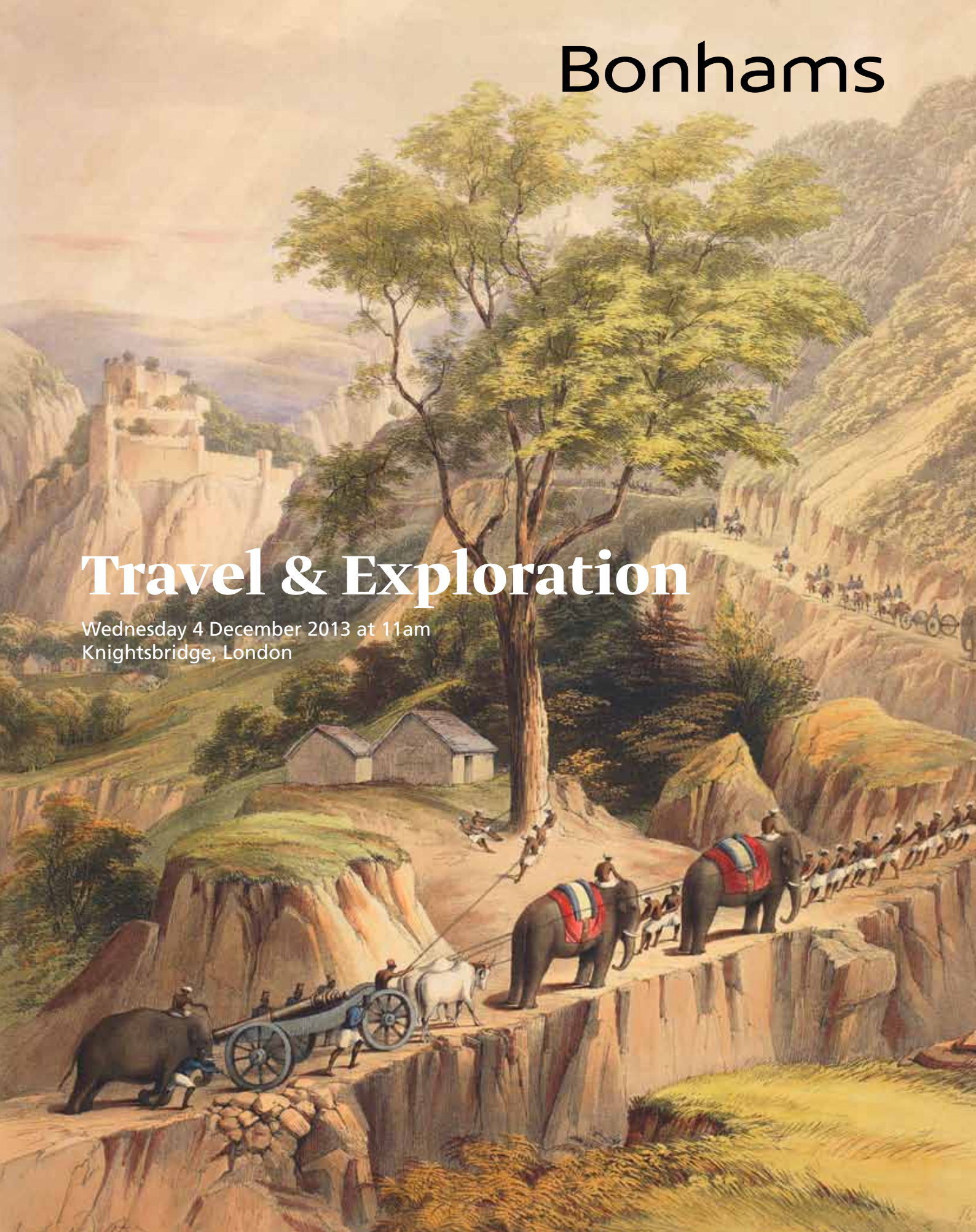


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Travel & Exploration

Wednesday 4 December 2013 at 11am
Knightsbridge, London









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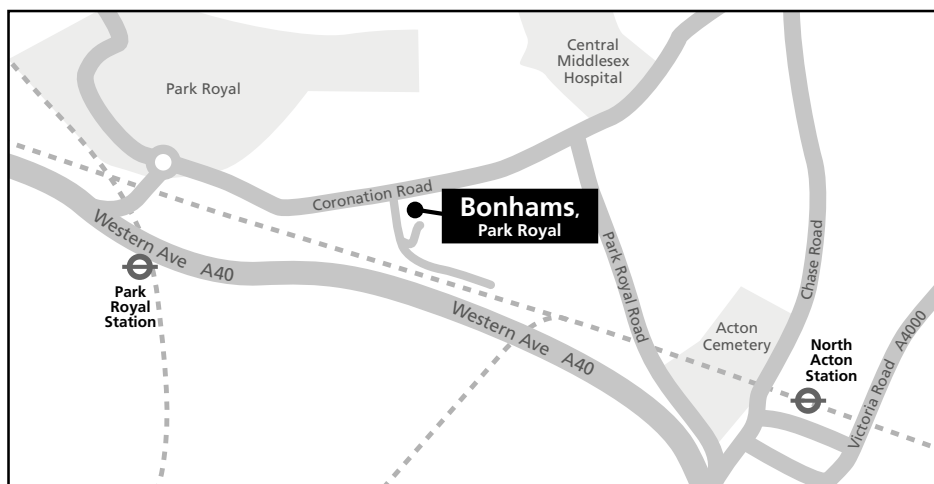
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Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

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▲ Bonhams owns the lot either wholly or partially or may otherwise have an economic interest.

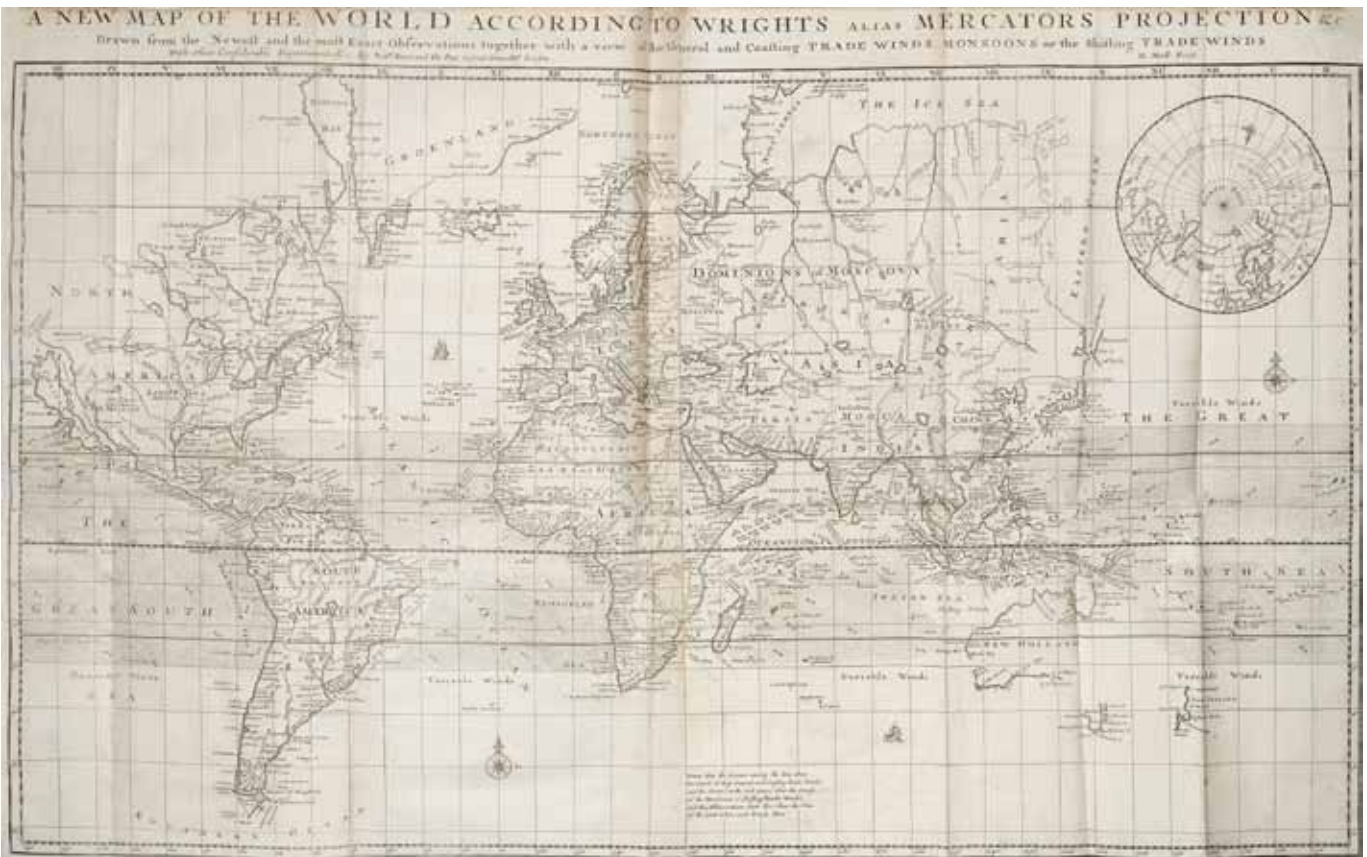
The background of the page is a faded, sepia-toned photograph of a tropical village. A dirt path leads from the foreground into the distance, flanked by tall palm trees and other tropical vegetation. Several people, including children and adults, are visible along the path and near some simple wooden buildings on the right. The overall atmosphere is peaceful and scenic.

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1



2



3

General Travel

1

AMERICA, AUSTRALIA, and SOUTH AFRICA

An album of photographs and ephemera documenting the "Round-the-World" trip of A.C. Bell, with views of South Africa, Australia, New Zealand and North America, *approximately 100 gelatin silver and platinum prints, most signed in the negative, images 283 x 235mm and smaller, mounted verso and recto; ephemera including numerous telegraphs, maps of Bell's route, correspondence en route, hotel receipts, Bell's manuscript annotations throughout, half morocco with trip destinations in gilt on front cover, rubbed, oblong folio, [1895-1896]*

£600 - 800

€710 - 950

Images include: Tenerife (2, unsigned); Cape Town (3, signed G.W.W.); Tasmania (5, 4 of which signed Beattie); Melbourne (3, one of which signed ?Crudo); Sydney (4, signed Kerry & Co); Bathhurst (4, unsigned); Wellington (5, one of which signed J.V., 3 signed Moriss, one unsigned); scenes along the Waikato River (14, signed J.M.); Rotorua (4, one of which signed J.M., others unsigned); Auckland (3, one of which signed J.M.); Samoa (2, signed Davis); Hawaii (8, unsigned, 2 with tear at lower edge extending into image); San Francisco region (12, signed Taber); Salt Lake City region (8, 6 of which signed C.R. Savage and 2 signed W.H.J. & Co); Colorado (1, signed R.R.); Denver (2, signed W.H. Jackson); Chicago (4, unsigned); Niagara Falls (3, unsigned); New York (8, unsigned); and an additional 5 of ships (2 of which signed Cunard, others unsigned); and 8 personal photographs.

A.C. Bell appears to have been somewhat of an eccentric, and his correspondence includes letters sent to The Waldorf hotel in New York, other hotels and ship companies requesting a teaspoon be sent to him as a keepsake from his stay at each establishment. In one letter he reasons "I have since made a collection of one from every steamship, hotel or sleeping car, that I have slept in, all the way round...I have now got about 35, and...I should feel disappointed were the series to be incomplete..."

2*

HARRIS (JOHN)

Navigantium atque itinerantium bibliotheca: or, a Compleat Collection of Voyages and Travels, 2 vol., FIRST EDITION, engraved frontispieces, 9 folding or double-page engraved maps (including 2 World, and Continents), 20 engraved plates (of 22), without the list of subscribers, very small hole without loss to blank area of America map, 3 blank corners torn away, contemporary panelled calf, rubbed, joints slightly splitting [Hill 774; Sabin 30482], folio, Thomas Bennett, John Nicholson, and Daniel Midwinter, 1705

£1,500 - 2,000

€1,800 - 2,400

"The first edition is valuable for the original impressions of the fine series of maps by Hermann Moll, including a very good one of America. There is also a map of the world according to Mercator's projection, with improvements, showing the northern coast line and part of the west and south coasts of Australia..." (Hill).



4



5



6

Pacific

3*

OXLEY (JOHN)

Journals of Two Expeditions into the Interior of New South Wales, Undertaken by Order of the British Government in the Years 1817-18, FIRST EDITION, 5 aquatint plates (2 hand-coloured), one folding engraved plate, 3 folding engraved maps (one with 2 short tears), 2 folding charts (one engraved), bookplate of Walter Wilkins, contemporary half calf, gilt morocco spine label [Abbey, Travel 568; Ferguson 796], 4to, John Murray, 1820

£1,500 - 2,500

€1,800 - 3,000

First edition of the "first detailed account of Australian exploration by land" (ODNB), based upon the two expeditions which Oxley led in search of inland seas. See illustration on preceding page.

4

Ray Crooke (Australian, born 1922)

Cattle in a landscape

signed 'R Crooke' (lower left)

oil on board

46.5 x 61cm (18 1/4 x 24in).

£2,500 - 3,500

€3,000 - 4,100

5^{AR}

Archibald Bertram Webb (British, 1887-1944)

'Evening by the River'

signed 'A.B.WEBB' (lower right) and inscribed with title in

pencil (on original backing board)

watercolour with traces of pencil

25.5 x 32cm (10 x 12 5/8in).

Together with the original Fine Art Society catalogue.

£1,000 - 1,500

€1,200 - 1,800

PROVENANCE:

Purchased from The Fine Art Society and thence by descent

EXHIBITED:

London, The Fine Art Society, *Exhibition of Watercolours and Wood-block Colour Prints of West Australian Landscapes by A. B. Webb*, 1934, no.4.

A.B. Webb was born in Kent and trained at the St Martin's School. Bad health took him in 1915 to Perth, Western Australia, where he gradually built up a reputation as one of the finest woodcut, watercolour and poster artists in the Commonwealth.

6

Sir John William Ashton (Australian, 1881-1963)

Sydney harbour

signed with initials and dated 'W.A. 98' (lower right)

watercolour

24 x 33cm (9 7/16 x 13in).

£600 - 800

€710 - 950



7

7

Grace Cossington Smith (Australian, 1892-1984)

Morning landscape

signed and indistinctly dated 'G Cossington Smith 49(?)'

oil on canvas laid to board

25 x 30.5cm (9 13/16 x 12in).

£3,000 - 5,000

€3,500 - 5,900

8

Percy Frederick Seaton Spence (Australian, 1868-1933)

Coo-ee; and The Pioneer

the former signed and dated 'PERCY SPENCE/25 JULY 1931' (lower left);

the latter signed 'PERCY SPENCE' (lower left)

watercolour and bodycolour with traces of pencil

63 x 49.5cm (24 3/4 x 19 1/2in) and 61 x 48cm (24 x 18 7/8in)

respectively. (2)

£2,500 - 3,500

€3,000 - 4,100

Born in Sydney and raised in Fiji, Spence worked as an illustrator and portraitist in Sydney and London.



8



9



11



10

9

Charles N. Worsley (New Zealand, active 1886-1922)

Lake Ada, Milford Sound

signed 'C.N. Worsley' (lower right)

watercolour with traces of pencil

44 x 29cm (17 1/4 x 11 3/8in).

£800 - 1,200

€950 - 1,400

10

Donald Friend (Australian, 1915-1989)

Portrait of a young man, Sri Lanka

signed and inscribed 'Donald Friend/Ceylon' (lower left)

pen and ink and watercolour

49 x 33.5cm (19 1/4 x 13 1/4in).

£1,500 - 2,000

€1,800 - 2,400

11*

Vera Cummings (New Zealand, 1891-1949)

Portrait of Maori woman

signed 'V. Cummings' (lower right)

oil on canvas

25.5 x 20.6cm (10 x 8 1/8in).

£1,000 - 1,500

€1,200 - 1,800

12[†]

Peter McIntyre (New Zealand, 1910-1995)

West Coast near the Haast, South Island, New Zealand

signed 'PETER M'INTYRE' (lower right)

oil on board, unframed

61 x 91cm (24 x 35 3/4in).

£2,000 - 3,000

€2,400 - 3,500

PROVENANCE:

With McGregor Wright Gallery, Wellington

13[†]

Douglas Badcock (New Zealand, 1922-2009)

'Above the Rapids'

signed and dated 'Douglas Badcock/74' (lower right),

inscribed 'ABOVE THE RAPIDS/KAWARAU RIVER GORGE

SOUTH ISLAND N.Z./Oil by/Douglas Badcock/QUEENSTOWN

N.Z./June 1974' (verso)

oil on canvas board

55 x 75cm (21 5/8 x 29 1/2in).

£700 - 1,000

€830 - 1,200

PROVENANCE:

With McGregor Wright Gallery, Wellington

14

William George Baker (New Zealand, 1864-1929)

Dusky Sound, New Zealand

signed and inscribed 'Dusky SO/W.G.Baker' (lower right)

oil on canvas

61 x 91.5cm (24 x 36in).

£1,000 - 1,500

€1,200 - 1,800



12



13



14



15



16

15
Ray Crooke (Australian, born 1922)
 Island beach scene
 signed 'RCrooke' (lower left)
 oil on canvasboard
 25 x 30cm (9 13/16 x 11 13/16in).
 £2,000 - 3,000
 €2,400 - 3,500

16^{AR}
William Alister MacDonald (British, 1861-1948)
 'Fishing on the Reef, Tahiti'
 inscribed and dated 'Fishing on the Reef/Tahiti. 1923' (lower right)
 watercolour, unframed
 18.5 x 29.5cm (7 5/16 x 11 5/8in).
 Studies of boats verso.
 £600 - 800
 €710 - 950





18

17•

ANSON (GEORGE)

A Voyage Round the World, in the Years MDCCXL, I, II, III, IV, FIRST EDITION, 42 engraved plates, maps and charts (many folding), list of subscribers, quite heavy offsetting throughout, title soiled, without half-title, contemporary calf gilt, worn [Hill 1817; Sabin 1626], 4to (280 x 225mm.), John and Paul Knapton, for the Author, 1748

£600 - 800

€710 - 950

The first edition of the official account of Anson's circumnavigation of the world, which has "long occupied a distinguished position as a masterpiece of descriptive travel" (Hill). The expedition was undertaken to attack Spanish possessions in South America at the outbreak of war between Britain and Spain in 1739. During the mission six of Anson's fleet were sunk and approximately one thousand crew were lost to scurvy. Despite such setbacks Anson and his fleet succeeded in thwarting enemy activities in the Pacific and successfully captured the Manila galleon.

18•

BANKS (JOSEPH)

Banks' Florilegium. A Publication in Thirty-Four Parts of Seven Hundred and Thirty-Eight Copperplate Engravings of Plants Collected on Captain James Cook's First Voyage Round the World in H.M.S. Endeavour, 1768-1771, 36 vol. (including supplement and catalogue), NUMBER 95 OF 100 COPIES, 743 copper-engraved plates in titled window mounts, all colour printed "à la poupée" in up to 17 colours (with additional watercolour touches) from the original plates by Daniel MacKenzie, G. Sibelius, Gabriel Smith, and others after Sydney Parkinson, Frederick Polydore, John Frederick Miller, James Miller, John Cleverly and Thomas Burgis, loose as issued in 100 publisher's cloth-backed portfolios, preserved in 35 green cloth solander boxes with printed paper labels, most of the boxes with original cardboard packaging, large folio (790 x 610mm.), the catalogue in publisher's green morocco-backed cloth, folio, Alecto Historical Editions, 1980-1990

£10,000 - 15,000

€12,000 - 18,000

THE FIRST COMPLETE EDITION OF ENGRAVINGS AFTER SYDNEY PARKINSON'S DRAWINGS MADE DURING CAPTAIN COOK'S FIRST VOYAGE. One of the most lavish publishing triumphs of the twentieth century, the fine plates printed in colours à la poupée (where the colour is applied to the plate with a cotton ball and heightened if necessary with a brush). This is one of only 100 sets, and is offered with the prospectus (loosely inserted into the catalogue).



20

19*

[BASTON (GUILLAUME ANDRÉ RENÉ)]

Narrations d'Omai, insulaire de la Mer du Sud, ami et compagnon de voyage du Capitaine Cook. Ouvrage traduit de l'O'Taitien, 4 vol., *engraved frontispiece portrait of Omai (shaved just touching caption), early quarter calf, red and black morocco gilt spine labels (slightly rubbed)* [Beddie 4560; Holmes 74; Kroepelien 54; O'Reilly-Reitman 9312], 8vo, Rouen, Le Boucher, and Paris, Buisson, 1790

£500 - 800

€590 - 950

A scarce copy of a fictional autobiography of Omai, the South Sea islander brought to Britain by Captain Furneaux aboard the *Adventure* on its return from Cook's second voyage. On the title-page it is said to be translated from the Tahitian.

20*

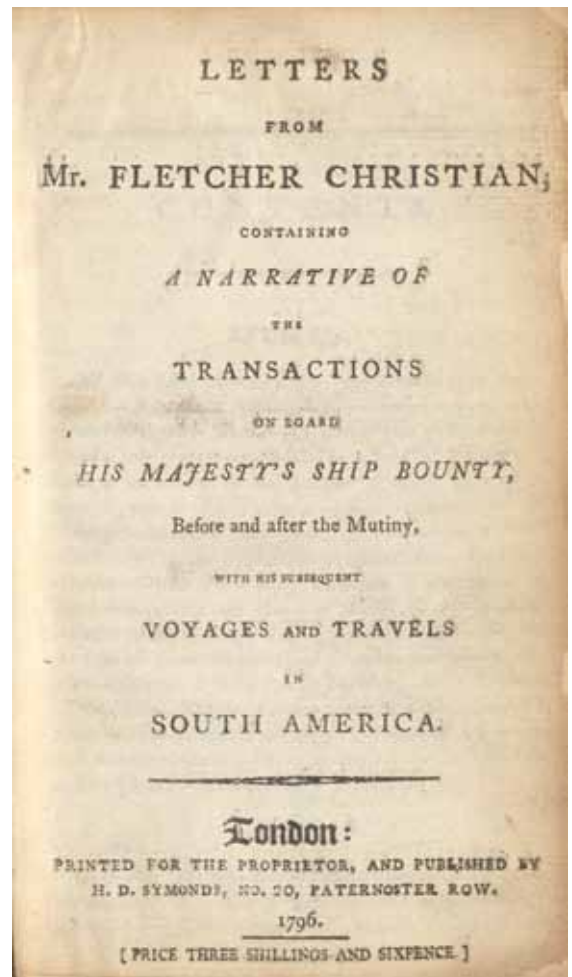
CALDWELL (J.)

Report on [Sugar Cane cultivation in] New Caledonia, 44 *hand-coloured lithographed plates of sugar cane stems in New Caledonia*, 8 printed pages, 3 printed page Appendix, paper wrappers, 4to (294 x 242mm.), [Mauritius, 1873]

£1,000 - 1,500

€1,200 - 1,800

Manuscript title reads: Sugar Canes, Collected in New Caledonia in 1869, 1870 for the colony of Mauritius by J. Caldwell, drawn from nature and on stone, and planted by Madame de C. Moon, printed by J. Caldwell.



21

21*

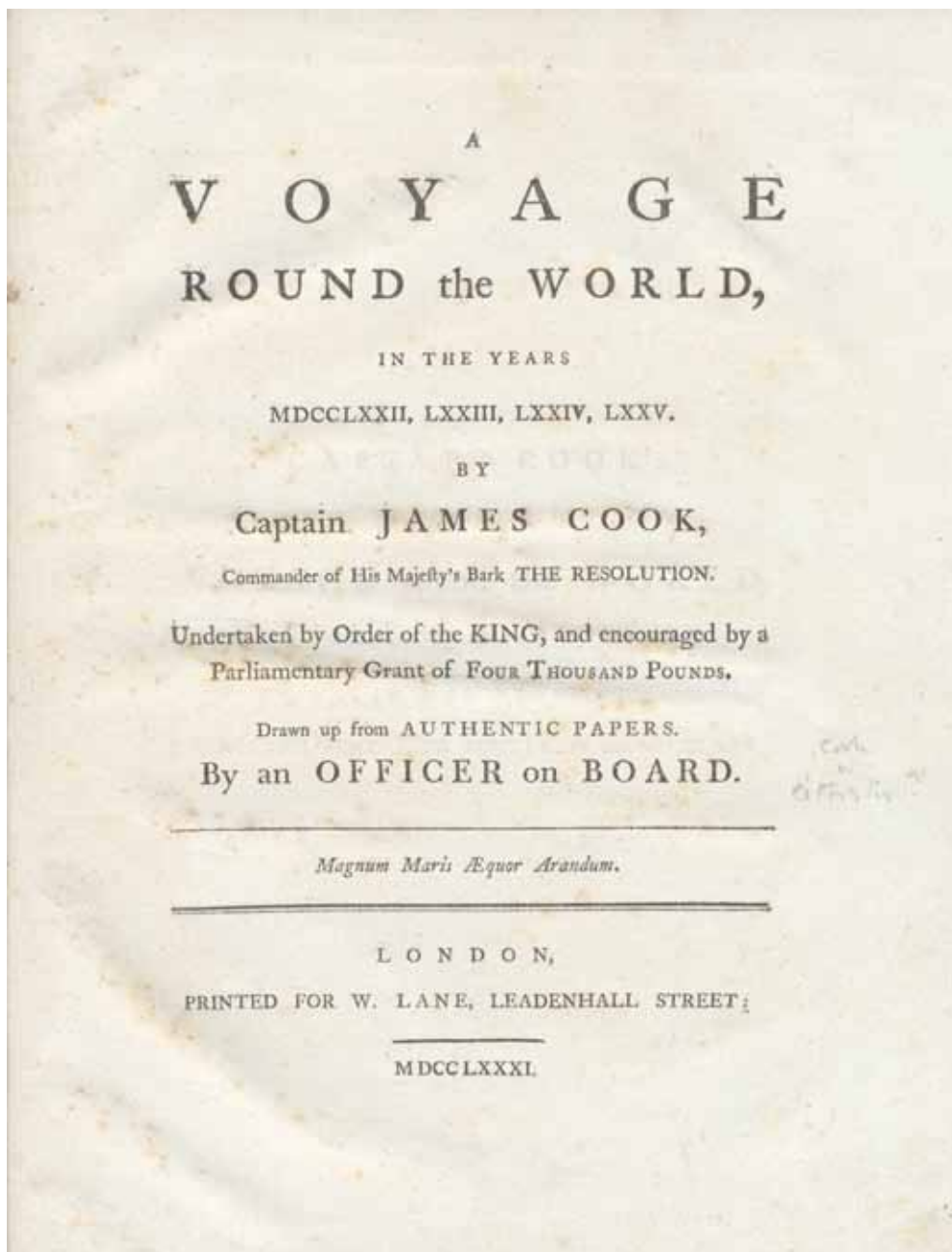
[CHRISTIAN (FLETCHER)]

Letters from Mr. Fletcher Christian, Containing a Narrative of the Transactions on Board His Majesty's Ship *Bounty*, Before and After the Mutiny, with his Subsequent Voyages and Travels in South America, a few leaves at beginning frayed at fore-margin, modern morocco gilt [Ferguson 239, mistakenly calling for a frontispiece; O'Reilly-Reitman 9318], 8vo, Printed for the Proprietor, and Published by H.D. Symonds, 1796

£1,000 - 1,500

€1,200 - 1,800

A spurious work, comprising a series of seven letters purporting to describe Christian's "escape" from Pitcairn and his subsequent travels in South America. Despite all the evidence to the contrary the notion that Christian returned to England had its adherents; William Wordsworth and Captain Heywood were amongst those who believed they had seen him.



22

22*

COOK (JAMES) - SECOND VOYAGE

A Voyage Round the World, in the Years MDCCLXXII, LXXIII, LXXIV, LXXV. By Captain James Cook, Commander of His Majesty's Bark The Resolution... Drawn up from Authentic Papers by an Officer on Board, second issue, errata leaf a end, bookplate of Walter de Winton, nineteenth century cloth [Beddie 1246; Holmes 39; cf. Hill, 1545], 4to, Printed for W. Lane, Leadenhall Street, 1781

£10,000 - 15,000

€12,000 - 18,000

SCARCE. The second issue of a surreptitious account of Cook's second voyage from the journal of one of the officers, which "like the first issue is of extreme rarity" (Beddie). It was originally published in 1776, a full year before the official account. This later issue has a new title-page attributing the work to "an officer on board", but is otherwise "made up from the same printing" (Hill).

23•

COOK (JAMES) - THIRD VOYAGE

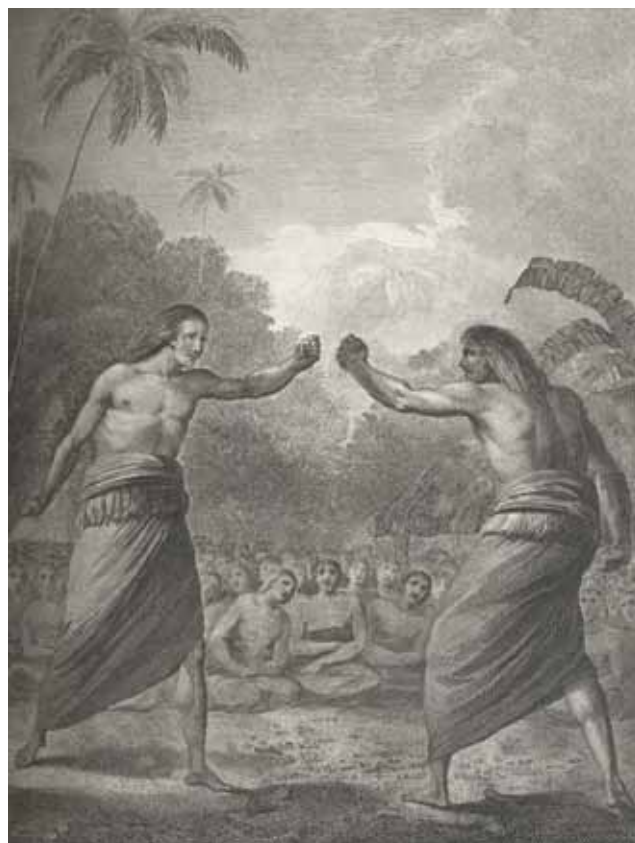
COOK (JAMES) and JAMES KING. A Voyage to the Pacific Ocean. Undertaken by the Command of His Majesty, for Making Discoveries in the Northern Hemisphere. Performed under the Direction of Captains Cook, Clerke, and Gore, in His Majesty's Ships the Resolution and Discovery, in the Years 1776, 1778, 1779, and 1780, 4 vol. including quarto Atlas, FIRST EDITION, *Forbes' 'Medallion' issue A*, 88 engraved plates, maps and charts (mostly folding or double-page) by F. Bartolozzi, J.K. Sherwin, S. Middiman, W. Sharp, W. Ellis, J. Basire, W. Angus and others after John Webber, William Bligh, Henry Roberts and others, one folding letterpress table, advertisement leaf at end of volume 3, lacking title-page to volume 1, some light soiling and browning, a few plates and maps slightly frayed or torn at edges, large 'Chart of NW Coast of America' defective, some worming in margins affecting one map, ownership signature in several places of John Thompson, 1787, and that of Robert Kirkpatrick, 1810, in volume 2, contemporary tree calf (Atlas not quite uniform), gilt-tooled red morocco spine labels, slightly worn, hinges cracked, [Forbes 63; Hill 361; Lada-Mocarski 37; Mitchell Library 1544; Sabin 16250], 4to, G. Nicol and T. Cadell, 1784

£2,000 - 3,000

€2,400 - 3,500

THE EXTREMELY RARE 'MEDALLION' ISSUE OF THE FIRST EDITION, WITH A QUARTO ATLAS. "This issue of the Third Voyage text appears to be of great rarity. It may in fact not have actually been for sale, but rather may have been a trial issue consisting of a few copies with the title leaves altered for inspection and approval by the Admiralty... prior to the issuing of a second edition" (Forbes). This issue had new title-pages which dropped the references to the illustrations (possibly to mollify William Bligh, whose chart making was not mentioned on the title), and included vignettes of the Royal Society medal issued in June 1784. The present copy corresponds to Forbes' 'Medallion' Issue A, with the text unaltered from the first issue.

Another unusual aspect of this set is that the early owner chose to have the plates and maps bound into a quarto rather than folio size Atlas, presumably to allow the volumes to sit together on the shelf. Included at the end of the Atlas is the 'Death of Cook' plate by Bartolozzi after Weber, dated 1785.



23

24•

COOK (JAMES) and JAMES KING

A Voyage to the Pacific Ocean. Undertaken by the Command of His Majesty, for Making Discoveries in the Northern Hemisphere. Performed under the Direction of Captains Cook, Clerke, and Gore, in His Majesty's Ships the Resolution and Discovery; in the Years 1776, 1777, 1778, 1779, and 1780, 3 vol. (without the Atlas), second quarto edition, engraved vignette on titles, 24 engraved plates, maps, charts and views (17 folding, a few neat repairs on verso), one folding letterpress table, later half calf gilt, rubbed, spines partially detached [Hill 361; Lada-Mocarski 37; Sabin 16250], 4to, G. Nicol and T. Cadell, 1785

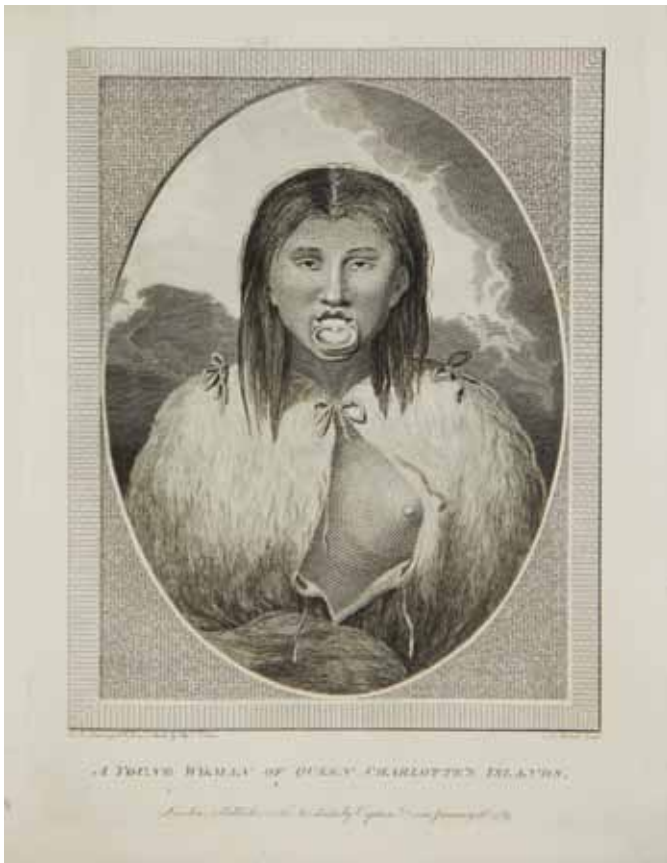
£800 - 1,200

€950 - 1,400

The first official account of Cook's Third Voyage.



24



25

25*

DIXON (GEORGE)

A Voyage Round the World; but More Particularly to the North-West Coast of America: Performed in 1785, 1786, 1787, and 1788, in The King George and Queen Charlotte, FIRST EDITION, *half-title, large folding engraved frontispiece chart, 4 folding engraved maps, 17 engraved plates (8 folding), clean tear to frontispiece, short tear to p.285, but otherwise very clean, untrimmed in original boards, lettered in ink "Dixon's Voyage" on spine, preserved in a purpose-made cloth book box [Forbes 161; Howes D365; Lada-Mocarski 43; Sabin 30264], 4to (295 x 230mm.), George Goulding, 1789*

£1,500 - 2,000

€1,800 - 2,400

FINE TALL UNSOPHISTICATED COPY IN ORIGINAL BOARDS, of an account of the fur-trading expedition fitted out by the King George's Sound Company, with important results for the exploration and mapping of the American Northwest. The two ships were commanded by Dixon and the American-born Nathaniel Portlock, both veterans of Cook's last voyage. It includes accounts of the Hawaiian islands where they wintered in 1787-1788. The text was edited by Dixon from a series of letters by the Quaker, William Beresford.

26*

EDGE-PARTINGTON (JAMES)

An Album of the Weapons, Tools, Ornaments, Articles of Dress etc. of the Natives of the Pacific Islands. Drawn and Described from Examples in Public & Private Collections in England, Parts 1 and 2 (of 3), FIRST EDITION, LIMITED TO 150 COPIES, *these copies number 124 and 16 initialled on the colophon of part one by the publishers, lithographed throughout, titles within decorative borders, 729 plates (illustrating objects in outline with descriptive text), 11 maps, with the index and additional notes for 1892 and 1895 "sent Gratis to subscribers", bookplate of E.A. Schäfer, loose as issued in publisher's box cases, publisher's printed labels on upper covers, metal clasp, oblong folio (204 x 404mm.), Manchester, issued for private circulation by James Edge-Partington and Charles Heape, 1890-1895*

£2,000 - 4,000

€2,400 - 4,700

FIRST EDITION OF AN IMPORTANT PIONEERING SURVEY OF PACIFIC ETHNOLOGY, privately printed for subscribers in an edition of 150 copies, preserved as issued in the original box cases. "It seemed to us desirable that Oceania should be thus... dealt with owing to the variety in the specimens, the general interest attaching to them, and the frequent uncertainty localities from which they come" (Preface), especially at a time when "the labour trade which bids fair to spread over the whole of the Pacific is rapidly destroying all the most characteristic work of the natives". A third volume was issued in 1898. A complete set was sold in our New York rooms in April 6, 2009, lot 3222 for \$32,500.



26

27•

EDGE-PARTINGTON (JAMES)

An Album of the Weapons, Tools, Ornaments, Articles of Dress etc. of the Natives of the Pacific Islands. Drawn and Described from Examples in Public & Private Collections in England, Parts 2 and 3 (of 3), FIRST EDITION, LIMITED TO 150 COPIES, *these copies unnumbered, lithographed throughout, titles within decorative borders, 463 plates (illustrating objects in outline with descriptive text), 2 maps, with the index and additional notes to 1895 and 1899 "sent Gratis to subscribers", loose as issued in publisher's box cases, publisher's printed labels on upper covers, metal clasp, oblong folio (204 x 404mm.),* Manchester, issued for private circulation by James Edge-Partington and Charles Heape, 1895-1898

£2,000 - 3,000

€2,400 - 3,500

For the importance of this collection see previous lot.

28

MIDWAY ATOLL and HAWAII

Album containing approximately 370 photographs relating to the arrival of the first Pacific telegraph cable at Midway, *gelatin silver prints, various sizes, captioned below, contemporary cloth, oblong folio, 1903-1912; together with 3 similar albums of Honolulu, c.1905 (4)*

£3,000 - 4,000

€3,500 - 4,700

The Commercial Pacific Cable Company's privately-financed Pacific telegraph link from San Francisco to China - via Hawaii, Guam and the Philippines - was finished in July 1903, with the final section being between Midway and Honolulu.

Images include: Japanese bird hunters (because of whose presence Roosevelt placed the islands under US Navy control); panoramic views showing the temporary cable station; on the beach, hauling in the end of the cable; receiving the first message from the Guam cable, June 1903; numerous groups with sitters identified; "A game of Baseball, Christmas Day 1906, Marines v. Cable Station", illustrated; visiting ships and passengers; the more developed cable station in 1911; tennis; trophy ulua fish; various studies of albatross; Guam (approximately 30 images); Yap Island during the laying of the Guam-Yap cable (9). Honolulu images include: "Moanalua, Estate of S.M. Damon"; Diamond Head with surfers; "Auto of M. Campbell". A few images depict Pearl Harbor on the island of Oahu ("Bungalow of W.W. Hall"; canoeing; 4th of July Regatta).

29•

SHILLIBEER (JOHN)

A Narrative of the Briton's Voyage, to Pitcairn's Island, FIRST EDITION, 12 engraved plates (2 folding, one printed in bistre), *light dampstain in lower fore-corner of some plates, one gathering loose, untrimmed in original grey boards, printed spine label, upper cover near detached, preserved in purpose-made morocco-backed solander box [Ferguson 696; Hill 1563; Kroepelien 1186; O'Reilly-Reitman; Sabin 808404; Borba de Moraes, p.796], 8vo, Taunton, for the Author by J.W. Marriott, 1817*

£600 - 800

€710 - 950

"A very interesting narrative including some curious details regarding the mutiny of the *Bounty*, and the meeting with the last survivor, John Adams, when the ship called at Pitcairn Island" (Hill). The plates include a view of the island, and a portrait of Fletcher Christian's son Friday. The voyage also visited Peru, Juan Fernandez and the Galapagos.



28



29



30

30•

[WILSON (WILLIAM)]

[HAWEIS (THOMAS, *editor*)] *A Missionary Voyage to the Southern Pacific Ocean, Performed in the Years 1796, 1797, 1798, in the Ship Duff, Commanded by Captain James Wilson. Compiled from Journals of the Officers and the Missionaries, FIRST EDITION, 6 engraved plates, 7 engraved maps (5 folding), untrimmed in contemporary blue-grey boards, rebacked preserving original printed lettering label* [Ferguson 301; Hill 1894; Kroepelien 528], 4to (310 x 250mm.), Printed by S. Gosnell, for T. Chapman, 1799

£800 - 1,000

€950 - 1,200

A fine unsophisticated large paper copy of the official account of the first missionary voyage to the South Pacific. The voyage was undertaken to establish a mission in Tahiti. Under the command of William Wilson the *Duff* made important discoveries of new islands in the Tuamotu Archipelago, and the Western Carolines en route to Macao, and the "Duff Group" among the Santa Cruz Islands. "The narrative is fresh... and provides a glimpse of everyday life on the islands that the mariner or naturalist didn't consider worth reporting" (Hill), including a mention of escaped Botany Bay convicts, and the escape from Tonga of several missionaries (where three were killed) to Sydney. There were two issues of this title printed in 1799, our copy printed by Gosnell being "the earlier and more expensive volume" (Hill).



31

Japan

31•

MONTANUS (ARNOLDUS)

Atlas Japannensis: Being Remarkable Addresses by Way of Embassy from the East-India Company of the Upper Provinces, to the Emperor of Japan, first edition in English, translated by John Ogilby, additional engraved pictorial title, 24 double-page or folding engraved plates (browning), 69 engraved illustrations in the text, lacks map, bookplate of William Horton, of Chaderton, Lancs., contemporary calf, rebacked [Wing M2485; Cordier Japonica 384], folio (407 x 267mm.), Thomas Johnson, for the Author, 1670

£800 - 1,200

€950 - 1,400

The first English edition of John Ogilby's translation of Montanus's important work on Japan, compiled from descriptions made by emissaries of the Dutch East India Company.



32

32

Charles Wirgman Sr. (British, 1832-1891)

View of Kanagawa, Japan

signed 'C. Wirgman' (lower right), bears an inscription in pencil 'View of Kanagawa' (on the top stretcher, verso) and also bears an indistinct inscription (on old label attached to stretcher and frame)

oil on canvas

27 x 41.5cm (10 5/8 x 16 1/4in).

£2,000 - 3,000

€2,400 - 3,500

33

Jirokichi Kasagi (Japanese, 1870-1923)

Working the field

signed 'J. Kasagi' (lower left)

watercolour

49 x 33.5cm (19 5/16 x 13 3/16in).

£800 - 1,200

€950 - 1,400



33



34



35

34
Ioki Bun'ya (Bunsai) (Japanese, 1863-1906)
Tosho-gu Shrine at Nikko in winter
signed 'BONSAI IOKI' (lower right)
watercolour
32 x 50cm (12 5/8 x 19 11/16in).
£1,000 - 1,500
€1,200 - 1,800

35
Tokusaburo Kobayashi (Japanese, 1884-1949)
A Japanese water mill
signed 'T Kobayashi' (lower left)
watercolour, unframed
34.5 x 51.5cm (13 5/8 x 20 1/4in).
Together with two watercolours by the same hand, two watercolours
signed 'A Yoshida' and one watercolour signed 'N. Makoto', each 34.5 x
51.5cm (13 5/8 x 20 1/4in), all unframed. (6)
£600 - 800
€710 - 950



36

36

Yoshio Markino (Japanese, 1874-1956)

South Kensington, London

signed with monogram (lower right)

pencil and watercolour heightened with white

24 x 34cm (9 1/2 x 13 3/8in).

£2,500 - 3,500

€3,000 - 4,100

Yoshio Markino was born Heijiro Makino in Toyota, Japan. In 1893 at the age of 24 he departed from Yokohama bound for San Francisco where he studied at the Mark Hopkins Institute of Art. He remained in the city for four years.

He settled in London in 1897, where he found his artistic niche which culminated in the 1907 publication *The Colour of London* where his illustrations were greatly admired. Further publications soon followed: *The Colour of Paris*, 1908; *The Colour of Rome*, 1908; *The Charm of London*, 1912 and many others.



37

China

37

BEATO (FELICE)

A 4-part panorama of the British fleet at Odin Bay, *albumen print, framed and glazed, overall image to view 220 x 1120mm.*, Henry Hering, 1862

£2,000 - 3,000

€2,400 - 3,500

Beato took a series of photographs, including this panorama, whilst accompanying the British Expeditionary Forces in China during the Second Opium War. This panorama, looking southwest across Odin Bay towards Dalian Bay, shows French and British ships regrouping on their way to Peking from Hong Kong, with the British encampment at Talien-Wan in the foreground. The negatives were created between June 26th and July 21st 1860, but were first printed in 1862 by Henry Hering.



38

38

CANTON

Group of 25 views of the bombing of Canton by the Japanese 1938, *gelatin silver prints, most captioned in ink on verso, images mostly 88 x 135mm.*, 1938 (25)

£600 - 800

€710 - 950

A dramatic series of photographs, perhaps taken by a member of the International Red Cross (one image shows a RC van outside Canton hospital), illustrating damage to buildings and citizens during the bombing of Canton by the Japanese in 1938. Includes 11 views of the city or specific buildings (Water Police Station, Post Office, Sun Co. Department store) on fire; 4 scenes of ruined streets in the aftermath of the bombing; 10 of victims of the bombing (dead or coffins in the street, "escape by river", rescue operations).

PROVENANCE:

John Warner, Curator of the Hong Kong Museum of Art from 1962 to 1976

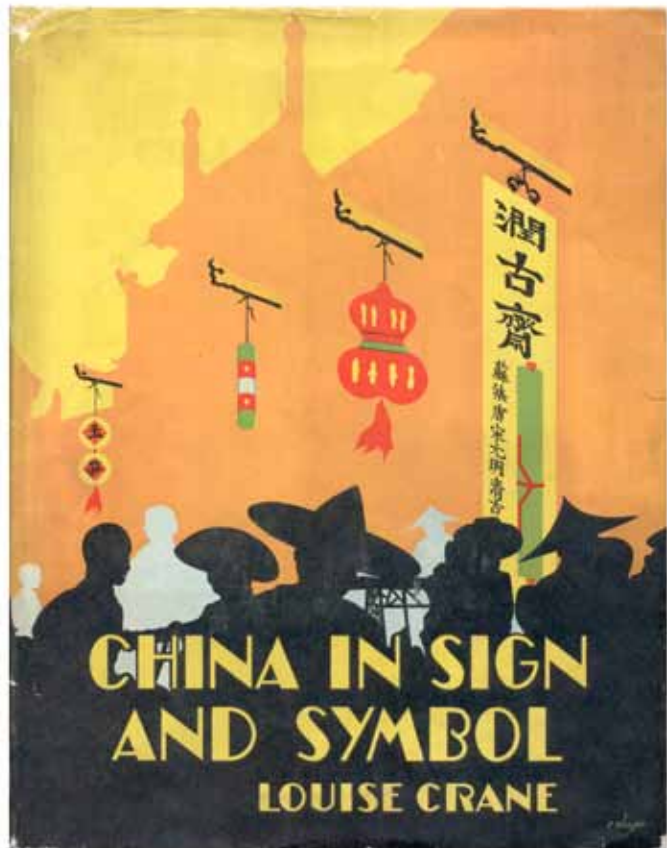
39•

CRANE (LOUISE)

China in Sign and Symbol, FIRST EDITION, *photographic plates by J.D. Zumbun of Peking, numerous colour illustrations of shop signs by Kent Crane, publisher's cloth, pictorial dust-jacket, 4to, Shanghai, Kelly & Walsh, 1926*

£600 - 800

€710 - 950



39

40*

DANIELL (THOMAS and WILLIAM)

A group of 32 plates from "A Picturesque Voyage to India by Way of China", *hand-coloured aquatint plates* [Abbey Travel 516], images 120 x 190mm., Longman, 1810 (32)

£1,000 - 1,500

€1,200 - 1,800

Leaving England on the Indiaman *Atlas* in April 1785, the Daniells arrived in China in August, where they spent several months before sailing onwards to India. Images include 18 of Chinese interest (Canton, Macau, several coastal views with Chinese vessels, Whampoa, local dress), and several of Javanese subject matter.



40

41

HONG KONG

Group of 24 views and portraits, relating to Hong Kong, *albumen or gelatine silver prints*, 21 mounted, images between approximately 230 x 280mm., and 130 x 260mm., c.1875-1920 (24)

£600 - 800

€710 - 950

The majority of the images in this lot were used as illustrations in John Warner, *Fragrant Harbour: Early Photographs of Hong Kong*, Hong Kong, 1976.

Includes: Arrival of Governor Sir Henry May at Blake Pier, Connaught Road, 1912 (see image); The City Hall, from Battery Path looking north, 1880s; The Public Gardens, c.1870; Zetland Lodge; HSBC Building, Queen's Road; Execution of pirates outside Kowloon City, 1891 (2); Lotus Temple, c.1870; Nurses Home, 1893; Rural scene near Hong Kong, c.1880; Prince's Building; Military band on the cricket ground, c.1870; View including French mission and City Hall, c.1870; Construction of the New Queen's Building, c.1890; View of the city towards the west; The Harbour looking North, c.1890; Chinese New Year celebrations, c.1880; Studio portrait of sedan chair bearers with European female, c.1870; Dedication of the cenotaph, 1919; Construction on Hong Kong Railway, c.1905; four portraits, 3 full-length.

PROVENANCE:

John Warner, Curator of the Hong Kong Museum of Art from 1962 to 1976



41

42

PEKING

A good group of 50 views relating to Peking, including a visit by the Dalai Lama in 1907, *gelatin silver prints*, most with ink or pencil caption: on verso, 100 x 155mm., or similar, c.1907-1912 (50)

£800 - 1,200

€950 - 1,400

Includes a good series, by an anonymous photographer, relating to the visit to Peking of the Dalai Lama in 1907 (18, including the train's arrival, the Lama Temple buildings, his guards and procession through the streets; Important buildings in Peking and neighbourhood (14); Mongolians and prayer wheel (3), foreigners in Peking (6, including a Jesuit Priest, Catholic Cathedral and members of the British legation), bodies of beheaded looters in the streets, 1911 (6); "Sports Day" at Imperial Peking University (3).

PROVENANCE:

John Warner, Curator of the Hong Kong Museum of Art from 1962 to 1976



42



43

SAUNDERS (WILLIAM)

A group of 15 images of Chinese trades and types, *albumen prints, mounted with letterpress titles and descriptions, framed and glazed, image to view 270 x 220mm., [c.1870] (15)*

£4,000 - 6,000

€4,700 - 7,100

Comprising: 'No. 5 - Cotton Spinning;' 'No. 6 - Weaving;' 'No. 9 - Rain;' 'No. 13 - A Summer Suit;' 'No. 21 - Wedding Procession;' 'No. 24 - Itinerant Barbers;' 'No. 28 - Itinerant Pieman;' 'No. 29 - Shanghai Cab Again;' 'No. 30 - Court Scene;' 'No. 31 - The Cague;' 'No. 32 - Decapitation;' 'No. 36 - Shanghai Sedans;' 'No. 39 - A Civil Mandarin;' 'No. 41 - Ruins of a Joss House of God;' and 'No. 46 - Fortune Teller.'

44

SAUNDERS (WILLIAM)

Group of 4 Chinese trades and types, *albumen prints, laid on paper, 2 captioned in ink in margins, window-mounted, images approximately 210 x 270mm., c.1870 (4)*

£800 - 1,200

€950 - 1,400

Comprises: A Court Scene (captioned "A Chinese Law-Court"); Punishment for light crimes (three women in stocks); Decapitation (captioned "Shanghai. An Execution"); Two men in punishment boards, oval.

PROVENANCE:

John Warner, Curator of the Hong Kong Museum of Art from 1962 to 1976



44



45



45



45

45

SHANGHAI, HONG KONG, and BEIJING

Album containing approximately 80 photographs, *albumen prints, mounted, captioned below in ink, images 210 x 280mm. and smaller, contemporary green half morocco, upper cover gilt lettered "F.R.N.", rubbed, first few leaves loose, folio, 1870s*

£12,000 - 18,000

€14,000 - 21,000

Comprises: Hong Kong (4); Canton (3); Pagoda Island [Fuzhou]; Ningpo (6); Chusan (3); Shanghai (13, the Bund, racecourse, river steamer *Nanking*); Soochow; 'Little Orphan Island' on the Yangtze; Kuikiang (5, from the river, a joss house); Peking (6); cemetery; artillery; execution; irrigation; Mandarin and wife (2); 30 'types' mostly in carte-de-visite format; Chinese pony and groom.

Two of the Peking images are reduced-format copy prints of photographs by Beato: "Temple of Heaven"; "Clock Tower" [Imperial Summer Palace, before the Burning], a print possibly sold by Hering (cf. Harris *Of Battle and Beauty* 49 note). In similar vein, an image of the Five-Storey Pagoda in Canton is a trimmed-down and possibly reduced photograph by Dutton and Michaels dating from c.1863 (cf. Bennett *Western Photographers 1861-1879* Fig.3.121).

The cartes-de-visite include a portrait of the Shanghai photographer Kung Tai.



46



46



46



46

46

Chinese School, 19th Century

A collection of 26 watercolours of flowers on laid paper, each captioned with three Chinese characters and numbered lower right (1 unnumbered), all but four with one or more corners pasted onto a separate leaf, 2 with oxidising to flower, 6 with small worm holes, slight loss to corners, each sheet 390 x 300mm (except one 390 x 350mm), [nineteenth century] (26)

£4,000 - 6,000

€4,700 - 7,100

A collection of fine botanical studies, including; Impatiens (Busy Lizzie), Stewartia, Dianthus (Carnation), Hibiscus (x3), Lagerstroemia (Crape Myrtle), Pyrus, Rhododendron, Melastoma, Hibiscus Syriacus, Celosia (Cockscomb) (x2), Nerium, Rose, Convolvus, Camellia, Prunus (Cherry) and Nymphaea (Waterlily).



47

47
Chinese School, 19th Century
Portrait of a high ranking official
gouache
43.5 x 32cm (17 1/8 x 12 5/8in).
£1,000 - 1,500
€1,200 - 1,800



48

48
Circle of Tingqua (Guan Lianchang) (Chinese, circa 1809-1870)
A set of nine figure studies
gouache on pith
each 21 x 14.5cm (8 1/4 x 5 11/16in).(9)
£1,200 - 1,800
€1,400 - 2,100



49

49
Chinese School, late 19th/early 20th Century
A Manchu Chinese high ranking lady
reverse painting on glass
58.5 x 39.5cm (23 1/16 x 15 9/16in).
£500 - 700
€590 - 830



50

50

George Chinnery RHA (British, 1774-1852)

Portrait of a seated gentleman

oil on canvas laid on board

24.5 x 20cm (9 5/8 x 7 7/8in).

£2,000 - 3,000

€2,400 - 3,500



51

51*

George Chinnery RHA (British, 1774-1852)

Chinese coolies playing cards; A fishmonger the former inscribed with the artist's shorthand and dated '1844' (lower left)

one pen and ink and pencil; the other pencil
each 12.5 x 15cm (4 7/8 x 5 7/8in). (2)

£2,000 - 3,000

€2,400 - 3,500

PROVENANCE:

With Agnew's, London

A private collection

52*

William Prinsep (British, 1794-1874)

A Chinese barber plaiting a customer's queue inscribed 'a Tae Jao Seeoo' (lower centre)

watercolour with traces of pencil

13.5 x 16cm (5 1/4 x 6 1/4in).

£800 - 1,200

€950 - 1,400

EXHIBITED:

London, Martyn Gregory, *Genius of the China Coast*, Summer 1993, no.53.



51



52



53

53
 Chinese School, 19th Century
 Figures outside a temple
 oil on canvas
 53 x 68cm (20 7/8 x 26 3/4in).
 £3,000 - 5,000
 €3,500 - 5,900



54

54

Chinese School, circa 1850

A noblewoman and two children in a formal water garden, possibly

Howqua's Garden near Canton

oil on linen

44.5 x 58.5cm (17 1/2 x 23in).

£1,000 - 1,500

€1,200 - 1,800



55



56



57

55

Anglo-Chinese School, 19th Century

A View of the Bocca Tigris, the Southern end of the Pearl River leading up to Canton, with three Western ships in the foreground and three Chinese trading junks sailing upriver, one of the Folly Forts visible further up the river

oil on canvas

58 x 79cm (22 13/16 x 31 1/8in).

£1,000 - 1,500

€1,200 - 1,800

EXHIBITED:

London, Martyn Gregory, *Canton and the China Trade*, Summer 1986, Catalogue 43 no.19

56

Anglo-Chinese School, 19th Century

A clipper ship in full sail

oil on canvas laid to board

41 x 58.5cm (16 1/8 x 23in).

£500 - 700

€590 - 830

57

Anglo-Chinese School, 19th Century

A Royal Naval steam and sail ship off the south China coast

oil on canvas

33 x 40cm (13 x 15 3/4in).

£800 - 1,200

€950 - 1,400



58

58

Edouard Hildebrandt (German, 1817-1869)

A Hong Kong street scene

signed 'E. Hildebrandt' (lower right), inscribed 'Hong Kong' (lower left)

watercolour, unframed

27.5 x 38cm (10 13/16 x 14 15/16in).

£2,000 - 3,000

€2,400 - 3,500

59

20th/21st Century School

The waterfront, Hong Kong

oil on canvas

91.5 x 122cm (36 x 48 1/16in).

£1,500 - 2,500

€1,800 - 3,000



59

60

Ivan Leonardovich Kalmykov (Russian, 1866-1925)

A Chinese village

signed 'Kalmykov' (lower right)

oil on paper laid to board

34 x 55cm (13 3/8 x 21 5/8in).

£800 - 1,200

€950 - 1,400



60



61



62

Indonesia, Vietnam, Burma and Sri Lanka

61

BORNEO - MINING

Photographic diary, compiled by the wife of a British mining engineer, during a two year trip to central Borneo in 1900-1902, 38pp., manuscript in ink (a clear, neat legible hand), 64 albumen prints (typically approximately 180 x 120mm., 80 x 110mm., or slightly smaller), 11 original pen and ink drawings, 2 maps on linen (one large folding illustrating the journeys up and down the Kahajlyjan River from the Java sea to the Soemermas mine near Tewah), all neatly mounted with coloured corner-pieces, morocco-backed cloth with metal corner-pieces, oblong 4to, [1900-1902]; and an album of 36 gelatin silver views in Malacca, mostly of a rubber plant, 1920s (2)

£500 - 700

€590 - 830

A lively account, by with wife of a British mining engineer, of a two year stay in central Borneo in 1900-1902, illustrated with a fine series of albumen prints. Images include views along the Kahajan River, local dyak scenes ("Death feast of Tankahen", "Blacksmith at forge"), a woman panning for gold, series of fine views of the new and old camps at Soemermas with the dwellings of the Europeans, the Javanese and Chinese foreign worker camps, the massive machinery of the "20-stamp mill & boilers" with the laboratories and works railway, prospecting shafts (with groups of workers). The album seems to have been compiled later (1941) but drawing on the original diaries and photographs of Mrs Cresswell. Sympathetic in tone to the locals ("... in the 2 years we lived amongst them we never saw or overheard of a quarrel amongst dyaks, and they are excellent husbands and fathers"), she describes in some detail local traditions, religions etc., along with more European activities such as pig shooting and petting orangutans (mentioning one that shook the hands of hotel guests without waiting for an introduction). Upbeat in tone a Conradian darkness is occasionally glimpsed, "In Kwala Kapoes we had our first experience of the awful loneliness one feels when lying on a boat right in the heart of dense impenetrable tropical forest... tormented by swarms of huge mosquitoes".

62

SHEAF (E.T., Australian Trade Commissioner)

A collection of upwards of 800 portrait and "native type" studies, and views, mostly in Java (Indonesia, over 400), China (approximately 100), India, Malaysia, East India, and Australia, gelatin silver prints (approximately 50 fully tinted), most mounted with pencil caption on tissue guards, some loose, but most in contemporary reverse calf albums, in 3 or 4 albums there is an accompanying typescript text, the majority of images approximately 145 x 85mm., [1920s] (Collection)

£1,000 - 2,000

€1,200 - 2,400

A STRIKING COLLECTION OF PHOTOGRAPHS OF "NATIVE TYPES" IN JAVA, INDIA, CHINA, and elsewhere in the East Indies, the themes indicated by the photographer's title to one album "Miniatures from the Sunny Orient where Sorrow Smiles and Poverty and Riches - Sin and Sanctity - Beauty and Ugliness All Keep Company", and making an unusual anthropological archive.

E.T. Sheaf was appointed Australian "Trade Commissioner for The East" in 1922, establishing his office in Singapore. One album, devoted to self-portraits in locations throughout the East, shows him in Ceylon (on a motorbike), in a storm in the bay of Shanghai, throughout India (the Punjab and Karachi) in boats or a rickshaw, standing with a "Mutiny Veteran at Lucknow", a half-length nude (showing "treatment for incised wounds, caused by some sharp instrument, probably a knife... Bombay, 1913"), demonstrating English fairy tales using Javanese puppets, having a haircut in Australia (there are 2 studies of a young man from Port Moresby, Papua New Guinea). An article in the *The Straits Times* (2.12.1922) lauds his credentials, mentioning that he has covered more than 200 thousand miles in India, and "has not only travelled from one end of the China to the other, but that his ramifications have included the length and breadth of Java, Ceylon, [and] every civilized bit of his own Australia".

The sitters are drawn from across the social divide - those from China include Lepers near Canton, "a scavenger in Canton", Coolie Woman, Christian Chinese woman, fisherwomen at Macao, as well as tradespeople. The longest series relates to Java. One volume is devoted to "Native Rice Cultivation in Java", illustrating every stage of the process (with typescript text), and a loosely inserted pencil index naming all the workers. Two volumes depict sitters from "Soenda Land" in West Java (and has 4 or 5 actual samples "of hand-writing, in Latin characters, by Soendenese villagers"), mostly posed on mats. Some of those in Ceylon are stamped "Pathé & Co." on verso, otherwise all unsigned, and presumably by Sheaf himself or a fellow-traveller.

63

Miguel Covarrubias (Mexican, 1904-1957)

Balinese girl

signed 'COVARRUBIAS' (lower right)

watercolour

49.5 x 30cm (19 1/2 x 11 3/4in).

£1,500 - 2,000

€1,800 - 2,400

64

Ida Bagus Anom (Indonesian, 1898-1972)

Balinese dancers, a pair

both signed 'IDe BG. Anom. (one lower left, one lower right)

black ink and wash heightened with gold ink

each 37.5 x 27cm (14 3/4 x 10 5/8in). (2)

£1,000 - 1,500

€1,200 - 1,800



63



64



65^W

Hendra Gunawan (Indonesian, 1918-1983) and Studio

Fishmongers

signed and dated 'Hendra/72' (lower left)

oil on canvas, unframed

105 x 170cm (41 1/4 x 67in).

£30,000 - 50,000

€35,000 - 59,000

PROVENANCE:

Acquired by the present owner in 1989

EXHIBITED:

Oslo, Club 7, *En dag i Indonesia, Mat-Dans-Musik*, 1974.

Hendra Gunawan was an early Indonesian modernist painter and political activist. This colourful painting explores his recurring themes of women and fishing as a metaphor for the celebration of daily life over the hardship faced by the Indonesian people as they struggled against poverty and injustice. Born in Bandung, West Java, in 1918, Gunawan was imprisoned for his political views in 1965 having been involved in the Institute of Popular Culture (Lekra) which was associated with the failed coup by the Indonesian Communist Party in that year. He was released in 1978 and died in Bali a few years later in 1983.





66

66

Arie Smit (Indonesian, born 1916)

'Temple Courtyard, Ubud'

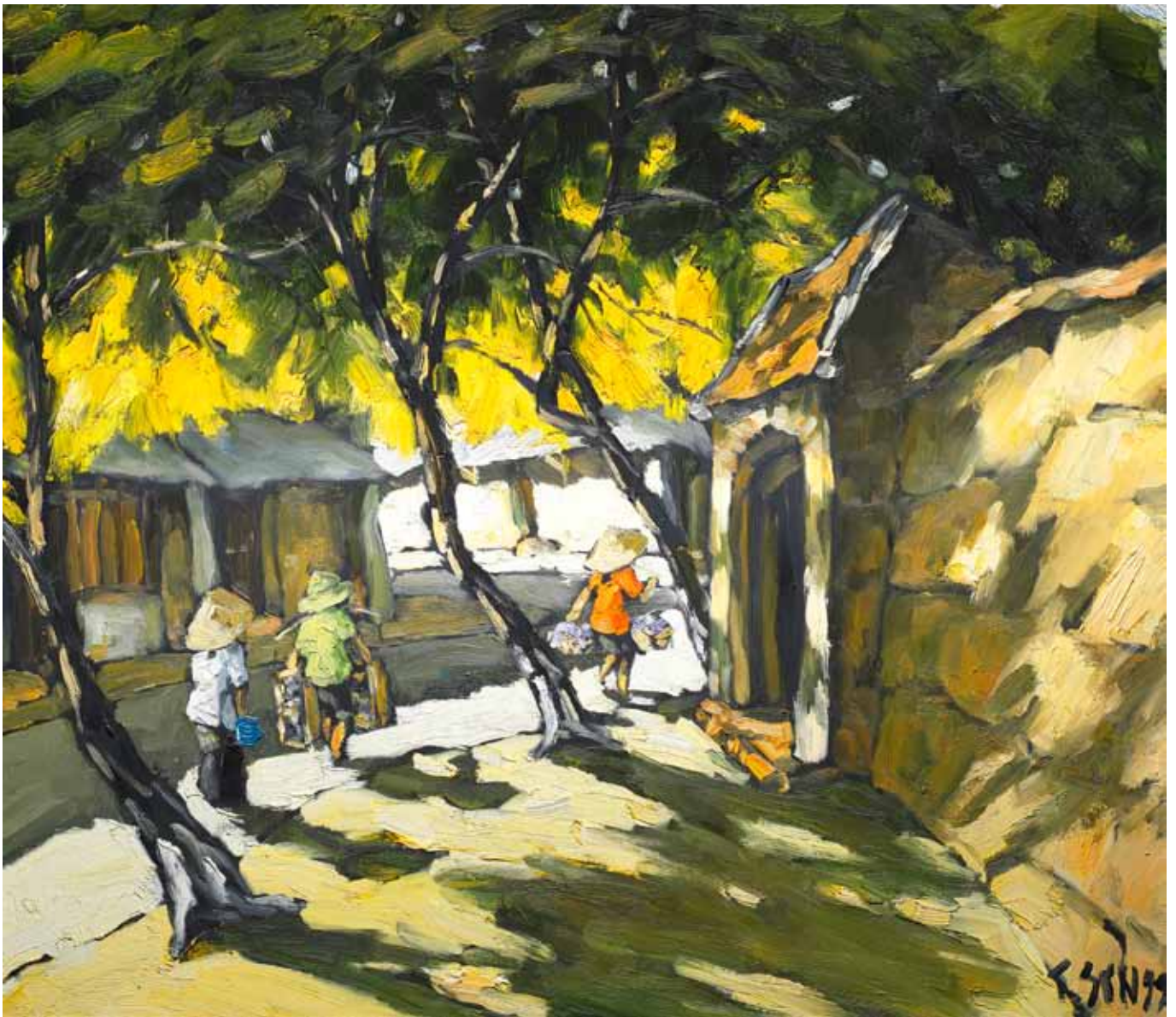
signed and dated 'Arie Smit/90' (lower left), also signed, inscribed and dated 'Temple Courtyard/Arie Smit/Ubud 1990' (on the reverse)

oil on canvas

90 x 70cm (35 7/16 x 27 9/16in).

£5,000 - 7,000

€5,900 - 8,300



67

67

Le Thanh Son (Vietnamese, born 1962)

A village street scene

signed and dated 'T SON 99' (lower right)

oil on canvas

100 x 114.5cm (39 3/8 x 45in).

£3,000 - 5,000

€3,500 - 5,900

PROVENANCE:

With Apricot Gallery, Hanoi, 1999

Purchased from the above by the present owner



68



68



69



70



71



72

68

English School, 1850s

Moulmein looking North from near the Talien Barracks, Burma; Pa-an on the Salween river, Burma; Seven figure studies (mounted as three) watercolour over pencil

largest 24 x 35cm (9 7/16 x 13 3/4in). (5)

£1,000 - 1,500

€1,200 - 1,800

Moulmein (or Mawlamyine) was the first capital of British Burma between 1826 and 1852 after the area was ceded to Britain under the Treaty of Yandabo. It is situated in the Salween river delta and is flanked by low hills dotted with ancient pagodas.

It is mentioned in the opening line of Kipling's poem 'Mandalay':

"By the old Moulmein pagoda
Lookin' lazy at the sea
There's a Burma girl a-settin'
and I know she thinks o' me".

Pa-an or Hpa-An is the capital of Kayin state in south-east Burma.

69

MOORE (JOSEPH)

A group of 4 views from "Eighteen Views Taken at and Near Rangoon", *hand-coloured aquatint plates after Moore, 255 x 370mm.*, Thomas Clay, 1825-1826 (4)

£600 - 800

€710 - 950

Four views from *Eighteen Views Taken at and Near Rangoon* [Abbey, *Travel* 404, plates 3, 10, 12 and 14]. Comprises: The Principal Approach to the Great Dagon Pagoda at Rangoon; The Storming of the Lesser Stockade at Kemmendine near Rangoon on the 10th of June 1824; The Position of Part of the Army Previous to Attacking the Stockades on the 8th of July 1824; Scene upon the Terrace of Great Dagon Pagoda at Rangoon, taken near the Great Bell.

70*

MOORE (JOSEPH)

A group of 10 views from "Views Taken at and Near Rangoon", *hand-coloured aquatint plates, laid down on board with scattered foxing, images 260 x 360mm.*, Thomas Clay, [1825-26] (10)

£600 - 800

€710 - 950

Ten views from *Eighteen Views Taken at and Near Rangoon* [Abbey *Travel*, plates 1, 2, 3, 5, 6, 10, 12, 15, 17, and 18].

71

MOORE (JOSEPH)

A group of 6 views from "Views Taken at and Near Rangoon", *hand-coloured aquatint views engraved after Moore, window-mounted, platemark 330 x 430mm.*, Thomas Clay, 1825-1826 (6)

£600 - 800

€710 - 950

Six views from *Eighteen Views Taken at and Near Rangoon* [Abbey *Travel* 404, plates 5, 7, 9, 13, 14, 17]. Comprises: Scene from the Upper Terrace of the Great Pagoda at Rangoon, to the South East; Scene upon the Terrace of the Great Pagoda at Rangoon, Looking towards the North; Scene upon the Eastern Road from Rangoon, Looking towards the South; Scene upon the Terrace of the Great Dagon Pagoda at Rangoon, taken near the Great Bell; The Conflagration of Dalla, on the Rangoon River; The Gold Temple of the Principal Idol Gaudma, taken from its Front, being the Eastern Face of the Great Dagon Pagoda at Rangoon.

72

BURMA

6 street scenes showing elaborately decorated triumphal arches, to celebrate the coronation of King George V, thought to be in Rangoon, *albumen prints, tipped-on album sheets, window-mounted, images 210 x 285mm.*, [c.1910-1911] (6)

£500 - 700

€590 - 830

Scarce series of street views, thought to be in Rangoon, depicting lavishly decorated "triumphal" arches seemingly erected to celebrate the forthcoming coronation of King George V. Each arch erected devoted to different Colonies including India (with painting of "Our Future King"), Australia, Cape Colony, the Orient.



73



74



75

73

Andrew Nicholl, RHA (British, 1804-1886)

A beach in Ceylon

signed 'A. Nicholl' (lower right)

watercolour with scratching out, unframed

32 x 47cm (12 5/8 x 18 1/2in).

£1,200 - 1,800

€1,400 - 2,100

74

Andrew Nicholl, RHA (British, 1804-1886)

A British Naval vessel off the Galite Islands

signed 'A Nicholl R H A' (lower right)

watercolour with pen and ink and traces of pencil

33 x 53cm (13 x 20 7/8in).

£1,200 - 1,800

€1,400 - 2,100

75

Senaka Senanayake (Sri Lankan, born 1951)

Figures in a rice field

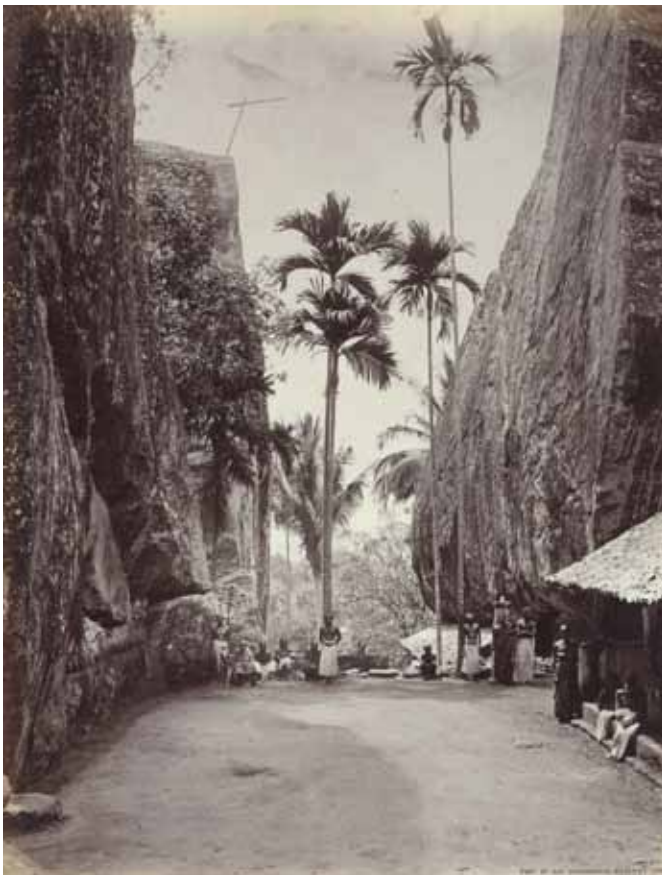
oil on canvas

48 x 66cm (18 7/8 x 26in).

Together with a colour photograph, signed, inscribed and dated by the artist authenticating the work.

£800 - 1,000

€950 - 1,200



76

76

CEYLON

7 views of Ceylon, *albumen prints, mostly mounted, 280 x 215mm., 1870s-1880s* (7)

£700 - 900

€830 - 1,100

Comprising: Aluvihare Rock Temple, title in negative; group near the Kelaniya Temple; the lake at Kandy, signed in the negative "Scowen"; fishing canoe on a beach; two Sinhalese young ladies, captioned in pencil on verso "les filles du rajah"; a coastal view; undergrowth.

Indian Subcontinent

77*

ANGLO-INDIAN SCHOOL

Group of 17 sketches on 14 sheets, *watercolour, pencil and ink, some captioned and dated at foot of image, 260 x 360mm. and smaller, c.1860-1882* (14)

£1,000 - 1,500

€1,200 - 1,800

Includes: Chachai Falls, near Rewa, Madhya Pradesh; "On the road to Nassick [Nashik, Maharashtra]", a British army encampment; panoramic view over Darjeeling (dated 1882); Barrackpore; Raniganj coal pits, Bengal (dated 1860); Bareilly, Uttar Pradesh (2 views dated 1868-9); a mosque complex probably at or near Bijapur.



77



78

78

BENARES AND LUCKNOW

7 views by Bourne, *albumen prints, all signed and numbered in the negative, all but one mounted, images approximately 240 x 290mm., 1870s-1880s* (7)

£600 - 800

€710 - 950

Comprises: Benares (4, nos. 1165, 1166, 1168, 1169); Lucknow (2, nos. 1052, 1150), Cawnpore (1208).



79

79

BOMBAY

5 views of Bombay and the vicinity, *albumen prints, mounted, 240 x 290mm. and smaller, 1860s-1870s* (5)

£1,000 - 2,000

€1,200 - 2,400

Comprising: the Walkeshwar Temple on Malabar Hill, c.1860, by an unknown photographer (cf. the 'Vibart Collection of Views in South India', BL Photo 254/3(15)); Elephanta Caves, Bombay (published in Johnson and Henderson's *Indian Amateur's Photographic Album*); 3 further images of cave temples, 2 being mounted recto and verso, the other of the entrance of the Indur Subha at Ellora by Colin Murray.

80

CALCUTTA - ALIPORE

"Mme. G. à Allipore", *albumen print, mounted, ink caption pasted below, 160 x 210mm., 1860s*

£600 - 800

€710 - 950

A striking and unusual image of European life in Calcutta.

81

DANIELL (THOMAS and WILLIAM)

The Jummah Musjed, Delhi; A Baolee near the Old City of Delhi, *hand-coloured aquatints, short tear repaired to sky area of first mentioned, mounted, framed and glazed, image to view 460 x 590mm., Robert Sayer, 1797-1802* (2)

£1,000 - 1,500

€1,200 - 1,800

From *Oriental Scenery* [Abbey Travel 420, nos. 24 & 94].

82

DANIELL (THOMAS and WILLIAM)

The Mausoleum of Mucdoom Shah Dowlut, on the River Soane; Near Currah, on the River Ganges, *hand-coloured aquatints, mounted, framed and glazed, image to view 440 x 600mm., Robert Bowyer, 1796* (2)

£1,000 - 1,500

€1,200 - 1,800

From *Oriental Scenery* [Abbey Travel 420, nos.13 & 22].

83

DANIELL (THOMAS and WILLIAM)

The Taje Mahel, at Agra; Gate of the Tomb of the Emperor Akbar, at Secundra, Near Agra; Part of Cheringhee, Calcutta; The Council House, Calcutta, *hand-coloured aquatint plates, spotting, laid down, 485 x 660mm., Thomas Daniell, 1796-1798* (4)

£600 - 800

€710 - 950

From *Oriental Scenery* [Abbey Travel 420, nos. 10, 19, 29, and 32].

84•

DANIELL (THOMAS AND WILLIAM)

Oriental Scenery... Views of the Architecture, Antiquities, and Landscape Scenery of Hindoostan, parts 1-3 (of 6) bound in one vol., 3 additional engraved titles, 72 uncoloured aquatint plates, first title and one plate soiled, one corner of first 3 images lightly dampstained, half morocco, defective [Abbey Travel 432], 4to, Thomas and William Daniell, 1812-1813

£800 - 1,200

€950 - 1,400



80



81



82



83



84



85



86



87

85•

DELHI DURBAR AND ROYAL SHIKAR 1911

Two albums containing 391 images depicting the visit of George V to India for the Delhi Durbar, and related events including a lavish shikar, *gelatin silver prints, mounted mostly 4 to a page recto and verso, 2 pencil annotations, images mostly 110 x 158mm., modern half morocco, oblong folio, [1911]*

£1,000 - 1,500

€1,200 - 1,800

A good record of King George's visit to India for the Delhi Durbar, from his departure, the sea voyage (interiors of the Royal suite, the king with visiting dignitaries and enjoying on-board activities), the Durbar (c.65), shikar on elephants (c.120, tiger and rhinoceros hunts), travels through the country and the return route to Gibraltar.

86

DELHI, FATEHPUR SIKRI AND AGRA

12 views, of which 8 signed by Bourne, *albumen prints, all but 2 mounted, images approximately 215 x 275mm., 1880s (12)*

£800 - 1,200

€950 - 1,400

Comprises: Delhi (7, including Bourne nos. 1363, 1364, 1369, 1370, and 1371; Saché no. 138); Agra (4, including Bourne nos. 1076, 1217); Fatehpur Sikri (Bourne no. 1278).

87

ETHNOGRAPHIC

4 ethnographic studies, *albumen prints, mounted, images between 204 x 260mm., and 195 x 225mm., 1880s (4)*

£500 - 800

€590 - 950

Comprises: Bourne 1732, rustic scene in Bengal; Toda family group outside house; "Garden scene, Madras", captioned in pencil; Study of two men harvesting a tree, perhaps by Willoughby Wallace Hooper.

88

FATEHPUR SIKRI

View of Shaikh Salim Chishti's Tomb, possibly by John Murray, *lightly albumenized print from waxed paper negative*, 235 x 295mm., c.1857-8

£600 - 900

€710 - 1,100

This white marble tomb is situated in the courtyard of the Jami Masjid, the principal congregational mosque, within the palace-city complex of Fatehpur Sikri.

89

LUCKNOW

BEATO (FELICE) 4 views, *albumen prints, mounted, images between 295 x 250mm., and 220 x 295mm.*, c.1858 (4)

£1,000 - 2,000

€1,200 - 2,400

Comprises: Mosque inside Asophoo Dowlahs Emambara; Dilkoo Shah Palace; unusual view from outside the walls centred on the Rumi Darwazah Gate; Gateway, with British troops.

90

MYSORE and SOUTHERN INDIA

14 photographs of Mysore, Madras, and other parts of Southern India, *albumen prints and one gelatin silver print, mostly mounted, mostly 230 x 290mm. but the Pigou 270 x 380mm.*, 1860s-1890s (14)

£1,000 - 1,500

€1,200 - 1,800

Includes: trophy guns in the Grand Arsenal, Madras; large statue of a deity in Madras; elephants bathing at Mysore; Temple of Chamoundee, Chittuldroog, by W.H. Pigou; temples at Mandu, possibly by Bourne & Shepherd; the fort at Trichinopoly; 'the Great Stone Gateway at the entrance of the Seringham Pagodas', signed in the negative "Bourne 2059" (2 copies); west face of the Hallibeed Temple, probably by Pigou or Biggs; view of an 'Ancient Brahminical Temple in the Fort' at Gwalior, signed in the negative "Bourne 1330"; 2 views of the Jog Falls.



88



89



90



91

**91
SACHÉ (JOHN)**

An album of 72 topographical views and portraits of Indian trades and types, *albumen prints*, including a *linen-backed three-part panorama* of a hill station, the majority signed and numbered in the negative, mounted one per page and back to back, images 235 x 290mm., half morocco, 'Photographic Views in India by J. Saché, Nynsee Tal' in gilt on upper cover, upper cover detached, oblong folio (330 x 390mm.), c.1875
£1,500 - 2,000
€1,800 - 2,400

Including: street scenes and civic buildings in Bombay; a number of views of rural life, including native huts; boats in the harbour in Calcutta; a funeral and funeral pyre; street vendors; nautch girls; the Iron Pillar at Delhi in the Qutub complex; Qutub Minar; a view of the Cawnpore memorial; approximately 7 views in and of Lucknow, including a number of gates, and views of the Kaiser Bagh; four views of the Taj Mahal, Agra; three views of Agra Fort; 2 views of caves at Elephanta; approximately 2 views of Nainital; approximately 5 views in Srinigar, Kashmir, and several mountain (?Himalaya) views.



92

92

SALT (HENRY)

Pagoda at Ramisseram; Pagoda at Tanjore, *hand-coloured aquatint views by J. Bluck after Salt, mounted, framed and glazed, image 615 x 445mm.*, William Miller, 1809 (2)

£600 - 800

€710 - 950

From *Twenty Four Views taken in St. Helena, the Cape, India, Ceylon...* [Abbey Travel 515, nos. 9 & 11].

93

SALT (HENRY)

Mosque at Lucknow; A View at Lucknow, *fine hand-coloured aquatint views by I. Hill after Salt, framed and glazed, 455 x 620mm.*, William Miller, May 1809 (2)

£800 - 1,200

€950 - 1,400

From *Twenty Four Views taken in St. Helena, the Cape, India, Ceylon...* [Abbey Travel 515, nos. 6 & 7].

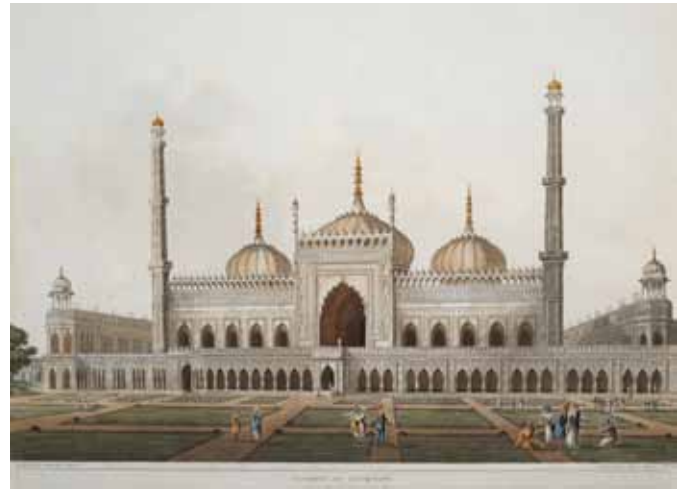
94*

WILLIAMSON (THOMAS) and FRANCIS WILLIAM BLAGDON

The European in India; From a Collection of Drawings by Charles Doyley; With a Preface and Copious Descriptions... Accompanied With a Brief History of Ancient and Modern India, *half-title, 20 hand-coloured aquatint plates, each within pink wash border, contemporary straight-grained morocco gilt, g.e.* [cf. Abbey, Travel 435; Tooley 185], 4to (264 x 205mm.), J.F. Dove for Edward Orme, 1813

£800 - 1,000

€950 - 1,200



93



94



95



96



97

95*

George Chinnery RHA (British, 1774-1852)

Figures and goats in a landscape (recto); Studies of an Indian woman and child (verso)
inscribed with the artist's shorthand (centre right, recto)
pen and ink (recto); pen and ink with traces of pencil (verso)
17 x 25.5cm (6 11/16 x 10 1/16in).

£600 - 800

€710 - 950

96*

George Chinnery RHA (British, 1774-1852)

Study of cattle and a cart; Study of cattle and a drover
the former inscribed with the artist's short hand and dated
'1815' (upper right)
one pen and ink with traces of pencil, the other pen and ink
16 x 20cm (6 5/16 x 7 7/8in) and 12.5 x 18.5cm (5 x 7 1/4in) respectively. (2)

£700 - 900

€830 - 1,100

97*

George Chinnery RHA (British, 1774-1852)

Study of a woman and cattle; Study of an oxen and figures
pen and ink
11 x 20cm (4 1/4 x 7 7/8in) and 12.5 x 20cm (5 x 7 7/8in)
respectively. (2)

£800 - 1,200

€950 - 1,400

The present works were originally part of a thirteen page album of studies of Indian Life by Chinnery which sold in a Fine Watercolour and Drawing Sale, Bonhams Knightsbridge, 29 November 2000, lot 53.

98*

George Chinnery RHA (British, 1774-1852)

Study of a village in India; Study of cattle; Two studies of goats (mounted as one)

pen and ink

11 x 17.5cm (4 1/4 x 6 7/8in) and smaller. (3)

£800 - 1,200

€950 - 1,400

The present works were originally part of a thirteen page album of studies of Indian Life by Chinnery which sold in a Fine Watercolour and Drawing Sale, Bonhams Knightsbridge, 29 November 2000, lot 53.

99*

George Chinnery RHA (British, 1774-1852)

Study of Indian figures washing clothes; Study of a figure and cattle by a barn

pen and ink

each 12 x 20cm (4 3/4 x 7 7/8in). (2)

£800 - 1,200

€950 - 1,400

The present works were originally part of a thirteen page album of studies of Indian Life by Chinnery which sold in a Fine Watercolour and Drawing Sale, Bonhams Knightsbridge, 29 November 2000, lot 53.

100^{AR}

Carlton Alfred Smith, RI, RBA, ROI (British, 1853-1946)

At the well, India

signed 'Carlton A Smith' (lower right)

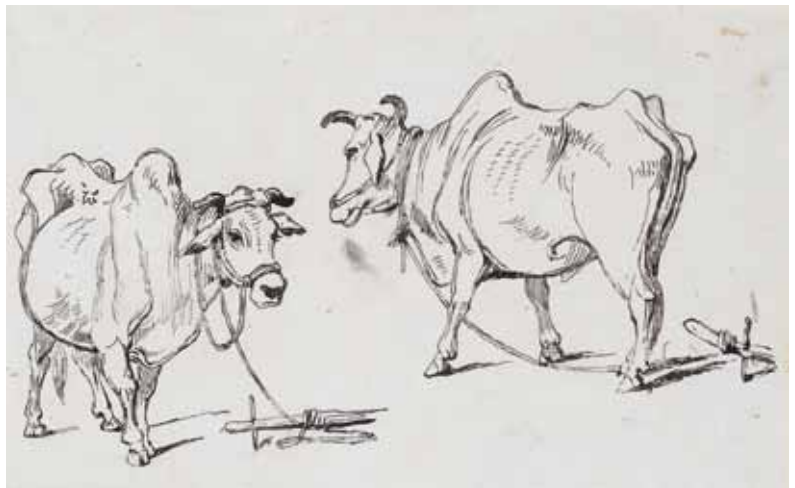
watercolour

26 x 38cm (10 1/4 x 15in).

£700 - 900

€830 - 1,100

Carlton Alfred Smith lived in India between 1816 and 1923.



98



99



100



101



102



103

101

Sir Charles D'Oyly (British, 1781-1845)

View of Calcutta and Fort William from Sir John D'Oyly's Garden Reach
signed 'D'Oyly' (lower left) further signed and inscribed 'For Warren Hastings ESQ / View of Calcutta and Fort William from Sir John D'Oyly's Garden Reach/ D'Oyly' (on the reverse)

watercolour

47 x 61cm (18 1/2 x 24in).

£1,000 - 1,500

€1,200 - 1,800

102

Company School, 19th Century

A riverside shrine

watercolour

23 x 32cm (9 x 12 5/8in).

Together with two additional watercolours depicting a Festival on the Ganges and a View of a river palace, various sizes. (3)

£600 - 800

€710 - 950

103

Captain G.N.P. Mason (British, 19th Century)

Views of Bombay from the sea, a group of six
one inscribed and dated in pencil, one inscribed in ink
watercolour, all unframed
various sizes. (6)

£600 - 1,000

€710 - 1,200



104



105

104

Thomas Daniell, RA (British, 1749-1840)
View from the Higher Hill, Colgong, on the Ganges
pencil and wash on paper
37 x 55cm (14 1/2 x 21 5/8in).
£800 - 1,200
€950 - 1,400

105

Thomas Daniell, RA (British, 1749-1840)
Rohtasgarh, Bihar
pencil and wash on paper
34 x 48cm (13 3/8 x 18 7/8in).
£800 - 1,200
€950 - 1,400



106

106
Circle of William Daniell (British, 1769-1837)
 A water carrier by the shore
 oil on panel, unframed
 34 x 24cm (13 3/8 x 9 7/16in).
 £600 - 800
 €710 - 950



107

107
English School, 19th Century
 Gateway to Old Goa, India
 watercolour
 15 x 11cm (5 7/8 x 4 3/8in).
 Together with three watercolours by the same hand depicting Dilwara
 Temples, Mt. Abu; Gwalior Fort; and A Hindu temple in Upper India,
 various sizes, all unframed. (4)
 £600 - 1,000
 €710 - 1,200



108



109

108

Ivan Leonardovich Kalmykov (Russian, 1866-1925)

The Red Fort, India

signed and dated 'I Kalmykov, No.3, 1920' (lower right)

oil on paper laid down on card

50 x 75cm (19 11/16 x 29 1/2in).

within a Chinese hardwood frame

£2,500 - 3,500

€3,000 - 4,100

109

Albert Goodwin, RWS (British, 1845-1932)

View of the Taj Mahal from Agra Fort

signed 'Albert Goodwin' (lower right), inscribed 'The Taj/fm/Agra Fort'

(lower left)

pen and ink, watercolour and bodycolour

£1,000 - 1,500

€1,200 - 1,800



110



110



111

Kashmir, Northwest Frontier and Himalayas

110

Frederick William John Shore, 4th Baron Teignmouth (British, 1844-1916)

River valleys in Kashmir, a pair
both signed and dated 'F. SHORE 1890' (one lower left, one lower right)

oil on canvas

each 41 x 61.5cm (16 1/8 x 24 1/4in). (2)

£2,000 - 3,000

€2,400 - 3,500

PROVENANCE:

With Frost and Reed

111^{AR}

Theodore Howard Somervell (British, 1890-1975)

A mountain landscape thought to be the Himalayas
signed and dated 'THSomervell.1936.' (lower left)

watercolour and bodycolour with traces of pencil

22 x 28cm (8 5/8 x 11in).

£800 - 1,200

€950 - 1,400

Theodore Howard Somervell O.B.E. was a trained surgeon but had a passion for climbing. He took part in the early expeditions of 1922 and 1924 to climb Mount Everest.

Just after Somervell's 1924 attempt at Everest he moved to southern India as a missionary doctor and remained in the country for nearly four decades. Somervell recorded many vistas of mountain ranges and passes in watercolours from his time in India.

112

AFGHANISTAN

4 photographs of Afghan interest, *albumen prints, all but one mounted, approximately 210 x 290mm.*, 1860s-1870s (4)

£500 - 800

€590 - 950

Comprising: Bourne & Shepherd, 'Group of Afredees from the Khyber Pass' (signed "Shepherd 1387" in the negative); a studio portrait of two Afghans, published by Frith and with their label on verso of mount; obelisk commemorating the Battle of Ferozeshah (Punjab) of 21 December 1845, erected 1869; collection of shikar trophies outside a substantial building.



112

113*

FILIPPI (FILIPPO DE)

Karakoram and Western Himalaya 1909. An Account of the Expedition of H.R.H. Prince Luigi Amedeo of Savoy, 2 vol. (including Atlas), 18 folding plates on 17 sheets, 3 folding maps printed in colours, and list of plates loose as issued in portfolio atlas, photogravure plates and numerous photographic illustrations mostly after Vittorio Sella (who accompanied the expedition), ownership inscription of Amelia Scott (1919), library stamp inside upper covers and shelfmark on spines, publisher's parchment-backed cloth, tears to joints [Neate F26], 4to, Constable, 1912

£700 - 900

€830 - 1,100

One of the most important works devoted to mountaineering in the Himalayas, with fine photographic illustrations by Vittorio Sella.



113

114

HIMALAYAN FOOTHILLS

18 photographs of Hurdwar, Roorkee, Naini Tal, Simla in winter, and other areas in the Himalayan foothills, mostly by Bourne & Shepherd, *albumen prints, mounted, 230 x 280mm. and smaller*, 1860s-1880s (18)

£1,500 - 2,500

€1,800 - 3,000

Comprising: Hurdwar (Bourne 1613); head of the Ganges Canal (1614); Banian tree (1615); aqueduct on the Ganges Canal (1616); Naini Tal lake from near the Bazaar (1621); general view of Naini Tal from above (1630 but apparently unsigned); the Castle at Mussoorie (1590); Batta Waterfall (1592); the road between Theog and Matiana (2400); Narkandah Forest (2412); 'The Cedars' in Simla, winter (1755); snowy trees (1786); 'Elysium and Shalli Peaks' (1781); Prospect Hill (1775); residence of the Viceroy (10); 'The Sutlej, junction of Buspa' (181); 2 views of waterfalls signed in negative "Phillips D1870".



114



115

115*

JACK (Lieut.-Col. ALEXANDER)

Six Views of Kot Kangra and the Surrounding Country. Sketches on the Spot, FIRST EDITION, pictorial tinted lithographed title, 2 letterpress leaves (dedication and descriptive text), 6 finely hand-coloured lithographed plates after Jack (a few small marginal tears, touching image of plate 5), loose in contemporary marbled boards, publisher's printed label "Lieut. Col. Jack's Views of Kot Kangra" on upper cover, rebacked, worn [Abbey Travel 473], folio (606 x 444mm.), Smith, Elder, 1847

£4,000 - 6,000

€4,700 - 7,100

Magnificent complete series of views "shewing the passage of the British Force under Brigadier Wheeler" during their campaign to capture Kangra Fort, Himachal Pradesh, from the Sikhs.

116

KASHMIR

8 photographs of mainly Kashmir interest, *albumen prints, mostly unmounted, approximately 230 x 270mm.*, 1860s-70s (8)

£1,200 - 1,800

€1,400 - 2,100

Comprising: 'Srinuggur, from the Tukht Hill', signed in the negative "Bourne 818"; Temple at Chergaon, Himalaya by Bourne (probably Bourne 197); 'Small Temples on the Ganges at Derali', signed in the negative "Bourne 1549"; Temple at Mangloar, Kulu, published by Frith; 'Bridge near Srinuggur, built by Akbar', signed in the negative "Bourne 822"; another view of the river near Srinagar by Bourne (signature cropped); the Jhelum River, signed in the negative "Craddock 330"; general view of the lake at Naini Tal possibly by Colin Murray. "Photographs taken during three expeditions to Kashmir and the Himalayas between 1863 and 1866 demonstrate [Bourne's] ability to combine technical skill and artistic vision" (British Library).



116



117

117 LAHORE and AMRITSAR

4 photographs of Lahore and Amritsar, and 3 others, 5 *albumen prints* and 2 *gelatin silver prints*, 230 x 290mm. and smaller, 1860s-1890s (7)
£400 - 600
€470 - 710

Including: the Golden Temple at Amritsar, signed in the negative "Saché 649"; Baba Atal Rai Tower, flying foxes in tree, by Bourne & Shepherd, numbered in the negative "410"; 'View from Palace in Fort, Lahore', signed in the negative "Bourne 416" (signature trimmed); Tomb of Jehangir by Bourne & Shepherd; general view of Benares, signed in the negative "Saché 327", mounted on verso of the first mentioned; a group of Europeans with a Sikh gentleman, signed "T.A. Rust" in the negative (gelatin silver print).



118

118 PAKISTAN - ETHNOGRAPHIC

Photographic study of two Multan natives, *lightly albumenized print*, untrimmed, 225 x 170mm., 1860s
£500 - 700
€590 - 830

A full-size, rich print of an image that was reduced for reproduction in Watson and Kaye's *People of India: a Series of Photographic Illustrations* (1868-1875), where it was captioned "Bukiyanas, Rajpoots, now Mussulmans, Googaira, Mooltan".

While the names of fifteen photographers who contributed to Watson and Kaye's work are recorded, the identity of the photographer behind this specific image is unknown.



119

119

RAJASTHAN

5 views in Rajasthan, 3 by Deen Dayal, one by Bourne, albumen prints, Deen Dayals loose, others mounted, all window-mounted, images approximately 180 x 290mm., 1880s (5)

£500 - 800

€590 - 950

Comprises: 3 views of Jaipur and Amber Palace by Lala Deen Dayal; "The Howa Mahal, or Palace of the Winds, Jeypore", captioned in ink; Bhurtpore, general view from an elevation on the fort, signed "Bourne 1298" in the negative.

120

TIBET and HIMALAYAS

An album of 44 topographical views and portraits, including a three-part panorama of Nanga Parbat, compiled by an unidentified British Shikari, gelatin silver prints, captioned in manuscript on the mounts, mounted one per page and back to back, images 120 x 90mm., two type written diary accounts, one with well executed manuscript map, affixed to last two album leaves, half morocco, spine defective, small oblong folio (190 x 240mm.), [1908-1910]; together with 3 related photographs on mounts, and a small quantity of ephemera (13)

£400 - 600

€470 - 710

Including: 'Nunga Parbat looking NNW'; a view of Nanga Parbat from the Kamri Pass; 'Dunga on Wular Lake'; 'Burzil Pass (Summer)'; 'The Hattu-Pir'; the compiler of the album with his dog, Peggy, and two trophies in a tent; 'Bivouak in Dashkat'; 'Camp under Nanga Parbat'; 'Tarsing Glacier'; 'A Kashmir Camp (Gorai)'; 'Monastery & Village, Lamayuru'; 'Indus at Khaltse'; 'Leh'; 'Ladakhis' (illustrated); a mother and her children outside 'Changpa tent, Rupshu'; 'Budhist [sic] rock carving'; 'A Lhamaserai'; 'Zohi-La' (looking east and west) (2), and the Sind valley.

Several photographs show our Shikari posing with various trophies, including Ibex, Astor Markhor, Nyan, Goa and Burhel. In the short diaries, which feature his terrier, Peggy, who accompanied him on this trip, he states: 'My bag was an Ammon, Goa, three Burhel, with about thirty head of small game shot with a miniature rifle, including two Bar headed geese (shot on the edge of the Tso Char (lake)), Hare, partridge and marmot.'



120



121

121

Williamson Manufacturing Company: a New Type P.14 hand held aircraft camera, flown over Mount Everest on the 1933 Houston Expedition

cross-hair type viewfinder, twin hand grips, crackle finish, no. 108, 8.5in f4.5 Ross Xpres lens (no. 128751), and detachable plateholder 290 x 210 x 210mm.; together with contemporary canvas and leather case and related documentation

£2,000 - 4,000

€2,400 - 4,700

"MESSRS. WILLIAMSON WERE IN TOUCH WITH US THIS MORNING CONCERNING YOUR ORDER AND INFORMED US THAT THEY HAVE A CAMERA WHICH WAS USED IN THE MOUNT EVEREST EXPEDITION.... AS THE CAMERA IS ONLY SLIGHTLY SOILED... WE HAVE VENTURED TO ACCEPT RESPONSIBILITY IN DESPATCHING THIS TO YOU RATHER THAN TO KEEP YOU WAITING": a camera used on the first flight over Mount Everest, in 1933.

The expedition was sponsored by Lucy, Lady Houston, a promoter of British aviation. The Houston-Mount Everest Flight Expedition was designed to show opposition to granting independence to India. Squadron Leader Douglas Douglas-Hamilton, Lord Clydesdale, led the endeavour, which involved two Westland PV-3 biplanes. The two aeroplanes cleared the summit of Everest by 100ft on April 3, 1933 -

leading to the headline in the *Manchester Guardian*, "Everest Conquered from the Air". Each aircraft carried a survey camera, two Williamson P.14s for oblique pictorial photography taking 5 x 4in plates (of which the present example is one), and a small standard pistol camera taking 3.5 x 2.5in plates.

Accompanying the camera are the following documents: typed letter signed on behalf of Ensign Limited, London, 2 August 1933, to Mr. Walwin of Gloucester, confirming his order of a P.14 camera and informing him that Messrs. Williamson have a "slightly soiled" example that was used on the Mount Everest Expedition and can offer it to him at a reduced price, rather than having him wait for a perfectly new model; receipt issued by Ensign to Mr. Walwin, 16 August 1933; typed letter signed from Arthur Hinks, Secretary of the Royal Geographical Society, 15 May 1934, to Mr. Walwin, asking to borrow the camera "in order that we may have its focal length accurately determined, this being of great importance to us since we are trying to work up the photographs taken on the Flight"; 2 further letters from the RGS, and one from Ross Optical Works of Clapham Common, relating to shipment of the camera. The Houston Expedition photographs came into their own in 1951, when Michael Ward, later to be the team doctor to the successful 1953 expedition, used them and other photographs in the RGS archives to research a new route up Everest. The southern route he discovered led to Hillary's landmark ascent.



122

122

Bautte. A gold and enamel open face key wind pocket watch owned by the botanist George Bentham and given in memoriam to his Godson Joseph Symonds Hooker, son of Joseph Hooker. Swiss cylinder movement with blued steel regulation, offset engine turned silver dial with Roman hourly numerals and outer five minute divisions, blued steel moon hands, engraved and enamelled foliate case with the Bentham family crest on the reverse, *together with winding key and short gold chain* the inside case back with engraved dedication reading, *Joseph Symonds Hooker in remembrance of his Godfather George Bentham to whom this watch belonged*, cuvette signed and numbered

49mm

£2,500 - 3,500

€3,000 - 4,100

George Bentham (1800-1884) was the son of Samuel Bentham, Naval engineer and inventor. His early life was spent very much on the move, with spells in Russia and Scandinavia before the family finally settled in the south of France. His mother was very interested in Botany and kept detailed notes during their travels. Nephew to the Philosopher and Jurist Jeremy Bentham, George became enthusiastic about Botany in 1817 and he worked on translating his Uncle's *Chrestomathia* into French. During a brief visit to England in 1823 he met with the leading Botanists of the day, including William Jackson Hooker, with whom he maintained a lifelong association. In 1826 he returned to England to live and became Secretary to Jeremy Bentham and started to study Law, whilst still maintaining his botanical studies part-time. He was elected a Fellow of the Linnean Society in 1828 and became the Hon. Secretary of the Horticultural Society in 1830.

When Jeremy Bentham died in 1832, he became independently wealthy and was able to devote himself entirely to botanical studies. Living in the country, he helped distribute the vast collections of botanical samples collected by employees of the East India Company and travelled widely each summer, sending informal reports back to his friend WJ Hooker. Returning finally to London, he settled quietly into a life of study, travelling each day to Kew, where he worked in the Herbarium. His major published works date from this period: *Handbook of British Flora* 1858 (later revised by WJ Hooker and remaining in print until WW2) and jointly with Hooker, by then Director of the Royal Botanical Gardens, *Genera Plantarum* 1863-78. He died on September 10th 1884 without leaving any children.

Captain Joseph Symonds Hooker (1877-1940) was the 2nd son to Sir Joseph Dalton Hooker from his second marriage to Hyacinth Symonds in 1876. He served in the Boer War and was a Captain in the Indian Regiment in 1914.

Sir Joseph Dalton Hooker OM, GCSI, CB, FRS (1817-1911) was one of the greatest British botanists and explorers of the 19th century. Hooker was one of the leading founders of geographical botany, and one of Charles Darwin's closest friends. He was Director of the Royal Botanical Gardens, Kew, for twenty years, in succession to his father, William Jackson Hooker, and was awarded the highest honours of British science.

South and Sub-Saharan Africa

123

N. J. Kelsey (British, 19th Century)

A view from the Plaines Wilhems District overlooking a waterfall known as 'Cascade Piston', Mauritius signed and dated 'N.J. Kelsey/1845' (lower right) and extensively inscribed (on the reverse) watercolour with scratching out, unframed
 34 x 49cm (13 3/8 x 19 5/16in).

£1,000 - 1,500

€1,200 - 1,800

The inscription on the reverse:

View from the Cottage in the District of Plaines Wilhems, Mauritius, occupied by the Hon^{ble} Francis C. Sheridan, whilst Treasurer/Paymaster General and Member of the Council of Government of that Colony, looking East. The Waterfall here represented, known as the "Cascade Piston", is one of the many contained in the island, all of which are of great picturesque beauty, the sides of the Ravines several hundreds of feet deep, through which they flow, being in many places nearly perpendicular, and richly diversified with Wood, Rock, and Red Earth. In these Ravines the Tropic Birds, of snowy whiteness, called by the French, "Paille en Queue" from the single long feather of which their tails consist, build their Nests. - The depth of this fall is about 100 feet.

From the original sketch made and coloured on the spot.
 (Afternoon)

NJK

124

Circle of Samuel Walters (British, 1811-1882)

A barque beating into Table Bay in a south-easterly gale oil on canvas
 49 x 74cm (19 5/16 x 29 1/8in).

£2,000 - 3,000

€2,400 - 3,500

125

William Payne (British, 1760-1830)

Fishermen in a swell off Cape Town black ink and watercolour
 21.5 x 33cm (8 1/2 x 13in).

£500 - 700

€590 - 830



123



124



125



126



127

126*

Johannes Louis Wensel (German, 1825-1899)

An expedition in German East Africa (Tanzania), a set of four
each signed 'J.L. Wensel'

gouache, unframed

each 17 x 23.5cm (6 11/16 x 9 1/4in). (4)

£3,000 - 5,000

€3,500 - 5,900

PROVENANCE:

Topographical Picture Sale, Christie's London, 16 July 1993, lot 190

127

Marthinus (Tinus) Johannes de Jongh (South African, 1885-1942)

Near Ashton; Near Swellendam, South Africa, a pair
both signed 'TINUS DE JONGH' (lower right)

oil on canvas

each 26 x 31cm (10 1/4 x 12 3/16in). (2)

£1,500 - 2,000

€1,800 - 2,400



128



129

128
Jacob Hendrik Pierneef (South African, 1886-1957)
 Bergland, Namibia
 signed with initials (lower right), indistinctly inscribed and dated
 'Bergland SWA ... 1924' (lower left)
 watercolour and pencil
 10.5 x 19cm (4 1/8 x 7 1/2in).
 £1,200 - 1,800
 €1,400 - 2,100

129
Jacob Hendrik Pierneef (South African, 1886-1957)
 Study of an acacia tree
 signed with initials 'JHP' (lower right)
 pencil
 13 x 20.5cm (5 1/8 x 8 1/16in).
 Together with a study of trees in the veld by the same hand, inscribed
 and dated 'AP. 4. 1919' and signed with monogram (lower right), chalk,
 9.5 x 21cm (3 3/4 x 8 1/4in). (2)
 £1,000 - 1,500
 €1,200 - 1,800



130



131



132

130

Jacob Hendrik Pierneef (South African, 1886-1957)

Cape willows; The wine cellar, Hertestraat, Stellenbosch both signed in pencil 'J.H. Pierneef' (lower right)

woodblock print

7.2 x 12.7cm (2 13/16 x 5in) and 9.9 x 12.5cm (3 7/8 x 4 15/16in) (1) respectively. (2)

£1,000 - 1,500

€1,200 - 1,800

131

Jacob Hendrik Pierneef (South African, 1886-1957)

Dam and woods, Silverton

signed 'J.H. Pierneef' (lower right)

woodblock print

11 x 17.5cm (4 5/16 x 6 7/8in)(1).

Together with a watercolour by the same hand of a hotel on Southampton Row, London, signed, inscribed and dated, 17.2 x 8.7cm (6 3/4 x 3 7/16in). (2)

£1,000 - 1,500

€1,200 - 1,800

132

Jacob Hendrik Pierneef (South African, 1886-1957)

Gen Erasmus's House, Wonderboom-Noord, Pretoria

signed 'J.H. Pierneef' (lower right)

woodblock print

14.5 x 21.6cm (5 3/4 x 8 1/2in)(1).

£800 - 1,200

€950 - 1,400

33

Jacob Hendrik Pierneef (South African, 1886-1957)

The lonely road

signed 'J.H. Pierneef' (lower right)

woodblock print

12.8 x 10.2cm (5 1/16 x 4in)(l).

£800 - 1,200

€950 - 1,400



133

134

Dumile Feni-Mhlaba (Zwelidumile Mxgazi) (South African, 1942-1991)

Crucifixion

signed and dated '66./Dumile' (lower right)

pen and ink

32.5 x 24cm (12 3/4 x 9 7/16in).

£1,500 - 2,000

€1,800 - 2,400



134



135



136

135
 Welcome Mandla Koboka (South African, born 1941)
 Donkey and cart
 signed 'W. KOBOKA' (lower right)
 oil on board
 43.2 x 60cm (17 x 23 5/8in).
 £1,000 - 1,500
 €1,200 - 1,800

136
 Welcome Mandla Koboka (South African, born 1941)
 Cross Roads
 signed and dated 'W. KOBOKA/95' (lower left)
 oil on board
 43.5 x 60cm (17 1/8 x 23 5/8in).
 £1,000 - 1,500
 €1,200 - 1,800

137

BURTON (RICHARD) and HENRY MORTON STANLEY

Portrait photograph of explorers Richard Burton, Henry Morton Stanley, Lady Isabel Burton, Lady Stanley, Captain Arthur Jephson, and "Stanley's black boy Saleh", taken by Reverend Stewart at the Majola Hotel, St. Moritz in August 1890, *albumen print, mounted on contemporary card*, 110 x 155mm., [1890]

£600 - 800

€710 - 950

REMARKABLE PHOTOGRAPH OF THE MEETING OF TWO OF THE GREATEST OF NINETEENTH CENTURY EXPLORERS. The meeting of the two, and the moment of the photographic session is recorded by Lady Isabella Burton in her *The Life of Captain Sir Richd. F. Burton* (1893, pp.403-404). "Majola hotel is a luxurious palace... we found here Mr. and Mrs. Stanley, accompanied by their faithful Captain Jephson, and Mr. Stanley's black boy Saleh... We had great fun being photographed by the Rev. Mr. Stewart... Mrs. Bancroft placed us. Mrs. Bancroft made us all laugh just as were going to be taken, by seizing up a long broom-handle and poising it as a lance, saying "Won't you have me as Tippoo Tib?".

138*

GUILLAIN (CHARLES)

Voyage a la Côte Orientale d'Afrique, exécuté pendant les années 1846, 1847 et 1848, Atlas volume only, 55 *lithographed plates, maps and views by MM. Bayot, E. Ciceri, J. Jacottet, Sabatier and Vogt, folding map detached with two tears affecting image (no loss), first 11 leaves with lower corner restored verso (including 5 recto), occasional light marginal spotting, publisher's quarter morocco, boards scuffed and torn [Gay 2715; Ibrahim-Hilmy 280], folio, Paris, Arthus Bertrand, [1856]*

£3,000 - 5,000

€3,500 - 5,900

VERY RARE. The three text volumes of this work (not present here) are a contemporary account of this Arab-dominated part of East Africa with a focus on history and language. The atlas volume includes illustrations of indigenous peoples and settlements in Mombassa, Mogadishu, Zanzibar, Somalia and other places in the region. ABPC records no examples having sold at auction.



137



138



139

139

MALAWI AND SOUTH-EAST AFRICA

Album relating to British colonial life in Malawi and South-East Africa, including big game hunting, *upwards of 270 albumen or gelatin silver prints, most mounted between 2 and 8 per page recto and verso, approximately 20 loose, images 150 x 198mm., and smaller, a few captions in pencil, contemporary red morocco, gilt lettered "G.B.R." on upper cover, g.e., rubbed, oblong folio, [early 20th century]*

£500 - 700

€590 - 830

Unusual album centred on colonial activities in Nysaland, most of the captioned images relating to Fort Johnston on the Shire River (modern day Mangochi). Includes views of native sports to mark the King's Birthday, Harry Johnstone's residence, meetings with local chiefs and "native" studies (dancing, swimming, posed with weapons, local village houses), a cricket match of the Blantyre team, a series of nearly 50 images of big game "trophy" (elephant, rhinoceros, leopards, lions, etc.).

140*

STANLEY (HENRY M.)

In Darkest Africa, or the Quest, Rescue, and Retreat of Emin, Governor of Equatoria, 2 vol., NUMBER 102 OF 250 DEMY QUARTO EDITION DE LUXE COPIES, SIGNED BY THE AUTHOR, *titles printed in red and black, photogravure frontispieces and 36 wood-engraved illustrations on india paper, 6 etched plates by M.G. Montbard signed by the artist in pencil, 4 coloured maps and plans (2 folding mounted on linen), "Facsimile from Mr. Stanley's notebook" leaf, illustrations in the text, bookplates of Birch Bernstein, and P.L. Bibby, untrimmed in publisher's half morocco gilt, t.e.g., rubbed and soiled, 4to, Sampson, Low, Marston, Searle and Rivington, 1890*

£1,000 - 1,500

€1,200 - 1,800

Egypt

141

BEDFORD (FRANCIS)

'Cairo: General View showing the Mosk of Sultan Hassan'; 'Thebes: the Colossi on the Plain of Thebes', *albumen prints, mounted, signed, titled, dated and numbered in the negative [cf. Gernsheim, Incunabula, 187], 240 x 290mm., 1863 (2)*

£400 - 600

€470 - 710

Two images from Bedford's portfolio *Photographic Pictures Made... During the Tour in the East In Which, By Command, he accompanied H. R. H. The Prince of Wales*. He exhibited the whole series at the London International Exhibition in 1862, where the first of these two images was described as part 'of a Series of Twenty of the Best Architectural Subjects'.

142

EGYPT

Album containing approximately 40 photographs, *albumen prints (images 210 x 270mm.), captioned in ink below, some signed in negative, contemporary half morocco, rubbed, oblong folio, 1880s-1890s*

£1,000 - 2,000

€1,200 - 2,400

Including: 2 views of the Pyramids; a pump with operators; Asyut, by Antonio Beato; Dendera (2); Luxor (4, two by Beato); Karnak (3); Medinet Habou, Thebes (2, by Zangaki); Philae (7, several by Beato).



141



142

143

FRITH (FRANCIS)

'The Fallen Statue of Rameses II', *albumen print, framed and glazed* [cf. Gernsheim, *Incunabula*, 130; cf. Goldschmidt & Naef 62], image to view 375 x 460mm., c.1857

£2,000 - 3,000

€2,400 - 3,500

A mammoth-plate collodion photograph from a suite of images taken for *Egypt, Sinai, and Jerusalem: a Series of Twenty Photographic Views*, 1858.



143

144

ROBERTS (DAVID)

A group of 29 plates from "The Holy Land, Syria, Idumea, Arabia, Egypt and Nubia. With: Egypt and Nubia", *hand-coloured or tinted lithographs by Louis Haghe after Roberts, all but mounted on card (from the "subscription" issue), images and smaller, F.G. Moon, [1842-1849] (29)*

£2,000 - 3,000

€2,400 - 3,500



144

145

ROBERTS (DAVID)

Approach of the Simoon-Desert of Gizeh, *tinted lithographed view by Louis Haghe after Roberts, framed and glazed, 303 x 408mm. , F.G. Moon, 1849*

£800 - 1,200

€950 - 1,400



145



146



147



148

146
Augustus Osborne Lamplough, A.R.A.,
R.W.S (British, 1877-1930)
 Evening on the Nile; A desert scene, a pair
 both signed 'A. Lamplough A.R.A.' (lower left)
 watercolour heightened with white
 each 23 x 61cm (9 x 24in). (2)
 £1,000 - 1,500
 €1,200 - 1,800

147
Augustus Osborne Lamplough, A.R.A.,
R.W.S (British, 1877-1930)
 Evening in the desert; A camel and figures
 crossing a desert, a pair
 both signed 'A. Lamplough A.R.A.' (lower left)
 watercolour heightened with bodycolour
 each 23 x 61.5cm (9 x 24 1/4in). (2)
 £1,000 - 1,500
 €1,200 - 1,800

148
Augustus Osborne Lamplough, A.R.A.,
R.W.S (British, 1877-1930)
 Evening on the Nile
 signed 'A. Lamplough A.R.A.' (lower left)
 watercolour
 23 x 61cm (9 1/16 x 24in).
 £500 - 700
 €590 - 830

149

**Augustus Osborne Lamplough, A.R.A.,
R.W.S (British, 1877-1930)**

The Nile at Dusk

signed 'A. Lamplough' (lower left)

watercolour

22.5 x 60cm (8 7/8 x 23 5/8in).

£500 - 800

€590 - 950



149

150

**Augustus Osborne Lamplough, A.R.A.,
R.W.S (British, 1877-1930)**

View on the Nile

signed 'A. Lamplough' A.R.A.' (lower left)

watercolour

22.5 x 61cm (8 7/8 x 24in).

£500 - 700

€590 - 830



150

151

**Augustus Osborne Lamplough, A.R.A.,
R.W.S (British, 1877-1930)**

Ruins, West Luxor; and Early Morning, North Luxor

both signed 'A. Lamplough' (lower left) and
inscribed (lower right)

watercolour

23 x 60cm (9 1/16 x 23 5/8in) and 22 x 59.5cm
(8 5/8 x 23 3/8in) respectively.

Together with two similar watercolours by
the same hand, both signed (lower left) and
inscribed with titles (lower right). (4)

£800 - 1,200

€950 - 1,400



151

152

**Augustus Osborne Lamplough, A.R.A.,
R.W.S (British, 1877-1930)**

'Sunset, Nr Luxor'; 'In the Desert', a pair
the former signed 'A. Lamplough R.W.S.'
(lower left), the latter signed 'A. Lamplough
A.R.A.' (lower left), both inscribed as titled
(lower right)

watercolour heightened with bodycolour
each 21 x 36cm (8 1/4 x 14 1/8in). (2)

£600 - 800

€710 - 950



152



153

153

David Roberts, RA (British, 1796-1864)

'The Halt in the Desert'

signed and dated 'D. Roberts 1832' (lower centre)

watercolour heightened with bodycolour and gum arabic

19.5 x 29.5cm (7 11/16 x 11 5/8in).

£2,500 - 3,500

€3,000 - 4,100

Engraved, W. Miller, as 'The Halt in the Dessert', published *Lyrics of the Heart with other poems*, London, Longman, 1851.

The present watercolour was engraved as 'The Halt in the Desert' to illustrate Alaric A. Watt's poem *Egypt Unvisited*. The author declares that he was inspired by Roberts' Egyptian sketches and the final stanza concludes:

'Then why through Egypt should I seek to roam,
Fancy to feed with scenes that will but mock it;
With graphic Roberts for my guide (at home),
And Murray's trusty 'Hand-Book' in my pocket.'

There is another watercolour, of a similar composition and size, also signed and dated 1832 in the Wolverhampton Art Gallery.

We are grateful to Briony Llewellyn for her help in preparing this catalogue entry.



154



155

154

Edward Lear (British, 1812-1888)

El Karnak

inscribed and dated 'El Karnak/Febr.15.1854/ 5.P.M.' (lower left) and annotated throughout

pencil and watercolour

15.5 x 50cm (6 1/8 x 19 3/4in).

£2,500 - 3,500

€3,000 - 4,100

PROVENANCE:

From the private collection of Sir Eric Maclagan, former director of the Victoria and Albert Museum

Thence by descent to the present owner

155

Edward Lear (British, 1812-1888)

Nile study

dated and inscribed 'Kmm.4 March 1854/9.A M' (lower right) and further annotations throughout

pen and ink, heightened with white and wash, unframed

15.5 x 25cm (6 1/8 x 9 13/16in).

£600 - 800

€710 - 950



156

156

Robert George Talbot Kelly, R.I., R.B.A. (British, 1861-1934)

'North Wind on the Nile'

signed and dated 'R.Talbot.Kelly./1914' (lower left) and inscribed with title (on artist's label attached to original backing board)

watercolour with traces of pencil and heightened with white

36.5 x 54.5cm (14 3/8 x 21 7/16in).

£800 - 1,200

€950 - 1,400

157

Elijah Walton (British, 1832-1880)

Evening on the Nile

signed, inscribed and dated 'On the Nile Evening/Country boats-/Elijah Walton March 1874/original drawing' (on original backing mount)

watercolour heightened with white

34 x 49cm (13 3/8 x 19 5/16in).

£600 - 800

€710 - 950

PROVENANCE:

With The Fine Art Society, London, 1978

158

Naval School, 19th Century

The Bombardment of Alexandria, 11th July 1882

oil on canvas

22.5 x 37.5cm (8 7/8 x 14 3/4in).

£600 - 800

€710 - 950



157



158

The bombardment of the coastal fortifications at Alexandria in 1882 was the Royal Navy's most significant show of strength during the final quarter of the nineteenth century. The rise of nationalism in Egypt, on the increase since Britain acquired the controlling interest in the Suez Canal in 1875, came to a head early in 1882 as the country drifted into anarchy. France and Britain watched in alarm as local forces began to fortify Alexandria against foreign invasion and, in May 1882, despatched a powerful naval force to reassert their authority in the region. Admiral Sir Frederick Seymour, in overall command, issued an ultimatum demanding the surrender of the forts at which point the French inexplicably withdrew. The Egyptians refused to abandon the forts and Seymour was forced, reluctantly, to carry out his threat to neutralise them. British ships of the Mediterranean Fleet, including the formidable new battleship H.M.S. Inflexible, took up their positions late in the afternoon of 10th July and opened fire at 7 o'clock the next morning. The bombardment continued throughout the day, in various phases as the ships moved across the bay, until firing ceased at 5.30 pm. by which time all the forts had been silenced. In the event however, it proved a hollow victory and a full-scale British expeditionary force soon found itself committed to policing Egypt and protecting the Suez Canal in a period of unrest which lasted another thirteen years.

Although not a straight copy, the so-far unknown painter of this work clearly took his inspiration from W.L. Wyllie's famous oil of the same subject commissioned by the Fine Art Society in 1883 and now held in the National Collection at Greenwich (BHC 0643).

159

Paul Dominique Philippoteaux (French, 1845-1923)

The Great Sphinx of Giza

signed 'P. Philippoteaux' (lower left)

oil on board

26.5 x 33.5cm (10 7/16 x 13 3/16in).

£1,000 - 1,500

€1,200 - 1,800



159

160

Italian School, late 19th Century

The tomb of the Abbasid Caliphs, Cairo

inscribed 'Tobe dei Califfi/al Cairo' (on the reverse) and
indistinctly inscribed (on old label attached to the reverse)

oil on panel

24.5 x 41cm (9 5/8 x 16 1/8in).

£800 - 1,200

€950 - 1,400



160

161

Spyridon Scarvelli (Greek, 1868-1942)

The Great Sphinx and Pyramids of Giza

signed 'Scarvelli' (lower left)

watercolour with traces of pencil

26.5 x 44.5cm (10 7/16 x 17 1/2in).

£600 - 800

€710 - 950



161



162

162

Carl Friedrich Heinrich Werner (German, 1808-1894)

A Nubian boy on the banks of the Nile
signed and dated 'C Werner f. 1865' (lower right)

watercolour with traces of pencil and
heightened with white

30.8 x 49.8cm (12 1/8 x 19 5/8in).

£1,000 - 1,500

€1,200 - 1,800



163

163

Reginald Thomas Cleaver (British, born circa 1870-1954)

The Season in Cairo

signed 'Reginald/Cleaver' (lower left), bears
inscription and indistinct date on back board
'The Season in Cairo/April 1/06 (or 05?)'

pencil

35 x 55cm (13 3/4 x 21 5/8in).

£800 - 1,200

€950 - 1,400



164

164

French School, 19th Century

An Egyptian port, Upper Egypt

indistinctly inscribed and dedicated in French
(lower left)

watercolour heightened with white
30.5 x 47cm (12 x 18 1/2in).

£800 - 1,200

€950 - 1,400



165

165

Charles Vacher (British, 1818-1883)

Dendera, Upper Egypt

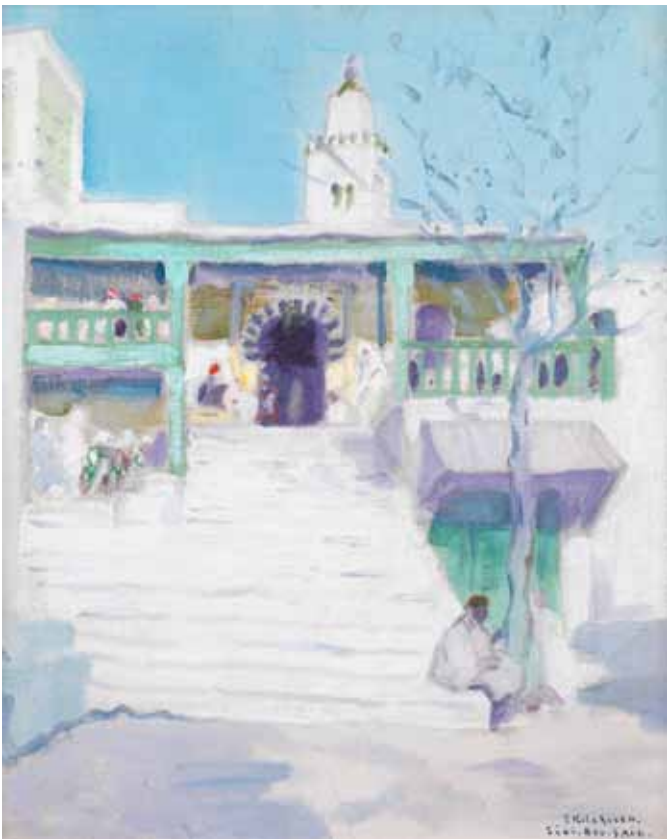
signed, inscribed and dated 'Dendra. Upper Egypt. Charles Vacher 1864'
(lower left)

watercolour

42 x 96.5cm (16 1/2 x 38in).

£5,000 - 7,000

€5,900 - 8,300



166

North Africa

166

Julius Rolshoven (American, 1858-1930)

Sidi Bou Said, Tunisia

signed and inscribed 'J. Rolshoven/Sidi.Bou.Said' (lower right)

oil on canvasboard

38 x 31cm (15 x 12 1/4in).

£1,500 - 2,000

€1,800 - 2,400

167

Lillie Trotman (British, active 1881-1893)

Portrait believed to be Charles M Doughty

signed and dated 'Lillias Trotman '89' (lower right)

watercolour

80 x 60cm (31 1/2 x 23 5/8in).

£1,000 - 1,500

€1,200 - 1,800

Charles Doughty was an English explorer, writer and poet. He was the younger of two sons of the Reverend Charles Montagu Doughty (1798-1850) and his wife, Frederica (d.1843), both of whom died before Doughty reached the age of seven. As a result, he and his brother lived with their uncle, Frederick Goodwin Doughty. Rejected from the Royal Navy due to his minor speech impediment, Doughty attended Gonville and Caius College, Cambridge, to study Natural Sciences, graduating in 1865. With a keen interest in geology and English literature, combined with his desire to travel, Doughty left England to explore Europe and North Africa, later extending his journey to visit Nazareth, Jerusalem, Bethlehem and Damascus, where he studied Arabic for a short time. Against the advice of both the British Consul and the Royal Geographical Society, Doughty, now travelling under the Muslim name Khalil, set off from Damascus to Arabia, the setting for his most famous literary work, *Travels in Arabia Deserta* (see lot 180 below). For two years, he wandered through the desert, enduring extremes of temperatures and scarcity of food and water. Often reported by his contemporaries to have been an obstinate and arrogant man, Doughty made no effort to conceal his steadfast belief that Christianity was a superior religion to Islam; a decision that resulted in many tribes and other travellers treating him with hostility, physical abuse and even imprisonment. His survival somewhat surprising, he eventually returned to England, marrying Caroline Amelia McMurdo (b. circa 1861) on 7 October 1886. He had two daughters, Dorothy (1892-1962) and Frederica Gertrude (b.1894). He turned his attention to writing poetry, however none of his works were to be as successful as *Travels in Arabia Deserta*. Doughty was presented with a gold medal by the Royal Geographical Society (1912), honorary degrees from both Oxford (1908) and Cambridge (1920) and membership of the British Academy (1922), all in recognition of his significant discoveries and exploration in Arabia.



167



168

168

John Varley Jnr. (British, 1850-1933)

Middle Eastern street scenes, a pair
both signed 'John.Varley.' (lower left), one dated '99' (lower left)
watercolour with traces of pencil
35 x 25.4cm (13 3/4 x 10in) and 36.5 x 25cm (14 3/8 x 9 7/8in). (2)
£1,000 - 1,500
€1,200 - 1,800

169

A Lerch (German, late 19th Century)

The tambourine dancer
signed, dated and inscribed 'A.Lerch Munchen 99' (lower left)
oil on panel
27 x 20.5cm (10 5/8 x 8 1/16in).
£1,000 - 1,500
€1,200 - 1,800

170

Paolo Folchi (Italian, 19th Century)

The carpet trader
signed 'P. Folchi' (lower right)
watercolour
47 x 33cm (18 1/2 x 13in).
Together with an additional orientalist watercolour by a different hand.
(2)
£800 - 1,200
€950 - 1,400



169



170



171

171

Frederick Goodall, RA (British, 1822-1904)

'The Sheikh's Evening Prayer'

signed with monogram (lower right), additionally signed and inscribed
 "'The Sheikh's Evening Prayer"/Bedouin encampment on the border of
 the dessert/Egypt/Original finished study for the larger picture (on artist's
 label verso)

oil on canvas

38 x 92cm (14 15/16 x 36 1/4in).

£2,000 - 3,000

€2,400 - 3,500



172

172^{AR}

Noel Harry Leaver, ARCA (British, 1889-1951)

North African street scene

signed 'Noel H. Leaver ARCA' (lower right)

watercolour

26.5 x 36.5cm (10 7/16 x 14 3/8in).

£1,000 - 1,500

€1,200 - 1,800

173

William Evans Linton (British, born 1878)

Bedouin with their camels in the desert

signed 'W.E.LINTON' (lower left)

oil on panel

25.5 x 33cm (10 x 13in).

£800 - 1,200

€950 - 1,400



173

174

Henry Charles Seppings Wright (British, 1850-1937)

'With The Red Crescent in Tripoli'

signed and inscribed 'With the Red Crescent/in Tripoli/ Seppings Wright' (lower left)

watercolour heightened with bodycolour

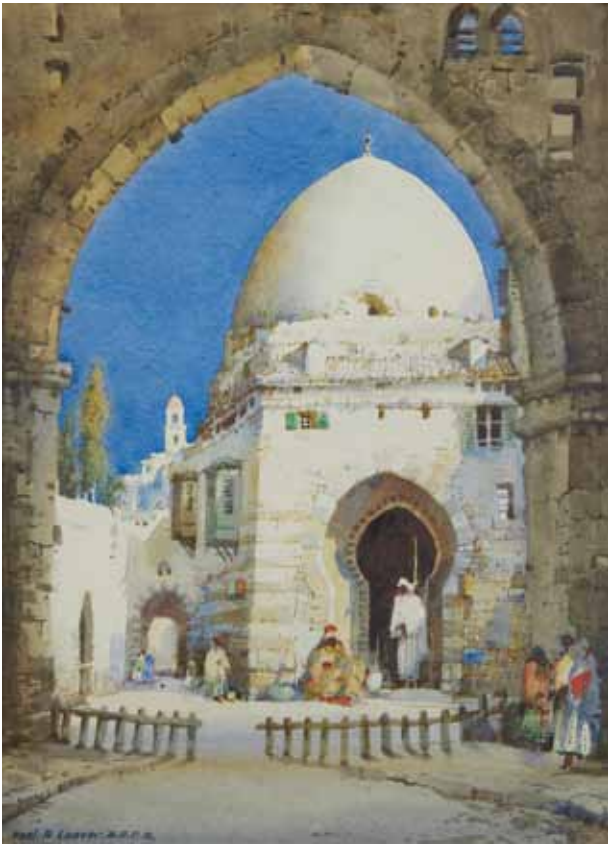
31 x 48cm (12 3/16 x 18 7/8in).

£600 - 800

€710 - 950



174



175



175



176

175^{AR}

Noel Harry Leaver, ARCA (British, 1889-1951)

Moorish gateways, a pair

both signed 'Noel H. Leaver. A.R.C.A.' (lower left)

watercolour

each 36.5 x 27cm (14 3/8 x 10 5/8in). (2)

£1,500 - 2,000

€1,800 - 2,400

176^{AR}

Noel Harry Leaver, ARCA (British, 1889-1951)

A Moorish gateway

signed 'Noel. H. Leaver. A.R.C.A.' (lower left)

watercolour with traces of pencil

36 x 26cm (14 3/16 x 10 1/4in).

£800 - 1,200

€950 - 1,400



178

177

NORTH AFRICA - ISLAMIC ARCHITECTURE

JACQUET (EUGENE) Sixteen views in Algeria, including Environs de Biskra (5), Constantine (5), Bougie, Lambessa (2), and El Kantara (3), *albumen prints, printed captions in French on mounts, on with printed signature "Eug. Jacquet, Bougie", images approximately 290 x 150mm.*, [1880s]; with 48 others, mostly views in North Africa, including anonymous series of large mounted photographs of a fine Islamic building, perhaps Sid Boumediene, Algeria (64)

£800 - 1,200

€950 - 1,400

Middle East

178

BEDFORD (FRANCIS)

8 photographs of the Holy Land, *albumen prints, mounted, signed, titled, dated and numbered in the negative* [cf. Gernsheim, *Incunabula*, 187], 240 x 290mm., 1863 (8)

£700 - 900

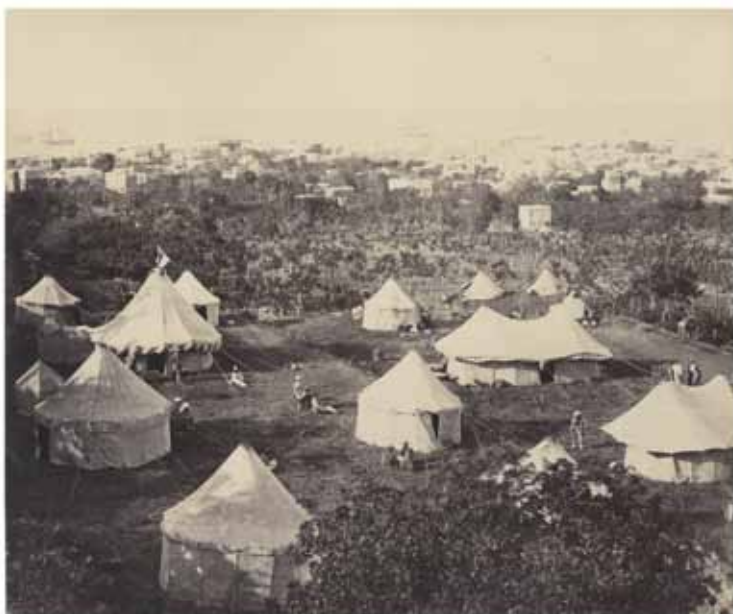
€830 - 1,100

Images from the portfolio *Photographic Pictures Made By Mr. Francis Bedford During the Tour in the East*, comprising: Upper Beth-Horon; Jerusalem, General View from the Mount of Olives; Mount of Olives showing the Garden of Gethsemane; View in the Garden of Gethsemane; Bethany, General View from the East; Hebron, the Town showing the Great Mosk; Nablus, General View; Tiberias, Lake of Gennasareth.

'As a member of the royal entourage, Bedford was allowed to photograph holy sites that had previously been restricted as sacrosanct' (Haworth-Booth, *The Golden Age of British Photography 1839–1900*, p.83).



177



179

179

BEDFORD (FRANCIS)

4 photographs of Syria and Lebanon, *albumen prints, mounted, signed, titled, dated and numbered in the negative* [cf. Gernsheim, *Incunabula*, 187], 240 x 290mm., 1863 (4)

£500 - 700

€590 - 830

Comprising: Damascus, Ruins of the Christian Quarter; Damascus, Garden Court of the British Consulate; Baalbek, Sculptured Remains within the Temple of Jupiter; Beirut with the Encampment in the Foreground.

180*

DOUGHTY (CHARLES M.)

Travels in Arabia Deserta, 2 vol., FIRST EDITION, 8 plates (5 folding), engraved map hand-coloured in outline, dissected into 18 sections and laid on linen, 32pp. publisher's catalogue at end, publisher's green cloth gilt, slightly scuffed and marked, 8vo, Cambridge, University Press, 1888

£1,500 - 2,000

€1,800 - 2,400

See lot 167 for a portrait of Doughty.

181*

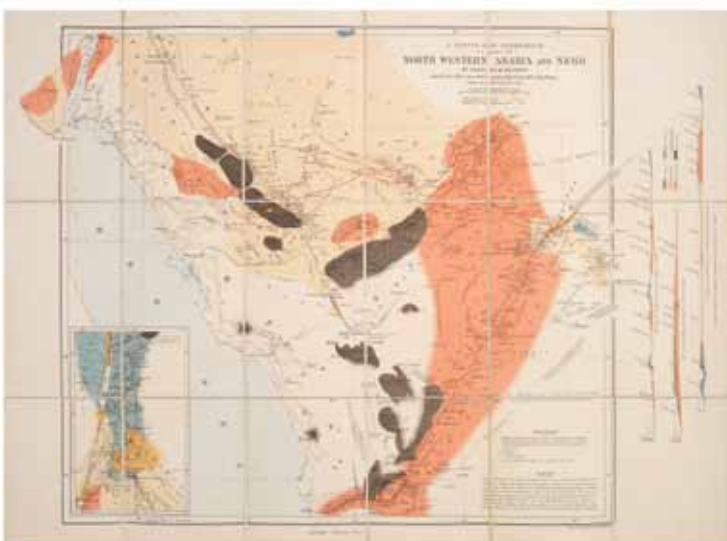
HEUDE (WILLIAM)

A Voyage up the Persian Gulf, and a Journey Overland from India to England, in 1817. Containing Notices of Arabia Felix, Arabia Deserta, Persia... Bagdad, Koordistan, Armenia, Asia Minor, &c., FIRST EDITION, 4 aquatint plates, spotting, bookplate of Walter de Winton, half calf, spine faded [Blackmer 811, "rare"], 4to, Longman, Hurst, Rees, 1819

£1,500 - 2,000

€1,800 - 2,400

First edition of "an interesting account, especially of the overland journey through the mountains of Kurdistan" (Blackmer). William Heude was attached to the Madras Military Establishment, and was apparently related to Earl Fitzwilliam, to whom the work is dedicated.



180



181



182

182

MIDDLE EAST

5 views and ethnographic studies, *albumen prints, all mounted, largest 285 x 390mm., smallest 245 x 190mm., 1850s-1880s (5)*

£600 - 1,000

€710 - 1,200

Comprises: "676. Bédouine", portrait of young woman captioned in negative; Encampment in Wilderness of Paran, by Frith, c.1857-60; Damascus Gate, by Bonfils; Portrait of a lady, captioned in the negative "141. Mauresque (Fathma); "No. 28. Chantreuse Arabe", captioned in the negative.



183



183

183

PERSIA

ORLOWSKI (ALEXANDER) Two views from "Lithographic Costumes of Russia and Persia", *hand-coloured lithographs, good margins, one signed "copied on stone by E. Purcell", both signed "Redman Lithog.", images 430 x 330mm., [1821] (2)*

£1,000 - 1,500

€1,200 - 1,800

SCARCE. Orłowski (1780-1829), born in Warsaw, became Court Painter at St. Petersburg. Images, as per *Abbey Travel* 349, are: "Persians, man and woman, on horseback"; "Persians, two men on horseback".



184

184*

WILKIE (DAVID)

Sketches in Turkey, Syria & Egypt, 1840 & 1841, FIRST EDITION, tinted lithographed pictorial title and 25 tinted lithographed plates by John Nash (a few frayed at edges not touching image, dampstain just touching border of title), lithographed dedication and contents leaf, gutta percha perished, contents loose in publisher's quarter morocco, worn [Abbey Travel 379; Atabey 1334; Blackmer 1796], folio, Graves & Warmesley, 1843

£1,000 - 2,000

€1,200 - 2,400



185

185*

[WOOD (ROBERT)]

The Ruins of Palmyra Otherwise Tedmor in the Desert, FIRST EDITION, 57 engraved plates (one a panorama on 4 sheets joined) after G.B. Borra, title lightly soiled with small hole in blank area, occasional spotting and staining, modern half morocco [Cohen-de Ricci 916; Harris 939; Fowler 443], folio (535 x 365mm.), London, [no publisher], 1753

£1,000 - 1,500

€1,200 - 1,800



186

186*

[WOOD (ROBERT)]

The Ruins of Balbec, Otherwise Heliopolis in Coelosyria, FIRST EDITION, 46 engraved plates on 47 sheets (plate 3 in two sections, 10 folding) by P. Foudrinier and T. Major after G. B. Borra, perforated library stamp on title and each plate, short tear to blank corner of plate 13, light toning throughout, modern maroon half morocco [Blackmer 1835; Cohen-de Ricci 916; Fowler 444; Harris 936], folio (557 X 370mm.), [no publisher], 1757

£600 - 800

€710 - 950

Robert Wood stayed in Balbec for eight days during his tour of the Levant in 1751, having arrived along the caravan route through the desert from Palmyra. Publication of The Ruins was delayed due to other commitments but "the exactitude of Wood's work was appreciated by all reviewers and recognized by later writers on ancient architecture for the valuable contribution it made to scholarship" (Harris).



187

187

Harry Sutton Palmer, R.I. (British, 1854-1933)

Jerusalem

signed 'Sutton Palmer' (lower left)

watercolour with traces of pencil

32.5 x 49.5cm (12 13/16 x 19 1/2in).

£2,000 - 3,000

€2,400 - 3,500

188

Anna Rychter-May (British, active early 20th century)

Street scenes, Jerusalem

a set of two, both signed and inscribed 'A. RYCHTER-MAY/JERUSALEM'
(one lower left, the other lower right)

watercolour with traces of pencil, heightened with white

31.5 x 22.2cm (12 3/8 x 8 3/4in) and 28.5 x 20.5cm (11 1/4 x 8 1/16in).

(2)

£1,500 - 2,000

€1,800 - 2,400



188



189

189

Ludwig Blum (Israeli, 1891-1975)

Sea of Galilee

signed 'L. Blum' (lower left) and indistinctly inscribed (lower centre)

oil on canvas

26 x 33cm (10 1/4 x 13in).

£4,000 - 6,000

€4,700 - 7,100



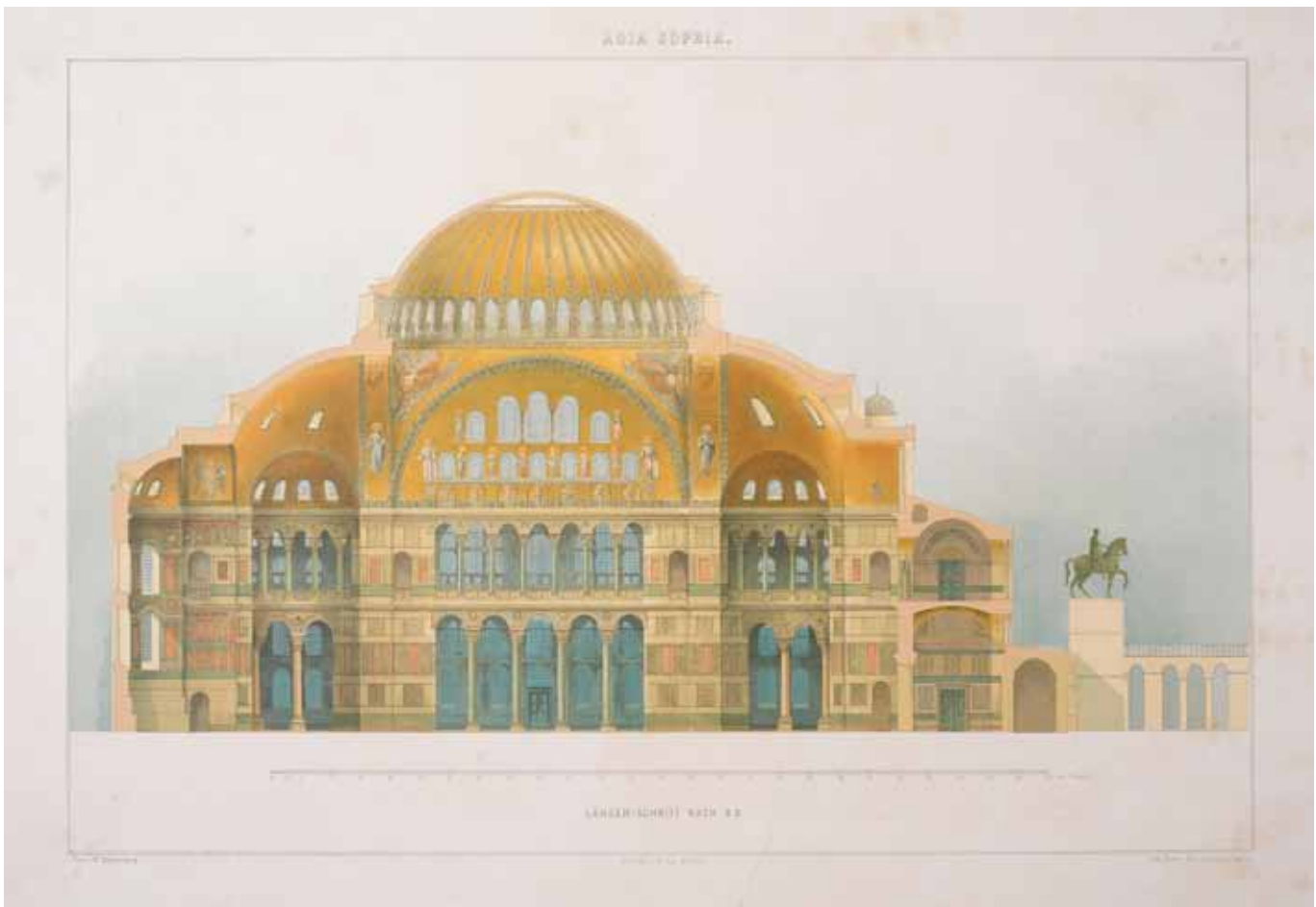
190



191

190
Tristram Ellis (British, 1844-1922)
 Jerusalem
 signed, dated and inscribed 'Tristram Ellis Jerusalem 1902' (lower left)
 watercolour
 23.5 x 53.5cm (9 1/4 x 21 1/16in).
 £1,000 - 1,500
 €1,200 - 1,800

191
Elijah Walton (British, 1832-1880)
 Cedars of Lebanon
 signed 'Elijah Walton' (lower right)
 watercolour heightened with white
 15.5 x 24cm (6 1/8 x 9 7/16in).
 £1,000 - 1,500
 €1,200 - 1,800



192

Turkey

192*

SALZENBERG (WILHELM)

Alt-Christliche Baudenkmale von Constantinopel vom V. bis XII. Jahrhundert, vol. 2 of 2 (plate volume), *second edition, tinted lithographed frontispiece, chromolithographed title, 39 plates (of which 13 chromolithographs, 4 tinted lithographs and 22 engravings, plates 6 and 7 double-page split at fold), title and frontispiece with tears repaired (resulting in some loss to printed margin of title), small tears repaired to margin (outside the platemark) of 11 plates, scattered marginal spotting, loose in publisher's boards (detached, lacks spine) [Blackmer 1483], large folio, Berlin, Ernst & Korn, [1854]-1855*

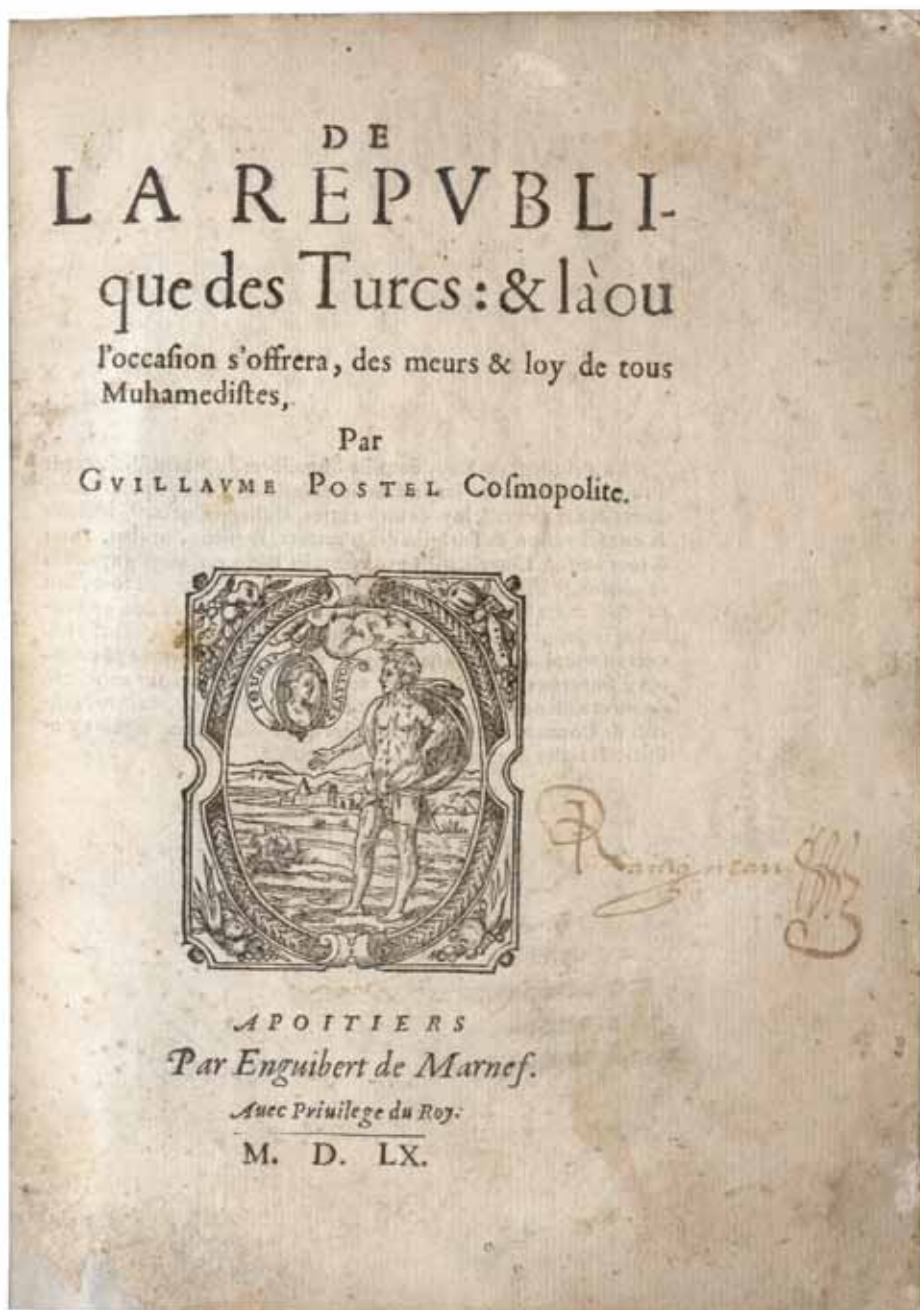
£1,000 - 1,500

€1,200 - 1,800

"Salzenberg was a student of Karl Friedrich von Schinkel and practised as an architect at Berlin. In 1848 he travelled to Constantinople to take advantage of Fossati's restoration to the fabric of St. Sophia, in order to examine the building closely. Salzenberg spent five months in Constantinople and was able to make detailed drawings of mosaics in the church which had been brought to light during the works in progress. These mosaics were later covered over with plaster and by 1850 none were visible. Salzenberg's important work remains the major source of information about the mosaics of St. Sophia" (Blackmer).

PROVENANCE:

Bookplate of architect Sir A.E. Richardson (1880-1964)



193

193*

POSTEL (GUILLAUME)

De la republique des Turcs: & la ou l'occasion s'offrira, des meurs, & loy de tous Muhamedistes [-Histoire et consideration de l'origine, loy, et coustume des Tartares, Persiens, Arabes, Turcs & toutes autes Ismaelites ou Muhamediques... La tierce partie des orientales histoires], 3 parts in one vol., FIRST EDITION, second issue, woodcut device on general and parts titles, without final blank ff6, 2 single wormholes in lower margin of opening few leaves, small repair at inner lower corner of opening 2 leaves, early ownership inscription on first title, early blindstamped calf, rebacked and refurbished retaining most of original spine [cf. Adams P2015; cf. Atabey 977; cf. Blackmer 1335], 4to (220 x 155mm.), Poitiers, Enguibert de Marnef, 1560

£6,000 - 7,000

€7,100 - 8,300

Guillaume Postel travelled to Constantinople in 1535 as official interpreter to the embassy of Jean de La Fort to the Turkish sultan, Suleiman the Magnificent. He returned there in 1549, and was also the author of the first Arabic grammar in French. "His work is not so much a descriptive account of his travels as a compendium of information gleaned while traveling and from other sources. The third book, *La tierce partie des Orientales Histoires*, furnished an unusually complete and accurate picture of the governing system of the Ottoman empire" (Blackmer).



194



195



196

194

J. Pavlikevitch (Russian, 19/20th Century)

The rue Chah Zade; the Courtyard of the Blue Mosque, a pair both signed, inscribed and indistinctly dated 'Stanbul/9..J. Pavlikevitch' (lower left) and further inscribed (lower right)

pencil and watercolour

each 43 x 28cm (17 x 11in). (2)

£800 - 1,200

€950 - 1,400

195

English School, 19th Century

The Bosphorus from Pera (Beyoglu)

watercolour

30.5 x 18.5cm (12 x 7 5/16in).

£600 - 800

€710 - 950

196

G. Azaroff (early 20th Century)

The Blue Mosque by moonlight, Istanbul; Hagia Sophia from the Bosphorus, a pair

both signed 'G. Azaroff' (lower right)

watercolour and charcoal, oval

each 33 x 21cm (13 x 8 1/4in). (2)

£1,000 - 1,500

€1,200 - 1,800



197

197
Vittorio Amadeo Preziosi (Maltese, 1816-1882)
 Rumeli Hisari fortress from the Bosphorus
 signed and dated 'Preziosi 1855' (lower right)
 pencil and watercolour heightened with white
 26 x 36cm (10 1/4 x 14 3/16in).
 £1,500 - 2,000
 €1,800 - 2,400



198

198
Vittorio Amadeo Preziosi (Maltese, 1816-1882)
 Turkish ladies on an outing in an arabas,
 Istanbul visible in the distance
 watercolour and pencil heightened with white
 18 x 24.5cm (7 1/16 x 9 5/8in).
 £1,200 - 1,800
 €1,400 - 2,100



199

199
William Purser (British, 1790-1852)
 Coffee house in Istanbul
 signed 'W Purser' (lower left)
 watercolour with traces of pencil and
 heightened with white
 13 x 21cm (5 1/8 x 8 1/4in).
 £600 - 800
 €710 - 950



200



200



200



200

200

Vittorio Amadeo Preziosi (Maltese, 1816-1882)

The wine seller

signed and dated 'Preziosi/1856' (lower right)

watercolour

23.5 x 17cm (9 1/4 x 6 11/16in).

Together with three similar watercolours by the same hand, various sizes.

(4)

£4,000 - 6,000

€4,700 - 7,100



201

201

Vittorio Amadeo Preziosi (Maltese, 1816-1882)

Figures by a kiosk

signed 'Preziosi' (lower right)

pencil and watercolour heightened with white

27 x 21cm (10 5/8 x 8 1/4in).

£1,000 - 1,500

€1,200 - 1,800



202

202

Continental School, 19th Century

Set of ten Turkish costume studies

each inscribed with title (lower centre) and some numbered (lower right)

watercolour, some heightened with body colour

each approximately 29 x 19.5cm (11 7/16 x 7 11/16in). (10)

£1,000 - 1,500

€1,200 - 1,800



203

203

Thomas Allom (British, 1804-1872)

The Palace of Saïd Pasha, on one of the Rapids of the Bosphorous
watercolour

19.5 x 30cm (7 11/16 x 11 13/16in).

£3,000 - 5,000

€3,500 - 5,900

PROVENANCE:

with Robert Dunthorne, The Rembrandt Gallery, 5 Vigo Street, London

Allom arrived in Istanbul in 1834 and was warmly received by the British ambassador, Lord Strangford. He travelled throughout the city and hinterland to find subjects for his drawings and then on to Syria and Palestine.

The present subject was engraved by J.W.Lowry for R. Walsh, *Constantinople and the scenery of the Seven Churches of Asia Minor*, plate 26 (London, 1838).

Walsh writes 'The first objects that present themselves on ascending the Bosphorus, are the palaces of several female members of the imperial family, hanging, as it were, over the water...The windows are closed up with more than Turkish jealousy. The lattices are dense and impervious to all view, leaving only one minute aperture, to which the inmate of the harem applies her eye when she wishes to contemplate the busy and living picture continually before her.'



204

204

English School, 19th Century

A view of the Bosphorus, Istanbul; and a companion
pen and ink and watercolour with traces of
pencil

each 34 x 58cm (13 3/8 x 22 13/16in). (2)

£1,500 - 2,000

€1,800 - 2,400

205

Ferdinand Bonheur (French, 1817-1887)

Fishing vessels off Istanbul
signed 'Ferd^d Bonheur' (lower right)

oil on panel

21.5 x 41cm (8 1/2 x 16 1/8in).

£2,000 - 3,000

€2,400 - 3,500



204



205



206

The Crimea and Russia

206*

BADDELEY (JOHN F.)

Russia, Mongolia, China. Being Some Record of the Relations Between Them from the Beginning of the XVIIth Century to the Death of the Tsar Alexei Mikhailovich A.D. 1602-1676, 2 vol., FIRST EDITION, NUMBER 166 OF 250 COPIES, half-titles, frontispiece, plates and maps (including 6 folding maps in pocket at end of volume 1), publisher's cloth-backed boards, t.e.g., others untrimmed, printed labels on spines, slightly rubbed at corners, small folio, Macmillan, 1919

£1,500 - 2,000

€1,800 - 2,400

207

RUSSIA AND THE CAUCASUS

Album containing of views of Russia, Georgia and The Crimea, compiled and inscribed by Sir Evelyn Wrench, approximately 440 gelatin silver prints, mounted recto and verso with up to 9 images to a side, 119 x 193mm. and smaller, a few numbered in the negative, manuscript captions beneath, approximately 65 related postcards and 4 original watercolour drawings, inscribed "Mother, from, Evelyn Wrench 27/11/99" and with his mother's ownership name and list of places visited on endpapers, half morocco gilt, rubbed, folio, [1899]

£800 - 1,200

€950 - 1,400

A FASCINATING PHOTOGRAPHIC RECORD OF RUSSIA AT THE END OF THE NINETEENTH CENTURY. Compiled by Sir Evelyn Wrench (1882-1966, writer and promoter of the British Empire), it is a visual account of a journey undertaken with his family to Russia and neighbouring regions in 1899. Includes studies of local inhabitants, lively street scenes (market square, Moscow; troikas on muddy roads; Persian traders), landscape and cityscapes in Moscow, the Caucasus Mountains, Yalta and Sebastopol; "Buffalo being shod, Amamour", "Persian clothes merchant" Tiflis (Tbilisi), "Cossack, Batoum Harbour" and numerous images of the family.

The Wrench family embarked upon the trip after 17 year old Evelyn was withdrawn from Eton College due to ill health in March 1899. Members of the family feature in many of the photographs, including Frederick (father), Charlotte Mary (mother), Evelyn (younger son) and Winifride (daughter). Additional details of their journey are documented on related postcards including the following manuscript insertion "...when we reached Voronej on Saturday W. found that her trunk had been opened and her jewellery box forced open, w all as well as £2 in English gold taken!!!"



207



208

Greece and the Mediterranean

208

Henry Melling (British, 1808-1879)

Greek bandits, a pair

both signed 'Henry Melling' (lower left), one dated '1874' (lower left)

watercolour with traces of pencil

each 25.5 x 35.5cm (10 x 14in). (2)

£1,000 - 1,500

€1,200 - 1,800

209

Henry Melling (British, 1808-1879)

Greek bandits fighting

watercolour with traces of pencil

36 x 47cm (14 3/16 x 18 1/2in).

£600 - 800

€710 - 950



208



209



210



211

210*

Angelos Giallina (Greek, 1857-1939)
View of Athens
signed and dated 'Giallina 94' (lower left)
watercolour, unframed
26.5 x 44cm (10 1/2 x 17 1/4in).
£2,000 - 3,000
€2,400 - 3,500

211

Angelos Giallina (Greek, 1857-1939)
A fisherman off Corfu
signed in Greek (lower left)
watercolour
33 x 48cm (13 x 18 7/8in).
Together with a similar watercolour by the same hand, signed,
unframed, 34 x 48cm (13 3/8 x 18 7/8in). (2)
£1,500 - 2,000
€1,800 - 2,400



212

212

Hugh William Williams (British, 1773-1829)

A view of the Odeon of Herodes Atticus, overlooking Filopappou Hill
with Falero in the background, Athens

watercolour

49.6 x 71.1cm (19 1/2 x 28in).

£6,000 - 8,000

€7,100 - 9,500



213

213*

Charles Frederick de Brocktorff (Danish, 1775-1850)

Maltese figures by Fort St. Angelo

signed 'C.F. de Brocktorff' (lower right) and inscribed with title (lower centre)

watercolour with traces of pencil and ink framing lines

24.5 x 16cm (9 5/8 x 6 1/4in).

£3,000 - 5,000

€3,500 - 5,900

214

Charles Frederick de Brocktorff (Danish, 1775-1850)

Maltese figure studies, a set of four
one signed 'C. Brocktorff' (lower right), three signed with initials 'C.B.'
(lower right), each inscribed (lower centre)

watercolour

each 10 x 7cm (4 x 2 3/4in). (4)

£1,200 - 1,800

€1,400 - 2,100



214

215

Vincenzo Fenech (Maltese, late 18th/early 19th Century)

A group of four Maltese figure studies
three signed 'V Fenech' (lower left) and inscribed with titles (lower
centre), one bears an inscription (on label recto)

watercolour

22 x 15.4cm (8 11/16 x 6 1/16in) and smaller. (4)

£1,500 - 2,000

€1,800 - 2,400



215



216

216

Circle of Anton Schranz Jnr. (Maltese, 1801-circa 1865)

The English fleet in the Grand Harbour at Valletta, Malta

oil on canvas

46 x 71cm (18 1/8 x 27 15/16in).

£6,000 - 8,000

€7,100 - 9,500

For a similar composition, see Sotheby's London, The Travel Sale, 13 October 2000, lot 473



217

217
 Charles Frederick de Brocktorff (Danish, 1775-1850)
 View of the Piazza St Giorgio, Malta
 signed 'C.F. de Brocktorff' (lower right)
 watercolour
 21 x 31.5cm (8 1/4 x 12 3/8in).
 £4,000 - 6,000
 €4,700 - 7,100



218



219

218
 Girolamo Gianni (Italian, 1837-1895)
 Valletta Harbour, Malta
 signed and dated 'G. Gianni 1874' (lower right)
 oil on board
 12.5 x 33cm (5 x 13in).
 £1,000 - 1,500
 €1,200 - 1,800

219
 D'Esposito (Maltese, active circa 1900)
 Fort St Angelo and the entrance to the Grand Harbour; Marsamaxett
 Harbour with the Upper and Lower Barracca beyond, a pair
 both signed 'D'Esposito' (one lower left, one lower right)
 gouache
 each 11.4 x 23.5cm (4 1/2 x 9 1/4in). (2)
 £800 - 1,200
 €950 - 1,400



220



221

220

Luigi Maria Galea (Maltese, 1847-1917)

Maltese views, a set of four
each signed 'L.M. Galea' (two lower left, two lower right)
oil on card, within two frames
each 13 x 20cm (5 1/8 x 7 7/8in). (2)

£1,500 - 2,000

€1,800 - 2,400

221

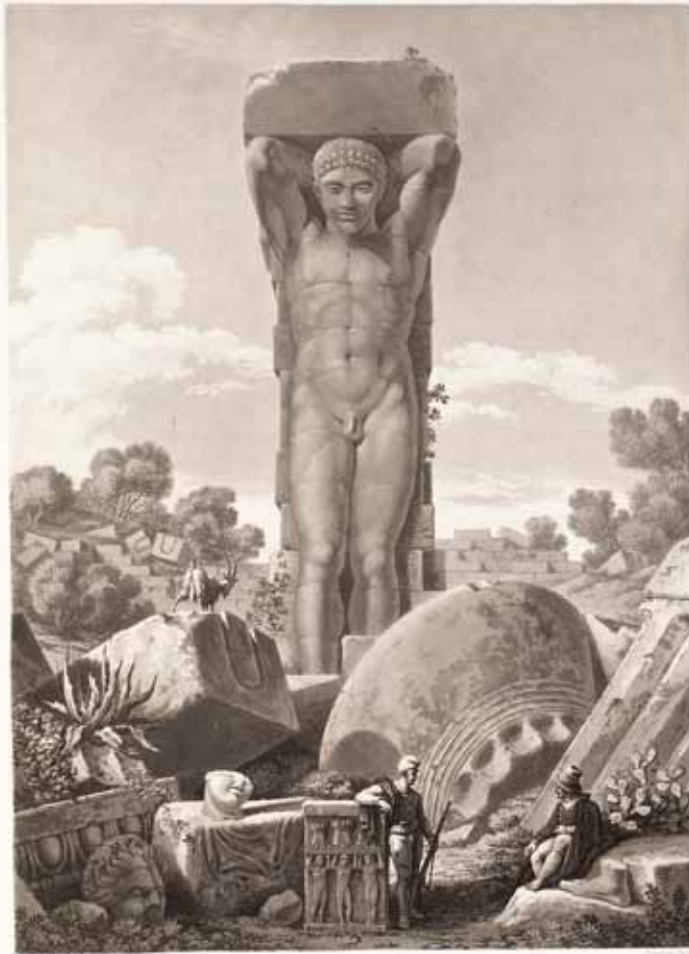
Edward Caruana Dingli (Maltese, 1876-1950)

Moored boats in a harbour
signed and dated 'E.C. Dingli/1910' (lower left)
watercolour

31.5 x 46cm (12 3/8 x 18 1/8in).

£1,500 - 2,000

€1,800 - 2,400



RESTAURATION D'UN DES GEANTS DU TEMPLE DE JUPITER OLYMPIEN
A AGRIESTE.

222

222*

[GIGAULT DE LA SALLE (ACHILLE-ETIENNE)]

Voyage pittoresque en Sicile. Dédié à son altesse royale Madame la Duchesse de Berry, 2 vol., FIRST EDITION, edited by J.F. d'Ostervald, half-titles, 92 aquatint plates (several tinted) after Theodore and Thales Fielding, Copley-Fielding, Bonnington, Huber, Vauzelle, Lesaint, Roumy, Renoux, Coignet and others, one engraved map (of 2, as usual), tissue guards (one missing, one torn), contemporary red morocco gilt, elaborately tooled paneled sides, spines with 7 compartments within raised bands, gilt dentelles, g.e., one longish "v" shape scuff on upper cover of one cover, a few abrasions [cf. Abbey Travel 262; Brunet V 1379], large folio (580 x 450mm.), Paris, P. Didot, l'ainé, 1822-1826

£4,000 - 6,000

€4,700 - 7,100

Finely bound copy of a scarce work, magnificently illustrated with uncoloured or tinted lithographed views of Sicily, its antiquities, major towns and landscapes. It was originally published in 24 parts, in both coloured (as in Abbey copy) and uncoloured states.

223

GIBRALTAR

The Royal Calpe Hunt. with Gibraltar in the background, 190 x 260mm., 1860s--Panorama of Gibraltar taken from the sea, 2 sheets joined, 218 x 585mm., 1880s, albumen prints, mounted on card (2)

£400 - 600

€470 - 710



223

South America and the Caribbean

224*

VIDAL (EMERIC ESSEX)

Picturesque Illustrations of Buenos Ayres and Monte Video, FIRST EDITION, EARLY ISSUE, LARGE PAPER COPY, 24 fine hand-coloured aquatint views by T. Sutherland, G. Maile, and J. Bluck after Vidal (2 double-page, Whatman watermarks dated 1818 and 1820 to text and plates), occasional very faint discolouration, bookplate of Oscar E. Carbone, later olive half morocco gilt, slipcase [Abbey Travel 698; Tooley 495], large 4to (393 x 312mm.), Ackermann, 1820

£3,500 - 4,500

€4,100 - 5,300

The "only notable colour plate book in English dealing with the Argentine" (Tooley), this being one of only fifty copies issued on large paper. Vidal (c.1788-1861) joined the navy in 1808, two years after the capture of Buenos Aires by Sir Home Popham and Colonel Beresford, serving much of his career as a purser.



224



225

225

August Lohr (German, 1843-1919)

A peasant and ox-drawn cart at sunrise, Mexico

signed, dated and inscribed 'August Lohr, Mexico 1910' (lower right)
watercolour

33 x 52cm (13 x 20 1/2in).

£3,000 - 5,000

€3,500 - 5,900

226

Joaquim Cuadras (South American, 19th Century)

Portrait of the artist's daughter, Josefiti Cuadras

oil on canvas

68.5 x 50cm (27 x 19 3/4in).

£1,000 - 1,500

€1,200 - 1,800

PROVENANCE:

By decent through the artist's family



226



227



227

227

C. J. Martin, 19th Century

Rio de Janeiro, Brazil; The outskirts of Rio, Brazil, a pair
one signed, dated and inscribed 'C.J.Martin/Rio de Janr/1850' (lower right)
watercolour

each 13 x 21cm (5 1/8 x 8 1/4in).(2)

£7,000 - 10,000

€8,300 - 12,000

Very little is known about the artist C.J.Martin, but from the few paintings that have been identified as his work it is evident that he travelled to India, Brazil and Argentina.



228

228

Rudolph Carlsen (Danish, 1812-1892)

A gaucho hunting a rhea on the pampas
signed and dated 'R.Carlsen 1844.' (lower left)
oil on canvas

34 x 40.5cm (13 3/8 x 15 15/16in).

£1,000 - 1,500

€1,200 - 1,800

PROVENANCE:

Sale, Phillips London, 1 May 1990, lot 7



229

229

German School, 19th Century

A country landscape in South America
bears a signature 'F.R. Unterberger' (lower left)
oil on canvas

65 x 80cm (25 9/16 x 31 1/2in).

£1,000 - 1,500

€1,200 - 1,800



230

230

**Attributed to J. M. Alvarez (Argentinian, late 19th/
early 20th Century)**

Figures and farm animals before a barn
signed and dated '1908 Alvarez' (lower right)
oil on canvas

41.5 x 62cm (16 3/8 x 24 3/8in).

£500 - 700

€590 - 830

PROVENANCE:

Sale, Gomensoro Auctions Montevideo, 31 August 1999,
lot 33

Purchased from the above sale by the current owners

231^W

Achille Bigot (French, 1809-1884)

Arequipa, Peru
signed, inscribed and dated 'Ach Bigot 1860/Arequipa'
(lower left)

oil on canvas

85 x 132cm (33 7/16 x 51 15/16in).

£8,000 - 12,000

€9,500 - 14,000





232



233

232

Robert J. MacLeod (20th Century)

Impression of St. Philip, Barbados

signed 'ROBERT J./MACLEOD' (lower left), bears inscription (on label attached to the reverse)

oil on board

29.5 x 38cm (11 5/8 x 14 15/16in).

£500 - 700

€590 - 830

North America

233

John Hassall (British, 1868-1948)

A study of a native American wearing a feathered headdress

signed 'HASSALL' (lower left)

watercolour and bodycolour

16 x 12cm (6 1/4 x 4 3/4in).

£600 - 800

€710 - 950

Hassall began life as a farmer in Manitoba, USA before his later career as an illustrator.



234

234

Cornelius David Krieghoff (Canadian, 1815-1872)

The moccasin seller

strengthened signature 'C. Krieghoff' (lower left), bears indistinct inscription and date '...May 1865/to W.H. Barrington. From...' (on the stretcher)

oil on canvas, framed as oval

28 x 23cm (11 x 9 1/16in).

£8,000 - 12,000

€9,500 - 14,000



235

235

Albert Henry Robinson (Canadian, 1881-1956)

The water-barrell man, village of St. Fidèle, Quebec
signed and dated 'Albert h Robinson. 1927.' (lower left), inscribed with
artist's name and title on Royal Canadian Academy of Arts label (on the
reverse)

oil on canvas, unframed

36 x 41cm (14 1/8 x 16 1/8in).

£5,000 - 7,000

€5,900 - 8,300



236

236

Maurice Galbraith Cullen, RCA (Canadian, 1866-1934)

Early sun, Lac Vert, Laurentians, Quebec

signed 'M. Cullen' (lower right)

pastel

44 x 59cm (17 5/16 x 23 1/4in).

£6,000 - 8,000

€7,100 - 9,500

PROVENANCE:

With the Watson Art Galleries, Montreal, 1925

237

Sir Frederick Grant Banting (Canadian, 1891-1941)

Georgian Bay, Ontario

signed 'BANTING' (lower right)

oil on panel

27 x 34.5cm (10 5/8 x 13 5/8in).

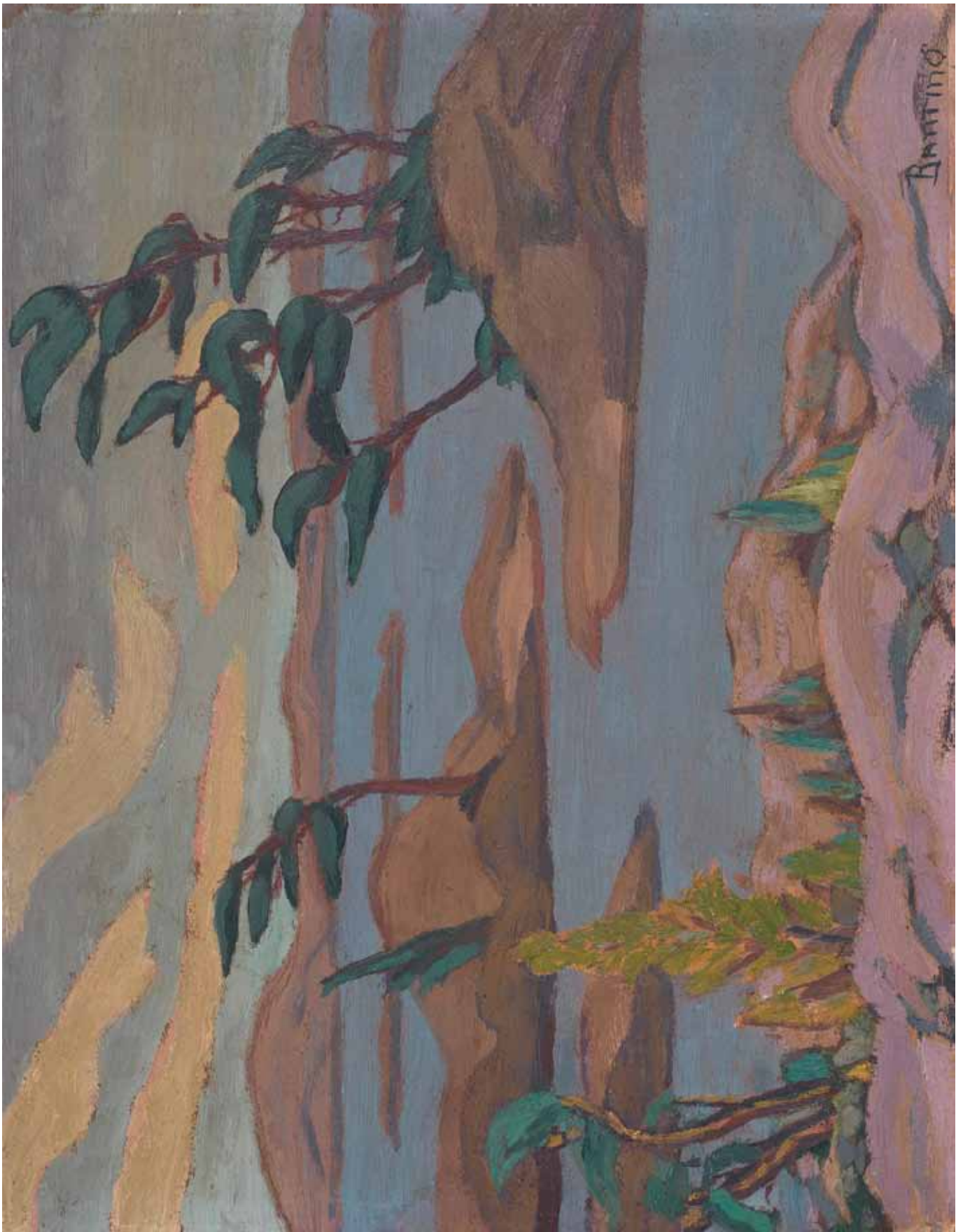
£10,000 - 15,000

€12,000 - 18,000

Sir Frederick Grant Banting, KBE, MC, FRS, FRSC was a Canadian medical scientist, doctor and painter, arguably most famous for his discovery of insulin. The youngest of five children, he initially wanted to join the army but was refused due to poor eyesight. He attended the University of Toronto to study Divinity, but soon transferred to Medicine, graduating in 1916. After enlisting in the Canadian Army Medical Corps, Banting was awarded the Military Cross for heroism at the Battle of Cambrai, 1918, as despite himself having been wounded, he continued to help other injured men for sixteen hours until a fellow doctor persuaded him to stop. Returning to Canada after World War I, he studied orthopaedic medicine and became Resident Surgeon at Toronto's Hospital for Sick Children in 1920-21. He lectured pharmacology at the University of Toronto in 1921-22, for which he received his M.D. degree and a gold medal.

Banting grew interested in painting in about 1921, becoming friends with the Group of Seven artists, sharing their love of the rugged Canadian landscape. He made several sketching trips with Alexander Young Jackson to different parts of Canada. In 1924 Banting married Marion Robertson, by whom he had one child, William (b. 1928), however they divorced in 1932 and he later married Henrietta Ball in 1937. After reading an article about the pancreas, Banting began to study diabetes, eventually leading to his discovery of insulin. This landmark scientific breakthrough not only changed the lives of many, but also resulted in Banting receiving the Nobel Prize in 1923. To date, he is the youngest Nobel Laureate in Physiology or Medicine. In 1934 he was knighted by King George V. He died in a plane crash in 1941, and is buried with his wife at Mount Pleasant Cemetery, Toronto.

A Flame of Hope was lit in 1989 in Sir Frederick Banting Square in London, Ontario, Canada, as a tribute to Banting and to all those who have lost their lives to diabetes. The flame will remain lit until a cure for diabetes is discovered.





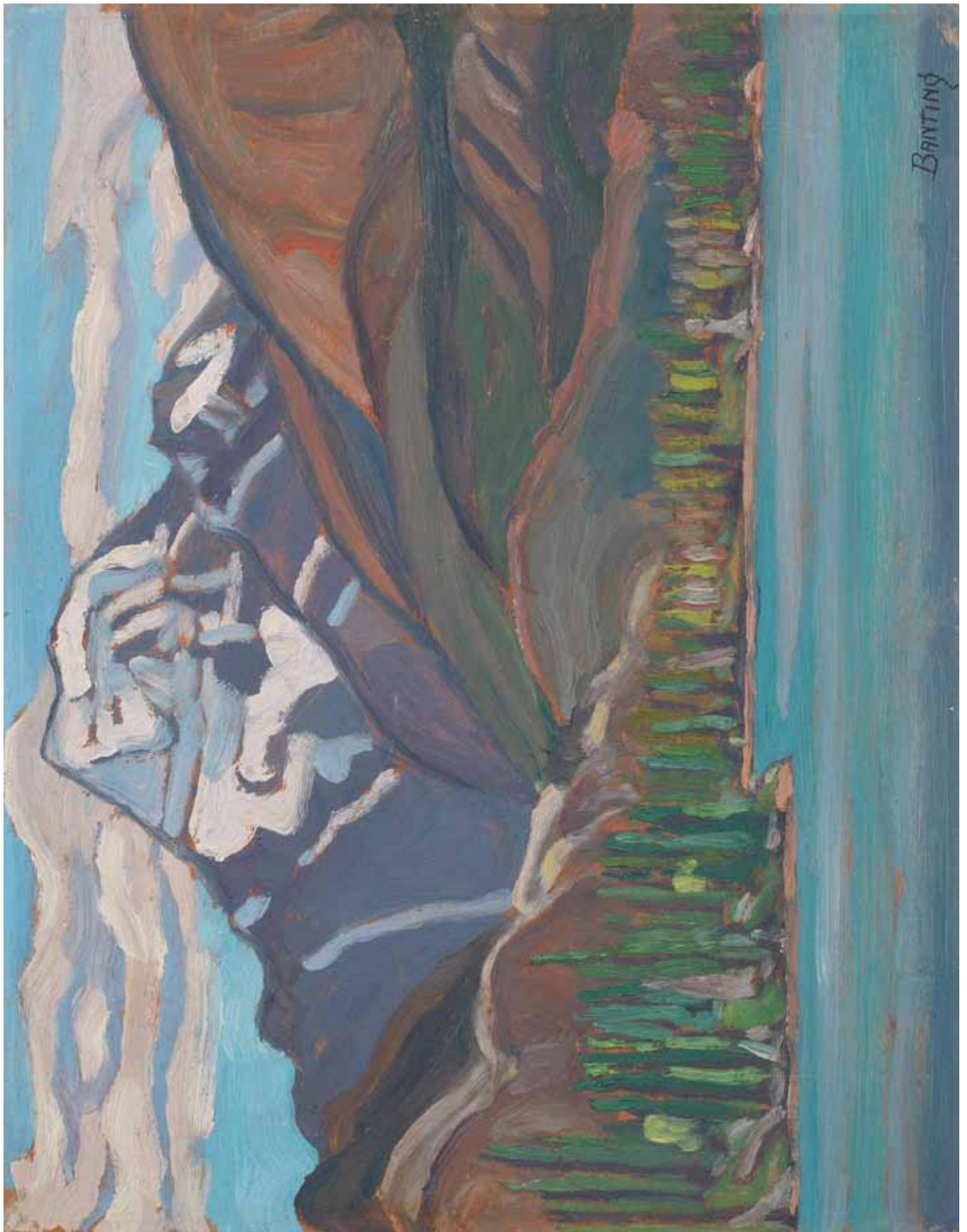
238

238
Francis Hans Johnston, ARCA, OSA, CSPWC (Canadian, 1888-1949)
 Sunlit gloom
 signed 'Franz Johnston' (lower left)
 oil on canvas laid to board
 40.5 x 51cm (16 x 20 1/16in).
 £6,000 - 8,000
 €7,100 - 9,500

PROVENANCE:
 With J. Merritt Malloney's Gallery, Toronto
 Private Collection, Toronto
 Thence by decent to the present owner

239
Sir Frederick Grant Banting (Canadian, 1891-1941)
 Canadian Rockies, Alberta
 signed 'BANTING' (lower right)
 oil on panel
 27 x 34.5cm (10 5/8 x 13 5/8in).
 £10,000 - 15,000
 €12,000 - 18,000

See footnote for lot 237



240^W

François Auguste Biard (French, 1798-1882)

Nova Zembla coast

signed and dated 'AB. 1841' (lower right)

oil on canvas

120 x 165cm (47 1/4 x 65in).

£10,000 - 15,000

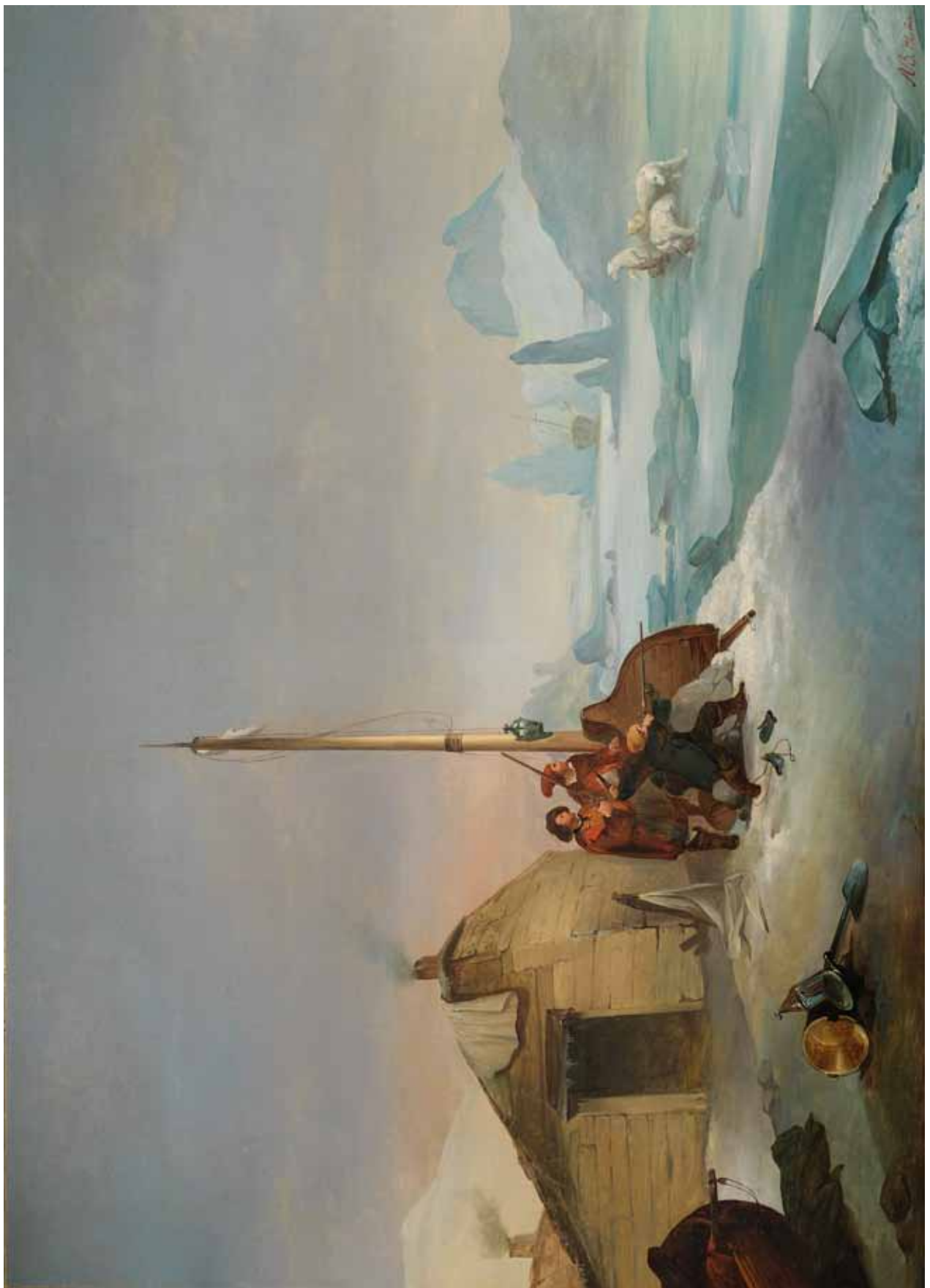
€12,000 - 18,000

PROVENANCE:

Private Collection, Paris

François Auguste Biard was a French genre painter who travelled the world looking for inspiration. He was known for his great realism in his works and gained popularity mainly through depictions of humorous scenes. He was also able to capture anything from humour to horror, and it was through this versatility that he demonstrated his great talent. This picture was painted after the artist had returned from a journey to Spitsbergen, and is reminiscent of another of his works showing a confrontation between man and arctic beast, now at the Nordnorsk Kunstmuseum in Norway, *Fighting Polar Bears*.

This particular painting depicts a scene from 1596-7 of the arctic expedition of Dutch explorer, Willem Barentsz, who attempted to find a northeast path through the Arctic to China, but was shipwrecked on the way. The tale is recounted in *L'Histoire des Naufrages*. As Barentsz and his crew tried to navigate their way eastward, they came upon Spitsbergen (credited with having discovered the island), located in the archipelago of Svalbard. Moving further east, they were then faced by inhospitable conditions as their ship was closed in by ice, forcing them to abandon ship and remain on Novaya Zemlya (also known as Nova Zembla) through the winter. Nature caused more issues for the Dutch crew members as not only were they threatened by cold and ice, but also by polar bears. The particular moment depicted here shows a few of the sailors, near the hut they constructed for shelter on the northeast section of the coast, shooting polar bears. The concept and composition are based upon an 1839 work by one of Biard's fellow artists and friends, Eugène Lepoittevin. In this work Biard truly captures the frigid environment and perilous situation of this historical scene.





241

241

BRITISH COLUMBIA - FIRST NATION

Album relating to the career of Col. R.C. Moody, Royal Engineers, in British Columbia, including 2 salt prints (*Cullercoats, and Burfield Priory, approximately 197 x 260mm.*), and approximately 90 albumen prints (4 RELATING TO BRITISH COLUMBIA (see footnote), 2 colour-tinted Japanese types, others views, or costume studies, in England, France and Italy); one ORIGINAL PENCIL DRAWING ?of Moody's house at Sapperton, New Westminster (190 x 283mm.); wood-engraved print of Port Stanley, Falkland Islands (where Moody was appointed Governor in 1843) captioned in pencil "The valley... is known in the Colony as 'Moody Valley'", mounted between one and 4 per page, mostly verso only, some captioned in pencil, nineteenth century half morocco, lacks spine, 4to, [1850/60s]

£2,000 - 3,000

£2,400 - 3,500

TWO FINE EARLY PORTRAIT ALBUMEN STUDIES OF FIRST NATION MEN OF BRITISH COLUMBIA, IN AN ALBUM RELATING TO COL. R.C. MOODY, ROYAL ENGINEERS.

British Columbia subjects include: Half-length portrait of a First Nation man, 160 x 150mm.; First Nation man shown standing in front of an unidentified member of the Royal Engineers seated in doorway of a wooden cabin, 210 x 190mm.; Two unidentified members of the Royal Engineers (one shown in previous image) seated in the doorway of a wooden cabin, 197 x 208mm.; Studio portrait of six Officers of the Boundary Commission, inscribed in ink on verso "Col. Moody, Royal Engineers", 195 x 248mm. These represent some of the earliest known photographic images of British Columbia First Nation peoples.

Richard Clement Moody (1813-1887) was made Brevet Colonel on 28 April 1858, and that autumn was appointed Lieutenant-Governor and Chief Commissioner of lands and works (with a £1200 salary) in British Columbia, a new colony; he was sworn in at Victoria on 4 January 1859. Moody founded the capital, New Westminster, having drawn up plans for it when the area was a dense pine forest. He designed other settlements and roads throughout the colony, during a difficult period of development, but opinion of him varied: he was widely considered to have been inefficient and extravagant. The album includes a pencil drawing captioned "1863. From the Marine Way across the Ravine looking N." believed to show Moody's home at Sapperton, signed "Crease" [probably a relation of Sir Henry Perring Crease, first Attorney General of the united Colony of British Columbia, and both a friend and correspondent of Moody]. During his term of office the Canadian and Pacific Railway terminated at the head of Burrards inlet at Port Moody, named in his honour. In 1852 he married Mary Suzanna Hawks, the daughter of a prominent Newcastle banker - the connection to her family is represented in the album with 2 salt prints; a view of Cullercoats (a fishing village near Newcastle, where the American artist Winslow Homer stayed in the 1880s), and one of the Hawks' homes at Burfield Priory, Gloucestershire.

PROVENANCE:

Purchased by the vendor at Dorchester, sometime between 1972 and 1974



242

242

BRITISH COLUMBIA AND AMERICAS - H.M.S. ZEALOUS

Album compiled by one of the crew of H.M.S. *Zealous*, with 113 views of locations visited in British Columbia, United States and South America, *albumen prints* (most 210 x 280mm., approximately 40 165 x 250mm. or smaller), mounted between 1 and 4 per page, recto and verso, contemporary morocco, gilt lettered "S.E.W." on upper covers, defective, oblong folio, [c.1873-1874]

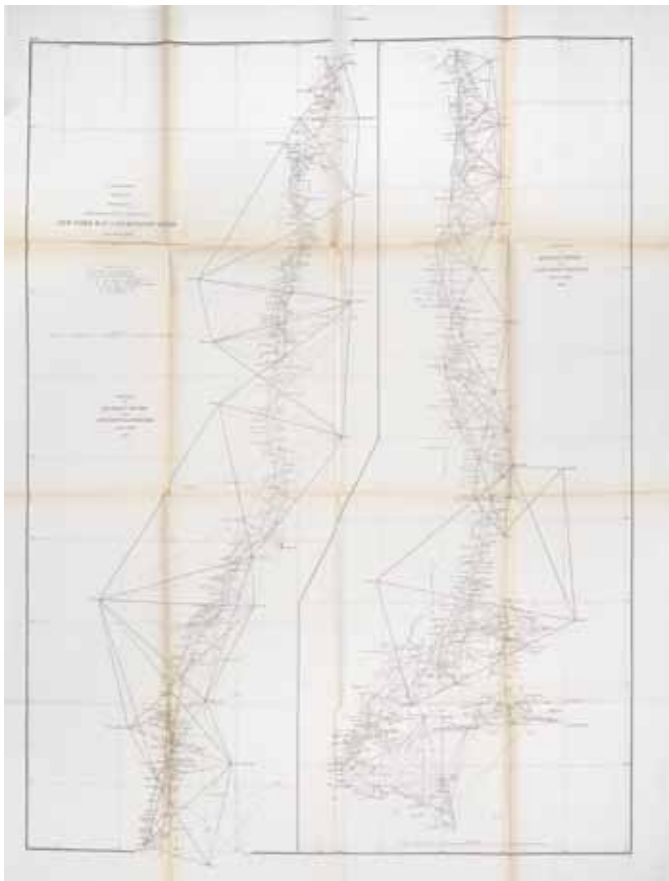
£1,000 - 2,000

€1,200 - 2,400

An album relating to the activities of H.M.S. *Zealous*, flagship of the Royal Navy's Pacific Squadron at its base at Esquimalt, British Columbia in the early 1870s.

The opening page has a view of the ship surrounded by small oval portraits of the crew (one marked with a pencil "X", presumably the early owner and compiler of this album). The crew is also shown on deck, at a "Dance at San Francisco", and 2 in costume for dramatic performances (2 cross-dressed, a "hunter" possibly the compiler), and lounging on a lawn captioned "Beauties". Two groups at Royal Naval College, Greenwich in 1873/4.

Includes: fine sequence of 27 views of Esquimalt, British Columbia, including an "Indian Village"; Vancouver Island (2); San Francisco (3, including view of Golden Gate; general view of the bay; a cricket match); San Juan (10, including the "American Camp" with flag flying); Rio de Janeiro (2), Buenos Aires (2), Peru (8, including ruined church at Paíta "sacked by Lord Anson" in 1741, 4 of Lima); Chili (13, including Concepcion, Valparaiso, Santiago and Tomé); Honolulu (2); St. Helena (6); Constantinople (7); Athens (4).



243

243*

U.S. COASTAL SURVEY

BACHE (ALEXANDER DALLAS, Superintendent, U.S. Coastal Survey)
Collection of 63 U.S. Coastal Survey maps dated 1857-1863, *depicting areas of the Eastern and Southern coasts from Maine to Texas, each folding with browning to fold lines, most also with tiny holes at fold joins, 7 with tears along folds, 7 with small losses along edge, together in unassociated box, sizes vary, largest 1005 x 308mm.*, [Washington, D.C.], 1857-1863

£2,000 - 3,000

€2,400 - 3,500

Including: Kennebec and Sheepscot Rivers, Maine 1862; Dutch Island Harbor, Narragansett Bay, Rhode Island 1862; Bristol Harbor, Rhode Island 1862; Coasters Harbor and Approaches, Rhode Island 1862; Nantucket to Cape Hatteras 1863; Barnstable Harbor, Massachusetts 1861; New York Bay and Hudson River 1862; Hudson River, Poughkeepsie to Glasco 1862; Connecticut River, The Coast of New Jersey 1862; Delaware and Maryland 1862;

Cape May to Cape Henry 1862; Chesapeake Bay 1857 (x3), 1863; Metomkin Inlet, Virginia 1862; Rappahannock River, Virginia 1857; Cape Fear River 1857 (x2); Oregon Inlet 1862; Hatteras Inlet, Ocracoke Inlet 1857; Cape Hatteras to Ocracoke Inlet and Cape Lookout to Bogue Inlet 1857; Hatteras Inlet, North Carolina 1862; St. Helena Sound, South Carolina 1857; South Carolina from Charleston to Hilton Head 1862; Calibogue Sound and Skull Creek, South Carolina 1862; Bulls Bay, South Carolina 1857; Cape Roman S.C. to Tybee Island 1857; Beaufort Harbor, South Carolina 1857 (x2); Port Royal Entrance, Beaufort Broad and Chechessee Rivers, South Carolina 1862; St. Louis Bay and Shieldsboro Harbor, Mississippi 1857;

St. Simon's Sound and Brunswick Harbor, Georgia 1857; Coast of Florida 1859; Cape Florida to Tortugas Islands 1859, 1862; Entrance to Pensacola Bay, Florida 1857; Legare Anchorage, Florida Reefs 1857; Florida Reefs showing the Approaches to Key West Harbor 1857; Florida Reefs 1859; St. Augustine Harbor, Florida 1862; The Mouth of the Apalachicola River 1857; St John's River, Florida 1857; The Coast of Florida 1857; St Mary's River and Fernandina Harbor 1857 (x2); Grand Island Pass, Mississippi 1857; Mississippi City Harbor 1857; Mobile Bay, Alabama 1856, 1857; Matagorda Bay, Texas 1857; Galveston Bay to Matagorda Bay 1857; 9 maps entitled 'Sketches' showing the same coastal views.

Antarctica

244*

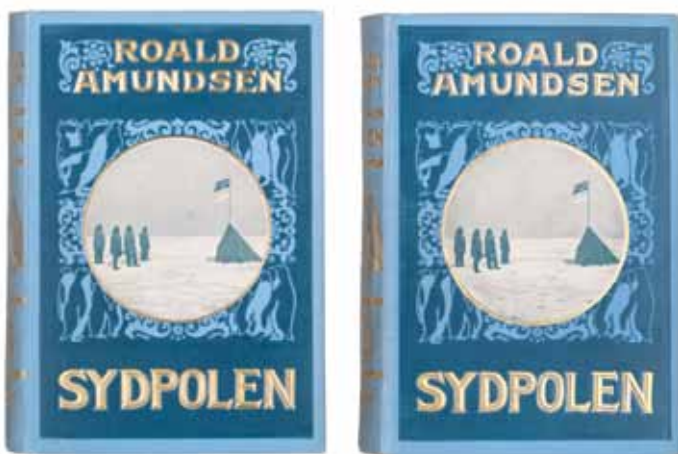
AMUNDSEN (ROALD)

Sydpolen. Den Norske Sydpolsfærd med Fram 1910-1912, 2 vol., FIRST EDITION, *half-titles, portrait frontispiece, numerous plates and illustrations (mostly photographic), maps and plans (2 folding, 3 coloured), bookplate of Severin Wigert (1871-1941, Swedish mathematician), publisher's light blue cloth, upper covers with circular onlaid half-tone illustrations surrounded by decorative design in dark blue and gilt, spine blocked in gilt, marbled edges, gilt on one spine very slightly faded* [Rosove 8.A2.c; Spence 14; Taurus 70], 8vo, Oslo, Jacob Dybwads, 1912

£1,500 - 2,000

€1,800 - 2,400

A BRIGHT COPY of the original text of Amundsen's epic march to the South Pole and safe return. The book was published before the fate of Captain Scott and his expedition was known.



244

245•

AMUNDSEN (ROALD)

The South Pole. An Account of the Norwegian Antarctic Expedition in the "Fram", 1910-1912, 2 vol. in 1, AUTHOR'S PRESENTATION COPY INSCRIBED "Captain Wallace Widdecombe, from Roald Amundsen, New York March 6th 1926, Thanks over and over again for all your kindness.", translated by A.G. Chater, photographic portrait frontispiece and 10 plates, 1 full-page map, charts, diagrams and illustrations in the text, p.435 with long crease, publisher's blue cloth gilt [Spence 21, Renard 21, Conrad p.156, Rosove 9.C1] 8vo, London, John Murray, and New York, Lee Keedick, 1925

£1,000 - 1,500

€1,200 - 1,800

A fine presentation copy of Amundsen's classic account of his voyage to the Pole.

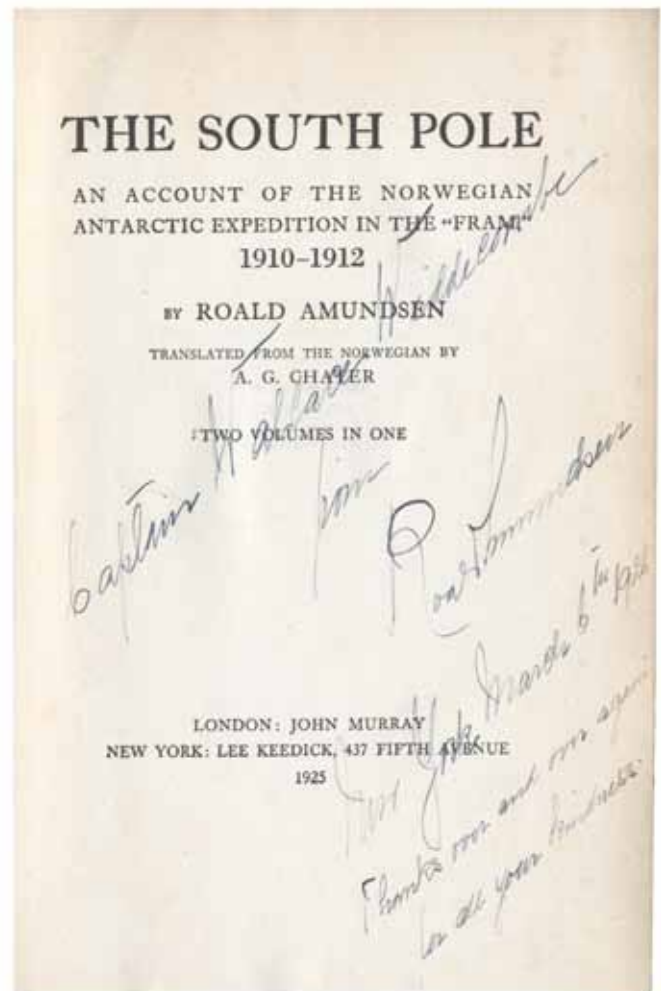
246•

CHERRY-GARRARD (APSLEY GEORGE BENET)

The Worst Journey in the World. Antarctic 1910-1913, 2 vol., FIRST EDITION, half-titles, 48 plates (6 colour, 10 folding panoramas), 5 maps (4 folding), one panorama split with detached section loosely inserted, a few others slightly frayed at extremities, publisher's cloth-backed blue-grey boards, paper spine labels (with additional set tipped-in), slightly marked, fore-edges spotted [Spence 277; Taurus 84], 8vo, Constable & Co., 1922

£700 - 900

€830 - 1,100



245



246



247

247

DEBENHAM (FRANK)

"Drawing of Stareek, my leading sledge dog on the Scott Expedition of 1910-13", ink sketch (100 x 80mm.) pasted onto larger sheet, signed and inscribed below, horizontal crease, and short tear at lower right, framed, [first half 20th century]

£800 - 1,200

€950 - 1,400

The inscription continues, "On one occasion he followed a party for 150 miles in 18 days without food." Debenham was invited to join Scott's ill-fated expedition to the Antarctic as the expedition's geologist. He later founded the Scott Polar Research Institute at Cambridge as a memorial to Scott, and was its Director until 1946.

Provenance: an employee at Cheshunt Park, home of the Debenham family; thence by descent.



248

248

DISCOVERY EXPEDITION

A collection of upwards of 100 lantern slides presumed to have belonged to, and some having been taken by, Charles Reginald Ford, the ship's Chief Steward, detailing the *Discovery* frozen in the ice, man hauling, dogs, seal colonies and life onboard ship, glass slides bound at edges with gummed paper, many titled and labelled 'C.R. Ford' in ink, 83 x 107mm., several cracked, in three wooden presentation boxes with leather strap fasteners, [1901-1904]; together with a few loose slides, two reels of film, and a box of negatives (small quantity)

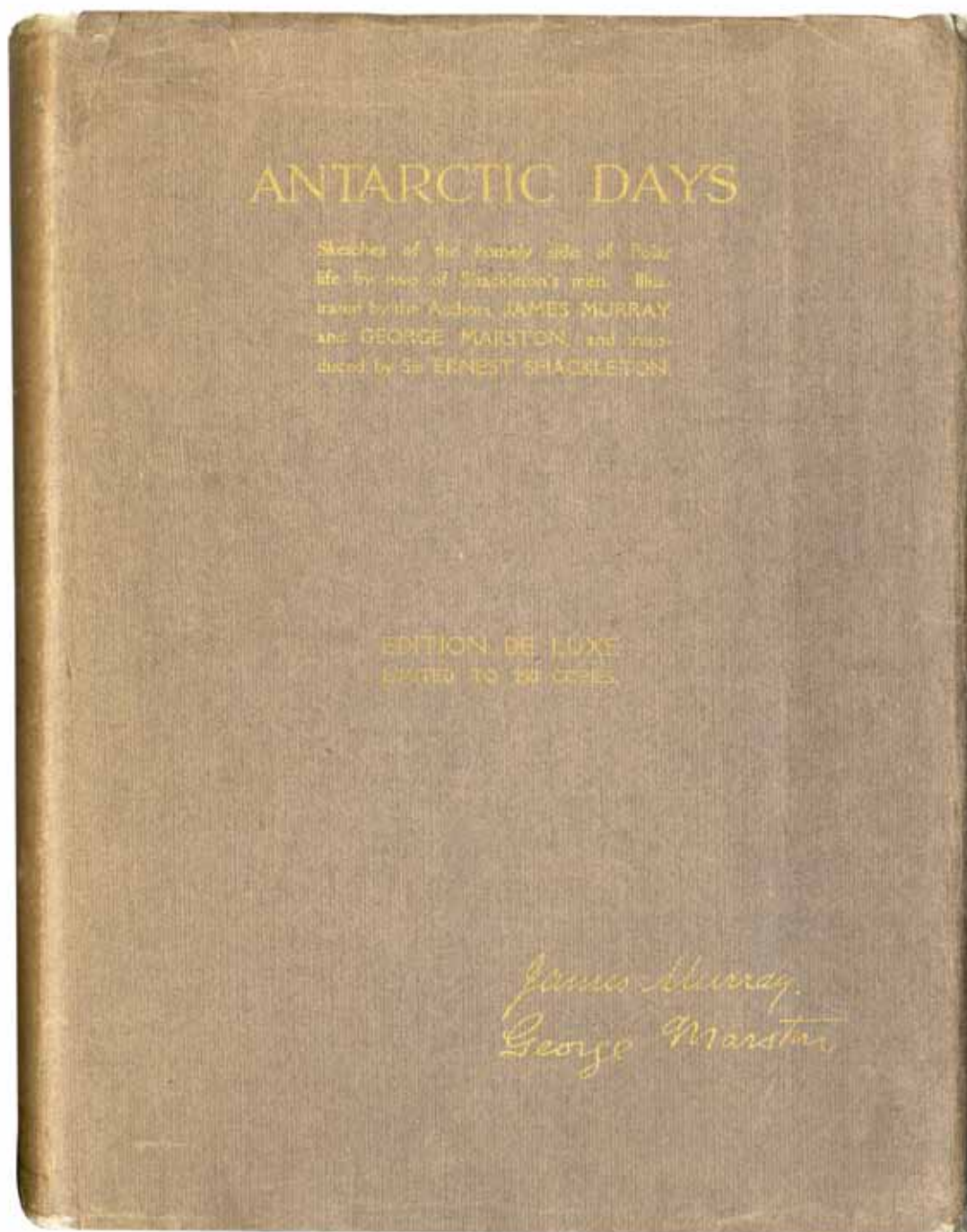
£2,000 - 4,000

€2,400 - 4,700

Ford served as steward and as assistant to Scott on the Expedition, and after their safe return accompanied Scott on lecture tours around the United Kingdom. The present lantern slides were almost certainly used for those lectures. Later, Ford emigrated to New Zealand where between the wars he became a successful architect.



248



249

249*

MURRAY (JAMES) AND GEORGE MARSTON

Antarctic Days. Sketches of the Homely Side of Polar Life by Two of Shackleton's Men, FIRST EDITION, NUMBER 14 OF 280 COPIES OF THE DELUXE EDITION, *signed by Shackleton, James Murray and George Marston on limitation leaf, 4 colour plates mounted with captioned tissue guards, 32 photographic plates, 18 illustrations in the text publisher's blue cloth, illustration of iceberg mounted as issued on upper cover, t.e.g., others untrimmed, first state dust-jacket lettered in gilt, very small restorations at spine ends and corners [Conrad p.145; Renard 1121; Rosove 236.A1c; Spence 830; Taurus 61], 4to (265 x 200mm.), Andrew Melrose, 1913*

£8,000 - 12,000

€9,500 - 14,000

AN EXCEPTIONAL COPY. IN AN EXCELLENT EXAMPLE OF THE RARE DUST-JACKET in its first state with the book limitation on the front panel. "For the first time an unofficial, and therefore more human document, is presented to the public ... I would advise anyone who wants to get to the kernel of the life of a Polar explorer to read the book" (Shackleton, introduction).

"The authors spin yarns of the personal and human experiences of the expedition with gentle humour and the gift of storytelling...The deluxe edition is a beautiful production" (Rosove p277-278).



250

250

PONTING (HERBERT)

"The 'Terra Nova' at the Ice Foot", large green-tinted carbon print with the Ponting blindstamp lower right, Fine Art Society printed label (with caption and number in ink) affixed to verso of frame, mounted, framed and glazed, image to view 730 x 280mm., [1911]

£3,000 - 5,000

€3,500 - 5,900

No. 27 in the Fine Art Society Catalogue.

251

PONTING (HERBERT GEORGE)

Captain Oates in the the "Terra Nova". Scott's Last Expedition [as titled on the mount], *toned gelatin silver print, signed "H.G. Ponting" beneath image, window-mounted, image 353 x 448mm., [1910, printed later]*
 £1,000 - 1,500
 €1,200 - 1,800

No. 5 in the Fine Art Society Exhibition catalogue, where captioned "Captain Oates and Siberian Ponies".

252

PONTING (HERBERT GEORGE)

"Weddell Seal about to Dive, Cape Evans", *carbon print, blindstamp in bottom right corner (partly obscured by mount), framed and glazed, image to view 420 x 525mm., [15th March 1911]*
 £800 - 1,000
 €950 - 1,200

No. 35 in the Fine Art Society Exhibition catalogue.

253

PONTING (HERBERT GEORGE)

"Farewell to the Terra Nova", *carbon print, captioned "Scott Antarctic Expedition... Farewell to the Terra Nova" in ink, blindstamp signature in bottom right corner, foxing to mount, framed and glazed, image 274 x 378mm., [1911]*
 £600 - 800
 €710 - 950



251



252



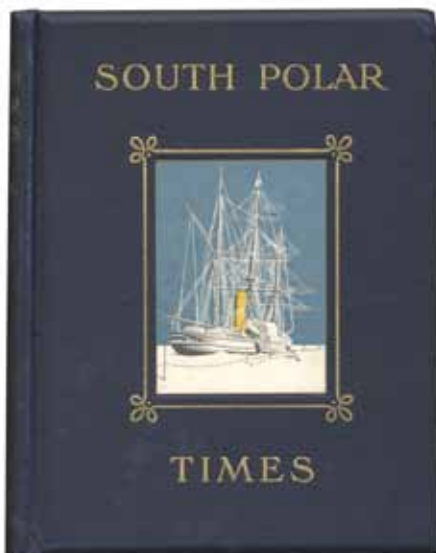
253



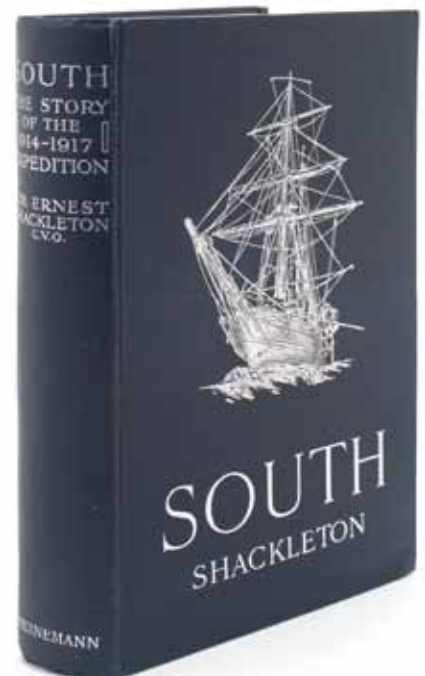
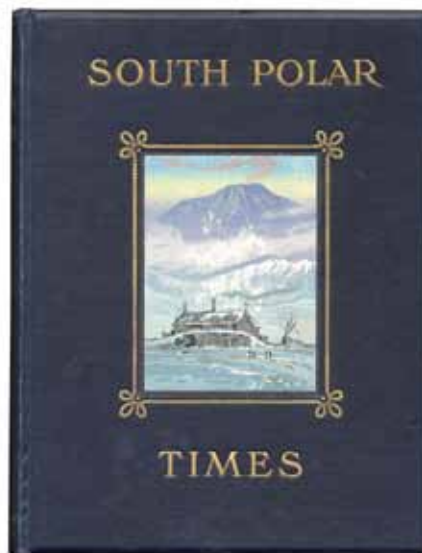
254



255



256



257

254*

ROSS (JAMES CLARK)

A Voyage of Discovery and Research in the Southern and Antarctic Regions During the Years 1839-43, 2 vol., FIRST EDITION, 8 *tinted lithographed plates (1 folding)*, 8 *engraved maps (3 folding)*, text *illustrations*, school prize label on paste-down, contemporary (possibly publisher's) full red morocco gilt with embossed polar scenes and foliate device on covers, edges and spines rubbed, a.e.g. [Abbey, Travel 610; Conrad, p.61; Ferguson 4636; Hill 1487; Renard 1328; Rosove 276.A1a; Sabin 73367; Spence 993], 8vo, John Murray, 1847

£1,500 - 2,000

€1,800 - 2,400

"One of the most important works in the history of Antarctic exploration" (Hill). James Ross led this expedition for the purpose of Antarctic discovery and magnetic surveys, during which he circumnavigated the Antarctic continent, discovering the Ross Sea, Ross Island, the Ross Shelf Ice, Victoria Land, Erebus and Terror Gulf, and attempted to enter the Weddell Sea. This copy in an unusual, possibly publisher's, gilt tooled pictorial binding.

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ROSS (JAMES CLARK)

A Voyage of Discovery and Research in the Southern and Antarctic Regions, during the Years 1839-43, 2 vol., FIRST EDITION, 8 *tinted lithographed plates (1 folding)*, 8 *maps (3 folding)*, *illustrations in the text*, 16pp. *advertisements dated January 1847 at end*, light foxing to plates, armorial bookplate of Frederick Brodie, publisher's pictorial cloth gilt, one or two small bumps, spine ends restored, modern slipcase [Abbey Travel 610; Ferguson 4636; Sabin 73367; Spence 610; Taurus 9], 8vo, John Murray, 1847

£1,000 - 1,500

€1,200 - 1,800

256*

SOUTH POLAR TIMES

SHACKLETON (ERNEST HENRY), LOUIS CHARLES BERNACCHI and APSLEY CHERRY-GARRARD, editors. The South Polar Times, vol. 2 and 3 (of 3), NUMBER 41 OF 250 COPIES, *titles and text printed in red and blue*, numerous plates and illustrations (many chromolithographed, some mounted) after Herbert Ponting, Edward Wilson and others, presentation inscription "To M.L.S. from J.E.H.S. July 11th 1914" on front free endpaper of volume 3, *gutta-percha perished and 4 leaves detached in volume 2 (including title)*, publisher's blue cloth gilt, upper covers with colour pictorial inset panels, g.e., spine ends rubbed [Conrad, pp.111, 121 and 173; Renard 1433 and 1434; Rosove 287.A1 and 291.A2.a; Spence 1094; Taurus 42, 79], 4to (283 x 220mm.), Smith, Elder & Co., 1907-1914

£1,000 - 1,500

€1,200 - 1,800

ONE OF THE CORNERSTONES OF ANTARCTIC LITERATURE. The work reproduces, with fine chromolithographed illustrations (mostly after Edward A. Wilson), the original typescripts produced by members of Scott's expeditions. Volumes one and two were produced over three winters between 1902 and 1903, whilst the third volume pertains to the Terra Nova expedition.

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SHACKLETON (ERNEST HENRY)

South. The Story of Shackleton's Last Expedition 1914-1917, FIRST EDITION, FIRST IMPRESSION with *errata slip tipped in*, half-title, colour frontispiece, 87 photographic plates on 44 leaves (1 double-page), one folding map, illustrations in the text, light browning, blindstamp 'Presentation Copy' on title, publisher's pictorial blue boards cloth, with image of "Endurance" and lettering in silver gilt [Conrad, p.224; Renard 1460; Rosove 308.A1; Spence 1107; Taurus 105], 8vo (255 x 161mm.), William Heinemann, 1919

£2,000 - 3,000

€2,400 - 3,500

AN EXCEPTIONAL COPY BOTH INTERNALLY AND EXTERNALLY. "...the first issue contained cheap paper prone to severe browning, a poorly crafted binding likely to split at the joints with normal usage and silver printing on the binding subject to oxidising" (Taurus). This copy with none of the aforementioned problems with condition.

Shackleton's epic story of leadership and survival is simply entitled South. The story of the sinking of *Endurance*, the journey to Elephant Island over ice and water and rescue of all 28 men by Shackleton after a dramatic open boat journey and climb over South Georgia Island, has become the best known story in the Antarctic literature.

End of Sale

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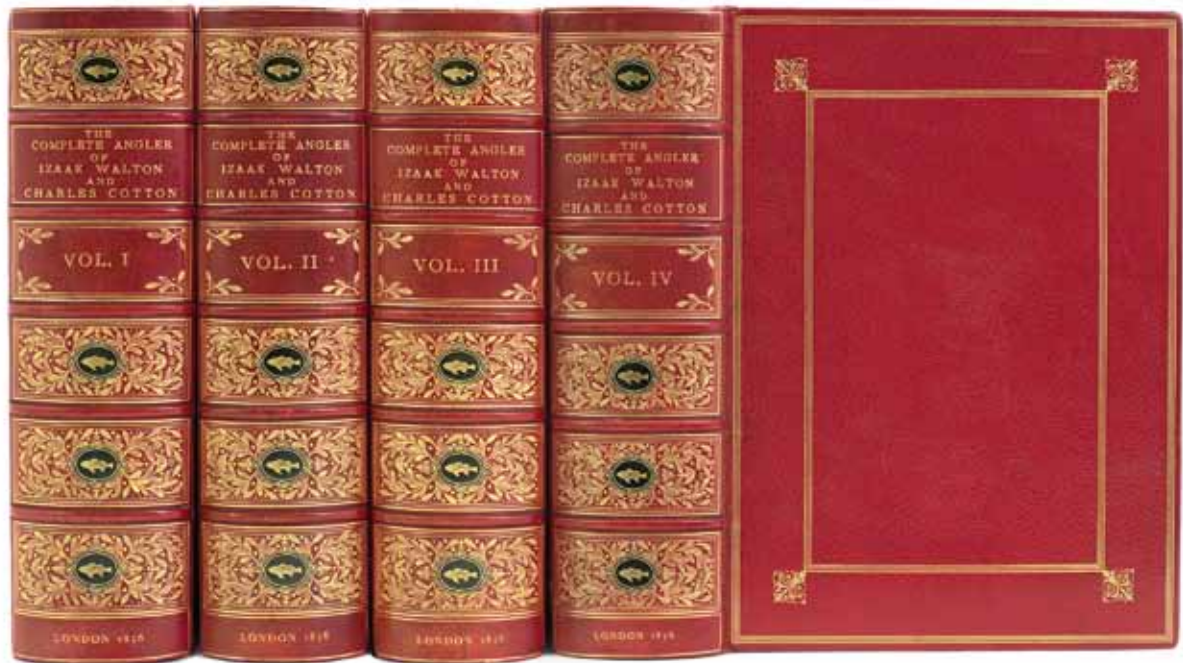
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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked “AR” in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the " of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			11	GOVERNING LAW
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				
		10	MISCELLANEOUS		
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
 - 3.1.1 the *Purchase Price* for the *Lot*;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
 - 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;			9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.
"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), **"Seller"** includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".
"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that:
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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An impressionistic oil painting of a mountain landscape. The central focus is a large, rugged mountain peak with white and light blue patches, possibly snow or glaciers, rendered with thick, expressive brushstrokes. The sky above is a mix of light blue and white, suggesting clouds. In the foreground, a body of water in shades of blue and green reflects the scene. A dense line of tall, thin evergreen trees, painted in various shades of green and brown, runs along the shoreline. The overall style is painterly and atmospheric.

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