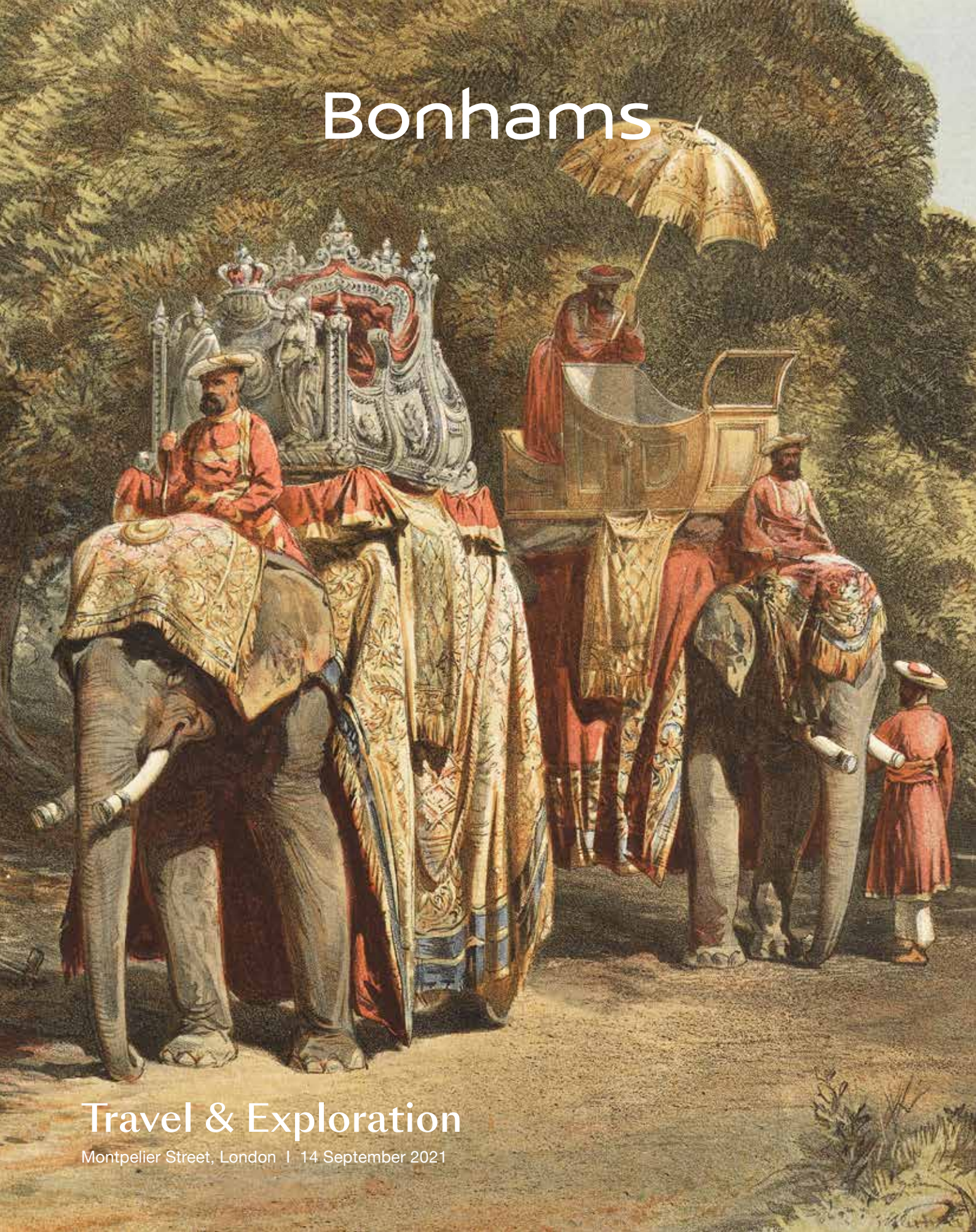
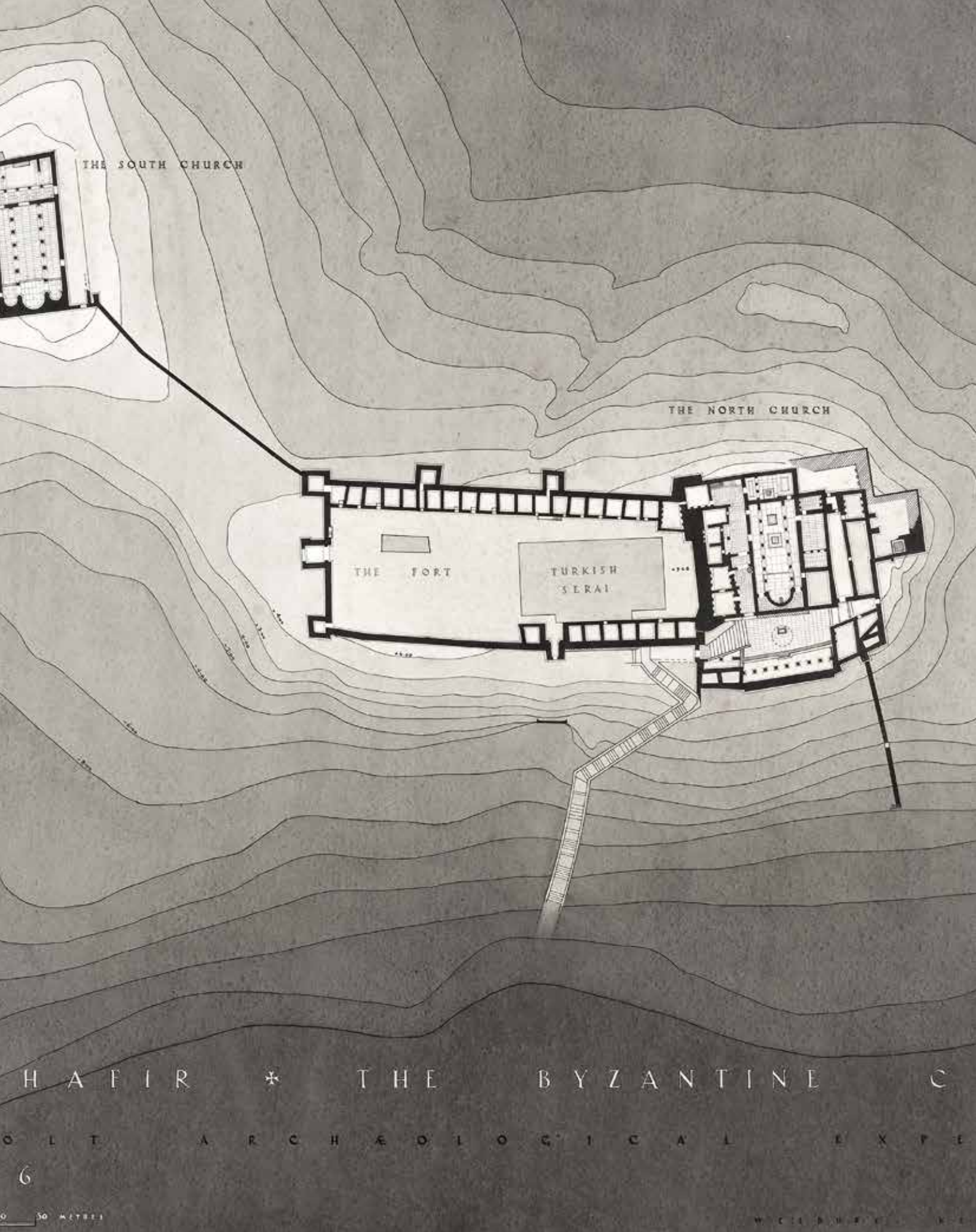
Bonhams



Travel & Exploration

Montpelier Street, London I 14 September 2021



HAFIR * THE BYZANTINE C

OLT ARCHÆOLOGICAL EXPE

6

Travel & Exploration

Montpelier Street, London | Tuesday 14 September 2021 at 1pm

BONHAMS

Montpelier Street
Knightsbridge
London SW7 1HH
bonhams.com

SALE NUMBER

27097
Lots 1 - 225

CATALOGUE: £25

ILLUSTRATIONS

Front Cover: lot 74
Inside Front Cover: lot 199
After end paper: lot 164
Before end paper: lot 225
Inside Back Cover: lot 157
Back Cover: lot 198
Index: lot 36

VIEWING

Sunday 12 September,
11am – 3pm
Monday 13 September,
9am – 4.30pm
Tuesday 14 September,
9am – 12pm

IMPORTANT NOTICE ABOUT COVID

Bonhams continues to hold viewings and sales in accordance to the government guidelines in each region. If local restrictions prevent our salerooms from opening, the sales will either be wholly online or livestreamed from the auction house. Bids will be accepted online, on the Bonhams app, on the telephone and as absentee bids. For up to date information and if you have any questions regarding an upcoming sale please contact Client Services on:
+44 (0)20 7447 7447 or
info@bonhams.com

ENQUIRIES

Pictures
Rhyanon Demery
+44 (0) 20 7393 3865
rhyanon.demery@bonhams.com

Veronique Scorer
+44 (0)20 7393 3962
veronique.scorer@bonhams.com

Romey Clark
+44 (0)20 7393 3988
romey.clark@bonhams.com

Books, Maps & Photographs
Matthew Haley
Luke Batterham
Simon Roberts
Sarah Lindberg
+44 (0) 20 7393 3828
books@bonhams.com

BIDS

- Bid online/APP
Register to bid online by visiting
www.bonhams.com/27097

Bid through the app. Download now for android and iOS

- Bid by telephone/absentee
We require a completed Bidder Registration Form returned by email to bids@bonhams.com.

The form can be found at the back of every catalogue and on our website at www.bonhams.com

Please note we cannot guarantee bids within 24 hours of the sale.

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of £1,000.

- Bid in person
You can pre-register online at Bonhams.com or obtain a paddle at our Registration Desk.

- New Bidders
You must provide proof of identity when submitting bids. A copy of a government- issued photo identification (driving licence or passport) showing your full name and date of birth, and, if not shown on the ID document, proof of your current address (utility bill or bank statement).

For company account or other entities, please contact us in relation to the documents you will need to provide.

Failure to do this may result in your bids not being processed.

For all other enquiries, contact our Client Services department on:
+44 (0) 207 447 7447 or
bids@bonhams.com

Please see back of catalogue for important notice to bidders

To submit a claim for refund of VAT, HMRC require lots to be exported from the UK within strict deadlines. For lots on which Import VAT has been charged (marked in the catalogue with a * or Ω) lots must be exported within 30 days of Bonhams' receipt of payment and within 3 months of the sale date. For all other lots export must take place within 3 months of the sale date.

Bonhams 1793 Limited
Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

FSC
www.fsc.org
MIX
Paper from responsible sources
FSC® C002405

AEO
UK Authorised Economic Operator

Sale Information

BIDS

+44 (0) 20 7447 7447
To bid via the internet please visit www.bonhams.com

PAYMENTS

Buyers
+44 (0) 20 7447 7447

Sellers
Payment of sale proceeds
+44 (0) 20 7447 7447

VALUATIONS, TAXATION & HERITAGE

+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

CATALOGUE SUBSCRIPTIONS

To obtain any Bonhams catalogue or to take out an annual subscription:
Subscriptions Department
+44 (0) 1666 502 200
+44 (0) 1666 505 107 fax
subscriptions@bonhams.com

SHIPPING

For information and estimates on domestic and international shipping:

For Pictures
Alban Shipping
+44 (0) 1582 493 099
enquiries@albanshipping.co.uk

For Books, Maps, Manuscripts, Photographs and Objects
Christina Papadopoulou
+44 (0) 20 7393 3841
christina.papadopoulou@bonhams.com

EXPORT LICENCES

Most manuscripts over fifty years old, and certain other lots, will require export licences in order to leave the UK or Europe. We can apply for these on your behalf. Please contact the Book Department if you would like further guidance.

COLLECTION AND STORAGE

All sold lots will remain in the Collections departments at Bonhams Knightsbridge until 5.30pm Monday 27 September 2021 free of charge. Lots not collected by this time will be returned to their departments storage. Storage charges may apply.

IMPORTANT NOTICE

• This symbol denotes a lot comprising printed books, unframed maps and bound manuscripts which are not liable to VAT on the Buyer's Premium.

Lots are sold with all faults, imperfections and errors of description, but if on collation any described printed book in this catalogue is found to lack text or illustrations, the same may be returned to Bonhams within 20 days of the sale; the unstated defect to be detailed in writing.

This shall not apply in the case of un-named items, blanks, half-titles or advertisements, nor to damage to bindings, stains, tears or other defects unless these result in loss to text or illustration. Atlases, maps and prints are sold not subject to return, as are periodicals and items sold as collections, association and extra-illustrated copies, or as bindings.

Payment in Advance (Telephone to ascertain amount due) by:
Cash, credit, or debit card.

Payment at time of collection by:
Cash, credit, or debit card

The following symbols are used to denote that VAT is due on the hammer price and buyer's premium.

† VAT 20% 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

VAT REFUNDS ON EXPORTS FROM THE UK

To submit a claim for refund of VAT HMRC require lots to be exported from the UK within strict deadlines.

For lots on which Import VAT has been charged; marked in the catalogue with a * or Ω, lots must be exported within 30 days of Bonhams' receipt of payment and within 3 months of the sale date. For all other lots export must take place within 3 months of the sale date.

For further VAT information please contact:
declan.kelly@bonhams.com

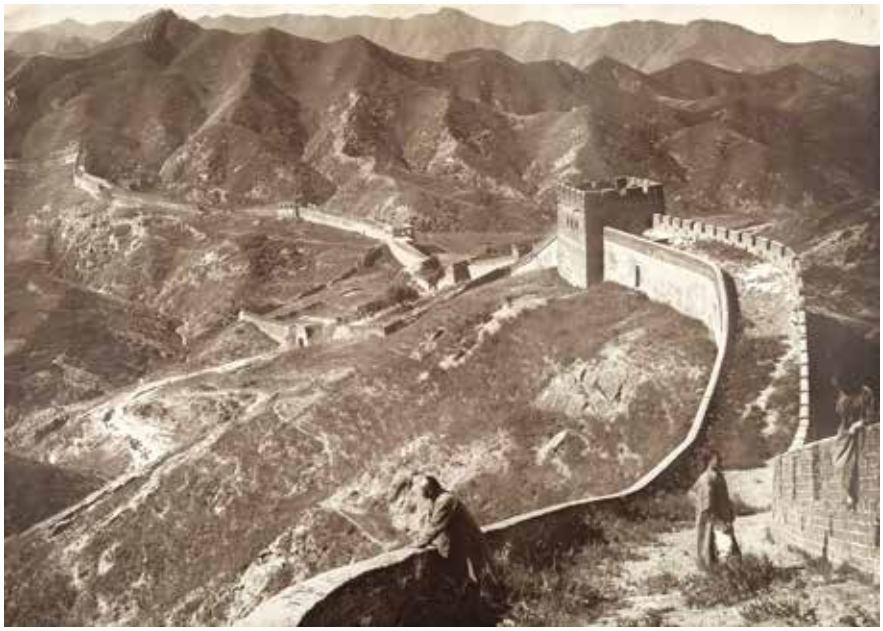
POST BREXIT NOTICE FOR EU BUYERS SHIPPING PURCHASED LOTS OUTSIDE THE UK

Please note that as of 1 January 2021 for Margin Scheme and Imported Lots VAT on the Buyer's Premium will be refunded by Bonhams on valid proof of export of your Lot from the UK within 90 days of full payment of your invoice.

What else has changed since 1 January 2021 for EU Buyers?
If you buy a Lot in this sale and intend to ship the Lot outside the UK, you will need to pay local Import Tax when you bring your Lot into the country of destination.

What do the Star (*) and Omega (Ω) symbols mean ? If you buy in this sale you will pay import VAT of 5% (* symbol) or 20% (Ω symbol) on the Hammer Price. As of 1 January 2021, for EU buyers shipping purchased Lots outside the UK, this tax will be refunded by Bonhams on valid proof of export of your Lot from the UK within 30 days of full payment of your invoice.

Contents



	LOTS
Pacific Ocean and General Travel	1-5
Australia and New Zealand	6-8
Japan	9-11
China	12-27
Southeast Asia and Indonesia	28-45
India	46-151
Including works from the Collection of Brij and Kanishka Sharma	
Sub-Saharan Africa	152-154
North Africa, the Holy Land, and the Gulf	155-167
Turkey, Greece and Malta	168-177
Caribbean	178-181
Americas	182-194
Canada	195-200
North Pole	201-205
South Pole	206-225

1

2

3

PACIFIC OCEAN AND GENERAL TRAVEL

1

FOLLOWER OF JOHN WEBBER (BRITISH, LONDON 1751-1793)

A pair of mountain landscapes believed to be in French Polynesia, possibly the Marquesas Islands
to include an additional oil believed to be a detail from the reverse of the ridge of Mount Otemanu, Bora Bora, French Polynesia
oil on canvas
45.4 x 60.6cm (17 7/8 x 23 7/8in), the third 35.6 x 47.6cm (14 x 18 3/4in). (3)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

2 •

PACIFIC OCEAN

ORTELIUS (ABRAHAM) Maris Pacifici (quod vulgo Mar del Zur) cum regionibus circumiacentibus, insulisque in eodem passim sparsis, novissima descriptio, *double-page hand-coloured engraved map, 2 galleons in the sea area, 2 cartouches (one with the date of 1589), Latin text on verso, wide borders, a few very small tears in upper blank border [Burden 74], 345 x 500mm.,* [Antwerp], 1589 [but c.1609]

£1,500 - 2,500
€1,800 - 2,900
US$2,100 - 3,400

"One of the most important maps that appeared in the Ortelius atlas, this was the first printed map to be devoted to the Pacific ocean, the discovery of which is remembered by the depiction, with legend, of Ferdinand Magellan's ship the *Victoria*... one of Ortelius' most desirable maps" (Burden, *Mapping of America*, 74).

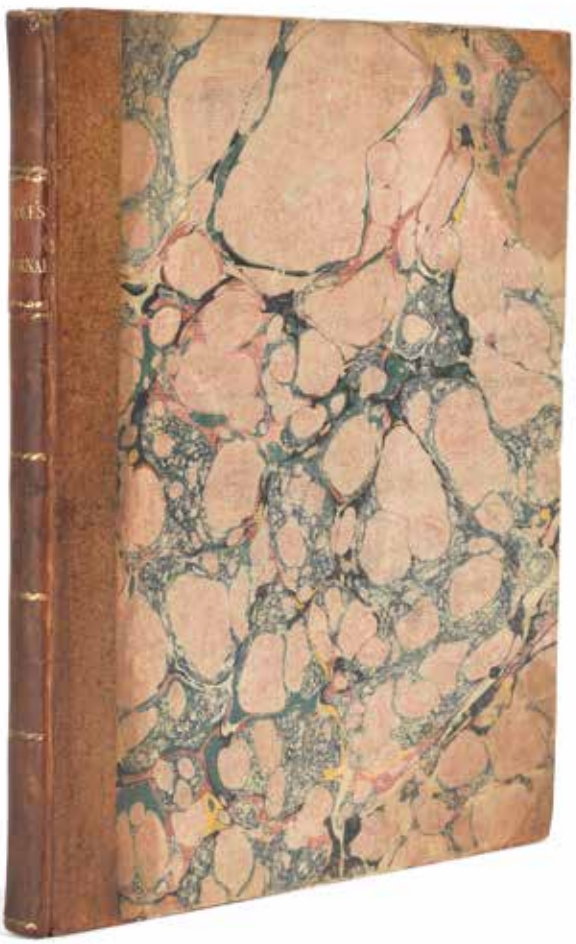
3 •

PREVOST (ANTOINE FRANCOIS)

Histoire générale des voyages, our nouvelles collection de toutes les relations de voyages par mer t par terre, 17 vol. (of 19, wanting vols. 8 and 9), *title printed in red and black, 529 engraved plates and maps (many folding), occasional small tears, wormholes or small marks, contemporary mottled calf gilt, red and black gilt morocco spine labels, red edges, worn, some joints splitting [Sabin 65402], 4to,* Paris, Didot[-Pancoucke], 1748-1770

£1,500 - 2,500
€1,800 - 2,900
US$2,100 - 3,400

An "extensive and important collection" (Sabin), incuding voyages and travels undertaken between the fifteenth and eighteenth centuries, in Africa, China, Korea, Tibet, India, Japan, the Americas, and elsewhere. The two missing volumes in this set relate to French and Dutch travels to the East Indies.



4 •

COOK (JAMES)

[MAGRA (JAMES)] A Journal of a Voyage Round the World, in His Majesty's Ship Endeavour, in the Years 1768, 1769, 1770, and 1771... To which is added a Concise Vocabulary of the Language of Otahitee, FIRST EDITION, FIRST ISSUE, *with the dedication leaf to Joseph Banks and Daniel Solander, early half calf over marbled boards, spine label lettered in gilt ("Cooke's Journal"), slightly rubbed [Hill 1066, without dedication; Holmes 3], 4to (265 x 200mm.),* T. Becket and P.A. De Hondt, 1771

£20,000 - 30,000
€23,000 - 35,000
US$28,000 - 41,000

THE FIRST EDITION, FIRST ISSUE OF THE FIRST PUBLISHED ACCOUNT OF COOK'S FIRST VOYAGE TO THE PACIFIC, AND THE FIRST TO DESCRIBE THE DISCOVERY OF THE EAST COAST OF AUSTRALIA. This account was surreptitiously edited and published less than three months after the return of the expedition, and nearly two years before John Hawkesworth's official account. The dedication leaf to the Admiralty, Joseph Banks and Daniel Solander (with note "Place this next to the Title" in lower margin) implied their approval of its publication. However these parties immediately published an advertisement denying all knowledge of this work and the dedication was quickly removed - the result being that very few copies exist with this suppressed leaf. The authorship of the work is still not confirmed, but it generally attributed to James Magra, an American-born midshipman on board the *Endeavour*.

Provenance

Thomas Wickins (1767-1842) of Bath, ownership inscription dated 1805 on the front free endpaper; probably bequeathed with the rest of his library to his friend John Williams (1794-1859), 2nd Baronet Williams of Bodelwyddan; thence to his daughter Margaret Maria Hay-Williams (1844-1930); thence by descent to the present owner.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Capt: Cook.

A

JOURNAL

OF A

VOYAGE round the WORLD,

In His Majesty's Ship ENDEAVOUR,

In the Years 1768, 1769, 1770, and 1771;

Undertaken in Pursuit of NATURAL KNOWLEDGE, at the Desire of the ROYAL SOCIETY:

CONTAINING

ALL the various OCCURRENCES of the VOYAGE,

WITH

DESCRIPTIONS of several new discovered Countries in the SOUTHERN HEMISPHERE; and Accounts of their Soil and Productions; and of many Singularities in the Structure, Apparel, Customs, Manners, Policy, Manufactures, &c. of their Inhabitants.

To which is added,

A Concise VOCABULARY of the Language of OTAHITEE.

Ornari res ipsa negat, contenta doceri. HOR.

LONDON,
Printed for T. BECKET and P. A. DE HONDT, in the Strand.
MDCCLXXI.

5
LT. COL. WILLIAM GODFREY RAYSON MASTERS (BRITISH, 19TH CENTURY)

An album of sixty-five works on paper documenting Masters' 1857-1861 expedition from England to Southeast Asia with the Royal Marines, on board HMS *Chesapeake*
This album comprises both topographical views and scenes of human interest, to include:
England (4)
South Africa (2)
India (3) and Sri Lanka (6)
North East Africa and the Red Sea (5)
Malaysia (2), Hong Kong (6), China (26) and Japan (5)
Mauritius (3)
works are variously signed and most are inscribed on the mount with their location and date
watercolour
album size 33.5 x 52 x 5cm (13 3/16 x 20 1/2 x 2in).

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 21,000

Lt Col William Godfrey Rayson Masters joined the Royal Marines as a Second Lieutenant in 1842. This album documents Masters' service on board HMS *Chesapeake* from 1857-1861 and provides a detailed account of the topography and people encountered during these years.

Most extensively covered in this album are his time served in India, being present at the Indian Mutiny (1857-1858), and in China (1859-1861). However, there are also watercolours showing that the *Chesapeake* travelled from England to South Africa, up the Gulf of Aden into the Red Sea, around Sri Lanka, and on to Malaysia, China and Japan, finishing in Mauritius.

During the Second Opium War (1856-1860), Masters commanded the Second Battalion Royal Marines Light Infantry (RMLI) at the attack on the Peiho Forts, 25 June 1859. This album includes a watercolour of these very same forts on the date of the failed attack. He was severely wounded in this engagement and received a mention in despatches.

Masters returned to England after this expedition and for many years served as the Barrackmaster at the Chatham Division, RMLI. Here he continued to sketch and draw day-to-day life in the military. A large collection of his work is now held in the National Museum of the Royal Navy.

Not only is this album the most significant collection of works by Masters to come to auction, it is also offers a rare insight into a period a great historical importance.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

6

AUSTRALIA AND NEW ZEALAND

6
CONTINENTAL SCHOOL, LATE 19TH CENTURY
A mountain landscape, believed to be New Zealand
bears indistinct signature or inscription 'Adn Hille(?)' (lower left)
watercolour
30.2 x 45.4cm (11 7/8 x 17 7/8in).
mounted but unframed

£500 - 700
€590 - 820
US$690 - 970

Given the indistinct signature, it is possible that this work is by Ada Mills, an artist listed in Una Platts 'Nineteenth Century New Zealand Artists: A Guide & Handbook' (Christchurch, 1979).

7

7
KEVIN CHARLES (PRO) HART (AUSTRALIAN, 1928-2006)
Lone figures in the Outback, a pair
both signed 'PRO HART' (lower centre)
oil on board
20.4 x 20.4cm (8 x 8in). (2)

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

8

8
ARTHUR BOYD (AUSTRALIAN, 1920-1999) AND JOHN PERCEVAL (AUSTRALIAN, 1923-2000)
Bowl decorated with leaves
signed, dated and inscribed 'Arthur Boyd/1976/JP/Paris' (on base)
ceramic
8.5 x 20.5cm (3 3/8 x 8in).

£500 - 700
€590 - 820
US$690 - 970

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

JAPAN

9
JOHN VARLEY JNR. (BRITISH, 1850-1933)
A street scene in Japan
signed and dated 'John Varley 91' (lower left)
oil on panel
27.6 x 34.3cm (10 7/8 x 13 1/2in).

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

10
JOHN VARLEY JNR. (BRITISH, 1850-1933)
A Japanese city wall and gate
signed and dated 'John Varley 90' (lower left)
oil on panel
27.6 x 34.3cm (10 7/8 x 13 1/2in).

£700 - 1,000
€820 - 1,200
US$970 - 1,400

11 •
FARSARI (A.) & CO.
Views & Costumes of Japan, *albumen print title within decorative border, 50 colour tinted albumen prints, all numbered and captioned in English within the negative, mounted one per page recto and verso on thick card, original leather-backed decorative lacquer boards, the upper cover with a scene of birds and tree blossoms with bone and mother of pearl onlays, g.e., spine worn, images approximately 190 x 245mm., oblong 4to (sheets 275 x 340mm.),* [1880s]

£600 - 800
€700 - 940
US$830 - 1,100

Fine album including genre portraits and groups (7), along with architectural and topographical views of Fuji, Nikko, Hokone, Kiga, Iyeyasu, Ojaka, Gia Machi, Marayuma, and elsewhere.

"Adolfo Farsari (1841–1898) was an Italian photographer who established a successful business in Yokohama – Farsari & Co. – the last of the pioneering and influential foreign-owned studios to thrive in Japan. After a fire destroyed much of his photographic stock, in 1886 Farsari traversed the country compiling a new set of negatives, which over the ensuing years formed the basis of the studio's output, bought by tourists and travellers as Japan opened increasingly to the West. Regarded as a luxury product, the photographs were hand-painted by highly skilled artists, and advertised for their fidelity to life... 'Views and Costumes of Japan' is one of the finest examples of its kind, bound inside decorated covers and featuring hand-coloured prints of the highest quality" (Philip Grover, Pitt Rivers Museum website).

9

10

11

CHINA

12 •

THOMSON (JOHN)

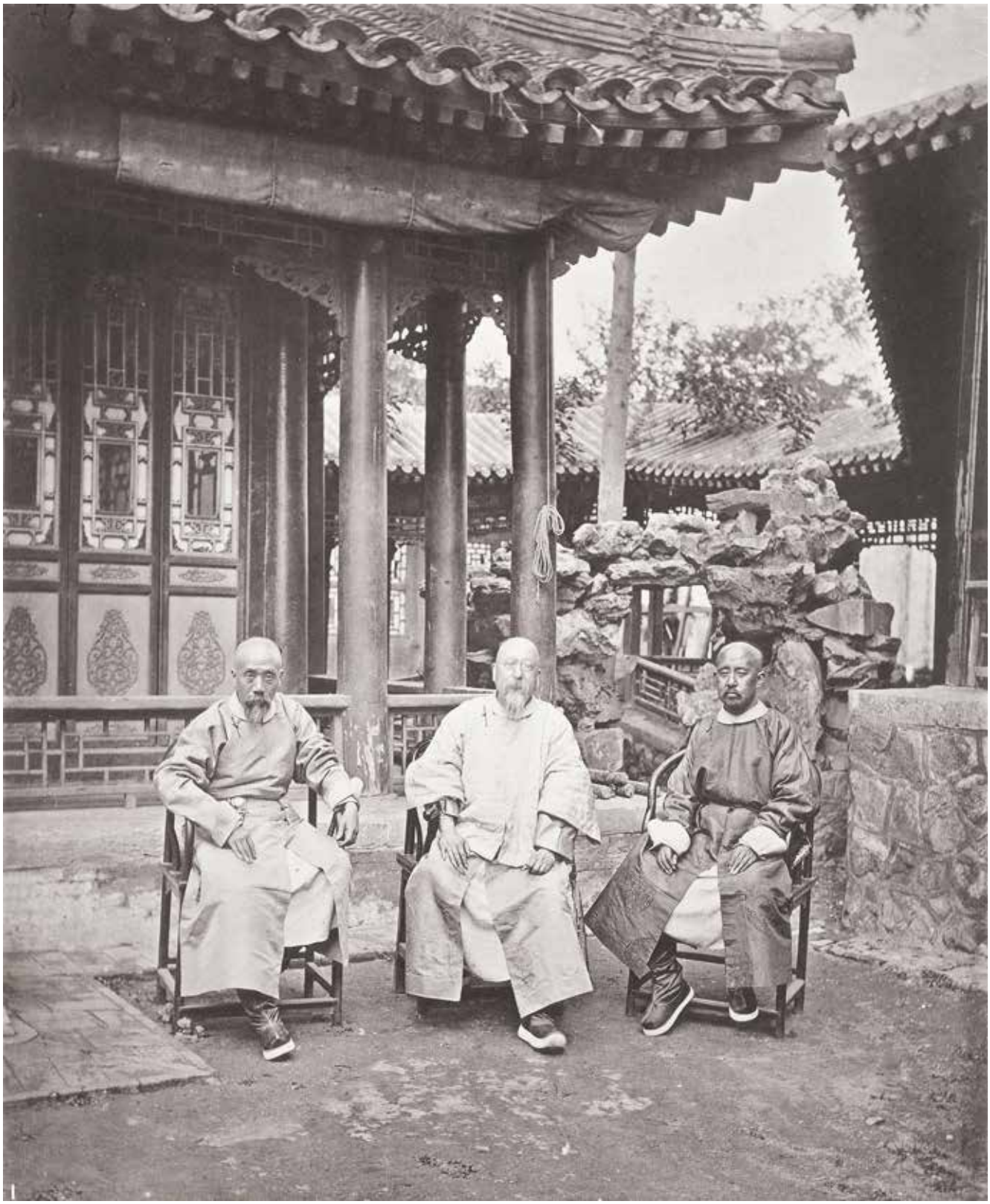
Illustrations of China and its People. A Series of Two Hundred Photographs, With Letterpress Description of the Places and People Represented, 4 vol., FIRST EDITION *of volumes 2-4, second edition (with title dated 1874) of volume 1*, *218 photographic illustrations on 96 plates, occasional foxing to text only, publisher's maroon pictorial cloth gilt, g.e., neatly rebacked [Cordier I, 94], folio (470 x 343mm.),* Sampson, Low, 1873-1874

£25,000 - 35,000
€29,000 - 41,000
US$34,000 - 48,000

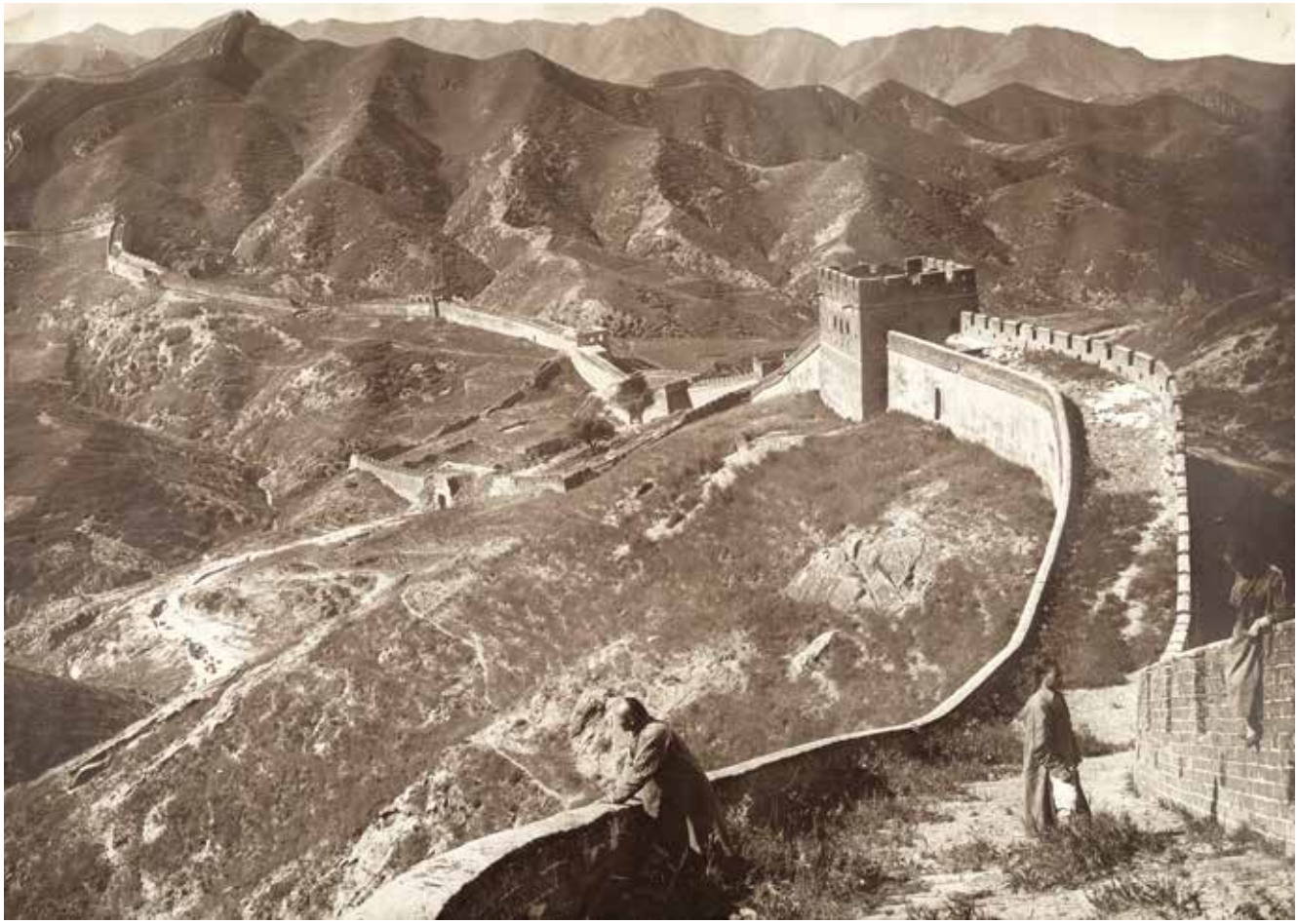
Between 1870 and 1872 Thomson "undertook four distinct journeys, up the north branch of the Pearl River, up the River Min to the area around Foochow (Fuzhou), to Peking (Beijing), and finally up the great Yangtze (Yangzi) River. The photographs taken on these journeys form one of the most extensive photographic surveys of any region taken in the nineteenth century. The range and depth of his photographic vision mark Thomson out as one of the most important travel photographers" (*ODNB*). Images include Imperial China, portraits of high government officials, and spectacular architectural and scenic views.

It is thought that only 750 sets were published. Thomson's original photographs are beautifully reproduced by "autotype", a form of collotype patented by the publisher Sampson Low created to maintain the high level of resolution of the original albumen prints.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



12



13
PONTING (HERBERT GEORGE)
The Great Wall of China, *warm-toned gelatin silver print, mounted in old frame, image to view 395 x 555mm.,* [1907]

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Ponting's magnificent view of the Great Wall of China taken in 1907, having travelled to the Nankow Pass staying in "a local hostel frequented by Mongolian traders and drivers" (Anne Strathie, *Herbert Ponting. Scott's Antarctic Photographer*, 2021). Best known for his iconic views of the Antarctic, Ponting had built his reputation during his travels in Japan and the east. During the *Terra Nova* Expedition Robert Scott wrote of Ponting that his "store of pictures seems unending and has been an immense source of entertainment to us during the winter. His lectures appeal to all and are fully attended. This time we had pictures of the Great Wall and other stupendous monuments of North China. Ponting always manages to work in detail concerning the manners and customs of the peoples in the countries of his travels" (*Scott's Last Expedition*, 1913).

14

15

16

14
CHINA - PANORAMA
Panoramic photograph of an unidentified view in China, by an unknown photographer, *albumen print on 6 sheets (various sizes) arranged as a panorama, laid on 2 sheets from an old album, total dimensions of image 115 x 920mm.,* [1860s]

£600 - 800
€700 - 940
US$830 - 1,100

An unsual panorama of an unidentified Chinese landscape scene, with a settlement of brick and tiled houses and fenced compounds arranged on lower lying hills, populated in the fore-ground with a barber shaving a man's head, a man carrying buckets, men and children (a few with umbrella), and a European carried in a sedan.

15 •
POTT (FRANCIS LISTER HAWKS)
Shanghai of To-day. A Souvenir of Fifty Vandyke Gravure Prints of "The Model Settlement", *"third edition, revised", 50 tipped-in photographic plates, each within decorative printed border, publisher's morocco gilt, photographic view on upper cover, worn, 4to,* Shanghai, Hong Kong and Singapore, Kelly and Walsh, 1930

£400 - 600
€470 - 700
US$550 - 830

16
EUROPEAN SCHOOL, 19TH CENTURY
Chinese banners at Newchwang (Yingkou)
indistinctly signed, dated and indistinctly inscribed '271786/*Kinesiske Bannere*/New-Chwang, China/27/ VII 1886, JonHoppe(?)/drawn/while waiting/to go to Shoukden-Kirin(?)' (upper left)
watercolour and bodycolour
24 x 43cm (9 7/16 x 16 15/16in).

£600 - 800
€700 - 940
US$830 - 1,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

17

17
JOHN ROGERS HERBERT (BRITISH, 1810-1890)
The Chinese Bride
signed and inscribed 'J.R.Herbert.RA' (lower left)
watercolour
43 x 58.2cm (17 x 23in).

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

18
SCHOOL OF LAMQUA (CHINESE, ACTIVE 1805-1830)
Portrait of a Beauty
oil on canvas
68 x 47.5cm (26 3/4 x 18 11/16in).

£2,500 - 3,500
€2,900 - 4,100
US$3,400 - 4,800

18

19

19

20

19
CHINESE SCHOOL, LATE 18TH CENTURY
Six studies of characters from Chinese folklore
each sheet numbered (upper centre and lower right)
gouache and watercolour
33.2 x 23.2cm (13 x 9 1/8in).
unframed

£1,200 - 1,800
€1,400 - 2,100
US$1,700 - 2,500

20
GEORGE CHINNERY RHA (TIPPERARY 1774-1852 MACAU)
Study of a Chinese woman with a baby on her back
pencil and pen and ink
15.5 x 6.9cm (6 1/8 x 2 3/4in).

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

21

21
GEORGE CHINNERY RHA (TIPPERARY 1774-1852 MACAU)
Tanka women and child
pen and ink
9.6 x 11.4cm (3 3/4 x 4 1/2in).

£3,000 - 5,000
€3,500 - 5,900
US$4,100 - 6,900

Provenance
With P&D Colnaghi & Co. Ltd., London.
Private collection, UK.

22

22
GEORGE CHINNERY RHA (TIPPERARY 1774-1852 MACAU)
A Chinese man having his ears cleaned by a street barber together with a sketch of a street hawker
pencil and pen and ink
the first 9.3 x 10.5cm (3 3/4 x 4 1/8in); the second 7.4 x 8.9cm (3 x 3 1/2in). (2)

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

For a similar sketch of a man cleaning ears please see the example held in the HSBC collection, see G.H.R. Tillotson, *Fan Kwae Pictures, the Hongkong Bank Art Collection*, 1987, ill. p.31, no.38.

22

23

24

25

23
YONG MUN SEN (MALAYSIAN, 1896-1962)
A beach hut
signed and dated 'MUNSEN/1949' (lower left)
watercolour
28 x 38.5cm (11 x 15 1/4in).
unframed

£700 - 1,000
€820 - 1,200
US$970 - 1,400

24
C. PERURA, 20TH CENTURY
Shanghai and the Bund
signed 'C.PERURA' (lower right)
oil on board
25.7 x 91.7cm (10 1/8 x 36 1/8in).

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

The painting can be dated fairly accurately as it depicts both Sassoon House (Number 20, The Bund, now the Peace Hotel), not built until 1929, as well as the building to its right as we view, Number 23, the old German Club, which was demolished in the early 1930s, and is now the site of the Bank of China.

25 AR
ELIZABETH KEITH (BRITISH, 1887-1956)
Forbidden City Gate, Peking
signed in pencil 'Elizabeth Keith' (lower right)
woodblock printed in colours
25.1 x 37.5cm (9 7/8 x 14 3/4in).

£600 - 800
€700 - 940
US$830 - 1,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

26

26 * AR

ANDRÉ CLAUDOT (FRENCH, 1892-1982)

Sampans moored in Hangzhou Harbour, China
signed and dated 'AClaudot 29' (lower right)
oil on canvas
61.2 x 72.7cm (24 1/8 x 28 5/8in).

£4,000 - 6,000
€4,700 - 7,000
US$5,500 - 8,300

André Claudot was based in China from 1926 to 1930 and initially worked as a professor at the National Institute of Arts in Beijing. Whilst in this role, he built relationships with communist or sympathetic students, and would protest violently against Chiang Tso-Lin's coup d'état - several of his students being executed for their involvement in these protests. After the liberation of Beijing by Kuomintang in 1928, he moved on to teach at the Hangzhou Institute of Arts. It is during this tenure that the present work would have been completed.

27
AFTER LAMQUA, 19TH CENTURY
A group of five medical portraits depicting Chinese people with large tumours
each numbered (verso)
gouache
each 52 x 35.5cm (20 1/2 x 14in). (5)
unframed

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

The Yale University collection holds eighty-six oil paintings by the Chinese artist Lamqua, depicting people with large tumours or other major medical deformities. These works were commissioned by Peter Parker (1804-1888) in the 1830s; a doctor-missionary who travelled to China in 1834 setting up an ophthalmic hospital in Canton the following year. The present works on paper are copied from the originals held in the Yale collection.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

28

SOUTHEAST ASIA AND INDONESIA

28
ANTONIO BLANCO (FILIPINO, 1912-1999)
Reclining female nude with peacock feather
signed 'A. Blanco' (lower left)
mixed media on paper
38.1 x 43.2cm (15 x 17in).

£3,000 - 5,000
€3,500 - 5,900
US$4,100 - 6,900

29
ANTONIO BLANCO (FILIPINO, 1912-1999)
The Rogan Josh Vendor
signed 'A Blanco' (centre left)
pencil, charcoal and sepia wash
46.5 x 28cm (18 5/16 x 11in).

£3,000 - 5,000
€3,500 - 5,900
US$4,100 - 6,900

Provenance
Acquired directly from the artist by the present owner's father, circa 1968.

29

30
ANTONIO BLANCO (FILIPINO, 1912-1999)
Reclining nude with devil mask, large glass flask and bananas
signed 'Antonio Blanco' (lower centre)
oil on canvas
31.5 x 42cm (12 3/8 x 16 1/2in).
in frame with arched top

£20,000 - 30,000
€23,000 - 35,000
US$28,000 - 41,000

Provenance
Acquired directly from the artist by the present owner's father, circa. 1968.

Antonio Blanco revelled in a bounteous and extravagant artistic vision. He was born in the Philippines to Spanish parents and schooled in Manila. He would then go on to study at the National Academy of Art in New York. It is here that he cultivated an interest in figurative painting which would stay with him throughout his life.

Having been gifted some land in Ubud, Bali, by the King of Ubud, Blanco settled in Indonesia in 1952. Here, he married the dancer Ni Ronji and fashioned himself as an eccentric aristocrat, steeped in artistic and cultural knowledge.

It is in Bali where Blanco was inspired, and his work reached its full potential. Here, his sitters are imbued with sensual potential, at once desirous and desirable. His mood and imageries are passionate yet playful. This tone is clearly struck in the *Reclining nude* offered here, as the sitter lays in a suggestive manner whilst surrounded by myriad symbols of both sensuality and lust. Most notable of these being Blanco's recurring motifs of fruit, a devil mask, a large glass flask and fine wisps of smoke emanating from an incense burner.

Blanco lived and worked in Ubud until his death in 1999. His work was consistent throughout this time as he endeavoured to capture the sensual essence of his muses, both real and fantasied.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

31
ANTONIO BLANCO (FILIPINO, 1912-1999)
'Rani in the Clouds'
signed 'Antonio Blanco' (upper centre)
oil on canvas
95 x 67cm (37 3/8 x 26 3/8in).

£20,000 - 30,000
€23,000 - 35,000
US$28,000 - 41,000

Provenance
Acquired directly from the artist by the present owner's father, circa 1968 (the title being given at the time of purchase).

In the present work, *Rani in the Clouds*, Blanco has captured his wife, Ni Ronji, whilst performing a traditional Indonesian dance. The scene is imbued with a sense of fantasy and mysticism, with a flurry of brushstrokes submerging half of her body in a plume of smoky clouds. Ni Ronji sat regularly for Blanco and one can sense here the voluptuary pleasure which he took from painting her.

32

32
RADEN BASOEKI ABDULLAH (INDONESIAN, 1915-1993)
A young woman holding a basket
signed 'BASOEKI/ABDULLAH' (lower left)
oil on canvas laid to board
90 x 70cm (35 1/2 x 27 1/2in).

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

Provenance
Purchased directly from the artist by the current owner's father who was based in Indonesia at the time, and thence by descent.

33

33
RADEN BASOEKI ABDULLAH (INDONESIAN, 1915-1993)
Portrait of a young girl seated
signed, indistinctly inscribed and dated 'BASOEKI/ABDULLAH/ SPORE(?) 58' (lower left)
oil on canvas laid to board
88.9 x 66cm (35 x 26in).

£2,500 - 3,500
€2,900 - 4,100
US$3,400 - 4,800

Provenance
Purchased directly from the artist by the current owner's father who was based in Indonesia at the time, and thence by descent.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

34

35

34
RADEN BASOEKI ABDULLAH (INDONESIAN, 1915-1993)
Portrait of an Indonesian girl
signed 'BASOEKI/ABDULLAH' (lower left)
oil on canvas
75.5 x 50.8cm (29 3/4 x 20in).

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

Provenance
Purchased directly from the artist by the current owner's father who was based in Indonesia at the time, and thence by descent.

35
RADEN BASOEKI ABDULLAH (INDONESIAN, 1915-1993)
Two women walking beneath a flamboyant
signed 'BASOEKI/ABDULLAH' (lower left)
oil on canvas
80 x 120cm (31 1/2 x 47 1/4in).

£3,000 - 5,000
€3,500 - 5,900
US$4,100 - 6,900

Provenance
Purchased directly from the artist by the current owner's father who was based in Indonesia at the time, and thence by descent.

36 AR

SIR GERALD FESTUS KELLY RA, KCVO, PRA (BRITISH, 1879-1972)

'Ma-Thein-Kin, with her Yellow Parasol'
signed 'Kelly' (lower left)
oil on canvas
80.9 x 65.4cm (31 7/8 x 25 3/4in).

£8,000 - 12,000
€9,400 - 14,000
US$11,000 - 17,000

Provenance
Anon. sale, Bonhams, London, 9 February 2011, Lot 38.
Private collection, UK.

Exhibited
Dublin, Royal Hibernian Academy, 1912, no.141.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

37 AR

HAN SNEL (DUTCH, 1925-1998)

Balinese Girl
signed 'Han Snel -Bali-' (lower right)
oil on canvas
39 x 32cm (15 3/8 x 12 5/8in).

£700 - 1,000
€820 - 1,200
US$970 - 1,400

38

ANATOLE SHISTER (RUSSIAN, 1884-1961)

Indonesian lady with gold earrings
signed 'A Shister' (lower right), bears date '1942' (lower right)
oil on canvas laid to board
45.1 x 38.4cm (17 3/4 x 15 1/8in).

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Having struggled to find work as an artist in Russia and Eastern Europe, in 1926, Anatole Shister travelled to Southeast Asia in search of commission. Originally planning on travelling on to Java and Bali, Shister settled in Singapore having secured work carrying out restoration work on portrait paintings held in the city's Memorial Hall.

Alongside Shister, two other Russian painters, Vasily Zasipkin and Vladimir Tretchikoff, also settled in Singapore at the same time. These artists shared an interest in capturing the local community and following the development of Singaporean art. In 1941, works from each artist were featured in the *Fight for Freedom* exhibition held at the Victoria Memorial Hall in the city.

Today, Shister's work can be found in the National Museum of Singapore, and the National Museum of Contemporary Art, Korea.

37

38

39

40

39
TIỂU SỬ TRƯƠNG THỊ THỊNH (VIETNAMESE, BORN 1928)
Mother and children
signed 'Thi Thinh' (lower left), signed and inscribed 'TRUONG THI THINH/Artiste peintre/Adresse/88/6 Mac dinh Chi Vietnam' (on canvas verso)
oil on canvas
96.8 x 61cm (38 1/8 x 24in).

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

40
MOCHTAR APIN (INDONESIAN, 1923-1994) AND BAHAROEDIN (INDONESIA, BORN 1910)
A folio of sixteen linocuts commemorating Indonesia's 1945 declaration of independence
published by the Indonesian Bureau of Youth Affairs, Jakarta, 1946
no. 30 of 36 produced
includes preface written in English, French and Indonesian
plates 3, 12 and 18 missing
linocut
each sheet 45.5 x 37cm (17 15/16 x 14 9/16in).

£600 - 800
€700 - 940
US$830 - 1,100

This folio is a historically significant body of work commissioned in celebration of the one-year anniversary of the Indonesian Declaration of Independence in 1945. The works depict various images associated with the nation's struggle towards Independence. Thirty-six of these folios were printed and distributed to various countries who had recognised Indonesia's independence during that period.

The publication page describes this work as 'the first edition of linocuts to be published in the history of Indonesian Art.'

An excerpt from the folio's preface provides an understanding of the motivation behind these commissioned works:

'This album of linocuts is an example of the desire in the Indonesian Youth for self-expression. We have never had the opportunity to study painting and drawing, but through the guidance obtained from books, little though it was, and from chance meetings with foreigners, a way has been found to give expression to what was in our heart. A young people is now reaching out to humanity and seeking sympathy and appreciation of its struggle for the realisation of its essential human rights among the ranks of the nations of the world.'

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

41
HONG VIET DUNG (VIETNAMESE, BORN 1962)
'Perfumed Pagoda'
2004
signed (lower left)
oil on canvas
136.4 x 156cm (53 3/4 x 61 1/2in).

£3,000 - 5,000
€3,500 - 5,900
US$4,100 - 6,900

This work is accompanied by a certificate of authenticity issued by Gajah Gallery, Singapore, and signed by the artist.

Provenance
Gajah Gallery, Singapore, 2004, where acquired by the present owner in the same year.

42

42
JUSTIN NUYDA (FILIPINO, BORN 1944)
Untitled
signed and dated 'J.NUYDA/'82'
oil on canvas laid to board
61.3 x 70.8cm (24 1/8 x 27 7/8in).

£3,000 - 5,000
€3,500 - 5,900
US$4,100 - 6,900

43

43
TAY BAK KOI (SINGAPOREAN, 1939-2005)
'Under the Shade'
signed 'Bak Koi' (centre left), inscribed with title (next to gallery stamp within frame)
watercolour and gouache
66.4 x 66cm (26 1/8 x 26in).

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

Provenance
With Gallery Fine Art, Singapore.
Private collection, UK.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

44

MAUNG SU YATANABON (BURMESE, 1903-1965)

Four portraits of Burmese sitters including a priest, elderly woman, and a smoking man and woman
each signed 'Yatanabon/MgSu' (lower right), and variously inscribed with the details of the sitters and where painted
watercolour
each 19.6 x 14.6cm (7 11/16 x 5 3/4in). (4)
presented in two frames

£600 - 800
€700 - 940
US$830 - 1,100

45

KETUT DJODJOL (INDONESIAN, BORN 1940)

Returning home from the paddy field
signed and inscribed 'Kt Djodjol/Tebesoja/ dst. Ubud' (lower right)
acrylic on canvas
37.8 x 46cm (14 7/8 x 18 1/8in).

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

44

45

46

47

48

INDIA

From The Collection Of Brij And Kanishka Sharma
Lots 46-98

46
ENGLISH SCHOOL, 18TH CENTURY
An architectural study of Fort St. George, Madras
bears inscription 'Part of the Madras Fort 1773' (lower left)
pen and ink and watercolour
13.4 x 43.1cm (5 1/4 x 17in).
unframed

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

47
TIPU SULTAN
Portrait of Tippu Sultan, after Edward Orme, *hand-coloured lithograph, captioned "Perser", sheet to view 225 x 165mm.*, [early nineteenth century]--'Tippoo Saib's Two Sons Deliver'd Up to Lord Cornwallis... at Seringapatam..., in 1792', *hand-coloured aquatint, cropped to image, 345 x 245mm.*, Laurie & Whittle, 1794--'The Storming of Seringapatam', *hand-coloured engraving after Peter Krafft, image 340 x 478mm.,* [1853]--'Tipoo Saib. Quadrille brilliant... par Marc Demouy'*, 8pp., including pictorial lithographed title and 5 engraved pages of music, loose, oblong 4to (260 x 340mm.),* Paris, Colombier, [1850s]; and 4 prints relating to the life of Tipu Sultan, all engraved by F. dal Pedro (8)

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

48
AFTER CHARLES EMILIUS (LT) GOLD (BRITISH, BORN AFTER 1803-DIED AFTER 1871)
'A Sepoy of Tippoo Sultaun's Regular Infantry'; and 14 further views, groups and "types"
hand-coloured lithographs by Medland and others after Gold, laid down and window-mounted, Published by G. Nicol, 1799
33.5 x 26cm 33.5 x 26cm. (13 3/16 x 10 1/4in.), or similar (14)

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

49

50

49

AFTER JOHANN JOSEPH ZOFFANY (BRITISH, 1733-1810)

'Colonel Mordaunt's Cock Match. At Lucknow in the Province of Oude in the Year 1786 at Which Were Present Several High and Distinguished Personages'
hand-coloured mezzotint by R. Earldom after Zoffany, mounted, framed and glazed, [1794]
41 x 57cm (16 1/8 x 22 7/16in).

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

One of the most famous portrayals of the interaction between Indians and the British. Johann Zoffany arrived in Calcutta in September 1783 and was rapidly accepted by British society there, painting many of their portraits, including that of the Governor-General, Warren Hastings. Hastings, together with leading Indian and European members of Lucknow society, attended the Cock Match organised in April 1784 by Colonel John Mordaunt, Commander of the Nawab Asaf-ud-daula's Bodyguard, and a favourite at his court. Others depicted include the Frenchman Claude Martin, the painter Ozias Humphry, the East India Company officer, John Wombwell, and Zoffany himself.

50

AFTER SIR THOMAS ANBUREY (BRITISH, LATE 18TH/EARLY 19TH CENTURY)

'View of Kalpy on the Jumna'; and 6 other views of India by Anburey, F.S. Ward, and G. Frankland
hand-coloured aquatints by Francis Jukes after Anburey, published by Anbury and Jukes, 1799; hand-coloured aquatint by William Orme after F.S. Ward, published by Edward Orme, 1803; lithograph delineated by G. Frankland laid down, [c.1830]
39 x 54cm plate size approximately 39 x 54cm. (15 3/8 x 21 1/4in.), and slightly smaller (7)

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Other views: 'Southern Entrance of Gundeotta Pass'; 'Neermul, a Fortress Belonging to Nizam Ally'; 'Mahore, a Fortress Belonging to Nizam Ally'; 'Northern Entrance of Gundecotta Pass'; 'The Burial Place of a Peer Zada, Anopther' (by Ward); 'Jehangeera Pagoda on the Ganges' (uncoloured, by Frankland).

51

52

53

51
AFTER JAMES HUNTER (1755–1792)
'Music Gallery at the Entrance of the Mosque, Seringapatam'; and 3 further views in Seringapatam and Bangalore
hand-coloured aquatints by H. Merke after James Hunter, laid down and window-mounted, 2 age toned, published by Edward Orme, 1804
images 26 x 32.cm. (10 1/4 x 12 13/16in.) (4)

£400 - 600
€470 - 700
US$550 - 830

Other views: 'Hyder Ally's Tomb, Seringapatam'; 'Garden Gate, Laul Baugh, Seringapatam'; 'A Moorish Mosque at Bangalore'.

52
AFTER HENRY SALT (BRITISH, 1780-1827)
'A View of Lucknow'
hand-coloured aquatint by D. Havell after Henry Salt, laid on card and window-mounted, published by William Miller, 1809
47 x 61.5cm (18 1/2 x 24 3/16in).

£600 - 800
€700 - 940
US$830 - 1,100

53
AFTER THOMAS WILLIAMSON (1758-1817) AND SAMUEL HOWETT (BRITISH, 1765-1822)
'Killing Game in Boats', with 2 further hunting scenes
hand-coloured aquatints, laid on card, 2 mounted, framed and glazed, published by Thomas McLean, 1818
33.5 x 46cm (13 3/16 x 18 1/8in). (3)

£600 - 800
€700 - 940
US$830 - 1,100

Other subjects: 'The Return from Hog-Hunting'; 'Hunting Jackalls'.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

54
COL. GEORGE FRANCIS WHITE (BRITISH, 1808-1898)
'Ghaut at Binderchund near Mirapoor, R Ganges'
signed and dated 'G.F.W del/1842' (lower right), titled (lower left)
pencil heightened with white
27 x 37.5cm (10 5/8 x 14 3/4in).

£600 - 800
€700 - 940
US$830 - 1,100

54

55
VARIOUS ARTISTS, BRITISH, 19TH CENTURY
Six views in India to include:
'Butteesa on the Jumna'
'Temple dedicated to Krishna/Kalpi on the Jumna'
'Part of Rajmahal on the Ganges'
Rohtasgarh Fort and Devi Temple, Bihar
'Ruins of Toglukaband'
Ruins of a pagoda, Southern Maharashtra
variously signed, dated and inscribed
five in pencil and one in pencil and pen and ink
26 x 41.5cm (10 1/4 x 16 1/4in) and smaller. (6)
unframed

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

55

55

56

57

58

56
JAMES BAILLIE FRASER (BRITISH, 1783-1856)
'Assemblage of Hillmen'; with 2 further views hand-coloured aquatings by R. Havell & Son after Fraser, laid on card, 2 within window-mounts, published by Rodwell & Martin, 1820
52 x 67.5cm (20 1/2 x 26 9/16in). (3)

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

The other views are: 'Assemblage of Ghoorkas', and 'The Town of Rampore'.

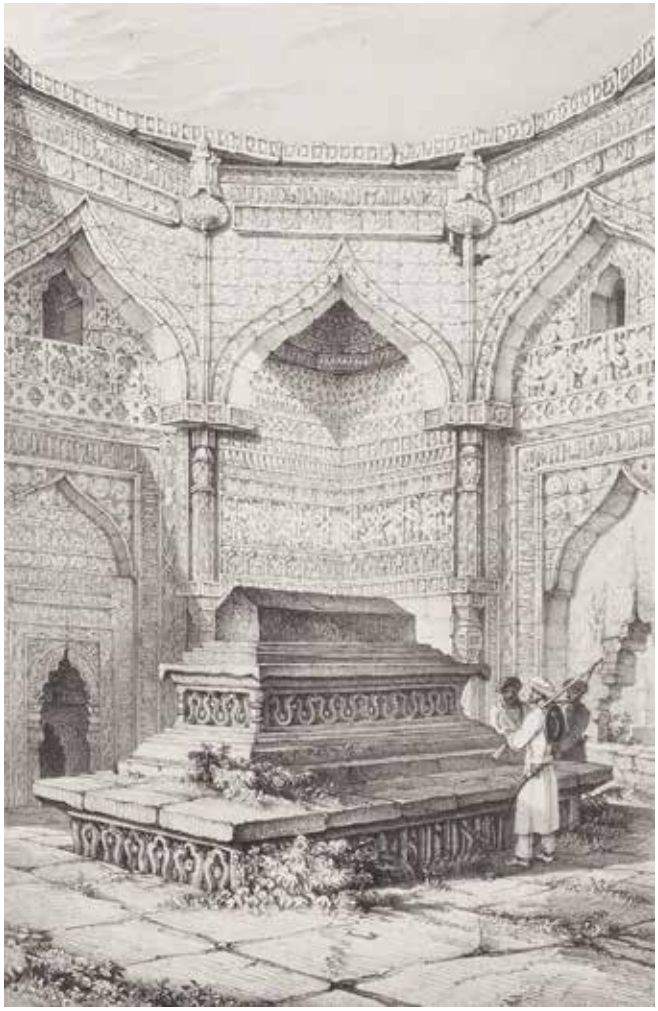
57
JAMES BAILLIE FRASER (BRITISH, 1783-1856)
'A View of Tank Square [Calcutta], from the West'; and 3 further views of Calcutta hand-coloured lithographs by R. Havell Jun. after Fraser, 3 mounted, framed and glazed, one cut to size and window-mounted, Published by Rodwell & Martin, 1824-1826
37.5 x 51cm (14 3/4 x 20 1/16in). (4)

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

58
JAMES BAILLIE FRASER (BRITISH, 1783-1856)
'The Ridge and Fort of Jytock'; 'Country to the Nortwhward from Nowagurgh Teeba'; 'Byramghattee'
hand-coloured aquatints by R. Havell & Son after Fraser, tears repaired to first and last mentioned, all laid down and window-mounted, published by Rodwell & Martin, 1820
image size 42.5 x 60cm. (16 3/4 x 23 5/8in.) (3)

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



59

60

59
AFTER JOHN DALBIAC LUARD (BRITISH, 1830-1860)
'Tomb of Shumse-Ud-Din-Altumsh'; and 10 other views from his *A Series of Views in India*
lithographs on india-proof paper mounted on thick paper as issued, published by Smith, Elder, 1832
21.5 x 28cm x 11in).21.5 x 28cm. (8 7/16 x 11in.) (11)

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

Other subjects: 'Major Kennedy's House, Simla'; Elephant with Indian chief; 'Selim Gurh Dheli [sic]'; 'Bhesties'; 'Itinerant Snake Catchers'; 'Camp at Shekoabad'; 'Indian Armour'; 'A Bugerow'; 'Skinner's Horse'; 'Gun at Bhurtpore'.

60
ENGLISH SCHOOL, 19TH CENTURY
Studies of Indian insects
three works
watercolour heightened with gum arabic
each sheet 14.6 x 21.6cm (5 3/4 x 8 1/2in). (3)
housed in one frame

£600 - 800
€700 - 940
US$830 - 1,100

61
INDIAN SCHOOL, MID-19TH CENTURY
Ten oval-form portraits of the Nawabs of Oudh (Kings of Awadh)
each inscribed with the sitter's title (lower centre)
watercolour
image size each 10.4 x 8.2cm (4 1/8 x 3 1/4in); sheet 17.2 x 12.5cm (6 3/4 x 4 15/16in) and smaller. (10)
unframed

£3,000 - 4,000
€3,500 - 4,700
US$4,100 - 5,500

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

62
GEORGE STRAHAN (BRITISH, 1839-1913)
Three mountain landscapes in Kashmir, Northern India
signed 'GStrahan' (one lower left, the others lower right)
watercolour
two at 88.3 x 59.5cm (34 3/4 x 23 7/16in), one at 59.5 x 88.3cm (23 7/16 x 34 3/4in). (3)
unframed

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

63
ENGLISH SCHOOL, 19TH CENTURY
Five views in India, to include Khandala and Poona
one inscribed 'Dukes nose/Khandalla'; another initialled, inscribed and dated 'Camp Khandalla/H.B --95' (lower right)
watercolour and pencil
each 13.9 x 22.6cm (5 1/2 x 8 7/8in). (5)
mounted but unframed

£600 - 800
€700 - 940
US$830 - 1,100

62

63

63

64

65

66

64
ROBERT MELVILLE (CAPT.) GRINDLAY (BRITISH, 1786-1877)
'View of the Bridge near Baroda in Guzerat'; and 10 further views from Grindlay's *Scenery, Costumes and Architecture Chiefly on the Western Side of India*
7 hand-coloured aquatints (3 by J. Willis after Grindlay, not laid down; 4 by R.G. Reeve and others after William Westall, laid down), 4 chromolithographs after Grindlay, laid down, all window-mounted, [1820s, and later]
images 22 x 29cm. (8 11/16 x 11 7/16in.), or similar (11)

£1,000 - 2,000
€1,200 - 2,300
US$1,400 - 2,800

Other aquatint subjects include: 'The British Residency at Hydrabad'; 'Preparation for a Suttee, or the Immolation of a Hindoo Widow'; 'Scene in Bombay'; 'View near Tank in Rajpootana'; 'View from the Top of the Bore Ghaut'; 'Fortress of Bowrie in Rajpootana'. Chromolithographs include; 'Great Excavated Temple at Ellora'; 'Exterior of the Great Cave Temple of Elephanta near Bombay'; 'Ancient Temple at Hulwud'; 'The Sacred Town and Temple of Dwarkar'.

65
AFTER CHARLES RASMUS FORREST (BRITISH, 1750-1827)
'Ancient Tomb, at the Confluence of the Boglipore Nulla and the Ganges'; and 5 other views from *A Picturesque Tour Along the Rivers Ganges and Jumna*
hand-coloured aquatints by T. Sutherland and G. Hunt after Forrest, all laid down and window-mounted (2 smaller views 17.5cm x 22.5mm. in one mount), published by R. Ackermann, 1824
image 19.5 x 27.5cm (7 11/16 x 10 13/16) (5)

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

66
SIR CHARLES D'OYLY (BRITISH, 1781-1845)
'Leopard Hunting'; and 4 other hunting scenes
hand-coloured lithographs, laid down, window-mounted, printed by the Behar Lithographic Press, 1828-1829
20 x 26cm 20 x 26cm. (7 7/8 x 10 1/4in.) (5)

£600 - 800
€700 - 940
US$830 - 1,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

67

AFTER SIR CHARLES D'OYLY (BRITISH, 1781-1845)

'Church Entrance to the Dhurumtolla, [Calcutta]'; and 2 further views of Calcutta
hand-coloured lithographs by Dickinson & Co. after D'Oyly, all laid down and window-mounted
34 x 57cm., and similar (3)

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

Other subjects: 'Chowrihchee Road from No. XI Esplanade'; 'Calcutta from the Old Court'.

67

68

AFTER JAMES PRINSEP (BRITISH, 1799-1840)

'View of Ugneswub Ghat, Benares', and 24 further views from *Benares Illustrated*
lithographs by J.D. Harding, L. Haghe, W. Walton, after drawings by James Prinsep, all on india-proof paper mounted on card, window-mounts, published by the Baptist Mission Press, Calcutta, 1831-]1833
sheet 23.5 x 30cm. (9 1/4 x 11 13/16in.) (25)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

68

69

AFTER CHARLES STEWART HARDINGE (1822-1894)

'Kashmir'; and 3 further views in Kashmir and the Alpine Punjab
hand-coloured lithographs by J.D. Harding after C.S. Hardinge, 2 mounted as issued on card, 2 printed as issued and laid down, each with caption in margin, published in "Recollections of India" by Thomas M'Lean, 1847
images 27 x 39cm. (10 5/8 x 14 15/16in.) (4)

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

Views comprise: 'Kashmir'; 'Kashmir. Hurri Purbutt Fort'; 'Kashmir. Bij Beara', and 'Kashmir. Wulur Lake'.

69

70

70
AFTER JAMES ATKINSON (BRITISH, 1780-1852)
'View of the Mountain of Baba-Naunee'; and 2 other views from *Sketches of Afghaunistan*
hand-coloured lithographs mounted on cards obscuring captions, age toned, window-mounted, [1842]
25 x 37cm (9 13/16 x 14 9/16in). (3)

£600 - 800
€700 - 940
US$830 - 1,100

The other views of Afghanistan comprise: 'The City of Candahar' and 'The Village of Urghundee'.

71
AFTER JAMES RATTRAY (1919-1854
'Kelaut-I-Ghiljie' [Kalat-i-Ghilzai], Afghanistan
hand-coloured lithograph by R. Carrick after James Rattray, published by Hering and Remington, 1848; and 3 other views
30 x 40cm (11 13/16 x 15 3/4in). (4)

£600 - 800
€700 - 940
US$830 - 1,100

The other tinted lithographed images comprise: 'Roree on the Indus'; 'Camp Follower - Milk Women', and 'Main Guard and Government House, Hyderabad'.

71

72
AFTER MRS W.L.L. SCOTT
'Simla Suddur Bazaar, Racket Court & Church - Sunrise'; with 8 further views of the Himalayas
hand-coloured lithographs by Th. Picken and W. Walton after Mrs Scott, laid down and window-mounted, some light spotting, one with short tear, 2 with light dampstain, published by Henry Graves & Co., 1852
33 x 52.5cm (13 x 20 11/16in).image 33 x 52.5cm. (13 x 20 11/16in.) or similar. (9)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

Other views comprise: 'The Snow Range from Nagkanda Staging Bungalow - Sunset'; 'Lysium Hill, Simla, and the Government House of Former Years" [pictorial title-page of "Views in the Himalayas"]; 'The Lawrence Asylum and Soniawur Hills - Sunset'; 'Kussowlie and the Plains Beyond - Sunrise'; 'The Village of Koomarsen on the Left-hand Range. The Kooloo and Kote, Kangra Ranges in the Distance - Sunrise'; 'Suspension Bridge on the High Road from Kussowlie to Hurrepore - Sunrise'; 'Simla Prospect Point, Boileau Gunge, Bentick Castle, the Suddur Bazaar & Unfinished Church - Sunrise'; 'The Mission Bungalow and School House, Theog. The Forests of Mahassone and Phago in the Distance - Sunrise'.

Mrs. Scott published her book, *Views in the Himalayas*, in aid of the Lawrence Asylum for the orphans of British soldiers near Simla, and in response from friends for "some correct views of Scenes in the Himalayas familiar to the everyday traveller.... [So she] commenced the undertaking with slight prospects of success; delicate health, limited hours, and the rainy season, materially interrupting the progress of the drawings, which required to be finished on the spot" (Archer and Lightbown, *India Observed*, 1982).

72

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

73
AFTER DOMINICK SARSFIELD GREENE (1826-1892)
'Calcutta, from Chouringee Road'; and 5 further views of India
tinted lithographs after Sarsfield Greene, laid down within window-mounts, light spotting, for T. McLean, [1859]
image 37 x 52cm. (14 9/16 x 20 1/2in.), or similar (6)

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

The other views: 'The River Hoogly, from The Course, Calcutta'; 'View from the Doomree Bungalow. Detachment Moving Off'; 'View near Benares'; 'The Rajmahaj Hills, Bengal'; 'Advance from Cawnpore of Windham's Division'.

74
AFTER WILLIAM SIMPSON (BRITISH, 1823-1899)
'Pheel Khan, Or Elephants' Quarters, Holcar's Camp'; and 10 further views from *India Ancient and Modern... the Country and People of India and Adjacent Territories*
chromolithographs after William Simpson, laid on card as issued, window-mounted, with some of the text, published by Day and Son, 1867
images 25 x 35.5cm (9 13/16 x 14in.) (11)

£6,000 - 8,000
€7,000 - 9,400
US$8,300 - 11,000

RARE series of fine chromolithographed views from William Simpson's *India Ancient and Modern* (1867). Celebrated for his view of the Crimean War, Simpson arrived in India in 1859, having been commissioned to create a work to rival that of David Roberts' *Holy Land*. He spent three years travelling through the subcontinent making the watercolours from which the chromolithographs were taken.

75
LOUISE AUGUSTE TURGIS, PUBLISHER
'Retour de chasse d'un Roi Indien'
chromolithograph by Sabatier after Turgis, title caption in French and Spanish, tipped onto card and window-mounted, [c.1870]
32 x 48cm (12 5/8 x 18 7/8in).

£500 - 700
€590 - 820
US$690 - 970

73

74

75

76

77

78

76
HUGO VILFRED PEDERSEN (DANISH, 1870-1959)
A Northern India fort
signed 'Hugo.V.P' (lower left)
oil on canvas
46.5 x 61.2cm (18 1/4 x 24 1/8in).

£700 - 1,000
€820 - 1,200
US$970 - 1,400

77
RICHARD CATON WOODVILLE JR. (BRITISH, 1856-1927)
'Catching wild elephants at the Government Khedah in the Mysore district'
signed 'R.Caton Woodville' (lower centre), inscribed with title (verso) watercolour and gouache
30 x 22.5cm (11 3/4 x 8 7/8in).
unframed

£700 - 900
€820 - 1,100
US$970 - 1,200

This work was reproduced as a front cover for *The Illustrated London News*, 4 January 1890. This cover dates the present work to 1889 and identifies the central figure as Queen Victoria's grandson, Prince Albert Victor.

78
INDIAN SCHOOL, EARLY 20TH CENTURY
Five oval-form miniatures of historic Indian buildings
gouache
4.8 x 6cm (1 7/8 x 2 3/8in). (5)

£600 - 800
€700 - 940
US$830 - 1,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

79

79
JOHN STRICKLAND GOODALL (BRITISH, 1908-1996)
A busy street scene near Jama Masjid Mosque, Bombay
signed 'John S. Goodall' (lower right)
pencil and pen and ink heightened with white
28.4 x 42.4cm (11 1/4 x 16 3/4in).
mounted but unframed

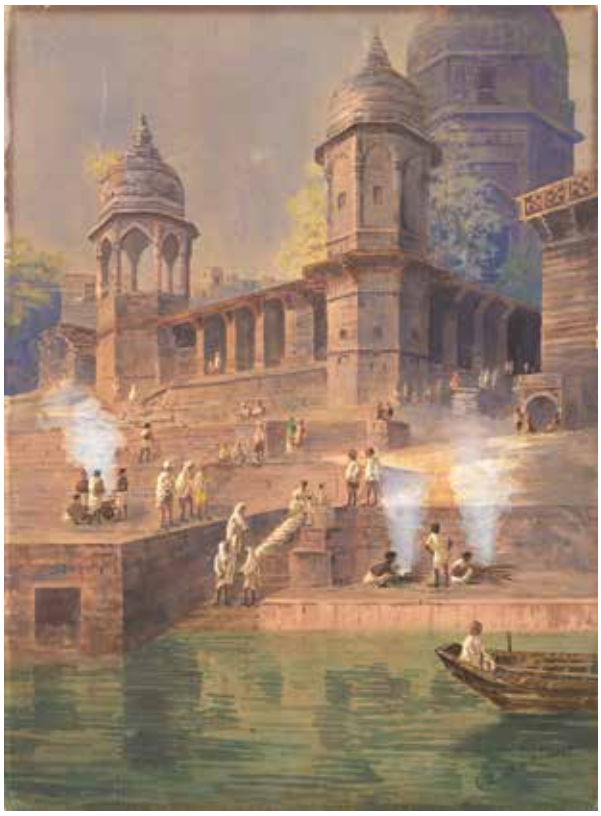
£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

80
M.V. BHAVE (INDIAN, 1917-1973)
'Palace, Udaipur'
titled (on exhibition label verso)
watercolour on board
75.6 x 60.6cm (29 3/4 x 23 7/8in).

£600 - 800
€700 - 940
US$830 - 1,100

Exhibited
Mumbai, Model Art Institute, *First National Exhibition of Art*, 1955.

80



81

82

81
C J ROBINSON (BRITISH, 19TH/20TH CENTURY)
Manikarnika Ghat, Varanasi, c.1910
signed 'CJ Robinson' (lower right), signed with monogram and inscribed 'Benares/CR' (lower left)
watercolour and bodycolour
53.9 x 36.6cm (21 1/4 x 14 7/16in).
unframed

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

82
CARLTON ALFRED SMITH, RI, RBA, ROI (BRITISH, 1853-1946)
Indian bazaar scene
signed 'Carlton A Smith' (lower right)
watercolour
36.9 x 24.8cm (14 1/2 x 9 3/4in).

£700 - 900
€820 - 1,100
US$970 - 1,200

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

83

THEIN HAN (BURMESE, 1910-1986)

Five portraits of Burmese sitters including a lady playing the harp
each indistinctly signed 'Thein--' and dated (lower right)
watercolour and pencil
each 22.5 x 17.4cm (8 7/8 x 6 7/8in). (5)

£600 - 800
€700 - 940
US$830 - 1,100

83

84 •

SONNERAT (PIERRE)

Collection de Planches pour servir au Voyage aux Indes Orientales et a la Chine, plate vol. only, *letterpress title, list of contents, 140 engraved plates (some double-page, a few loose, light dampstain in upper blank margin of nos. 66-72), contemporary paper boards, worn, some loss to one corner [Lust 353], 4to,* Paris, Dentu, 1806

£600 - 800
€700 - 940
US$830 - 1,100

84

85 •

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, FIRST EDITION, *20 uncoloured aquatint plates after D'Oyly, without half-title, good margins, occasional light toning or odd spot, modern boards [Abbey Travel 435; Tooley 185], 4to (300 x 235mm.),* Edward Orme, 1813

£500 - 700
€590 - 820
US$690 - 970

85

86 •

INDIAN BOTANY

[The Table Fruits of India], bound in 4 parts, FIRST EDITION, *16 hand-coloured lithographed plates, each with letterpress description, lacks the original printed wrappers, later cloth, folio (395 x 270mm.),* [Calcutta, Printed and Published by Ballin & Co., 1842]

£3,000 - 5,000
€3,500 - 5,900
US$4,100 - 6,900

EXTREMELY RARE, with sixteen plates of fruit after drawings by anonymous Indian artists. The fruits are listed under their common names, with Latin, Hindu and Bengali equivalents.

Subjects comprise: Pineapple; Custard Apple; Mango; Loquat; Plantain; Lichi: Pumplenose; Papaya; Sour Sop; Bair or Egg Plum; Jack; Star-Apple; Pomegranate; Guava; Melon; Jamarol.

Three copies located in institutional libraries: Kew Gardens, Natural History Museum (lacking 4 plates), and the British Library (like ours lacking the original parts wrappers).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

87 •

TAYLER (WILLIAM)

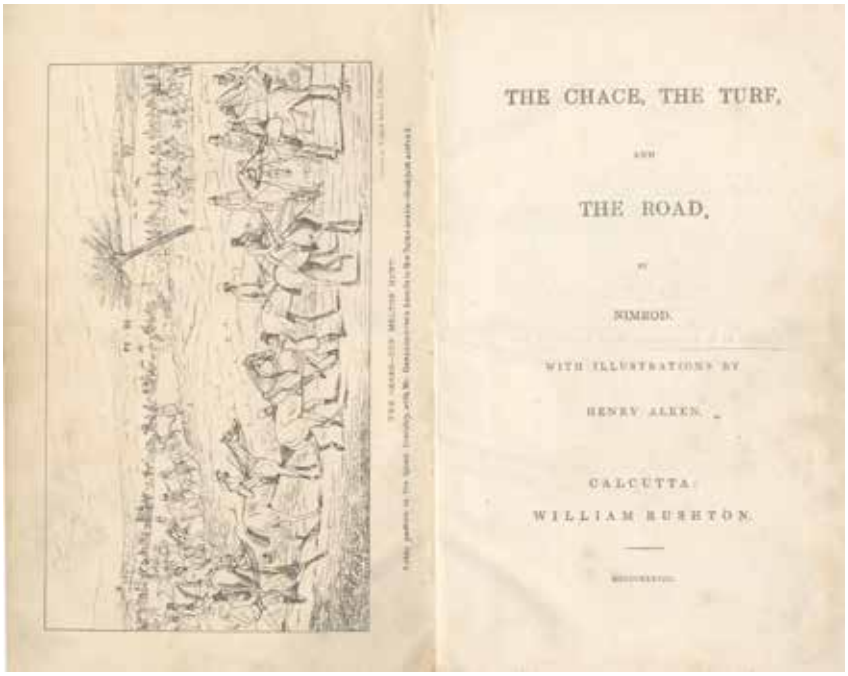
Sketches Illustrating the Manners & Customs of the Indians & Anglo Indians Drawn on Stone from the Original Drawings from Life, FIRST AND ONLY EDITION, *title, dedication leaf to Lady William Bentinck, 6 hand-coloured lithographed plates by J. Bouvier after Tayler, each with letterpress description, some toning to plates (3 with minor loss to lower fore-corner), some spotting and foxing to text leaves, contents loose in publisher's cloth, gilt lettered on upper cover, rebacked [Abbey Travel 465; Colas 2858], folio (538 x 264mm.),* Thomas McLean, 1842

£4,000 - 6,000
€4,700 - 7,000
US$5,500 - 8,300

RARE suite of plates, captioned: The Young Civilian's Toilet; The Young Lady's Toilet; The Breakfast; The Women Grinding at the Mill; The Sunyasees; The Village Barber.

William Tayler (1808–1892), educated at Charterhouse, arrived in Bengal in 1829, where he served in various capacities for the East India Company. "A keen amateur dramatist and skilful caricaturist, but while his witty portraits of Anglo-Indian notables won him some influential friends in Calcutta, the light-hearted nature of his artistic pursuits earned for him a reputation as a somewhat flighty, unserious officer" (*ODNB*).

88



89

88 •
CALCUTTA
GRANT (COLESWORTHY) Lithographic Sketches of the Public Characters of Calcutta, FIRST EDITION, *lithographed title and 37 portrait plates, title with light stain and repair to inner border touching rule border, modern green half calf over marbled boards, large 8vo,* Calcutta, W. Thacker, [c.1850]

£400 - 600
€470 - 700
US$550 - 830

Colesworthy Grant (1813-1889) arrived in India in 1832, as a freelance journalist and artist. The portraits included in *Public Characters* first appeared in the *India Review*, *Calcutta Monthly*, *India Sporting Review* and other journals. In 1861 he was instrumental in founding the Calcutta Society for the Prevention of Cruelty to Animals, but ten portraits show the sitters with guns, pig sticking pikes or hunting trophies.

Provenance
J.A. Crawford, gift inscription from C. Palmer, Surbiton, June ?1857 or 1887 on title.

89 •
CALCUTTA IMPRINTS
JERVIS (THOMAS BEST, *of the Engineer Corps*) Records of Ancient Science, Exemplified in the Primitive Universal Standard of Weights and Measures, *ink inscription "Elphinstone College" on half-title, with stamp in the margin of the final page, 2 single wormholes to opening pages, half-title splitting at gutter margin and small loss to one corner, modern half morocco,* Calcutta, Baptist Mission Press, 1835--[APPERLEY (CHARLES JAMES)] The Chace, the Turf, and the Road. By Nimrod, *10 lithographed plates by Henry Alken, occasional light dampstains, one plate slightly frayed at upper margin, ownership inscription dated 19 June 1838 inside upper cover, original green cloth, remnant of printed spine label, spine split with small losses,* Calcutta, William Rushton, 1838--LOVER (SAMUEL) Rory O'More: A National Romance, *15 wood-engraved plates, some foxing, contemporary green half calf, worn, some loss to spine,* Calcutta, William Rushton, 1837*, 8vo* (3)

£600 - 800
€700 - 940
US$830 - 1,100

90 •
JAMES (HUGO)
A Volunteer's Scramble through Scinde, the Punjab, Hindostan, and the Himalayah Mountains, 2 vol., FIRST EDITION, AUTHOR'S PRESENTATION COPY INSCRIBED TO HIS SISTER, *"To my darling Liz from her affect. brother Hugo James" on the front free endpaper of each volume*, *half-titles, library bookplate inside upper covers, small ink stamp on first leaf of contents, and stamp on lower edge of book block, publisher's maroon cloth, rebacked, 8vo,* W. Thacker, 1854

£600 - 800
€700 - 940
US$830 - 1,100

RARE, AUTHOR'S PRESENTATION COPY, inscribed to his sister. James was in the Bengal Army. That the book is rare is perhaps explained by a contemporary review in *The Rambler, a Catholic Review of Home and Foreign Literature*, 1854: "Though Mr. James was with Major Edwardes at Mooltan, and has therefore some stirring personal recollections to disclose, he spoils all by his utter inability to write... his pretensions to be a sage are somewhat inconsistent with his oblivion of syntax".

Provenance
The author's sister, presentation inscription from the author; University of Southern California, bookplate and stamps.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

91

92

91 •

KASHMIR

COLE (HENRY HARDY) Illustrations of Ancient Buildings in Kashmir. Prepared under the Authority of the Secretary of State for India in Council from Photographs, Plans and Drawings taken by Order of the Government of India, FIRST EDITION, *43 mounted carbon autotype prints (numbered 1-44), 14 plates, one colour-printed lithographed map ("Skeleton Map of Kashmir") by W. Griggs after Cole, publisher's orange cloth gilt, g.e., rebacked [cf. Gernsheim 485, recording 2 editions of that year], folio (335 x 245mm.),* W.H. Allen, Publishers to the India Museum, 1869

£1,200 - 1,800
€1,400 - 2,100
US$1,700 - 2,500

The fine photographs were taken by John Burke (1843-1900), a commercial photographer operating from Murree and Peshawar. He accompanied, alongside two "native surveyors, Thakoor Dass and Habeeb-oo-lah", Cole's expedition to the Kashmir Valley in October 1868 to survey the great pre-Islamic temples scattered through the region.

92 •

TAGORE (SOURINDRO MOHUN)

Six Principal Ragas, with a Brief View of Hindu Music, *second edition, printed in red and black, 7 lithographed plates by Kristohury Doss, each mounted as issued, Sanskrit and western musical notation, publisher's blue cloth gilt, slightly rubbed,* Calcutta, Calcutta Central Press Co., 1877; The Eight Principal Rasas [*sic*] of the Hindus, with Murtti and Vrindaka, or Tableaux and Dramatic Pieces Illustrating their Character, FIRST EDITION, *title printed in red and black, 9 lithographed plates, music in Sanskrit and western musical notation, modern half morocco, some worm traces or single wormholes throughout (opening 5 leaves of text repaired with old archival tape), touching text and plates, some light soiling,* Calcutta, Printed by I.C. Bose, for the Author, 1880*, 4to* (2)

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

93

94

93 •
TAGORE (SOURINDRO MOHUN)
The Ten Principal Avataras of the Hindus. A Short History of Each Incarnation and Directions for the Representation of the Murttis as Tableaux Vivants, FIRST EDITION, AUTHOR'S PRESENTATION COPY INSCRIBED *"To the illustrious E.C. ?Van-Catsen, Consul for Netherlands at Calcutta with S.M. Tagore's highest regards..., Calcutta, 22 July 1880" on the front free endpaper*, *title printed in red and black, 12 lithographed plates printed by Kristobury Das, mounted as issued within decorative border printed in purple, new endpapers, publisher's blue cloth gilt, joints neatly repaired, extremities rubbed with a few small losses, 4to (305 x 245mm.),* Calcutta, Printed by I.C. Bose & Co., and Published by the Author, 1880

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

Raja Sir Sourindro Mohun Tagore (1840-1914) was a composer, musician, musicologist and educator and the founder of the Bengal Music School and Bengal Academy of Music. In the preface he expresses his hope to make *Tableaux vivants* popular on the native stage, to establish that "our ancestors were past masters, not only as dramatic authors, but also in the management of the stage...", and to produce a work suitable for "every Bengali lady and child".

94 •
GUJERAT - RAJKOT
BOOTH (*Miss*) The Memorial Institute, 1893. Arranged and Photographs taken by Miss Booth, FIRST EDITION, *introduction by F.C.O. Beaman, title within decorative border, 50 albumen prints (13 depicting the building and gardens; 37 portraits of all the Kathiawar chiefs and princes, and Colonial administrators, mostly painted by Frank Brooks), one lithographed plan, the photographs mounted on per page (recto only) on thick card, light spotting to a few mounts, a few with one corner chipped, tissue guards (a few missing), publisher's morocco by Marion & Co., very worn, upper cover detached, folio (435 x 355mm.),* [no place or publisher, 1893]

£500 - 800
€590 - 940
US$690 - 1,100

Lavish record of the Memorial Insitute at Rajkot, Gujerat, published to commemorate its opening in 1893. Designed and built by Robert Bell Booth, the Chief Engineer of a British agency, it included a Museum, Durbar Hall, Library and gardens. Presumably the Miss Booth who took the fine photographs in this work, a rare example of a nineteenth century female photographer in India, was Robert's daughter. The portraits of the chiefs and princes of Kathiawatha are mostly by Frank Brooks (1854-1937).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

95 •

JEHANGIR (SORABJI)

Representative Men of India. A Collection of Memoirs, with Portraits, of Indian Princes, Nobles, Statesmen..., and Eminent Citizens, FIRST EDITION, *introduction by Sir George C.M. Birdwood, title and dedication printed in red and black, 44 woodburytype portrait photographs, each mounted as issued, a few loose or with some small losses to margins, pages brittle and toned, publisher's decorative red morocco gilt, rebacked retaining most of original spine, g.e., folio (375 x 265mm.),* W.H. Allen, [1889]

RARE COMPLETE IN THE ORIGINAL PUBLISHER'S BINDING. This was published as the "first of a proposed series of drawing-room table volumes of photographic portraits of contemporary Hindus, Mohomedans, Paris, and Englishmen...", but no further volumes in the series appeared, although Sorabji Jehangir revived the format for his celebrated *Princes and Chiefs of India* (1903). Of the subjects depicted 32 were Indian, the remainder British.

£4,000 - 6,000
€4,700 - 7,000
US$5,500 - 8,300

96

97

96
DELHI DURBAR 1911
'Imperial Delhi Durbar. Their Majesties King George V & Queen Mary with the Ruling Princes & Rajahs of India'
chromolithograph, 2 tears at upper border, 2 small surface cracks, mounted, framed and glazed, image 470 x 660mm., published by A. Vivian Mansell, [1912]
47 x 66cm (18 1/2 x 26in).

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

97 •
CALCUTTA
WADDELL (CLYDE) A Yank's Memories of Calcutta, *60 gelatin silver prints, corner-mounted as issued (images 200 x 250mm.), printed introduction by M. Charles Preston and captions, cloth, oblong folio (260 x 300mm.),* [Houston, by the Author, 1946]

£700 - 1,000
€820 - 1,200
US$970 - 1,400

Clyde Waddell was with the Allies in Calcutta, and worked as photographer on the *Phoenix Magazine*, an army picture weekly, from 1943 to 1945. Includes fine views of the city (Chowinghee Street, panoramas taken from the top of Hooghly Bridge, the Hindustan Building, the Burra Bazar on Harrison Street, Juma Masjid mosque, Nimtolla burning ghat), bustling street scenes (buffalo herds, beggars, snake charmers, "a native madman... accosting cars"), American servicemen interacting with the locals (street vendors, bookstall holders "specialising in lurid novels", brothel keepers).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

98

CALCUTTA - STREET PHOTOGRAPHY

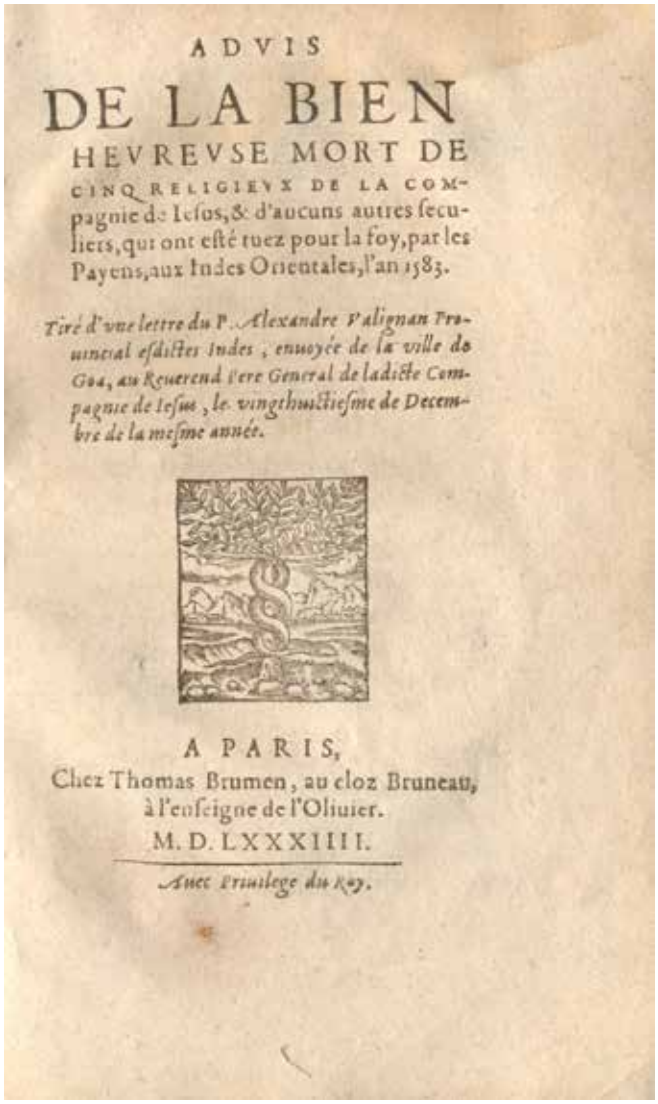
A fine archive of 339 vintage photographs of Calcutta (mostly street scenes and festivals, also film studios, burning ghats, etc.) taken by Frank Buck Rockwell, an American G.I., journalist and photographer, *gelatin silver prints, each mounted on paper sheet with type-written description, sheets housed in a wooden box, the images 100 x 100mm., the sheets 200 x 135mm.,* [c.1945/6]

£5,000 - 7,000
€5,900 - 8,200
US$6,900 - 9,700

An impressive series of vintage photographs of Calcutta taken by Frank Buck Rockwell, an American photographer, working out of an office at the Eagle Lithograph Company in the Entally district in the late 1940s. Each photo is mounted with a short typed descriptive text beneath, the whole produced as a Christmas present, the result of "over a year of picture taking and a lot of hard work".

The tone is set with an opening image of the photographer "in front of Ferrizini's sweet shop the leading tea and cake palace of downtown Calcutta". The majority of photographs (taken with a Zeiss Super Ikonta) are of Rockwell's everyday milieu, including workplace, street scenes, traders, festivals etc. rather than historical sites. Includes views of his residence at Agabeg's Hotel near the Lower Circular Road; workplace at the Eagle Lithograph Company (the staff making up copies of "Yank Magazine", "Sanka... in the lab with a big lithograph camera", monotype operators and proof readers, the "charming scene of our office latrine", views of and from the building), street activities (dung makers, traffic controllers, shoe shine boys, vendors of oranges, lemonade, tea, drinking water, etc, monkey wallahs, basket weavers), street musicians, "a Moslem fakir", street markets, the city "after dark, typical bustling scenes of "dreary, evil-smelling streets" and the street poor ("this little girl is probably all of ten years old. I watched her paw through the garbage pile..."), washing of both humans and animals, labourers, popular performers, a sequence of scenes at the Nimtala Burning Ghat (watched by a party of American G.I.s), swimming in the lake beside the Victoria Memorial ("erected at a cost of over 7,6000,000 rupees... pretty much a waste of money"), dance performers, the fire brigade, Sikhs, Jains and Muslims, religious festivals ("Durga Puja Immersion Ceremony"; Muhharam), areas near the Hooghly bridge, Hanshari Temple ("... I seriously doubt any American has ever visited this place before... we persuaded the keeper to unlock the bolted doors..."), and outer environs of the city, the race course and punters, a sequence of images from the Bengal Film area of Tollygunge (Rockwell talking to producer B.B. Sircar, the making of a film directed by P.C. Barua, on set and behind the scenes, perhaps for a production of Kajri in 1945), and some of other American G.I.s and American Red Cross employees.

Alongside the photographer's chatty text the photographs provide a wonderfully vivid, gritty but slightly idiosyncratic overview of the city in all its aspects bringing the streets to life. Rockwell seems to have delighted in the city, but is aware of issues beyond the surface, suggested at by an image of men crowded onto a street tram who had been chanting "Jai Hind" or "Quit India", under which he notes "Just a day later men would be killed and inured and trucks and cars burned...".


ADVIS
DE LA BIEN
HEVREVSE MORT DE
CINQ RELIGIEVX DE LA COMpagnie de Iesus, & d'aucuns autres seculiers, qui ont esté tuez pour la foy, par les Payens, aux Indes Orientales, l'an 1583.

Tiré d'vne lettre du P. Alexandre Valignan Prouincial esdites Indes, enuoyée de la ville de Goa, au Reuerend Pere General de ladicte Compagnie de Iesus, le vingthuictiesme de Decembre de la mesme année.

A PARIS,
Chez Thomas Brumen, au cloz Bruneau, à l'enseigne de l'Oliuier.
M. D. LXXXIIII.
Auec Priuilege du Roy.

99

Other Properties

99 •
VALIGNANO (ALESSANDRO)
Advis de la bien heureuse mort de cinq religieux de la Compagnie de Jesus... aux Indes Orientales, *first French edition, woodcut printer's device on title, faint waterstain at head, without final blank, repaired losses to blank areas of final two leaves, contemporary limp vellum, spine strengthened with paper, 8vo,* Paris, T. Brumen, 1584

£1,500 - 2,500
€1,800 - 2,900
US$2,100 - 3,400

The Italian Jesuit missionary Valignano reports on the deaths of five of his colleagues in Goa, including the nephew of the Society's Superior General, Rodolfo Acquaviva. The group was attacked by Hindus on 15 July 1583 in the village of Cuncolim, with a Portuguese layman and fourteen native Christians also killed. The account was published in Italian and Latin in the same year; no copies traced at auction.

100 •
WILLIAMSON (THOMAS) AND SAMUEL HOWETT
Oriental Field Sports, Being a Complete, Detailed, and Accurate Description of the Wild Sports of the East, *hand-coloured engraved frontispiece, 40 hand-coloured aquatint plates after Williamson and Howitt, text watermarked "1804", later half morocco gilt, gilt morocco lettering label on upper cover, corners slightly worn, short split foot of upper joint [Abbey Travel 427; Nissen ZBI 4416; Schwerdt II, 297; Tooley 508], folio (480 x 570mm.),* Edward Orme, 1807

£4,000 - 6,000
€4,700 - 7,000
US$5,500 - 8,300

"THE MOST BEAUTIFUL BOOK ON INDIAN SPORT IN EXISTENCE" (Schwerdt), illustrated with fine depictions of elephants (Keddahs and hunting), rhinoceroses, tigers, leopards, and other game.

Provenance
D.K. Dahmen, bookplate.

101 •
HARDINGE (CHARLES STEWART)
Recollections of India... Part I. British India and the Punjab [... Kashmir and the Alpine Punjab], 2 parts in 1, FIRST EDITION, *tinted lithographed portrait frontispiece of the Maharajah Duleep Singh by A. Laby, 25 tinted lithographed plates by J.D. Harding after Hardinge, tears to margin of dedication leaf, a few other small marginal tears, contents loose in publisher's half morocco, gilt lettered on upper cover, old dampstaining and soiling [Abbey Travel 472; Tooley 244], folio (680 x 500mm.),* Thomas M'Lean, 1847

£3,000 - 5,000
€3,500 - 5,900
US$4,100 - 6,900

FIRST EDITION, with two parts: British India and the Punjab; Kashmir and the Alpine Punjab. Hardinge was present in India in 1845 when the Sikh army crossed the Sutlej and invaded British territory. He served as private secretary to his father, Sir Henry Hardinge, first Viscount of Lahore, who was Governor-General of India at the time.

"Hardinge was brought up among artistic influences, and was himself no mean painter in watercolours. In 1847 his friends in England published a folio volume entitled *Recollections of India*, consisting of twenty lithographs from his drawings made in India, particularly interesting for its portraits of Sikh chieftains [including Duleep Singh, Rajah Lal Singh, and Gulab Singh] and views of scenery in Kashmir, then an almost unknown country, which he visited in company with John Nicholson" (*ODNB*).

Provenance
Sir Henry Dermot Daly (1821–1895), army officer in the East India Company, and by family descent to present owner.

102 •
BURNES (ALEXANDER)
Cabool: Being a Personal Narrative of a Journey to, and Residence in that City, in the Years 1836, 7, and 8, FIRST EDITION, *engraved portrait and 11 plates (most lithographed, 2 folding), advertisements at end, some dampstains, publisher's cloth, worn, joints cracked [Yakushi (1994) B633a], 8vo,* John Murray, 1842

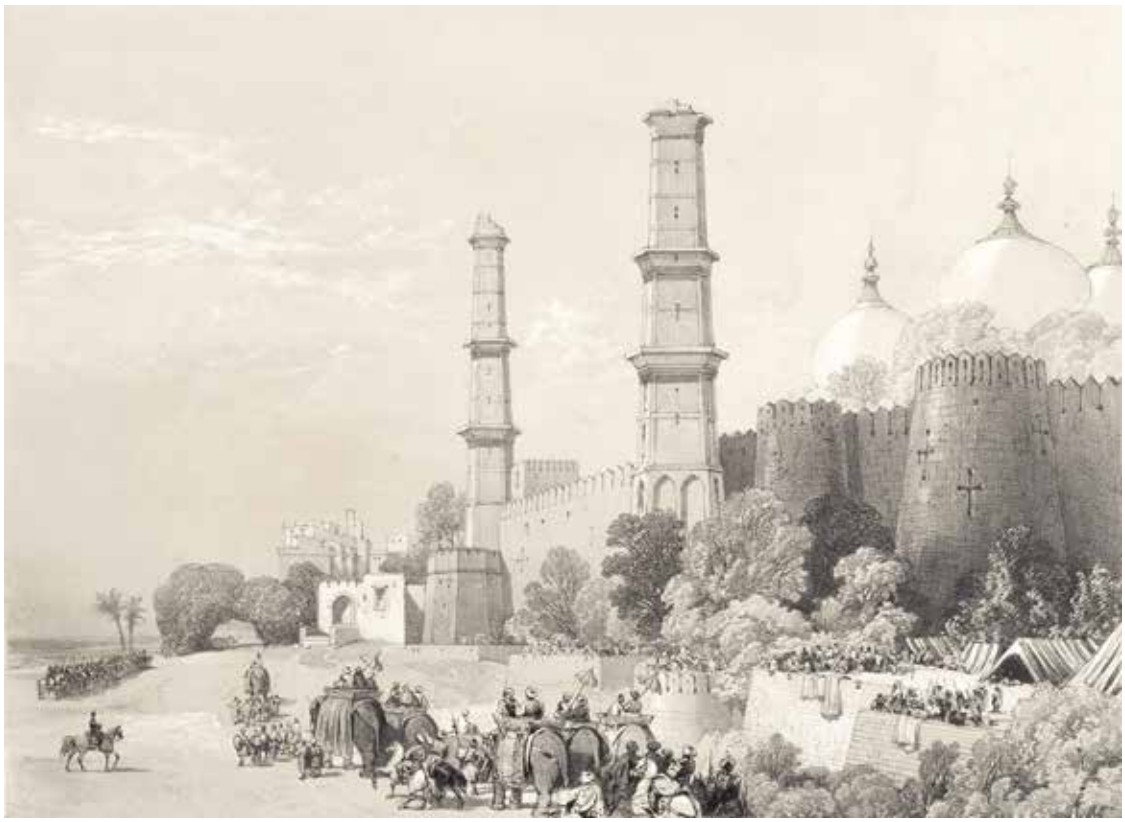
£500 - 700
€590 - 820
US$690 - 970

Provenance
Sir Hugh Daly (1860-1939), Agent to the Governor-General in Central India (1905-1910), bookplate. Daly's grandfather Francis Dermot Daly (1794-1857) had served in the First Afghan War; by family descent to current owner.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

A TIGER SPRINGING UPON AN ELEPHANT.
UN TIGRE SELANCANT SUR UN ELEPHANT.

100



101

103

104

103 •

KIRKPATRICK ((WILLIAM)

An Account of the Kingdom of Nepaul, Being the Substance of Observations Made During a Mission to that Country, in the Year 1793, FIRST EDITION, *half-title, engraved vignette on title, 14 engraved plates (one hand-coloured), large folding engraved map (short tear), spotting, contemporary half calf, defective, covers detached, 4to,* William Miller, 1811

£400 - 600
€470 - 700
US$550 - 830

Provenance
Sir Hugh Daly (1860-1939), Agent to the Governor-General in Central India (1905-1910), and Resident of Mysore (1910-1916), bookplate.

104 •

JOHNSTONE (J.W.D.)

Gwalior 1905, *inscribed "From M.[aharajah] S.[cindia] 1908", 24 photogravure plates, dampstain to spine*, J. & E. Bumpus, [1907]--Marriage Album ["Souvenir of June 24 1925 with love from Chemmajammannni"], *2 gelatin silver prints of the festivities, original wrappers,* [1925]--The Historical Record of the Imperial Visit to India 1911*, numerous photographic plates, spine dampstained,* John Murray, 1914--RAFIULLAH (MOHAMMAD) Gwalior's Part in the War, *upwards of 60 photogravure plates, paint splash on spine,* Published by Authority, 1920--Pictures. Government House, Madras, *16 photogravure plates, inscribed "For Sir Hugh Daly's bookshelf, 10 January 1916",* [1916]--SRIKANTAIYA (S.) The Scri Krishmaraja Silver Jubilee Souvenir, *numerous photographic illustrations, folding table,* Bangalore, Trades Publicity Co., 1927--RAMAKRISHNA ROW (B., *Place Controller, Mysore*) Bangalore Past & Present, AUTHOR'S PRESENTATION COPY INSCRIBED TO LADY DALY, Mysore, G.T.A. Press, 1916--PRESTON (SIDNEY, *of Ajmeer College*) Lecture [on the subject of irrigation], AUTHOR'S PRESENTATION COPY TO HUGH DALY, *8 folding hand-coloured lithographed plates and one map of India "showing the distribution of the drainage... by the rivers flowing from the Himalayas", all loosely inserted, publisher's wrappers,* Allahabad, Pioneer Press, 1908--The Kings Emperor and his Dominions. Souvenir of the Coronation Durbar of H.I.M. George V... 1911, *numerous photographic illustrations, original red calf, g.e., lettered in gilt,* Burrough's Wellcome & Co., [1911]--Coronation Durbar. Delhi 1911. Official Directory with Maps, *2 folding maps in pocket at end,* Calcutta, Government Printing, 1911--Delhi Coronation Durbar December 1911, *3 folding maps in pocket at end, photographic illustrations, publisher's gilt printed boards, soiled,* Army and Navy Co-operative, 1911*, unless otherwise mentioned publisher's cloth, rubbed, 8vo and 4to*; and 2 other books, and three original watercolour portrait studies of Indian subjects including soldier and road sweeper by M.A. Azeez, *350 x 140mm.*, signed and dated 1915 and 1916 (group)

£400 - 600
€470 - 700
US$550 - 830

Provenance
Sir Hugh Daly (1860-1939), Agent to the Governor-General in Central India (1905-1910); by family descent to present owner.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

105

INDORE, BANGALORE AND OOTACAMUND - DALY FAMILY

Five photography albums relating to the colonial life of the Daly family at Indore, Bangalore, Ootacamund, mostly compiled by Lucy Daly, *upwards of 500 mostly gelatin silver prints (some platinum, some albumen), mostly mounted between one and 15 per page, images 215 x 290mm., and smaller, original half morocco, cloth or (one) stiff wrappers, oblong 4to and folio,* [c.1908-1918]; and a small bundle loose photographs, including portraits of Sir Henry and Lady Daly (group)

£600 - 800
€700 - 940
US$830 - 1,100

Good albums relating to the colonial life of Sir Hugh Daly and family serving at Indore and Central India. Includes views of Indore and the Residency, Bangalore and surrounding areas of Bhopa, Dewar, Mandu, Barwani, etc. Other subjects include an elephant keddah (c.50), Viceregal visit to Bangalore (1913), good series of hunting and polo tournaments - mostly at Ootacamund (2-part panorama of the racing ground by Willie Burke), bachelor balls, high jinx (man dressed as lion being shot), Maharajah of Mysore and processions, etc.

Two albums were presented to the Daly family by the Maharani of Holkar, one including 48 views of Indore State (all captioned in the negative), the other 22 platinum prints commemorating the visit of Lord Chelmsford, Viceroy of India to Indore in 1918. All the images in these are taken by Ramchandrarao & Prataprao of Indore.

Provenance
Sir Hugh Daly (1860-1939), Agent to the Governor-General in Central India (1905-1910), and Resident of Mysore (1910-1916), and his daughter Lucy Daly, who in 1914 married William Paget-Tomlinson, 7th Hussars; by family descent to present owner.

105

106

PRINCELY RULERS - PORTRAIT PHOTOGRAPHS

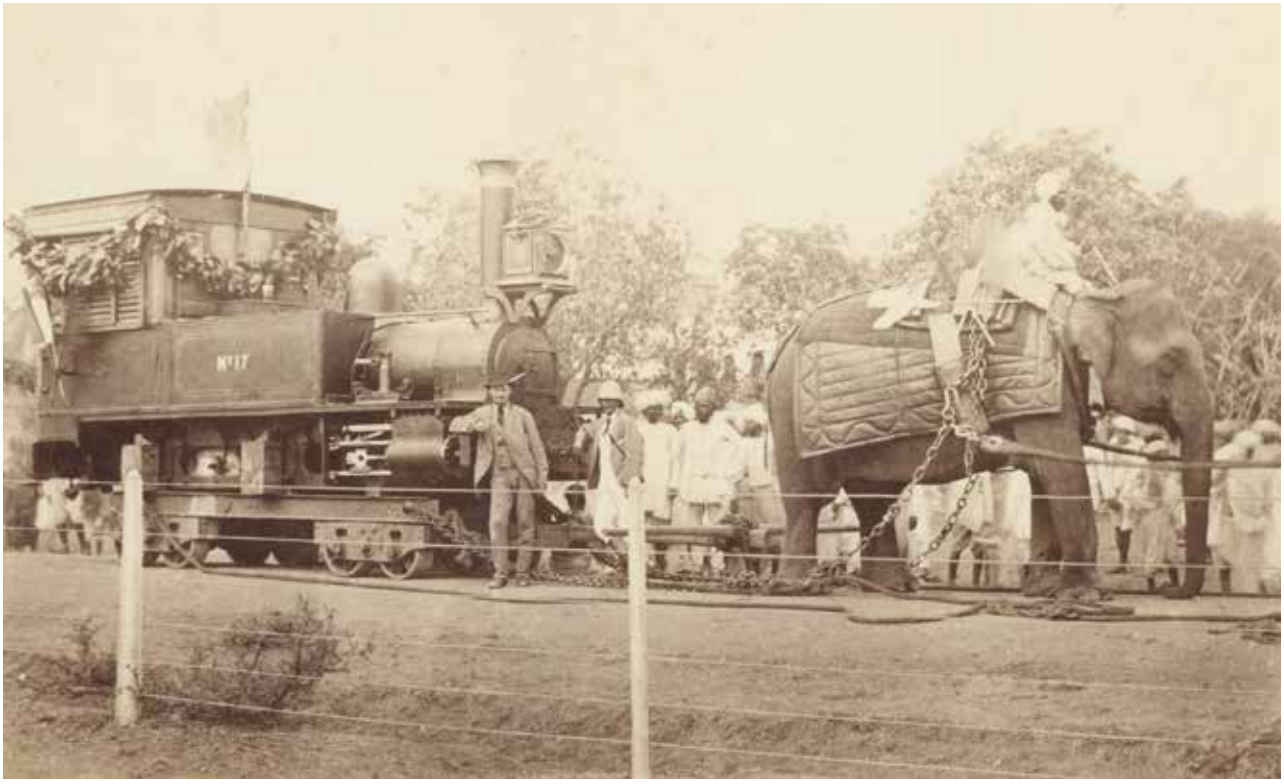
Collection of approximately 30 studio portraits (some signed), groups and processional views of India princely rulers and administrators, including from Mysore, Bhopal, Gwalior, *mostly gelatin silver or platinum, a few albumen, various sizes (300 x 335mm., and smaller), some mounted in presentation wrappers or on card,* [c.1890-1925] (small group)

£600 - 800
€700 - 940
US$830 - 1,100

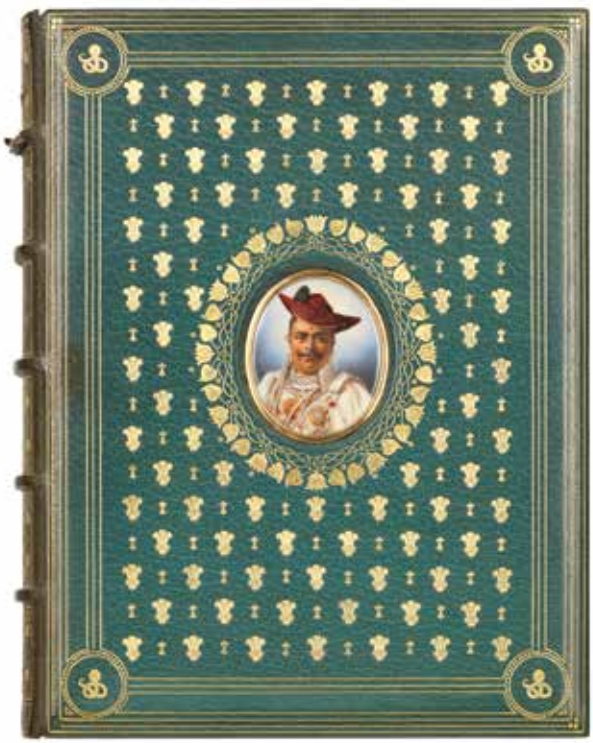
Includes: Sultan of Jahn, Begum of Bhopal (large portrait by Bourne & Shepherd, signed and dated by the sitter 27 February 1916); large study with children, signed by the photographer R. Hotz); Krishna Raja Wadiyar IV [of Mysore] on state elephant; "Birthday Procession of H.H. The Maharajah [of Mysore], 5 June 1922"; and others of Mysore, and family; Maharaja Scindia with King George V in 1905 (2, one with tiger, one on elephant), and several of his children; Installation of Maharaja of Maihar (1909, including Hugh Daly); group photo of Maharaja of Ootacamund and Daly (2); Princess Mary Kamlaraja Scindia with a shot tiger.

Provenance
Sir Hugh Daly (1860-1939), Agent to the Governor-General in Central India (1905-1910), and Resident of Mysore (1910-1916); by family descent to present owner.

106



107



108

107

INDORE, MADHYA PRADESH - HENRY DALY

A good collection of approximately 41 views of Indore (2 signed by Deen Dyal), Maharajah group portraits, Kabul (5 signed in negative by John Burke), and others, *albumen prints, most mounted on card, the Burkes in an album, a few loose, typically approximately 200 x 270mm., a few smaller,* mostly 1870s (group)

£600 - 800
€700 - 940
US$830 - 1,100

Indore images include: 'First Engine at Indore. 10th June 1875' [train pulled by elephant]; 'Indore Residency, C.I.'; 'New Iron Durbar Hall erected by H.H. Maharajah Holkar in honour of... the Prince of Wales' visit to Indore' (this and last signed by Deen Dyal, March 1876, others in series probably also by Dyal); 'His Royal Highness the Prince of Wales' Departure from Indore Residency, 9th March 1876'; 'The Investiture Durbar of the 19th January 1878 at Indore Residency' [Daly beneath portrait of Victoria, flanked by Raja of Dewar, Maharajas of Holkar, Dhar, Dewas, etc.]; 'Native Princes studying at the Indore Residency College'; two views of Indore Residency, one with photographer's stamp of Bourne & Shepherd, one with stamp of R. Bhyroolal of Indore. Portrait groups include: 'H.H. the Maharaja of Dattia and Nobles'; 'Maharaja of Bikaneer & his Dewan'; Scindia, c.1878; Maharaja Tookajee Rao Holkare of Indore. The images by John Burke (numbered in negative 102, 164, 178, 190, and 307) include 'General Roberts & Staff at Kabul 1880'; 'The Guide Corps. Kabul, [19]80'; city walls of Kabul, Admsi Heights above Kabul, corner of Sherpur defended by the 5th P.I., and Bemarau village, Sherpur.

Provenance

Sir Henry Dermot Daly (1821-1895), from 1861 until 1871 commander of the Central India horse and political assistant at Angur for western Malwa, when he was appointed agent to the governor-general for central India at Indore, and opium agent in Malwa until his retirement in 1882. Daly College at Indore was named in his honour; Sir Hugh Daly (1860-1939); by family descent to present owner.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

108 •

GWALIOR

JOHNSTONE (J.W.D) Gwalior 1905, NUMBER 4 OF 12 EDITION DE LUXE COPIES, PRESENTATION COPY INSCRIBED BY H.H. MAHARAJA SCINDIA, IN A COSWAY-STYLE BINDING, *frontispiece, 11 coloured plates, 36 photographic plates, tissue guards, full crushed morocco by J. & E. Bumpus, covers with all-over design incorporating the the Prince of Wales' plumes cypher and coiled-snake corner-pieces, hand-painted oval miniature of the Maharaja inset to the centre of upper cover, spine tooled in six compartments within raised bands (darkened, one band worn), slipcase, 4to (275 x 213mm.),* J. & E. Bumpus, [1906]

£1,000 - 2,000
€1,200 - 2,300
US$1,400 - 2,800

DE LUXE EDITION OF 12 COPIES, WITH COSWAY-STYLE BINDING INCORPORATING A PORTRAIT MINIATURE OF H.H. MAHARAJA SCINDIA.

Provenance

Sir Hugh Daly (1860-1939), Agent to the Governor-General in Central India (1905-1910), inscribed by Maharaja Scindia "With affectionate regards from M. Scindia Gawalior, 1908" inside the upper cover. In the book Daly is mentioned first amongst the one hundred guests invited by the Maharaja to attend the Gwalior Durbar for the visit of the Prince of Wales in 1905; by family descent to present owner. Sold with 2 long letters written to Daly by aides of the Maharaja Sir Madho Rao Scindia of Gwalior from Paris, discussing at length the narrative of his declining health, death and cremation. The second, written on 27 June 1925 (two days after the death) notes, "I know how fond you were of Scindia & how earnestly he reciprocated your friendship".

109

W MURRAY (BRITISH, 19TH CENTURY), AND VARIOUS ARTISTS

An album of c. fifty-five works on paper compiled by a member of the Murray family Forty-three of the works depict topographical views and scenes of human interest in India variously signed and dated, and most are inscribed on the mount with their subject and location
watercolour (35), pencil (10), pen and ink (8), gouache (1), and engraving (5)
album size 37.2 x 28.4 x 3.1cm (14 5/8 x 11 3/16 x 1 1/4in).

£4,000 - 6,000
€4,700 - 7,000
US$5,500 - 8,300

109

109

109

110

111

111

110
AFTER HENRY SALT (BRITISH, 1780-1827)
'Calcutta'
hand-coloured aquatint engraved by D. Havell after Salt, light toning and tears at margins just touching right platemark, William Miller, 1809
48 x 65cm (18 7/8 x 25 9/16in). (platemark)

£600 - 800
€700 - 940
US$830 - 1,100

111
THOMAS DANIELL, RA (BRITISH, 1749-1840)
'Western Entrance of Fort St George'; 'The Government House, Fort St George'
hand-coloured aquatints
published by Thomas Daniell, London, 1798
plate 47.9 x 64.6cm (18 7/8 x 25 1/2in). (2)
unframed

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

112
THOMAS DANIELL, RA (BRITISH, 1749-1840)
'Ramnugur, near Benares, on the River Ganges'
hand-coloured aquatint
published by Robert Bowyer at the Historic Gallery, Pall Mall, 1796
plate 48.6 x 65cm (19 1/8 x 25 1/2in).

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

112

113
THOMAS DANIELL, RA (BRITISH, 1749-1840)
'Ruins at the Antient City of Gour formerly on the banks of the River Ganges'
hand-coloured aquatint
published by Robert Bowyer at the Historic Gallery, Pall Mall, 1795
plate 48.6 x 65.4cm (19 1/8 x 25 3/4in).
unframed

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

113

114
THOMAS DANIELL, RA (1749-1840) AND WILLIAM DANIELL, RA (BRITISH, 1769-1837)
'Part of the Interior of an Hindoo Temple, at Deo, in Bahar'
hand-coloured aquatint
published by Thomas Daniell, London, 1800
sight 46 x 60.8cm (18 1/8 x 24in).

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

114

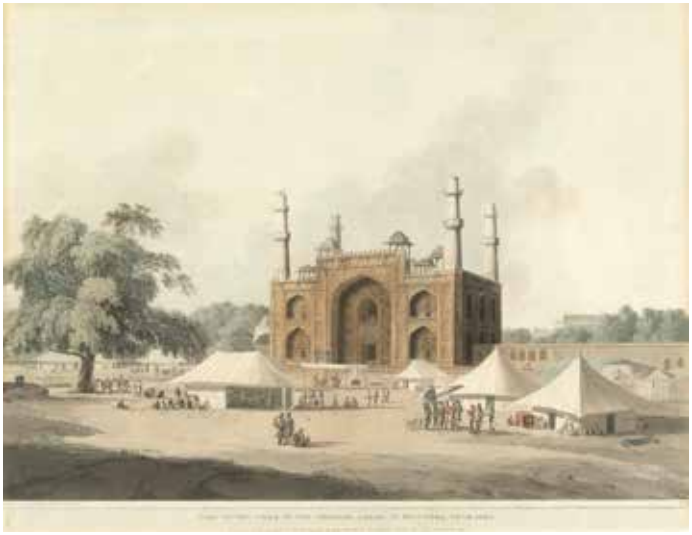
115
JAMES WALES (BRITISH, 1748-1796)
'The Entrance to Kailasa'; 'N.E. View of Kailasa'; 'S.W. View of Kailasa' hand-coloured aquatints
engraved and published by Thomas Daniell, London, 1803
plate 48.5 x 65.5cm (19 1/8 x 25 3/4in). (3)
unframed

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

116
THOMAS DANIELL, RA (BRITISH, 1749-1840)
'Gate of the Tomb of the Emperor Akbar, at Secundra, near Agra'
hand-coloured aquatint
published by Robert Bowyer at the Historic Gallery, Pall Mall, 1795
sight 46 x 59.6cm (18 1/8 x 23 1/2in).

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800



116

117
THOMAS DANIELL, RA (1749-1840) AND WILLIAM DANIELL, RA (BRITISH, 1769-1837)
'The Punj Mahalla Gate, Lucknow'
hand-coloured aquatint
published by Thomas Daniell, London, 1801
sight 46.1 x 61.2cm (18 1/8 x 24 1/8in).

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

117

118
THOMAS DANIELL, RA (1749-1840) AND WILLIAM DANIELL, RA (BRITISH, 1769-1837)
'The Rope Bridge at Sirinagur'
hand-coloured aquatint
published by Thomas Daniell, London, 1805
plate 47.4 x 64.5cm (18 11/16 x 25 3/8in).
unframed

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

118

119

120

119 •

CALCUTTA, CAWNPORE AND NAINITAL

Album of approximately 100 photographic views relating to the career of Major J.M. Hamilton of the Gordon Highlanders, including views of India (45) and military/Colonial groups (11), *mostly gelatin silver prints, mounted one or 2 images per page recto and verso on card, images 210 x 290mm. and smaller, contemporary blind-stamped morocco over boards, the upper cover captioned "J.M.H. 4. November 1896", ties (one missing), scuffed, oblong 4to (240 x 310mm.),* c.1896-1913

£400 - 600
€470 - 700
US$550 - 830

Album compiled by J.M. Hamilton, with images of his time at Winchester College, Sandhurst, and India in the service of the Gordon Highlanders. The Indian images include Groups include Calcutta (Madras Fort, Post Office, Hoogley Bridge), Nainital, Amritsar (2), Lucknow (inluding members of the School of Gymnastics, 1909, with both British and Indian members; Highland Gatherings), the Delhi Durbar 1911 (3), Agra (8, smaller images), Cawnpore (parade).

120

DELHI, KOLKATA, AGRA - NINETEENTH CENTURY PHOTOGRAPHY

Collection of 39 good views and "types", comprising Kolkata (9), Delhi (5), Agra (11, one by Bourne & Shepherd), Varanasi (5, 2 by Bourne and Shepherd), Mumbai (3), Chennai, Sri Lanka (4), and a portrait of Sha-Jehan after an Indian miniature, *albumen prints (3 signed in the image by Bourne and Shepherd, the remainder anonymous), mounted one per page, captioned in French in a nineteeth century hand in border, variable sizes (largest 240 x 290mm., smallest c. 110 x 160mm.), sheet size 30 x 485mm.,* [third quarter of the nineteenth century) (39)

£600 - 800
€700 - 940
US$830 - 1,100

Views include; Esplanade Road (showing Bourne and Shepherd's studio), and a lively street view Bombay; shopkeepers at Galle, Ceylon; Two views of the Temple Ghats, and 2 merchant shops, Varanasi; Grand Mosque, Qutub, Iron Pillar, Delhi; the port, street scenes, Colonial buildings (including General Post Office with scaffolding). Kolkata; Sikandra, Grand Mosque, street boutique, Taj Mahal (8), Agra.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

121
COLONIAL LIFE - INDIA
Large photograph of a crenelated bungalow, *carbon print, mounted on buff board, image 360 x 610mm.,* 1920s

£400 - 600
€470 - 700
US$550 - 830

121

122 •
GRIGGS (WILLIAM, PUBLISHER)
Indian Art at Marlborough House and Sandringham, FIRST EDITION, *introduction by George C.M. Birdwood, frontispiece and 28 collotype and photo-chromolithographed plates, off-setting from frontispiece to title, publisher's morocco-backed pictorial boards, gilt lettered on spine, slightly rubbed, folio (375 x 275mm.),* W. Griggs, 1892

£600 - 800
€700 - 940
US$830 - 1,100

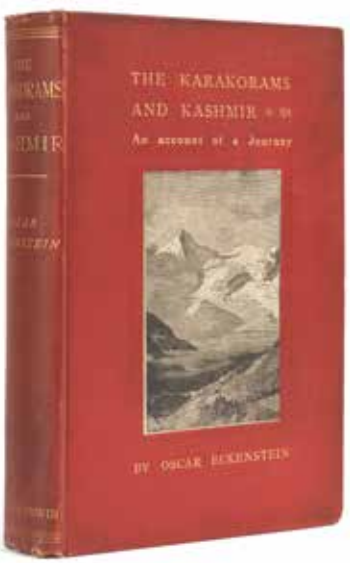
Scarce record of the spectacular collection of Indian artistic objects given to the Prince of Wales during his visit to India in 1875, which on their arrival in England were first housed in a purpose-built gallery in Marlborough House, and subsequently moved to Sandringham.

122

123 •
ECKSTEIN (OSCAR)
The Karakorams and Kashmir. An Account of a Journey, FIRST EDITION, *advertisement leaf before half-title, light spotting, uncut in publisher's red cloth lettered in gilt with printed view of the Karakorams mounted on upper cover, age soiled [Neate E07; Yakushi E10], 8vo,* T. Fisher Unwin, 1896

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

"Eckenstein was both a pioneer in the development of the athletic potential of the human body on rock, and an innovator in the technology of mountaineering" (*ODNB*). The work is devoted to a climbing expedition to the Karakorams in India, undertaken in April-August 1892. In later years Eckenstein was a climbing companion of Aleister Crowley.



123

124

125

124
JOHN BUNCOMBE (BRITISH, ACTIVE 1795-1825)
Silhouette of Captain Jack Butcher, Paymaster of the 67th Regiment in Calcutta
bears inscription 'Capt Butcher/67th Regt./Great uncle to/Mrs R L Bartlett' (verso)
watercolour and gouache
11 x 8cm (4 3/8 x 3 1/8in).

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

Provenance
The family of Captain Jack Butcher, and thence by descent.
Private collection, UK.

From the letters of Benjamin Oakley to his brother-in-law Captain Jack Butcher, which were published in Oakley's book *Letters on Miscellaneous and Domestic Subjects* in 1823, we know that in 1800 Butcher was stationed in Jamaica, by 1809 he was in Calcutta and had the role of Paymaster of the 67th Regiment and then in 1813 he was held as a Prisoner of War in Verdun, France.

The silhouette has been in Captain Butcher's family for generations and the current owner's great great grandparents, Robert Lea Bartlett (Vicar of Thurloxton) and his wife (the great niece of Captain Butcher), had it on their wall at the rectory as indicated on the backing panel which reads: 'From 1859 to 1904 this hung in my father's bedroom at Thurloxton Rectory'.

125 *
THOMAS DANIELL, RA (BRITISH, 1749-1840)
'A Patna Bearer'
inscribed with title (upper centre), numbered '46' (lower left)
pencil and ink wash
16.2 x 10.2cm (6 3/8 x 4in).

£1,500 - 2,500
€1,800 - 2,900
US$2,100 - 3,400

Exhibited
London, Walker's Gallery, 'The Daniells in India 1786-1793'.

Another work by Daniell depicting a patna bearer and numbered 45 was offered with Christie's, London, on 5 June 1996.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

127

126
SIR CHARLES D'OYLY (BRITISH, 1781-1845)
Portrait of a wealthy Indian man, possibly a prince
watercolour and pencil
21.7 x 14.5cm (8 1/2 x 5 3/4in).
mounted but unframed

£600 - 800
€700 - 940
US$830 - 1,100

127
SIR CHARLES D'OYLY (BRITISH, 1781-1845)
'Crossing horses over the River Gandack'
inscribed with title (on mount)
watercolour
7.5 x 9.3cm (3 x 3 3/4in).
unframed

£400 - 600
€470 - 700
US$550 - 830

128
GEORGE CHINNERY RHA (TIPPERARY 1774-1852 MACAU)
A study of cows
inscribed in the artist's shorthand
pen and brown ink over pencil
20 x 21.5cm (7 13/16 x 8 7/16in).

£1,000 - 2,000
€1,200 - 2,300
US$1,400 - 2,800

126

128

129
JAMES MANSON (BRITISH, 1791-1862)
Six views in the Himalayas
signed 'JManson' (one lower right, the others lower left)
watercolour
29.3 x 41.6cm (11 1/2 x 16 3/8in). (6)
mounted but unframed

£3,000 - 5,000
€3,500 - 5,900
US$4,100 - 6,900

From 1823-1828, Manson accompanied his brother-in-law, James Herbert, on a mineral survey of the Himalayas. Herbert was the superintendent of this geological survey and Manson assisted with the creation of a map of the region. As it is unclear whether Manson visited this area again, it is believed that these works were created at this time.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

130

130
ENGLISH SCHOOL, 19TH CENTURY
A view of colonial buildings in India
bears inscription 'Drawn by AM. 6 Jany\56'
(on mount lower right)
pen and ink and watercolour heightened with
bodycolour
18.4 x 28.5cm (7 1/4 x 11 1/4in).
together with a watercolour in the Manner
of Charles D'Oyly depicting a river view in
India. (2)

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

131

131
COL. JOHN JOHNSON (BRITISH, ACTIVE LATE 18TH/EARLY 19TH CENTURY)
'Hills near Coimbatoor, August 1790';
'Rajanagurh or Golcondah from the SE,
taken on the spot January 1791'
both inscribed with titles and dated (on sheet
verso)
watercolour
30.8 x 47cm (12 1/8 x 18 1/2in). (2)
unframed

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

131

132
JAMES BAILLIE FRASER (BRITISH, 1783-1856)
'Bheem Ke Udar'; 'Crossing the Touse'; 'The Valley of the Jumna with two grand Peaks of Bunderpooch'; 'The Junction of the Touse and Pabur'
hand-coloured aquatints
published by Rodwell & Martin, London, 1820
the latter two have been trimmed
sheet 47.5 x 63cm (18 11/16 x 24 13/16in) and smaller. (4)
unframed

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

133
JAMES BAILLIE FRASER (BRITISH, 1783-1856)
'The Ridge and Fort of Jytock'; 'Fort of Raeengurh'
hand-coloured aquatints
published by Rodwell & Martin, London, 1820
the first sheet 47.7 x 62.4cm (18 3/4 x 24 9/16in); the second sheet 49.2 x 66.4cm (19 3/8 x 26 1/8in). (2)
unframed

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

134
JAMES BAILLIE FRASER (BRITISH, 1783-1856)
'A view of the Scotch Church from the gate of Tank Square'; 'View of Barrackpore House with the reach of the river'; 'A view of the Town Hall'; 'A view of Tank Square from the west'; 'A view of Government House'
five hand-coloured aquatints printed in colours
engraved by Robert Havell, published by Smith, Elder & Co, 1825
sight size 30.8 x 43.8cm (12 1/8 x 17 1/4in). (5)

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

133

133

134

135

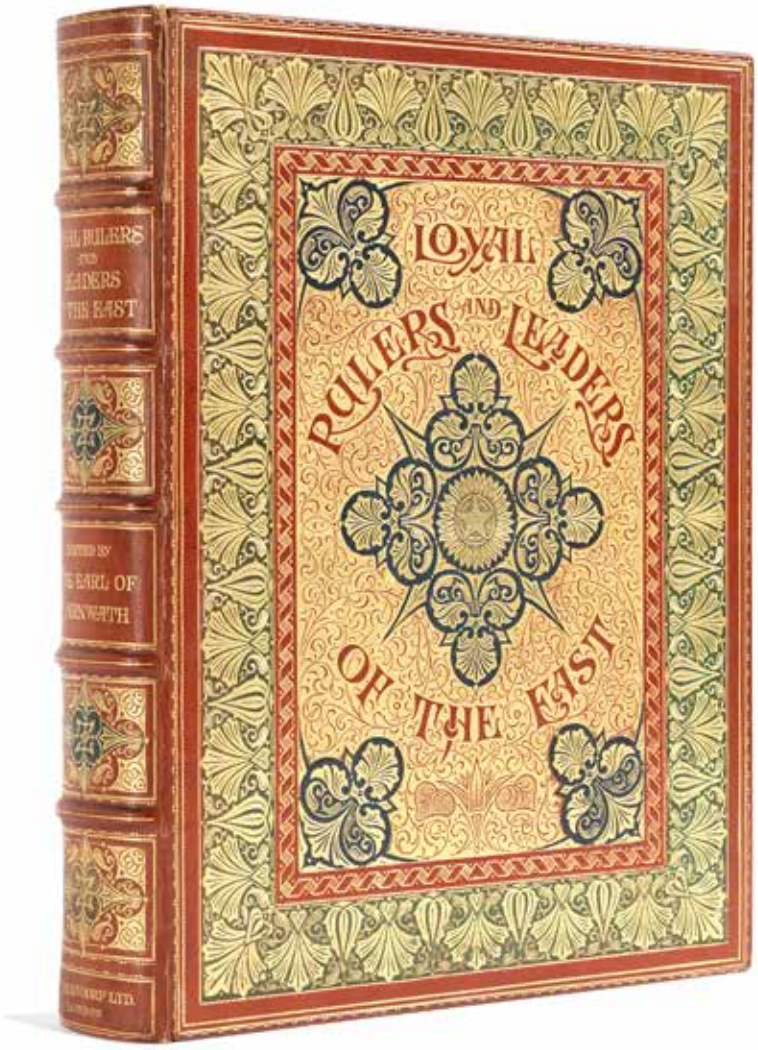
SACHE, BAKER AND BOURNE

Album of 76 views of India by W.H. Baker (14), Samuel Bourne (8), John Saché (26), and others; and 31 photographic views of England and Scotland, *mostly albumen prints, mounted recto and verso mostly one or 2 per page, images 210 x 280mm. and smaller, fine contemporary Anglo-Indian carved ebony binding, the covers and rounded spine elaborately tooled with all-over design of flowers and stems (old crack to spine), the insides of panels with similar (but more "Arabesque" geometrical) design, upper cover hinged revealing a further limp morocco upper cover lettered ("Indian and Other Photographs") in gilt, oblong folio (290 x 370mm.),* [1860s/70s]

Finely presented album in a stunning carved ebony Anglo-Indian binding, containing views in India, including of Agra, Fatehpur Sikri, Sikandra, Delhi, Lucknow, Varanasi, and Nainital and mountain regions (lakes, bridges, views towards the Himalayas, including 2 two-part panoramas), many by Bourne, Baker and Saché. One slightly later two-part panorama, signed "D.D." (?Deen Dayal), is centred on the Palace at Jaipur. There are 2 group portraits, and three smaller portraits but none of the sitters are identified.

£1,500 - 2,500
€1,800 - 2,900
US$2,100 - 3,400

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



136 •

DALZELL (RONALD, EARL OF CARNWATH), EDITOR

Loyal Rulers and Leaders of the East. A Record of their Services in the Great War, EDITION DE LUXE IN SPECIAL BINDING, *photogravure frontispieces of King George V and Queen Mary, numerous photographic portraits of Indian rulers throughout by Vandyk, Bassano, W. & D. Downey, F.A. Swaine, and others, publisher's full red morocco gilt by Zaehnsdorf, covers with green and dark blue morocco onlays elaborately tooled, spine tooled with lettering in six compartments within raised bands, gilt dentelles, blue silked endpapers, g.e., upper joints slightly weakened but a bright fine copy, large 4to (304 x 230mm.),* Zaehnsdorf Ltd., [1922]

£1,500 - 2,500
€1,800 - 2,900
US$2,100 - 3,400

RARE EDITION DE LUXE IN A "SPECIAL BINDING BY ZAEHNSDORF" of a well-illustrated record of the rulers and chiefs of the India, Ceylon and Malaya whose involvement in the Great War as a "potent factor in the success of the Allied cause is now a matter of history" (Foreword).

137

137 •
[EYRE (VINCENT)]
Portraits of the Cabul Prisoners, *32 hand-coloured lithographed plates (25 portraits; 7 landscapes) on card mounts, each captioned in blue ink lower right, some spotting to mounts, loose as issued in cloth-backed portfolio boards, gilt morocco lettering label on upper cover, rubbed, images approx. 170 x 110mm., mounts 275 x 220mm.,* [John Murray, c.1843]

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

A complete set of the handcolored lithographs after drawings made by Lt. Vincent Eyre whilst he, his own and other British families (including Lady Florentia Sale) were imprisoned for nearly nine months by Akbar Khan in Kabul during the First Afghan War.

138

138 •
MAPS - COLLECTION
Tourist Map Jammu & Kashmir State... Printed at the Request of the Chief Conservator of Forests, *heliozincographed, some lakes and waterways hand-coloured in blue, one corner missing (not touching map area), a few small tears at folds, c.1390 x 1115mm.,* [1939]--Quetta and Surrounding Country, *colour-printed, laid on linen, stamped "For Official Use Only. Restricted" in red, c.1120 x 820mm.,* Printed under direction of Brigadier H.J. Couchman, Surveyor General of India, March 1944--Punjab (Also Delhi & Punjab States)... New Edition..., *heliozincographed map printed in colours, backed on linen, Ex libris plate of R.A. Scoales in corner, c.610 x 570mm.,* Calcutta, Survey of India, 1928, *all folding maps*; and c. 24 other folding, mostly pre-1949 maps of India, including Multan City, Rawalpindi, Lucknow, Delhi, Lahore, etc. (quantity)

£500 - 800
€590 - 940
US$690 - 1,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

139
PLATE (ALFRED AND CLARA)
Group of 37 photographs of Sri Lanka and 2 of India by Plâté, *platinum prints, studio inkstamps on verso, series, image numbers, and captions supplied in pencil, mostly 105 x 155mm.,* 1890s (39)

£400 - 600
€470 - 700
US$550 - 830

Images include street life, monuments at Kandy, exotic plants, pearl fishers' boats returning to port, elephants at work (4), Jaipur's Palace of the Winds, Benares ghats.

140

141

140
JUSTINIAN GANTZ (BRITISH, 1802-1862)
A windmill in the grounds of an impressive colonial residence, possibly Government House, Madras
signed, dated and inscribed 'Just Gantz Madras 1840' (lower left), further inscribed 'In the Grounds of Mr Chambers residence at Grundy, Madras, with Indian natives, a lodge gate and a windmill' (on the old backing paper, according to the previous cataloguing)
watercolour
32.6 x 50.8cm (12 3/4 x 20in).
walnut frame

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

Provenance
Anon. sale, Sotheby's, London, 27 May 1988, lot 62.
Anon. sale, Christie's, London, 30 May 2002, lot 42.

Justinian Gantz, along with his father John, was employed as a draughtsman by the East India Company. The family owned a lithographic press in Popham's Broadway, Madras, and also practised as architects.

141 AR
HERBERT ARNOULD OLIVIER (BRITISH, 1861-1952)
A view towards the Rajabai Clock Tower, Mumbai
signed and dated 'H A Olivier 84' (lower right)
watercolour heightened with white
24.5 x 34.6cm (9 5/8 x 13 5/8in).

£600 - 800
€700 - 940
US$830 - 1,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

142 *

RICHARD ROBERT DRABBLE (BRITISH, EXHIBITED 1859-1885)

The Mosque of Aurangzeb, Benares
signed 'RRDrabble' (lower left)
oil on canvas
60.6 x 91.8cm (23 7/8 x 36 1/8in).
painted *circa* 1863

£15,000 - 20,000
€18,000 - 23,000
US$21,000 - 28,000

An old label on the stretcher gives the artist's name and his address of 19 Landsdowne Road, Notting Hill. He is known to have lived at this address between the years of 1862-1864 and the painting can therefore be dated to this time.

143

144

143
MORTIMER LUDDINGTON MENPES RI, RBA, RE (BRITISH, 1855-1938)
The corner of a fruit market, India
signed 'mortimer menpes' (lower left)
oil and mixed media on board
32 x 41cm (12 5/8 x 16 1/8in).

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

144
MORTIMER LUDDINGTON MENPES RI, RBA, RE (BRITISH, 1855-1938)
A pot seller, India
signed 'Mortimer Menpes' (lower left)
watercolour
18.7 x 17.2cm (7 3/8 x 6 3/4in).

£700 - 1,000
€820 - 1,200
US$970 - 1,400

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

145
CARLTON ALFRED SMITH, RI, RBA, ROI (BRITISH, 1853-1946)
A fruit vendor, India
signed 'Carlton.A.Smith' (lower right)
watercolour
32.3 x 22.2cm (12 3/4 x 8 3/4in).

£700 - 1,000
€820 - 1,200
US$970 - 1,400

146
CARLTON ALFRED SMITH, RI, RBA, ROI (BRITISH, 1853-1946)
A street vendor, India
signed 'Carlton.A.Smith' (lower left)
watercolour
25 x 34cm (9 3/4 x 13 3/8in).

£600 - 800
€700 - 940
US$830 - 1,100

145

146

147

147
GEORG EMANUEL OPIZ (GERMAN, 1775-1841)
'Les Noces Mogoliènes'
signed 'G.OPIZ' (lower left), inscribed with title and indistinctly inscribed 'Tableau cha--ct. d.def.N-t. nous Soite' (lower centre)
watercolour
47.3 x 35.6cm (18 5/8 x 14in).

£2,500 - 3,500
€2,900 - 4,100
US$3,400 - 4,800

Provenance
Anon. sale, Winterberg Arno, Heidelberg, 8 April 1995, lot 735.

148
MAJ. GEN. SIR CHARLES WALTERS D'OYLY, BT. (BRITISH, 1822-1900)
Figures crossing a bridge in the Himalayas
signed 'C D'Oyly' (lower right)
oil on canvas
46 x 30.5cm (18 1/8 x 12in).

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

Major-General Sir Charles Walters D'Oyly, 9th Baronet entered the Bengal Army and served as Aide-de-Camp to the Governor-General from 1851 to 1856; he served in the Gwalior Campaign and the Indian Mutiny before retiring in 1875.

148

149
MAJ. GEN. SIR CHARLES WALTERS D'OYLY, BT. (BRITISH, 1822-1900)
Indian coastal scene
signed 'C D'Oyly' (lower right)
oil on card
22.5 x 32.5cm (8 7/8 x 12 3/4in).

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

150
ENGLISH SCHOOL, 19TH CENTURY
A view in Northern India
watercolour, gouache and gum arabic
30.2 x 47.3cm (11 7/8 x 18 5/8in).

£600 - 800
€700 - 940
US$830 - 1,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

149

150

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

151 AR

KEN HOWARD R.A. (BRITISH, BORN 1932)
Ramnagar, Varanasi, Afternoon Light
signed 'Ken Howard.' (lower right), further signed, titled and dated 'RAM NAGAR VARANASI/AFTERNOON LIGHT FEB 2015/KEN HOWARD OBE RA' (on stretcher bar)
oil on canvas
20 x 61cm (7 7/8 x 24in).
unframed

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

SUB-SAHARAN AFRICA

152 *

THOMAS BAINES (1820-1875)

The Disabled Gnu, Mooi River
signed and dated 'T BAINES MOOI RIVER/ LATITUDE 26.31 AFRICA/ MAY 26 1850' (lower right), inscribed 'THE DISABLED GNOO / MOOI RIVER MAY 25 1850' (lower left)
oil on card
25 x 34cm (9 13/16 x 13 3/8in).

£6,000 - 9,000
€7,000 - 11,000
US$8,300 - 12,000

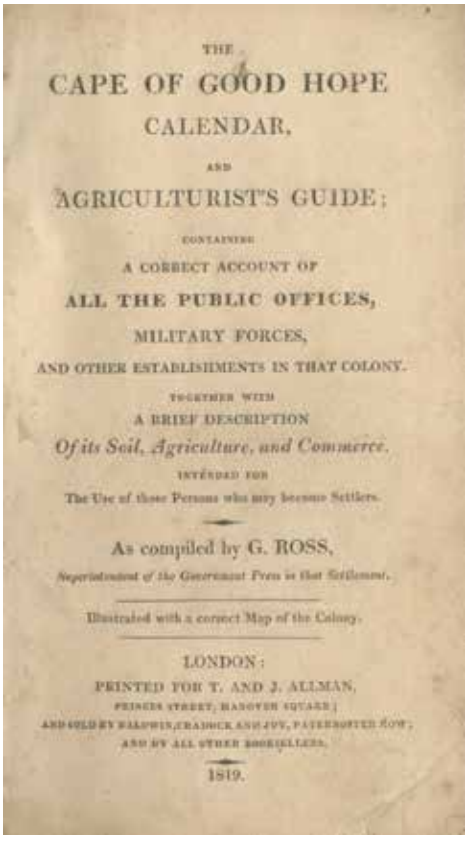
Provenance
The collection of Eduard Mohr (1828-1876);
The collection of Major Aubrey Hilton of Harare;
Acquired by a private collector circa 1970;
By descent.

Baines gives a long account of a hunt in May 1850 in his African Journal. On 24 May he intercepted a herd of wildebeests, shot at a bull, then followed the herd and "dispatched a fine young bull which had fallen disabled to the ground".

His two watercolours, and this oil sketch are incorrectly dated 26 May. The dead animals were brought back to camp on the morning of May 25 and Baines would have made his sketches before the animals were skinned and the flesh 'cut into strips... to be hereafter converted into biltong'.

Bibliography
Thomas Baines, *Journal of Residence in Africa (1842-1853), v. 2.* (Cape Town: The Van Riebeeck Society, 1964).

153



THE

CAPE OF GOOD HOPE

CALENDAR,

AND

AGRICULTURIST'S GUIDE;

CONTAINING

A CORRECT ACCOUNT OF

ALL THE PUBLIC OFFICES,

MILITARY FORCES,

AND OTHER ESTABLISHMENTS IN THAT COLONY.

TOGETHER WITH

A BRIEF DESCRIPTION

Of its Soil, Agriculture, and Commerce,

INTENDED FOR

The Use of those Persons who may become Settlers.

As compiled by G. ROSS,

Superintendent of the Government Press in that Settlement.

Illustrated with a correct Map of the Colony.

LONDON:

PRINTED FOR T. AND J. ALLMAN,

PRINCES STREET, HANOVER SQUARE;

AND SOLD BY BALDWIN, CRADOCK AND JOY, PATERNOSTER ROW;

AND BY ALL OTHER BOOKSELLERS.

1819.

154

153 AR

NORMAN WILKINSON (BRITISH, 1878-1971)

Accra, Gold Coast
signed 'NORMAN WILKINSON' (lower left)
oil on canvas
46.2 x 61.4cm (18 1/4 x 24 1/4in).

£2,500 - 3,500
€2,900 - 4,100
US$3,400 - 4,800

154 •

SOUTH AFRICA

The Cape of Good Hope Calendar, and Agriculturist's Guide: Containing a Correct Account of All the Public Offices, Military Forces, and other Establishments in that Colony. Together with a Brief Description of its Soil, Agriculture, and Commerce. Intended for the Use of Persons who may become Settlers, FIRST EDITION, *lacking the map, light soiling and browning, untrimmed in publisher's boards, rebacked, printed title label on spine, covers stained and worn at corners,* T. and J. Allman, and sold by Baldwin, Cradock and Joy, 1819--SEMPLE (ROBERT) Walks and Sketches at the Cape of Good Hope; to which is Subjoined, a Journey from Cape Town to Blettenberg's Bay, FIRST EDITION, *half-title, a little very light foxing, bookpate of Sir Joseph Radcliffe, contemporary half calf, spine a little worn [Mendelssohn II p.304.],* C. & R. Baldwin, 1803--STOUT (BENJAMIN) Cape of Good Hope and its Dependences, *bookplate of Sir Michael R. Shaw Stewart, untrimmed in publisher's boards, rebacked, soiled, cloth portfolio and slipcase [Mendelssohn II pp.445- 446],* Edwards and Knibb, 1820, *8vo* (3)

£500 - 700
€590 - 820
US$690 - 970

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

155

156

NORTH AFRICA, THE HOLY LAND, AND THE GULF

155
ALBERT GOODWIN, RWS (BRITISH, 1845-1932)
A market at the Qalawun Complex, Cairo
signed 'Albert Goodwin' (lower right)
watercolour
17.2 x 24.1cm (6 3/4 x 9 1/2in).

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

Provenance
Private collection, UK.

156
CHARLES PIERRON (FRENCH, 19TH CENTURY)
A view of Sultan Hasan's mosque and Rumayla Square, Cairo
signed 'Ch.Pierron' (lower right)
watercolour
28 x 61.3cm (11 x 24 1/8in).

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

Provenance
Anon. sale, Dreweatts, Newbury, 6 April 2016.

157

158

157
BOUGAULT (ALEXANDRE)
'Caravan au col de Sfa', [Algeria], *sepia-toned panoramic gelatin silver print, embossed blindstamp 'Bougault editeur' to lower right, and purple stamp on verso, minor edge fading wih 2 small tears at lower edge, 230 x 590mm.,* [c.1900]

£500 - 700
€590 - 820
US$690 - 970

A photo panorama of a camel caravan at the Col de Sfa in Algeria, produced by the French photographer Alexandre Bougault (1851-1911), who had a studio at Toulon. His romanticised panoramas of North African scenes includ "wonderful effects of light and shade" (K. Jacobson, *Odalisques & Arabesques. Orientalist Photography 1839-1925*, 2007).

158 •
THOMPSON (GEORGE E.)
Life in Tripoli with a Peep at Ancient Carthage, FIRST EDITION, *30 photogravure plates, publisher's green cloth, blocked in black and gilt, extremities lightly rubbed, 8vo,* Liverpool, E. Howell, 1894

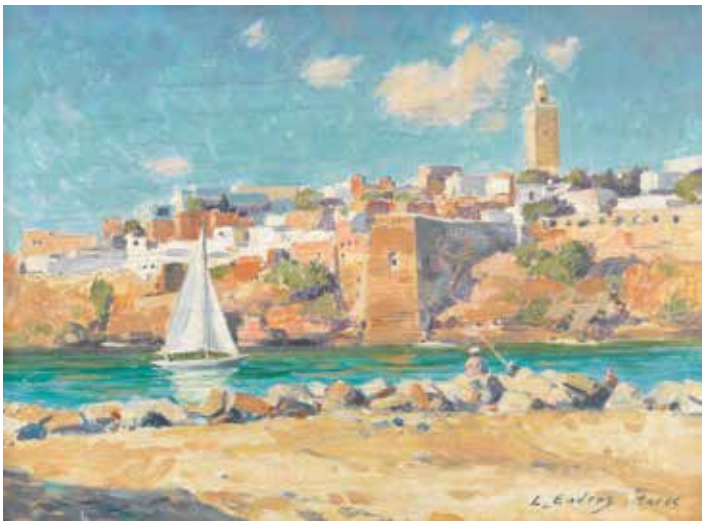
£400 - 600
€470 - 700
US$550 - 830

Scarce account of Thompson's travels to Libya in 1893, illustrated with photographs of cosmopolitan street scenes, camels, and the desert.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

159
LOUIS JOHN ENDRES (AMERICAN, 1896-1989)
Rabat, Morocco
signed and inscribed 'L. Endres Maroc' (lower right) and bears an inscription and the artist's name (verso)
oil on panel
28.5 x 38.1cm (11 1/4 x 15in).

£600 - 800
€700 - 940
US$830 - 1,100


159

160
MAURICE TRANCHANT DE LUNEL (FRENCH, 1869-1944)
Karnak, Egypt; A courtyard in Morocco
two works
the first signed, dated and inscribed *'à mon/ami Jack./ Souvenir des/bons jours de/Karnak. 28 Decs 97* Maurice Tranchant./Dec 1897' (lower right)
watercolour and pencil
the first 37.4 x 55cm (14 3/4 x 21 5/8in); the second 51.5 x 34.6cm (20 1/4 x 13 5/8in). (2)

£600 - 800
€700 - 940
US$830 - 1,100

As an architect and draftsman fascinated by the history and culture of Morocco, in 1912, Maurice Tranchant de Lunel was appointed director of the Department of Antiquities, Fine Art and Historic Monuments of the French protectorate in Morocco. This interest led to his appointment as the designer of the Grand Mosque of Paris, completed in 1926.

160

161
FRENCH SCHOOL, EARLY 19TH CENTURY
'Dame de Tunis allant a la promenade avec deux esclaves'
dated '10 Sber1809' (lower left), titled (along the lower edge)
watercolour
41 x 30.1cm (16 1/8 x 11 7/8in).

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

161

162

163

162 •
FRITH (FRANCIS)
Lower Egypt, Thebes, and the Pyramids; Upper Egypt and Ethiopia, *additional titles with mounted albumen print, each volume with 36 albumen prints by Frith (most signed in the negative), mounted one per page (recto only, with printed caption on mount), some light spotting to text throughout, Lower Egypt with dampstains touching image of additional title, opening 2 plates and "Sphynx", a few paint flecks on "Ruins of the Mosque of El-Hakim" and "Osiride Pillars", stains to 2 corners of mount on last 6 plates; Upper Egypt the last 20 plates with some dampstaining in lower margin of border, staining to 3 borders of one plate, light stains touching image of "Abou Simbell" plate, one plate frayed at edges, publisher's morocco-backed cloth, gilt lettered on upper covers and spine, worn and some stains at edges, head of spine split to first mentioned title, gutta percha perished so contents loose, folio (440 x 315mm.),* William Mackenzie, [1862-63] (2)

£1,500 - 2,500
€1,800 - 2,900
US$2,100 - 3,400

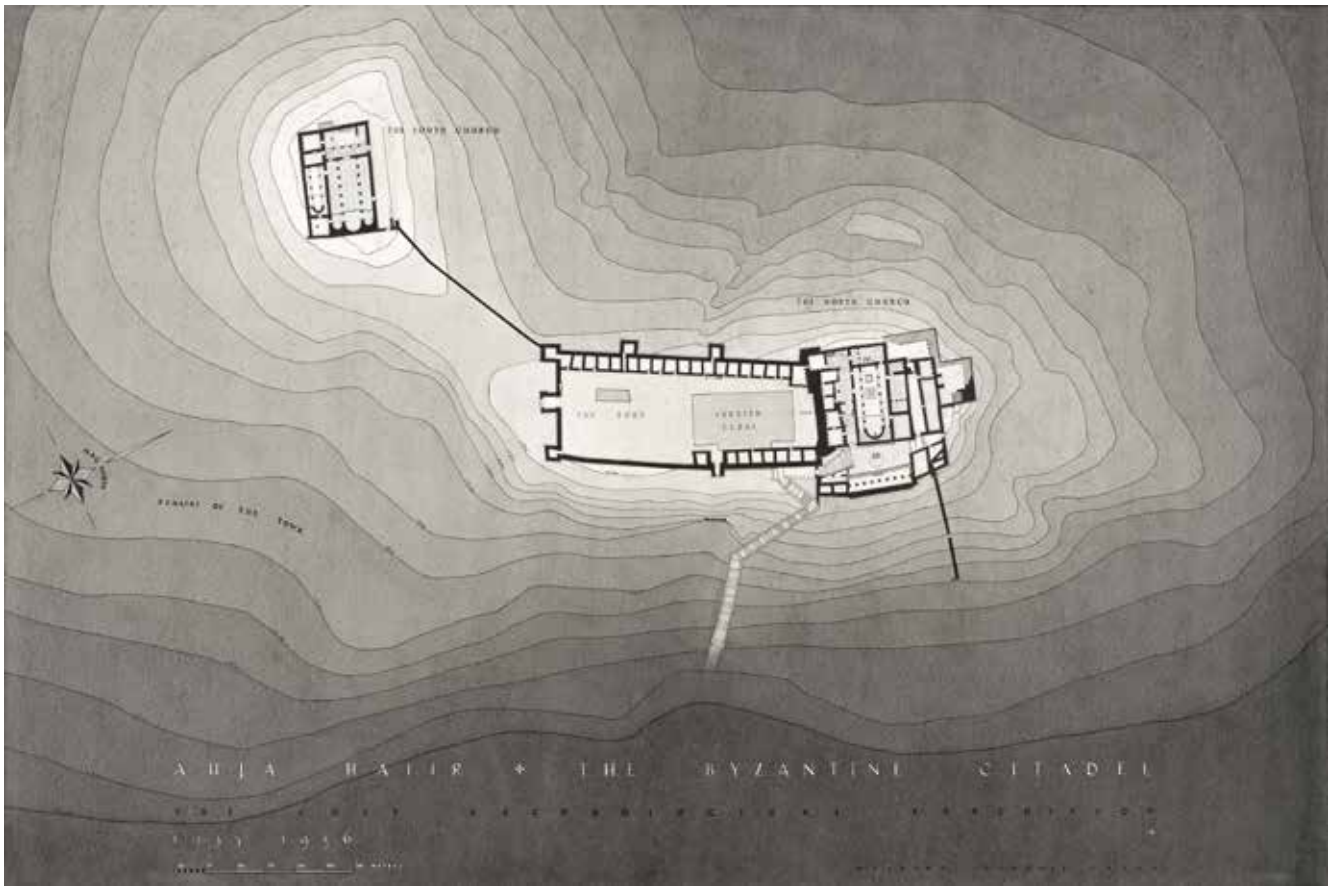
163 •
ROBERTS (DAVID)
The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia, 6 vol. bound in 3, *248 tinted lithographed plates (including pictorial titles and portrait), 2 engraved maps, early red morocco gilt by J. Leighton, g.e., a few ink stains on upper cover of the first volume, rubbed at extremities [cf. Abbey Travel 272, 385 & 388, folio edition], 4to (290 x 200mm.),* Day & Son, 1855-1856

£3,000 - 4,000
€3,500 - 4,700
US$4,100 - 5,500

An exceptionally clean copy.

Provenance
Mary Banting, presentation inscription from her husband W. Banting (3 February 1857) on blank verso of opening plate in first and third volumes, and in upper margin of the title-page to volume 3.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



164

PALESTINE – COLT ARCHAEOLOGICAL EXPEDITION 1936-1937

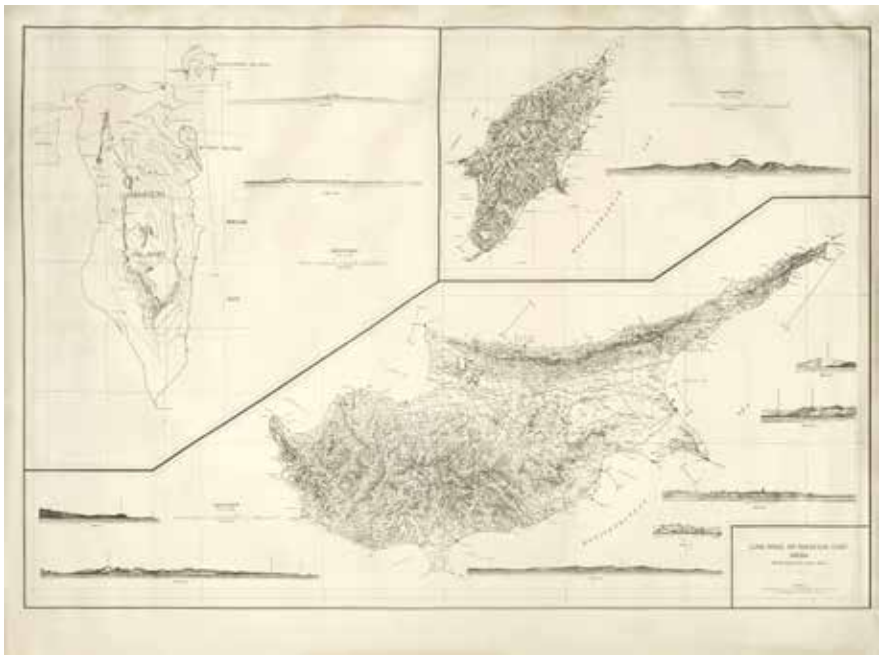
Collection of thirteen elevations and ground plans depicting the excavations at Sbaitah and Auja Hafir, including "Sbaitah – The Church in the Centre of Town", "Auja Hafir. The Byzantine Citadel 1935-36", "Auja Hafir. Plan of Hellenistic Building Lower Level", others depicting the Fort and Church at Auja Hafir, the bathhouse at Sbaitah and an unidentified drawing of the cross section of a basilica depicting figures, etc., drawn by Welbury Kendall, ARIBA, with some measured by Hubert E. Bird, *pen, ink and wash on Whatman drawing board, one on paper, dust-staining and a few marks, corners bumped, ten landscape, three portrait, the majority 670 x 994mm.,* Sbaitah [Shivta] and Auja Hafir, 1935-1937

£1,500 - 2,500
€1,800 - 2,900
US$2,100 - 3,400

Harris Dunscombe Colt (1901-1973), a scion of the Colt revolver family, was one of the "...exclusive group of people who worked with that archaeological giant, Sir Flinders Petrie... [and] it was inevitable he would be caught up in the web being spun by British archaeologists in the Middle East. The 1930's were an intense period of British participation in, perhaps even domination of the Palestinian archaeological scene... At that time other archaeologists must have thought Colt somewhat eccentric: not for him the choice of a well known massive tell, but some Byzantine ruins called S'beita in the desert south of Beersheba... [and] another forgotten city in the Negev Auja-el-Hafir which had suffered much damage under the Turks..." (Obituary, Bennett, C.-M., *Levant*, 7:1, iii-v).

C. L. Woolley and T.E. Lawrence had already surveyed the site at S'beita on behalf of the Palestine Exploration Fund in 1914 and, despite Colt's being the only large scale excavation there, it would appear his findings at S'beita were never fully published other than a report by Colin Baly, one of the team members. Much of the material from the excavations including dig notes and photographs were destroyed by insurgents in 1938 when Colt's house was attacked. Only the lintel bearing the inscription in ancient Greek 'With good luck. Colt built (this house) with his own money' survived. However, Colt's suitcase, left unclaimed after leaving in 1938, was recently discovered in lost property at the port of Haifa and was found to contain many important artefacts from the site hitherto thought lost. The contents of the suitcase are now on display at the Hecht Museum at the University of Haifa. Shivta was declared a UNESCO World Heritage Site in June 2005.

Colt's important work at Auja Hafir proved it to be the Byzantine city of Nessana as shown by discoveries of papyri at the site including a collection of Greek church records and a group of Arab administrative texts, both dating from the seventh century. Colt gave up field archaeology at the outbreak of war in 1939 to set up the Colt Archaeological Institute and its publishing arm, under which his findings at Auja Hafir were published in three volumes in 1962. Welbury Kendall, the architect who drew up these plans, was involved with the British School of Archaeology in Jerusalem and worked with Colt on both sites.



165

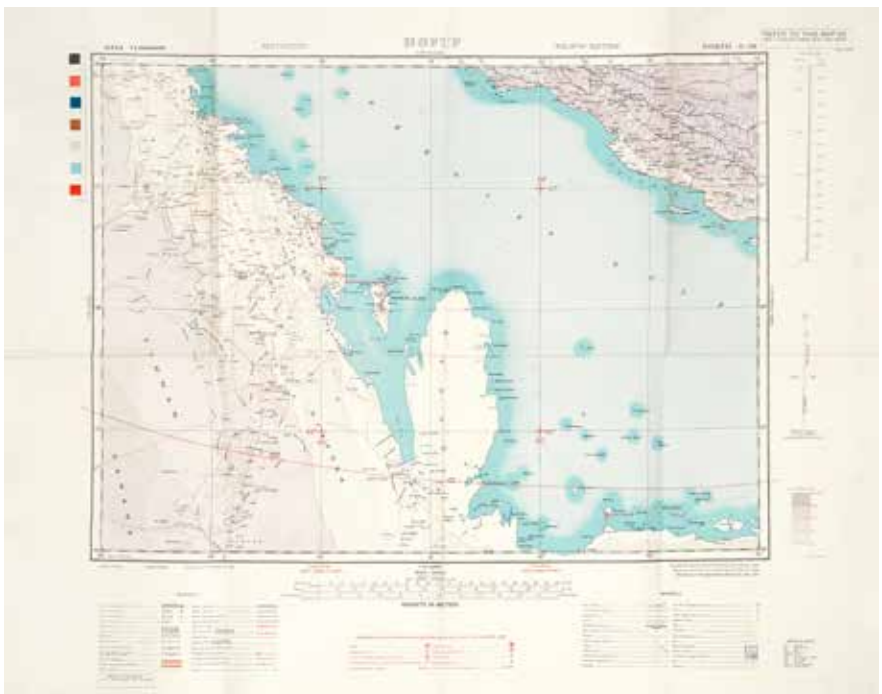
165 •

ARABIA - WORLD WAR II MILITARY MAP

Long Range Air Navigation Chart. Arabia, Bahrein, Rhodes, and Cyprus Islands, *printed map, captioned "Restricted", centred on Basra, with information on "annual magnetic change increase", Range stations "that can be used by aircraft", "standard broadcasting stations", marine lights, etc. printed in purple, large maps of Cyprus (with six sectional views), Bahrain and Rhodes on the verso, light dampstain in upper blank margin, sheet 970 x 1310mm.,* Compiled for the U.S. Army Air Forces, by the Army Air Forces... Aeronautical Data, April 1942

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

A scarce chart issued for use by the U.S. Army Air Force during the Second World War. Marked "Restricted" for the use of U.S. officers, the chart was produced "for use in day light" and with the warning that due to wartime conditions "lights, radio facilities, and other aides to navigation may be changed or discontinued without notice".



166

166 •

PERSIAN GULF - WORLD WAR II MILITARY MAPS

Hofuf; Bandar 'Abbas, a pair of military maps of the Persian Gulf, from the desert beyond Hofuf towards Riyadh in the West, to Bent and Fanouj in Eastern Iran, and Kerman Province, Iran in the North to the Qatar/Saudi Arabian border in the South, *colour printed, each captioned "Restricted", with references to terrain, oil wells and pipelines, transport network, an Arabic glossary (also Farsi glossary on Bandar 'Abbas map), and (in red) "Reference to Air Information as Supplied by H.Q. R.A.F.. 1944", the Bandar 'Abbas map with "Flight Line Overprint", light fold creases, sheet size 645 x 815mm.,* "Reprinted by 17 Map Reproduction Section, R.E., Sept. 1944" (2)

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

Scarce World War II military maps of the Persian Gulf, both marked "Restricted", overprinted with Royal Air Force information on functional and abandoned airfields, landing grounds, etc., and flight lines, in addition to detailed information on local terrains, cities, tribal names, oil wells and pipelines, etc.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

167

168

167
MARCO TAGLIAPIETRA (ITALIAN, 19TH CENTURY)
Citta di Gerusalemme presa dal Monte Oliveto complete with a key to twenty-four numbered locations of biblical significance
signed, dated and inscribed'Marco Tagliapietro disegno nel Settembre 1829' (lower left)
gouache
40 x 52.6cm (15 3/4 x 20 3/4in).

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

TURKEY, GREECE AND MALTA

168
CONTINENTAL SCHOOL, 19TH CENTURY
A view of Constantinople from across the Bosphorus
oil on canvas
51 x 77.5cm (20 x 30 1/2in).

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

169

170

169
VITTORIO AMEDEO PREZIOSI (MALTESE, 1816-1882)
A Turkish porter
watercolour and pencil
27.4 x 19.3cm (10 13/16 x 7 5/8in).

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

170
VITTORIO AMEDEO PREZIOSI (MALTESE, 1816-1882)
A seated man with pipe
watercolour and pencil
27.2 x 19.1cm (10 11/16 x 7 1/2in).

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

171
VITTORIO AMEDEO PREZIOSI (MALTESE, 1816-1882)
Two veiled women
watercolour and pencil heightened with white
27.5 x 19.2cm (10 13/16 x 7 9/16in).

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

172
VITTORIO AMEDEO PREZIOSI (MALTESE, 1816-1882)
A mother and her child
watercolour and pencil heightened with white
27.2 x 19cm (10 11/16 x 7 1/2in).

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

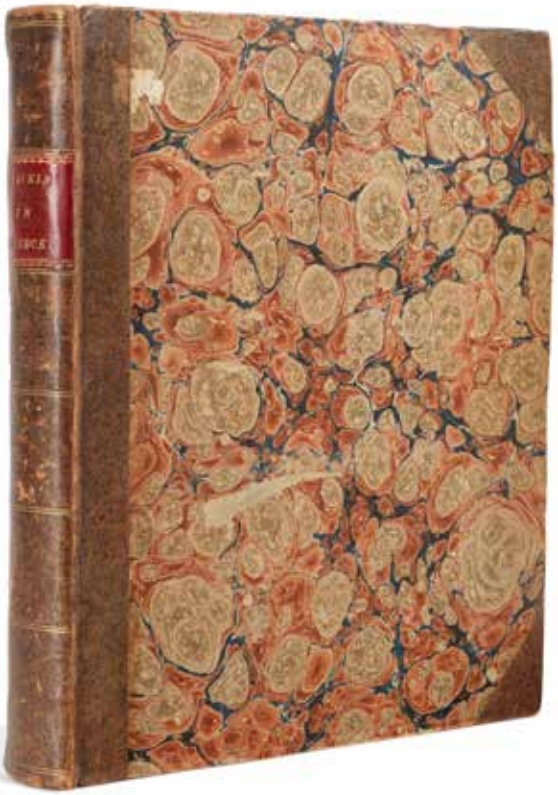
171

172

173

173
WLADIMIR PETROFF (RUSSIAN/FRENCH, EARLY 20TH CENTURY)
The interior of the Hagia Sophia, Istanbul
signed 'W.Petroff' (lower right), inscribed 'Istanbul' (lower left)
oil on board
43.5 x 31.5cm (17 1/8 x 12 3/8in).

£700 - 1,000
€820 - 1,200
US$970 - 1,400



174

174 •
CHANDLER (RICHARD)
Travels in Greece: or an Account of a Tour Made at the Expense of the Society of Dilettanti, FIRST EDITION, *7 engraved plates and maps (some folding, some off-setting and spotting), later half calf over marbled boards, red gilt morocco spine label [Blackmer 319; not in Atabey], 4to (260 x 215mm.),* Oxford, Printed at the Clarendon Press, 1776

£600 - 800
€700 - 940
US$830 - 1,100

Chandler's "account of Athens is very important; it was the most detailed that had yet appeared, and Chandler made the first public announcement of the discovery of the temple of Apollo Epikourios at Bassae" (Blackmer). Marathon, Attica, Corinth and Olympia are amongst other important classical sites described.

Provenance
David Rhys-Phillips, bookplate.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

175

176

175
WILLIAM PURSER (BRITISH, 1790-1852)
The Gulf of Salamis, Greece
signed 'W. Purser' (lower left)
watercolour
21 x 29.5cm (8 1/4 x 11 5/8in).

£1,200 - 1,800
€1,400 - 2,100
US$1,700 - 2,500

176
PERCY ANDERSON (BRITISH, 1850-1928)
Three romantic pastoral scenes in Greece
each signed with monogram (lower right), individually dated '1884', '1889' and '1895' (lower right), one inscribed 'Spata' (lower right)
gouache and watercolour
23.7 x 47.1cm (9 1/4 x 18 1.2in) and smaller. (3)

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

177
LUIGI MARIA GALEA (MALTESE, 1847-1917)
Views of Valetta Harbour, a pair
signed 'L.M.Galea' (one lower left, the other lower right)
oil on board
14.6 x 33.6cm (5 3/4 x 13 1/4in).

£3,000 - 5,000
€3,500 - 5,900
US$4,100 - 6,900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

178

179

CARIBBEAN

178
G. PERISON (BRITISH, 18TH/19TH CENTURY)
A Moko Jumbie performance, Trinidad
signed 'G.Perison delt' (lower left), dated 'Augst 21st 1804' (lower right)
watercolour
13.4 x 20.6cm (5 1/4 x 8 1/8in).
unframed

£600 - 800
€700 - 940
US$830 - 1,100

The work is extensively inscribed as follows:
'The Moco Jumbee and her Suite - The Jumbee is on stilts, with a head mounted on the actor's head (which is concealed) the music is from two baskets, like strawberry baskets, with little bells within, which are shook in tune, the swordsman dances with an air of menace, the musician is the "acteur comic" and the Jumbee assumes the "antic terrible" and is very active on her stilts.'

179
ENGLISH SCHOOL, EARLY 19TH CENTURY
A colonial plantation scene
watercolour heightened with white
15.3 x 25.5cm (6 x 10in).
unframed

£500 - 700
€590 - 820
US$690 - 970

180

181

180 *

ARMIN BUCHTERKIRCH (AMERICAN, 1859-1915)
'Nassau, Bahamas'
signed and titled 'A.Buchterkirch' (lower right)
watercolour and bodycolour
37.5 x 53cm (14 3/4 x 20 7/8in).

£600 - 800
€700 - 940
US$830 - 1,100

181 AR

PAUL GUNN (BRITISH, BORN 1934)
'The Cotton Tree, Jamaica, 1994'
signed 'Paul Gunn' (lower left), titled and dated (on board verso)
oil on board
18 x 25.5cm (7 x 10in).

£600 - 800
€700 - 940
US$830 - 1,100

Provenance
With The Tryon Gallery, London, no. 25323.
Private collection, UK.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

AMERICAS

182 *

AFTER JOHANN MORITZ RUGENDAS, (GERMAN, 1802-1858)

A lively procession with horseman lassoing cattle, the Chilean Andes beyond
signed and inscribed 'F Pini/M Rugendas' (lower centre)
oil on canvas
58.5 x 90.6cm (23 x 35 3/4in).

£4,000 - 6,000
€4,700 - 7,000
US$5,500 - 8,300

183

184

185

183
ATTRIBUTED TO CHARLES CHATWORTHY WOOD TAYLOR (BRITISH, 1792-1856)
'A View of H.M.S. Collingwood at the instant of shifting the Flag of Admiral Sir Geo S[eymo]ur from white to red and crossing top gallant yards at 8 A.M on the (Valparaiso)' indistinctly inscribed (lower left), further inscribed as titled (along the lower edge)
pencil, ink, watercolour and bodycolour on paper laid down on card
32.7 x 49.2cm (12 7/8 x 19 3/8in).

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

184
CONTINENTAL SCHOOL, 19TH CENTURY
A slaughterhouse scene in some salting area in the southern part of Greater Buenos Aires bears inscription 'Rodeo grande, mark[ing] calves. abt 1840' (verso)
pencil and watercolour
29 x 43.8cm (11 3/8 x 17 1/4in).

£600 - 800
€700 - 940
US$830 - 1,100

185
SOUTH AMERICAN SCHOOL, 20TH CENTURY
Three gauchos cooking over a campfire
watercolour
55.5 x 51.5cm (21 7/8 x 20 1/4in).
unframed

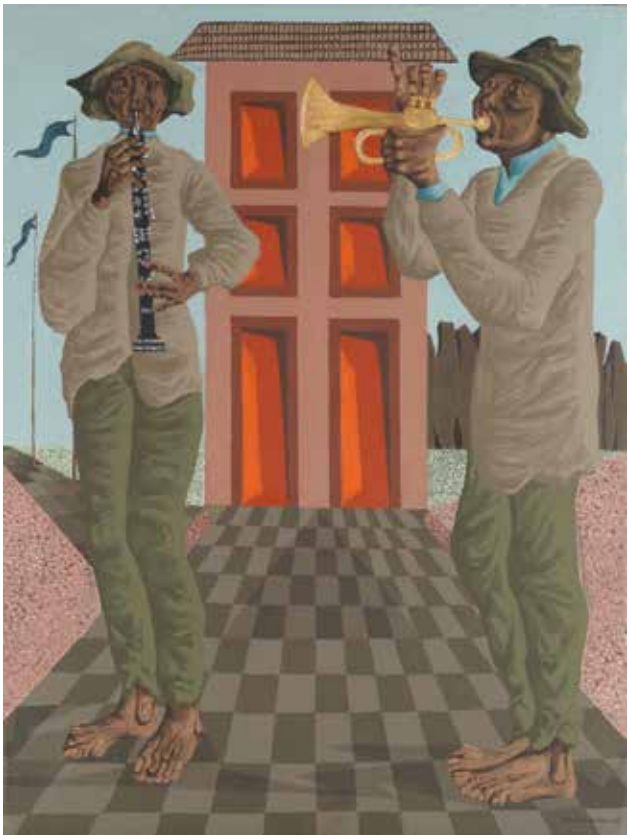
£400 - 600
€470 - 700
US$550 - 830

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

186

186
ALFREDO HELSBY (CHILEAN, 1862-1933)
A reflective pool at dusk
signed 'Alfredo Helsby' (lower left)
oil on board
25.3 x 34cm (9 15/16 x 13 3/8in).

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700



187

187
CLÓVIS GRACIANO (BRAZILIAN, 1907-1988)
Musicians
signed and dated 'GRACIANO - 73' (lower right), signed, dated and inscribed 'Clovis Graciano/SPaulo - 53 Mio 73' (on canvas verso)
oil on canvas
73 x 54cm (28 3/4 x 21 1/4in).

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

188
RAIMUNDO DE MADRAZO Y GARRETTA (SPANISH, 1841-1920)
Mi delirios sobre el chimborazo de Simón Bolívar
signed 'R Madrazo' (lower left)
oil on paper
55 x 41cm (21 5/8 x 16 1/8in).
unframed

£5,000 - 7,000
€5,900 - 8,200
US$6,900 - 9,700

Born in Rome, Raimundo de Madrazo came from a distinguished artistic dynasty which included his grandfather José de Madrazo (1781-1859), a neoclassical painter and his father Federico de Madrazo (1814-1894) who trained in Paris with Franz-Xaver Winterhalter (1805-1873) and was regarded as one of the best portrait painters in Spain.

After starting his career in the studio of his father and grandfather, Madrazo entered the Real Academia de Bellas Artes de San Fernando in Madrid. In 1862 he moved to Paris where he spent most of his life. Madrazo soon became famous and sought after for his stylish portraits of members of the high society.

The present work illustrates with fresh and bold colours Simón Bolívar's feverish delirium on Chimborazo, an inactive volcano in Ecuador at the time considered to be the highest mountain of the world. On the 13th of October 1822 in Loja it is told that Bolívar wrote the first version of his prophetical poem Mi Delirio sobre el Chimborazo, text that should be considered one of the most important works of Venezuelan romantic literature.

Bolívar wrote about his meeting with the god of Time. This encounter opened his eyes and empowered him to continue his 'march for freedom' as he described it in the text.
He wrote:

'A feverish delirium engulfed my mind. I felt as if inflamed by strange, supernatural fire. The God of Colombia had taken possession of me. Suddenly Time stood before me-in the shape of a venerable old man, bearing the weight of all the centuries, frowning, bent, bald, wrinkled, a scythe in the hand. "I am the Father of the Centuries! I am the Guardian of fame and the secrets of life. My Mother was Eternity; the limits of My Empire are the Infinite. For me there is no tomb, because I am more powerful than Death. I gaze upon the Past, the Future, and through my hands goes the Present. Why think vain thoughts, you of the human race, whether you be young or old, sunk in obscurity or cast in heroic mold?

"Think you that this universe of yours is anything, that to fight your way to eminence on an atom of creation is to raise yourselves? Think you that the infinitesimal moments you call centuries can serve for measuring my secrets? Think you that holy truth has been vouchsafed to you? Think you in your madness that your actions have any value in my eyes? All about you is less than a dot in the presence of the Infinite, who is my brother!"
Filled with terror, I replied: "Surely, oh Time! the miserable mortal who has climbed this high must perish! All men have I surpassed in good fortune, for I have raised myself above all. The earth lies at my feet; I touch Eternity; beneath me I feel the throbbing of Hell; beside me I contemplate radiant planets, suns of infinite dimensions. I gaze upon the realms of space which enclose matter; I decipher, on your brow, the history of the past and the thoughts of Destiny."
"Man!" spake Time to me. "Observe! Learn! Preserve before your mind what you have seen, trace for your fellow men the picture of the physical universe, of the moral universe. Hide not the secrets which Heaven has revealed to you! Speak the Truth to mankind!"

(translation from T. R. Ybarra, *The Passionate Warrior*, pages 252-54)

Once the phantom disappeared, Bolívar remained in shock and unconscious for a long time. He wrote to have been awaken by the 'ringing voice of Colombia'. Once he opened his eyes he immediately wrote down what he had experienced, his 'Delirium'. The episode strengthened Bolívar and released him from his doubts and fears, empowering him to lead his people to freedom from Spanish colonisation.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

189

190

189
CONRAD BUFF (AMERICAN, 1886-1975)
Desert Cliffs
signed 'CONRAD/BUFF' (lower right)
oil on board
60.3 x 91.5cm (23 3/4 x 36in).

£2,500 - 3,500
€2,900 - 4,100
US$3,400 - 4,800

Provenance
Purchased directly from the artist in the 1950s.

190
CONRAD BUFF (AMERICAN, 1886-1975)
Juniper Tree
signed 'CONRAD BUFF' (lower right)
oil on panel
40.6 x 50.8cm (16 x 20in).

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

Provenance
Purchased directly from the artist in the 1950s.

191

192

191
DENNIS DOHENY (AMERICAN, BORN 1956)
'Looking North'
signed and dated 'Dennis M Doheny/1998' (lower right), further signed, inscribed with title and dated (on board verso)
oil on board
40.6 x 50.8cm (16 x 20in).

£2,000 - 3,000
€2,300 - 3,500
US$2,800 - 4,100

Provenance
With William A Karges Fine Art, Los Angeles.
Private collection, UK.

192
OLIVER PHELPS SMITH (AMERICAN, 1867-1953)
'Order Commands Disorder' - The Brooklyn Trolley Strike, 1895
signed and dated 'OLIVER.PHELPS.SMITH./.1895.' (lower right), dated 'JANUARY.MDCCCXCV.' (upper left)
watercolour
16.5 x 21.6cm (6 1/2 x 8 1/2in).

£600 - 800
€700 - 940
US$830 - 1,100

An artist's label verso reads:
'.Order.Commands.Disorder./The Brooklyn Trolley Strike January 1895/The Second Battalion 7th Regiment companies A, F & H/ Marching down Bushwick Avenue, Brooklyn N.Y./Oliver Phelps Smith/Artist/Brooklyn N.Y./1895'

Another artist's inscription affixed to the frame verso reads:
'Brooklyn Trolley Strike, January 1895/Second Battalion, Seventh Regt Co. A, T & H/marching down Bushwick avenue on the way/ to Ridgewood (stables) ---- to quell rioting./Oliver P. Smith./1177 Bushwick ave./Brooklyn N.Y./Exhibited at New York Water Colour Club/"Order Commands Disorder."/Oliver Phelps Smith/391 Bainbridge St./Brooklyn N.Y./----Gallery Exhibition'

Provenance
Janet and John E Marqusee Collection, New York, no. 660.
Anon. sale, Christie's, London, 9 August 1995, lot 55.
Private collection, UK (acquired from the above sale).

Exhibited
New York, New York Water Colour Club.
Boston, New Gallery Exhibition, November-December 1900.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

193

193
CONTINENTAL SCHOOL, 19TH CENTURY
A view of the settlement Yerba Buena, renamed San Francisco in 1847, looking towards Yerba Buena Island
inscribed '-Yerba Buena-' (to painted margin lower centre)
gouache
37.5 x 46cm (14 3/4 x 18 1/8in).

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

194
AFTER KARL BODMER (SWISS, 1809-1893)
'Pehriska-Ruhpa'; 'Pehriska Rupha'
hand-coloured aquatint and engraved plates after Bodmer, with Bodmer blindstamp, published by Ackermann & Co., 1841
51 x 37cm (20 1/16 x 14 9/16in). (2)

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

194

CANADA

195
GEORGE ISHAM PARKYNS (BRITISH, 1750-1820)
Quebec City as seen from the North-West, c.1795
watercolour
31.2 x 49cm (12 1/4 x 19 1/4in).

£3,000 - 5,000
€3,500 - 5,900
US$4,100 - 6,900

For a similar view of Quebec City, please see the oil attributed to George Heriot (1759-1839) held in the collection of the Royal Ontario Museum (object no. 955.227).

George Isham Parkyns visited America in the mid-1790s and travelled up the east coast. On his journey, he produced a number of engravings based on his sketches of various cities and landmarks. This culminated in 1799 with the publication of his *Sketches of Select American Scenery*.
A draft letter of recommendation, dated 13 May 1800, from Thomas Jefferson to George Isham Parkyns is held in the US National Archives.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

196
GEORGE ISHAM PARKYNS (BRITISH, 1750-1820)
Halifax, Nova Scotia, from Georges Island, c.1795
watercolour
31.6 x 51.8cm (12 1/2 x 20 3/8in).

£4,000 - 6,000
€4,700 - 7,000
US$5,500 - 8,300

197

WILLIAM POPE (BRITISH/CANADIAN, 1811-1902)

Ten rural and sporting scenes of Canadian life to include:
Sketch of an Indian grave, Township of Westminster, London District, Upper Canada;
Duck shooting;
The American Hare in its winter fur;
The Ruffed Grouse;
Shooting Deer, Backwoods of Upper Canada;
Duck Shooting, Otter Creek, Upper Canada;
Shooting in a Tamarack Swamp;
Snipe Shooting, Long Point, Lake Erie;
Residence of George Claris, Esq., Township of Westminster, Upper Canada;
Bear Hunting
each signed with initials 'W.P.' (lower left), each inscribed with the subject (lower centre) apart from the Bear Hunting scene
pen and ink
each sheet 24.4 x 29.8cm (9 5/8 x 11 3/4in). (10)
unframed

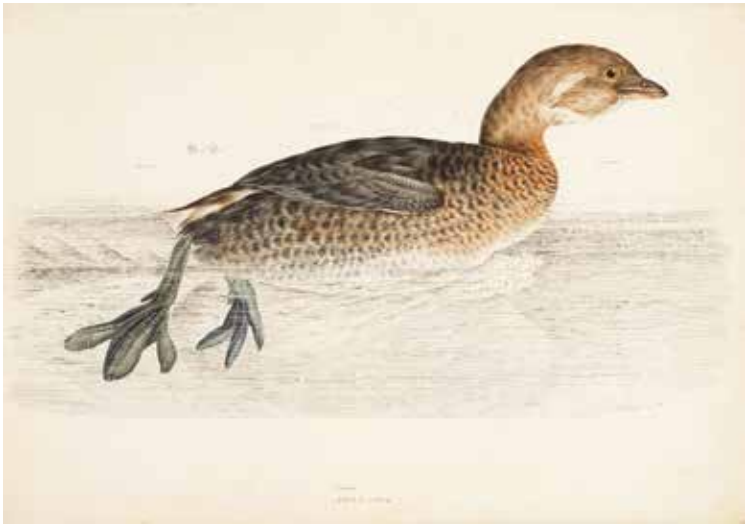
£3,000 - 5,000
€3,500 - 5,900
US$4,100 - 6,900

Provenance
The artist's family and thence by descent.

Exhibited
Simcoe, Ontario, Lynnwood Art Centre, *Birds of a Feather*, 3-31 May 1987 (a selection).
Simcoe, Ontario, Eva Brook Donly Museum, May-7 June 1987 (a selection).
Simcoe, Ontario, Lynnwood Art Centre, 4 August-3 September 1989 (a selection).

Perhaps on a par with William Pope's interest in documenting the wildlife that he encountered in Canada was his passion for shooting said wildlife. This collection of pen and ink studies highlights both interests. Although most of the subjects are concerned with hunting, they do show a sensibility and care for the animals in question. They are finely rendered and accurately observed, with some showing the animals in elegant poses as they escape the hunter's approach.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



198

WILLIAM POPE (BRITISH/CANADIAN, 1811-1902)

An extensive archive of fifty-four Canadian animal studies, comprised of forty ornithological studies and fourteen ichthyological studies most signed with initials 'W.P.', dated between 1834-47 and inscribed with an identification of the animal depicted
watercolour, bodycolour and pen and ink
50 x 33.8cm (19 3/4 x 13 1/4in) and smaller. (54)
unframed

£30,000 - 50,000
€35,000 - 59,000
US$41,000 - 69,000

Provenance
The artist's family and thence by descent.

Exhibited
Simcoe, Ontario, Lynnwood Art Centre, *Birds of a Feather*, 3-31 May 1987 (a selection).
Simcoe, Ontario, Eva Brook Donly Museum, May-7 June 1987 (a selection).
Simcoe, Ontario, Lynnwood Art Centre, 4 August-3 September 1989 (a selection).

William Pope has been described as the 'Canadian Audubon' in reference to his ornithological studies and their connection with the work of his contemporary, the great American artist and naturalist, John James Audubon. Both men had a passion for the birds of North America, their difference, however, lies in the approach to their work. Audubon was a professional whose greatest artistic achievement was the publication of his *The Birds of America* between the years 1827-38. On the other hand, Pope's artistic endeavours were of a highly personal nature and there is no evidence that he ever sought their publication or sale. Instead, his drawings were left to his family, and a large number are subsequently in the collection of the Toronto Public Library. The present collection comes from his direct descendants and represent the first of Pope's work to have ever been offered at auction.

Born in Kent in 1811 to a wealthy family, Pope was able to indulge in his two great passions of painting and shooting. In 1834 he made his first journey to Canada to explore what he understood to be a place of great natural beauty, but also opportunity. In his journals from the time, he outlines his excitement upon setting sail from the UK:

'...thoughts of a brighter hue rose quickly in my breast while fancy and imagination were busy picturing scenes and objects of the country I am going to visit'

Although an arduous journey plagued with extreme weather, Pope recalls with great humour the delights to be found in these more difficult situations:

'One other great source of fun and amusement was created by the total disarray of the eatables and drinkables at mealtimes, it being almost impossible sometimes to keep anything on the table... Sometimes legs of mutton and pork would all at once have the life instilled into them again, would quit their respective places and scrape an acquaintanceship with your person by bounding into your lap from which curious freak your dress would assuredly receive most sad and lasting remembrances of their close embrace.'

These journals not only shed light on the realities of travel during this time, but they also highlight Pope's knowledge of birds, as from the moment of setting sail and throughout his travels, he lists the various species that he sights. Belonging to a different time, we also receive a first-hand account of how Pope came to get such a close look at these animals:

'To help pass away the time which hung heavily and wearily in travelling by tow boat at the rate of two miles per hour I got my gun out and amused myself in shooting some small birds. I killed a yellow bird a species of gold finch very similar to the European. I also shot a bird called the brown thrush. I saw several of both sorts of these birds and many others, robins, blue jays, kingfishers, crows and woodpeckers. I also observed some of the pretty little blue bird and some sand pipers.'

He goes on to describe in greater detail his observations and interactions with some species:

'I also saw many other sorts of birds, most of which were quite new to me (...) One (...) called the red headed woodpecker is a very beautiful and brilliant bird, its colours are bright scarlet upon the head and neck, back wings and tail black rump, secondaries of the wings and breast white. It is a very conspicuous and sprightly bird flying and sitting upon fences having but little fear or regard for man.'

Returning to England in 1835, Pope would go on to make several more trips to North America before settling permanently near Port Ryerse, Ontario, in 1859 until his death in 1902. Throughout this time, he continued to document with great artistry the wildlife of North America. He summarises this passion in his journal:

'[I]n the morning I went out shooting the rest of the day I was occupied in painting a bird – these were my two principal amusements during the [time in Upper Canada].'

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

198

198

199

PETER RINDISBACHER (SWISS BORN, CANADIAN/ AMERICAN, 1806-1834)

A Gentleman Travelling in a Dog Cariole in Hudson's Bay with an Indian Guide
signed 'Peter Rindisbacher' (lower right)
watercolour and bodycolour
19.1 x 28.2cm (7 1/2 x 11 1/8in).
on watermarked paper 'JR/1824'

£50,000 - 80,000
€59,000 - 94,000
US$69,000 - 110,000

Peter Rindisbacher was born in 1806 in Eggiwil, Berne, Switzerland. From a young age he trained professionally with Alpine watercolour landscape artist and printmaker, Jakob Samuel Weibel (1771-1846). In 1821, at age 15, he immigrated to British North America (Canada) with his large family via Hudson Bay to Lord Selkirk's Red River settlement (Winnipeg) where he continued to paint. In 1826, after five challenging years in Canada, the family moved to the United States and Peter eventually settled in St. Louis, Missouri, where he prospered and painted, but died prematurely in 1834.

Rindisbacher found there to be a market for his portrayals of his remarkable voyage and life experience in North America. Increasing demand for his highly prized subjects of the regions Native culture caused him to generate several finished variants of his work in his inimitable, crisp and brilliant graphic style. Working not only for local commissions, but also having limited numbers of his watercolours engraved to satisfy the printed culture and illustrated press of Europe and North America at the time. The brief permeation of his work lent him a degree of fame in his lifetime.

In reference to a very closely comparable work offered by Bonhams in 2008, Gilbert Gignac, independent Curator previously with Library and Archives Canada in Ottawa, noted:

'Rindisbacher's lyrical procession, 'Dog Cariole' denotes a genteel scene of a unique mode of winter transport gliding over the western prairie. This version [...] is unquestionably one of the finest watercolours from the hand of the artist. Set on the stark-white, winter prairie before a burst of blue clouds, the group's elegant classical design is punctuated with vibrant reds, yellows and blues. The work was held in such high esteem as to figure amongst the six earliest lithographic views after Rindisbacher's work, published by the Hudson's Bay Company in London, in 1825.

The compelling beauty of Rindisbacher's work continues to also captivate scholars in Europe and North America, whose [...] research [...] sheds light on his work and his interpretations of North American Native culture. The ever-increasing swell of appreciation for his oeuvre justly recognizes its brilliant and enriching contribution to early North American western art.'

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

200 ϒ Φ

CAPTAIN HENRY EDWARD NAPIER (BRITISH, 1789-1853)

'Esquimauxs'
mounted on a sheet of paper with a watercolour of a dwelling overleaf
bears inscription 'Esquimauxs by/Capt Henry Napier' (on the sheet)
oil on ivory
image 7 x 9.1cm (2 3/4 x 3 1/2in), full sheet 23.2 x 17.5cm (9 1/8 x 6 7/8in).
unframed

£3,000 - 5,000
€3,500 - 5,900
US$4,100 - 6,900

Provenance
Lady Emily Charlotte Bathurst (1798-1877); her son General Rt. Hon. Sir Henry Frederick Ponsonby (1825-1895); by descent in the Ponsonby family; private collection, UK.

Born into an illustrious military family, his father a Colonel and three brothers reaching the rank of General, Napier entered the Royal Naval Academy at Portsmouth Dockyard on 5 May 1803, and on 20 September 1806 joined the 74-gun *Spencer*, as a first-class volunteer. In 1810, he rose to the rank of Lieutenant and finally Captain in 1830.

The present work depicts an Inuit encampment in eastern Canada. Napier was posted in the North Sea and North America from 1812-13. The following year, in 1814, he was promoted to Commander and took up the role of protecting merchant vessels in the Bay of Fundy, Canada. Later, in 1821-23, he was positioned in Halifax, Nova Scotia.

Given Napier's extensive service in eastern Canada and North America, the scene depicted is likely to have been observed first-hand. This is further confirmed by the level detail shown in the work, ranging from the subjects' clothing to the hide finish on the end of the canoe to the right of the scene.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

NORTH POLE

201
ACHTON FRIIS (DANISH, 1871-1939)
'Formiddagssol over "Danmarks-Havn", Marts 1908' (Morning Sun over Danmarkshavn)
signed 'Achton Friis' (lower left)
oil on canvas
57.2 x 74.3cm (22 1/2 x 29 1/4in).

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,100

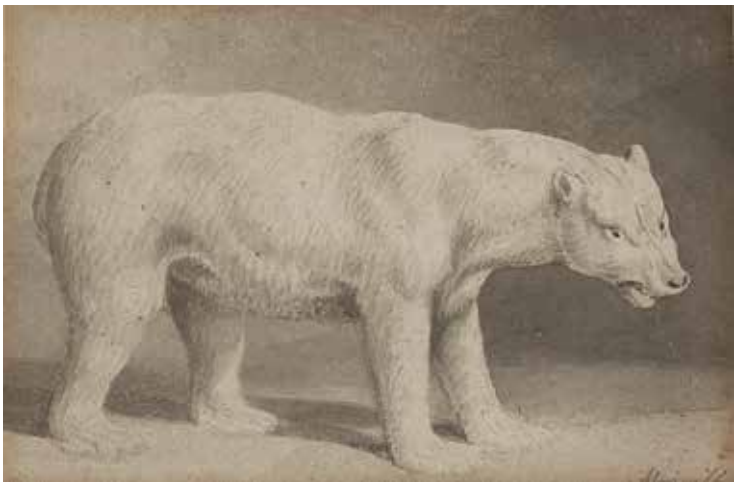
Affixed to the stretcher is a label dated 23 October 1911 and bearing the artist's name.

The scene depicted here is from the Denmark Expedition of 1906-08 to North-eastern Greenland. Friis accompanied the expedition, producing a large number of paintings and written accounts which have been variously exhibited and published.

201

202
SAMUEL HOWITT (NOTTINGHAMSHIRE 1756-1822 LONDON)
A polar bear
signed 'Howitt' (lower right)
watercolour on paper
10.8 x 15.7cm (4 1/4 x 6 3/16in).

£600 - 800
€700 - 940
US$830 - 1,100

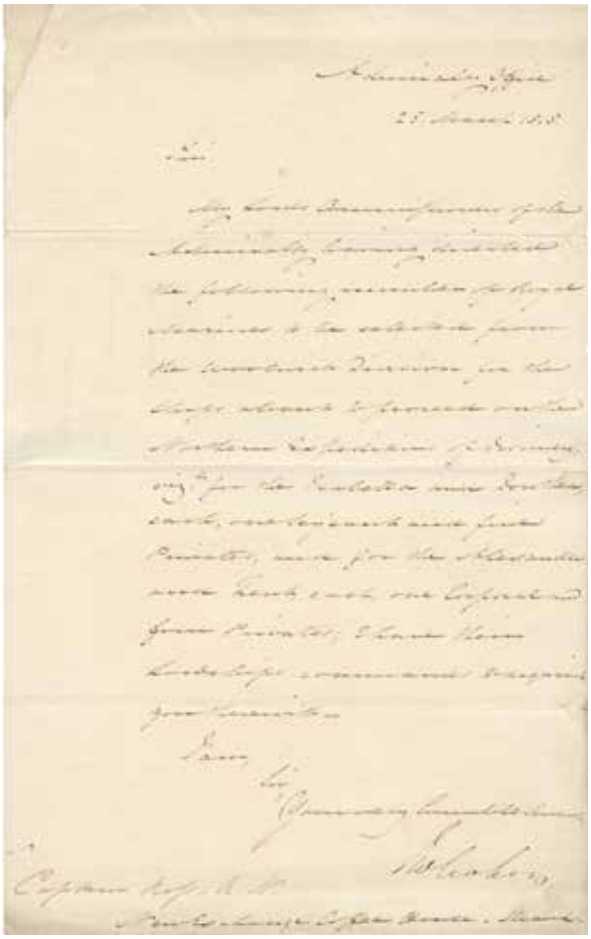

202

Provenance
With J.S. Maas, London (according to a label on the back).
Private Collection, UK for at least 20 years.

203
ENGLISH SCHOOL, 20TH CENTURY
Arctic exploration
pen and ink and watercolour
36.5 x 48.2cm (14 3/8 x 19in).

£600 - 800
€700 - 940
US$830 - 1,100

203



204

204
NORTH-WEST PASSAGE – FIRST ROSS EXPEDITION
Two orders, signed ("JW Croker") as Secretary to the Admiralty to Captain Ross, R.N. ("Sir"), the first directing a number of Royal Marines to be selected from the Woolwich division "...for the ships about to proceed on the Northern Expedition of discovery, viz. for the Isabella and Dorothea..."; the second with reference to "...the vessels about to proceed to the Arctic seas...", advising him that charts "...for the use of the Sloop you command and the Alexander, with telescopes for the Boats and for looking out from the mast heads..." will be sent and advising they will reimburse him for the purchase of "...shot for procuring game... both of large and small as you shall think necessary...", the first docketed for filing, *3 pages, watermarks of Britannia and 'G. Pike/1815', creased at folds, light dust-staining and marks, narrow paper window mounts to lower half of each, folio (314 x 198mm.),* Admiralty Office, 25 March and 2 April 1818

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

'ABOUT TO PROCEED ON THE NORTHERN EXPEDITION OF DISCOVERY': BARROW'S ADMIRALTY SUPPLIES CAPTAIN JOHN ROSS WITH MEN AND EQUIPMENT FOR HIS FIRST ATTEMPT TO DISCOVER THE NORTH-WEST PASSAGE.

The great impetus to discover the Northwest Passage was largely due to the efforts of John Barrow, second secretary of the Admiralty from 1804-1845. Following the Napoleonic Wars, he employed the navy, as shown here, in a series of expeditions to discover a valuable trade route from the North Atlantic via the Arctic to the Pacific Ocean. These orders refer to the first of such expeditions. Four ships departed with this purpose on 25 April 1818 and sailed up the east coast to Lerwick where they parted company – the *Isabella* and the *Alexander* under Captain John Ross were intended to proceed together in a north-westerly direction through Davis Strait, the other two, the *Dorothea* and the *Trent* under the command of Lieutenant William Edward Parry were to proceed due north through the Spitzbergen Seas. The *Isabella* and the *Alexander* had been adapted at Deptford for the special conditions of Arctic service and were well stocked with suitable provisions and the latest in scientific instruments.

The voyage ended ignominiously when Ross was deceived by a mirage and declared the passage blocked by a range of mountains, which he named the Croker Mountains after the signatory of our orders. He returned home to a barrage of very public criticism which his reputation never really recovered from. He made a second unsuccessful attempt in 1829 aboard the steam vessel *Victory*, was passed over for Franklin's doomed expedition of 1845 but commanded a Franklin relief expedition in 1849, funded by a combination of his own money, that of gin-magnate Sir Felix Booth (who had also sponsored the *Victory*), and public subscription. Despite his dismal relations with the Admiralty, in terms of his peaceful interactions with the Inuit people, his accurate chart-making and, above all, his success in keeping his men safe on his expeditions, it has been argued that Ross' long career was one of the most successful of the Arctic explorers.

205
ARCTIC EXPLORATION: AN ENGLISH PORCELAIN VASE, CIRCA 1820-25
Of Warwick vase form, a thick band of oak leaves applied below the rim, richly gilded on a claret ground, supported by four dolphins, the inscription left in the white on the gilt square base; 'FAC-SIMILE OF THE VASE PRESENTED TO CAPTAIN PARRY; BY THE INHABITANTS OF BATH, IN COMMEMORATION OF HIS VOYAGE OF DISCOVERY, TO THE POLAR SEA, MADE IN THE YEARS 1819 & '20.', *17cm high*

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

Sir William Edward Parry (1790-1855) was the first explorer to penetrate the Arctic Archipelago and open the passage through Lancaster Sound. He was the first to winter in the high Arctic deliberately and developed various survival techniques.

This vase would appear to be the earliest known piece of porcelain that celebrates any Arctic exploration and the search for a Northwest Passage. It is based on a larger silver version by Emes & Barnard, retailed by Payne & Son and presented to Captain Parry's brother on 23 January 1822, the absent Captain having been commissioned for Arctic Service once more in December 1821 upon the *Fury*.
Both versions of the vase are discussed at length by Jonathan Gray in his paper 'Captain Parry and the Northwest Passage', *English Ceramic Circle, Trans.* Vol. 26, pp.67-79.

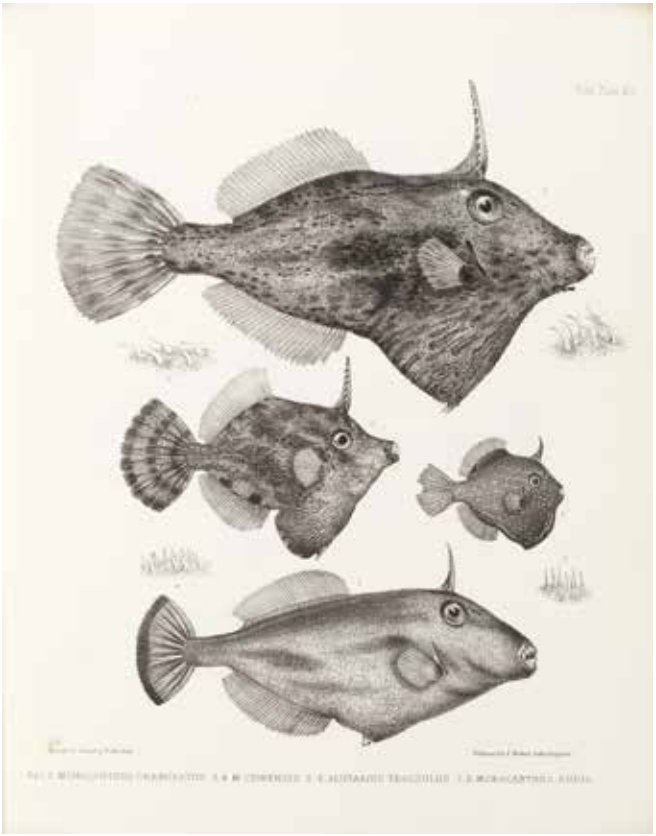
SOUTH POLE

206 •
RICHARDSON (JOHN)
Ichthyology of the Voyage of H.M.S. Erebus & Terror, Under the Command of Captain Sir James Clark Ross [... During the Years 1839-1843], FIRST EDITION, *60 lithographed plates, light foxing to plates, shelfmark pencilled on title, later cloth, lightly rubbed [Nissen IVB 3386; Spence 971], folio,* [Janson & Sons], 1844-1848

£600 - 800
€700 - 940
US$830 - 1,100

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

205



206

207 •

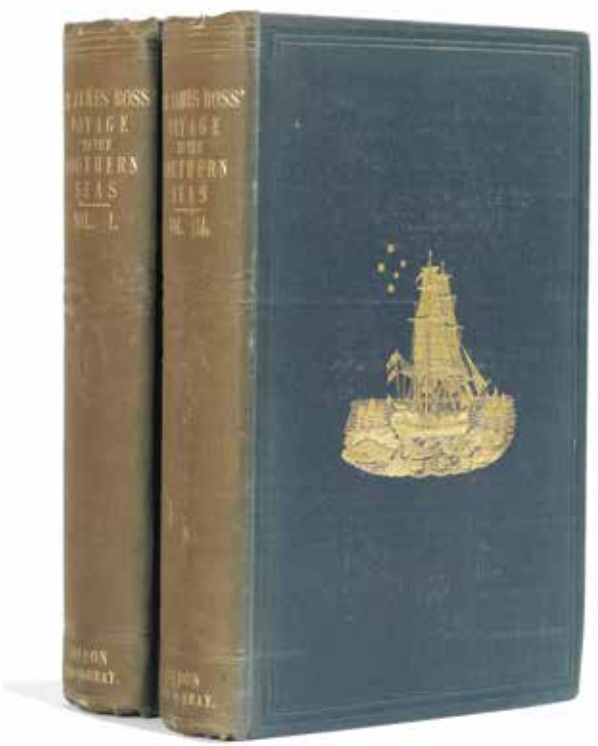
ROSS (JAMES CLARK)

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 (one folding), 8 engraved maps (3 folding), text illustrations, 16 pp. of advertisements (dated January 1847, earliest issue), occasional light spotting, publisher's blue-green pictorial cloth gilt, with the binding ticket of Edmonds & Redmond on rear paste-down endpaper of volume 1, some fading to spines with small abrasions at spine ends but generally a bright copy [Abbey Travel 610; Ferguson 4636; Hill 1487; Sabin 73367; Denucé 2467; Spence 993; Renard 1328; Conrad, p.61; Rosove 276.A1a ("scarce")], 8vo,* John Murray, 1847

£1,500 - 2,000
€1,800 - 2,300
US$2,100 - 2,800

"This is one of the most important works in the history of Antarctic exploration" (Hill). The author, nephew of the Arctic explorer Sir John Ross, led this expedition for the purpose of Antarctic discovery and magnetic surveys, during which Antarctica was circumnavigated. Ross discovered what are now Ross Sea, Ross Island, the Ross Ice Shelf, Victoria Land, Erebus and Terror Gulf, and attempted to penetrate the Weddell Sea.

Provenance
James Frampton, armorial bookplate.



207

208

208 *

BELGIAN ANTARCTIC EXPEDITION - ADRIEN DE GERLACHE

'La *Belgica* 1898', photograph showing the ship stuck in the ice with three crew members in the foreground, INSCRIBED BY ADRIEN DE GERLACHE *"Souvenir cordial à mon amie Berthe. A. de Gerlache" with caption on the mount*, *albumen print, light abrasions upper right, on original mount (small loss to one corner), image 115 x 163mm., mount 220 x 270mm.,* [1898, printed later]

£1,000 - 2,000
€1,200 - 2,300
US$1,400 - 2,800

Fine photograph of the *Belgica* held fast in the ice, inscribed by the expedition leader Adrien de Gerlache.

The *Belgica* set out from Antwerp at the end of August 1897, on what was "one of the most fascinating of the early Antarctic expeditions and also probably the least comfortable one to have taken part in for all concerned" (Cool Antarctica website). By March 1898 the ship was stuck in the ice, forcing the crew to remain in the Antarctic over winter (including 63 days of total darkness) before eventually escaping the ice in February the following year.

In the face of such adversity the expedition still managed to gather an important collection of scientific data (which had been the expedition's main goal), hugely beneficial for the following voyages to Antarctica, including that led by Roald Amundsen, who served on *Belgica* as first mate.

209 •

CHARCOT (JEAN-BAPTISTE)

Journal de l'expédition Antarctique Française, 1903-1905. Le "Français" au Pôle sud, *frontispiece, upwards of 300 illustrations and plates (many photographic), one folding map, early red half morocco with elaborate decorative side panels of exotic fish design, gilt lettered on spine, red upper edges, original pictorial wrappers bound in [Denucé 2385; AB-USN 23-57.20; Spence 253;, Renard 300; Conrad, p.134, Rosove 60.A1a ("uncommon"); Pimentel 255],* Paris, Ernest Flammarion, [1906]; Le Pourquoi-pas? dans l'Antarctique: Journal de la deuxième expédition au Pole Sud, 1908-1910, suivi des rapports scientifiques des membres de l'État-Major, *preface by Paul Doumer, frontispiece, upwards of 280 photographic illustrations (one double-page, many full-page), other diagrams and illustrations in the text, 8 maps and plans (3 folding), early morocco-backed decorative boards, gilt-lettering and decoration on spine, t.e.g., [Denucé 2398; AB-USN 23-61.3; Spence 256; Rosove 65.A1 ("uncommon"); Pimentel 284 ("peu commun")],* Paris, Ernest Flammarion, [1910], FIRST EDITIONS, *4to* (2)

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

The official accounts of the first two French Antarctic expeditions, both led by Charcot who after the first "returned to a hero's welcome. The expedition had lost not a single life, almost a thousand miles of coast had been charted, and the first accurate map of western archipelago of Graham Land had been compiled" (Howgego). Both accounts are extensively illustrated, and of the photography in the second Taurus notes that "is far superior to any previous effort in the Antarctic".

210 •

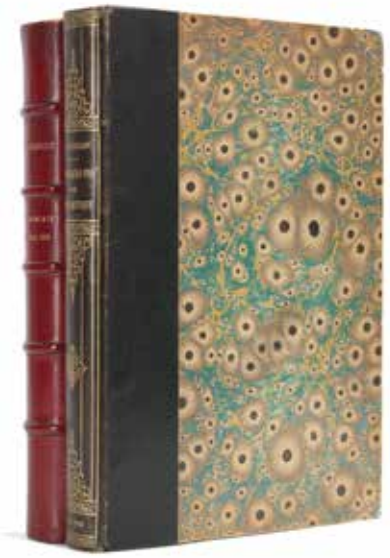
CHARCOT (JEAN-BAPTISTE)

Rapports préliminaires sur les travaux exécutés dans l'Antarctique par la mission commandée par M. le Dr. Charcot. de 1908 a 1900, *publisher's printed wrappers, minor tears to spine [Denucé 2405; Spence 258; Rosove 64.A1 ("rare"); Pimentel 287 ("très rare")],* Paris, Gauthier-Villars, 1910; Deuxième Expédition Antarctique Française (1908-1910) Commandée par le Dr Jean Charcot. Sciences Physiques: Documents Scientifiques. Cartes, *11 folding colour-printed maps and charts, printed label on each, chart 1 slightly soiled with some tears at folds, loose as issued in publisher's cloth-backed pictorial boards, lacks one tie [Rosove 66-23.A1],* Paris, Masson et Cie, 1912, *4to* (2)

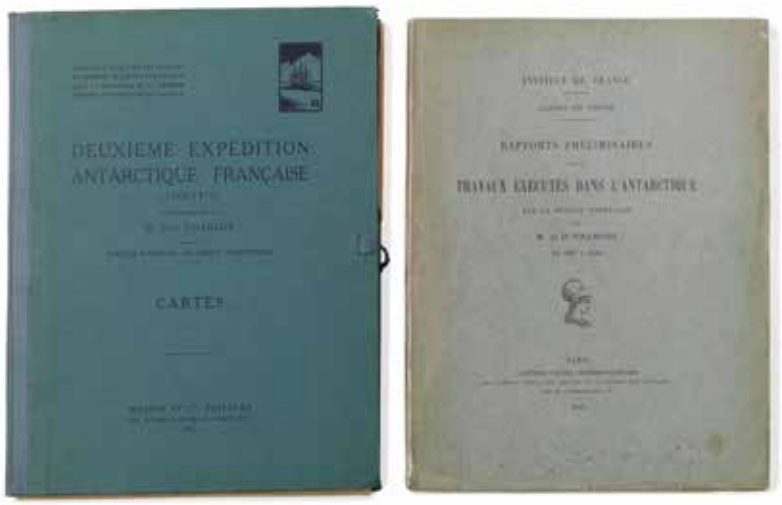
£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

RARE. Jean Pimentel, in his bibliography of French Antarctic publications, notes that all the *Pourquoi-Pas?* science reports are "very rare", especially the charts.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



209



210

211 •
AMUNDSEN (ROALD)
The South Pole: an Account of the Norwegian Antarctic Expedition in the "Fram", 1910-1912, 2 vol., *first English edition, translated by A.G. Chater, half-titles, portrait frontispiece, plates (mostly photographic) and maps (2 folding), light spotting, new endpapers, publisher's maroon cloth, upper covers and spines with Norwegian flag and lettered in gilt, t.e.g., rubbed, with some abrasions to spine flags [Rosove 9.A1; Spence 16; Taurus Collection 71], 8vo,* John Murray, 1912

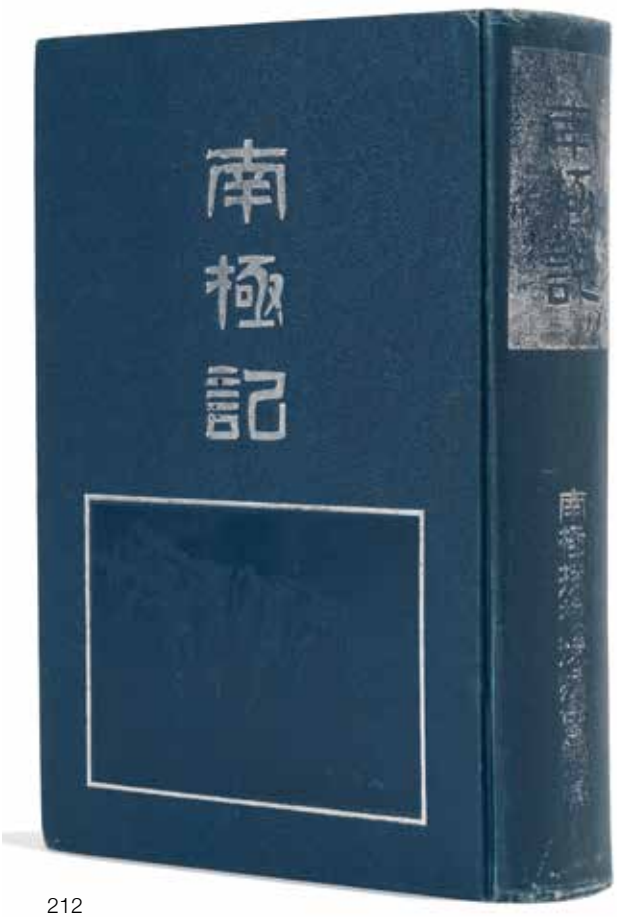
£600 - 800
€700 - 940
US$830 - 1,100

First edition in English of Amundsen's account of his triumphant expedition to the South Pole. "To their credit, John Murray produced a two volume set of real quality, incorporating the Norwegian flag, despite realizing that British disappointment at being beaten to the Pole would ensure that it was not a publishing success in the United Kingdom" (Taurus Collection). The English edition also saw the inclusion of ten additional photographic illustrations not used in the original Norwegian version.

212 •
JAPANESE ANTARCTIC EXPEDITION 1910-1912
[SHIRASE (NOBU] Nankyoku-ki, FIRST EDITION, FIRST PRINTING, *4 coloured plates, 33 full-page photographic illustrations (one double-page), one folding colour-printed map, illustrations in the text, publisher's red-printed colophon mounted on card (as issued), toning to a few leaves of text but generally clean, publisher's dark blue cloth, blindstamped pictorial decoration and silver gilt lettering on upper cover, silver gilt lettering on spine (rubbed), joints neatly repaired [Rosove 309.A1a ("rare"); Ross 1.5.1 ("rare")], 8vo,* Tokyo, Seikô Zasshisha, 15 December 1913

£3,000 - 4,000
€3,500 - 4,700
US$4,100 - 5,500

RARE first edition, first printing of the "official account" of the Japanese Antarctic Expedition 1910-1912. Based upon the journals and logs of team leader Nobu Shirase and other exhibition members it also includes information on the scientific findings.



212

213

214

215

213 •
SHACKLETON (ERNEST HENRY)
[The Heart of the Antarctic] The Antarctic Book. Winter Quarters 1907-1909, ONE OF 300 COPIES, *signed by 14 (of 16) members of the shore party on a sheet headed "The British Antarctic Expedition 1907 - 1909", 4 tipped-in colour portraits (Shackleton, Frank Wild, Eric Marshall, and Jameson Boyd Adams), 6 etched plates by George Marston, one linocut, lacks second sheet of signatures (Mawson and Edgeworth Davis), other sheet of signatures loose, light spotting to margins of the etchings, publisher's vellum-backed boards, rubbed [cf. Taurus Collection 57; Spence 1096], 4to,* William Heinemann, 1909

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

ONE OF 300 COPIES SIGNED BY THE MEMBERS OF THE SHORE PARTY OF THE BRITISH ANTARCTIC EXPEDITION IN THE *NIMROD*, including E.H. Shackleton, Frank Wild, Ray Priestley, Ernest Joyce, George Marston, and James Murray. This copy lacks the sheet with the signatures of Edgeworth Davis and Douglas Mawson.

214
SHACKLETON (ERNEST HENRY)
Cabinet portrait photograph of Shackleton by Messrs. Thomson, Grovsenor Studios, SIGNED BY THE SITTER *("Yours truly, E.H. Shackleton") on the image*, *showing Shackleton half-length in suit and tie, facing left, on original mount, verso with remnants of mounting obscuring some of the printed photographer's details, image 145 x 100mm.,* [c.1909]

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

215 •
SHACKLETON (ERNEST HENRY)
Photographic postcard portrait of Shackleton, half-length in suit and tie, by Dinham of Torquay, SIGNED BY THE SITTER *("Ernest Shackleton") across the lower portion of the image*, *140 x 90mm.,* [c.1910]

£800 - 1,200
€940 - 1,400
US$1,100 - 1,700

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

216
PONTING (HERBERT GEORGE)
"Entering the Pack Ice"; "P.O. Evans and Crean Mending Sleeping Bags", *gelatin silver prints, each mounted on card with caption below, framed and glazed, image 220 x 290mm.,* [1910, but printed later] (2)

£600 - 800
€700 - 940
US$830 - 1,100

Two Ponting images of Scott's British Antarctic Expedition 1910-1913, one depicting the crew on the deck of the *Terra Nova*, the other Petty Officers Crean and Evans repairing skin sleeping bags inside their winter quarters.

216

217
SHACKLETON (ERNEST HENRY)
STONE (BENJAMIN) "Luncheon Party [including Shackleton and A.J. Balfour] at the House of Commons, June 29 1909", *vintage gelatin silver print, mounted on card, captioned and signed ("Benjamin Stone") on the mount, image 160 x 205mm.*, 1909--SPEAIGHT LTD. Studio portrait of E.H. Shackleton, three-quarter length in suit, *vintage gelatin silver print, signed ("Speaight") in pencil by the photographer lower right on original mount, glazed and framed, image 195 x 130mm.,* [1914] (2)

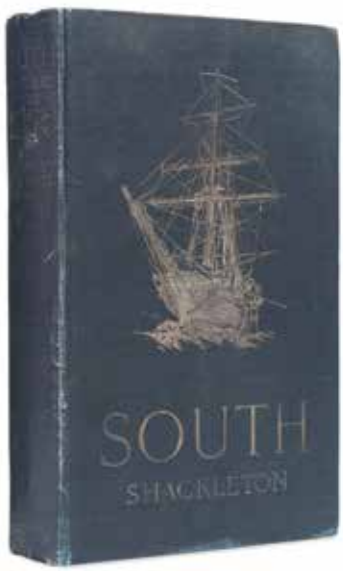
Returned from leading the *Nimrod* expedition, on 29 June Shackleton was introduced to the House of Commons, an event commemorated in Benjamin Stone's group photograph depicting Shackleton seated beside former Prime Minister A.J. Balfour, Chinese Minister Li Jinfang, Sir Edward Pears, Aston Webb, and others, including several shipowners and ironmasters.

217

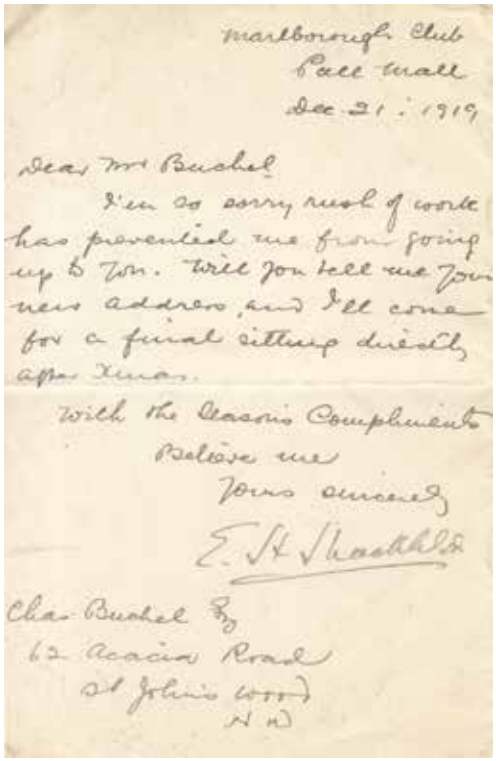
218 •
SHACKLETON (ERNEST HENRY)
South. The Story of Shackleton's Last Expedition 191-1917, FIRST EDITION, *with errata slip tipped in, half-title, colour frontispiece, 87 photographic plates on 44 leaves (one double-page), folding map, publisher's pictorial blue cloth, upper cover lettered and stamped with image of "Endurance" in silver gilt, rubbed, gilt dulled [Spence 1107; Taurus 105], 8vo,* William Heinemann, 1919

£600 - 800
€700 - 940
US$830 - 1,100

Provenance
Ralph Dickinson, armorial bookplate.



218


Marlborough Club
Pall Mall
Dec 21. 1919

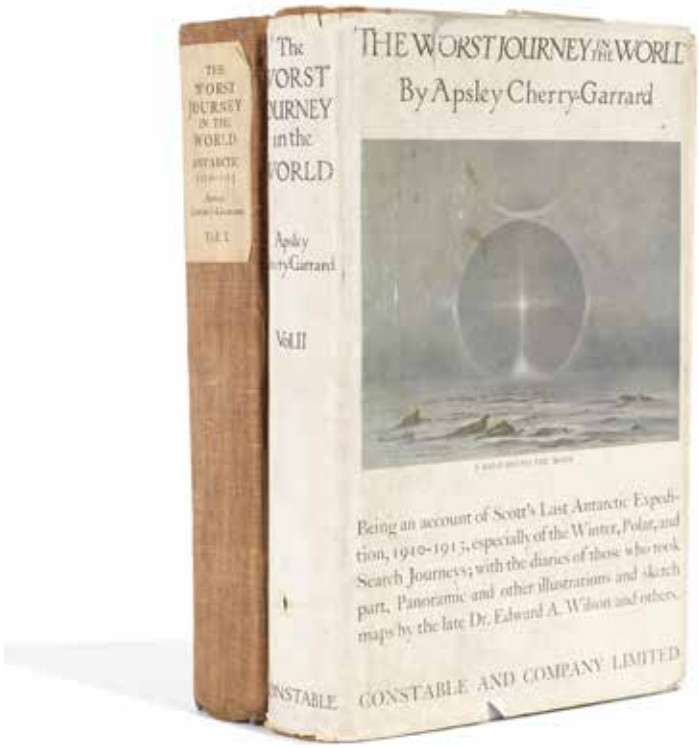
Dear Mr Buchel

I'm so sorry rush of work has prevented me from going up to you. Will you tell me your new address and I'll come for a final sitting directly after Xmas.

With the Season's Compliments
Believe me
Yours sincerely
E. H. Shackleton

Chas Buchel Esq
62 Acacia Road
St Johns Wood
N W

219



220

219 •
SHACKLETON (ERNEST HENRY)
Letter signed ("E.H. Shackleton") to "Mr. [Charles] Buchel", apologising that a "rush of work has prevented me from going up to you" but suggesting that "I'll come for a final sitting directly after Xmas", *1 page with integral blank leaf (with lower portion torn away), light old fold and dusting, 8vo,* Marlborough Club, Pall Mall, Dec. 21, 1919

£600 - 800
€700 - 940
US$830 - 1,100

Shackleton writing to the artist Charles Buchel to organise a sitting for his portrait, presumably the oil now held by the National Gallery of Ireland. Having been demobilised in March, by December 1919 Shackleton had been "reduced to lecturing on the *Endurance*... [appearing] twice daily at the Philarmonic Hall in Great Portland Street. It was drudgery and worse... for often he faced half empty houses" (Roland Huntford, *Shackleton*, 1985). That *South*, his record of the expedition, was also published in this month to a good reception, together with Buchel's commission to paint his portrait, suggests however that Shackleton's extraordinary achievements in the Antarctic had not been forgotten at this time.

220 •
CHERRY-GARRARD (APSLEY)
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), light spotting particularly to fore-edges, vol. 1 with 2 pages loose and panoramas roughly folded, publisher's cloth-backed blue-grey boards, paper spine labels, vol. 1 soiled and rubbed, vol. 2 with dust-jacket (soiled, short tears and small loss to blank area of lower panel) and additional label tipped-in [Spence 277; Taurus 84], 8vo,* Constable & Co., 1922

£1,000 - 2,000
€1,200 - 2,300
US$1,400 - 2,800

First edition of a classic work of literature from the Heroic Age of Antarctic exploration, recounting Cherry-Garrard's Winter Journey, as part of the *Terra Nova* expedition "to obtain specimen eggs from the emperor penguin rookery at Cape Crozier.... a hazardous round trip of 120 miles in darkness, at temperatures in excess of -70 °F, an exploit which is still without parallel in the annals of polar exploration... later Scott described their journey as 'the hardest that has ever been made'" (*ODNB*).

Provenance
E.M. Kingdon, ownership inscriptions on front free endpapers dated Christmas 1922.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

221 & 222

221 •

BRITISH ANTARCTIC EXPEDITION 1910-1913

British Museum (Natural History). British Antarctic (Terra Nova) Expedition 1910. Natural History Reports, 62 parts (of 63) in 43 vol., *wanting Zoology vol. 1 no. 1, all but a few parts the British Museum's own copies, numbered 1 from an issue of 25 copies "printed on special paper", general title and contents leaf for each section (lacking that for Zoology vol. 1), numerous plates, maps, charts, graphs and illustrations, publisher's red or grey printed wrappers, or near-contemporary cloth (for Zoology vol. 2 and 3, original wrappers bound in) [Rosove 292-1.A1 to 292-6.A1, 292-7.A2 to 292-12.A2, 292-14.A2 to 292-63.A1], 4to,* British Museum and Oxford University, 1914-1964, sold as a periodical

£1,500 - 2,500
€1,800 - 2,900
US$2,100 - 3,400

A NEAR-COMPLETE SET OF THE NATURAL HISTORY REPORTS FOR SCOTT'S *TERRA NOVA* EXPEDITION, wanting just one part. This first series covers Geology, Botany, and Zoology, the second Meteorology, Physiography, and other matters; for the scientific reports see the following lot..

Provenance
British Museum (Natural History) Board Room, stamps.

222 •

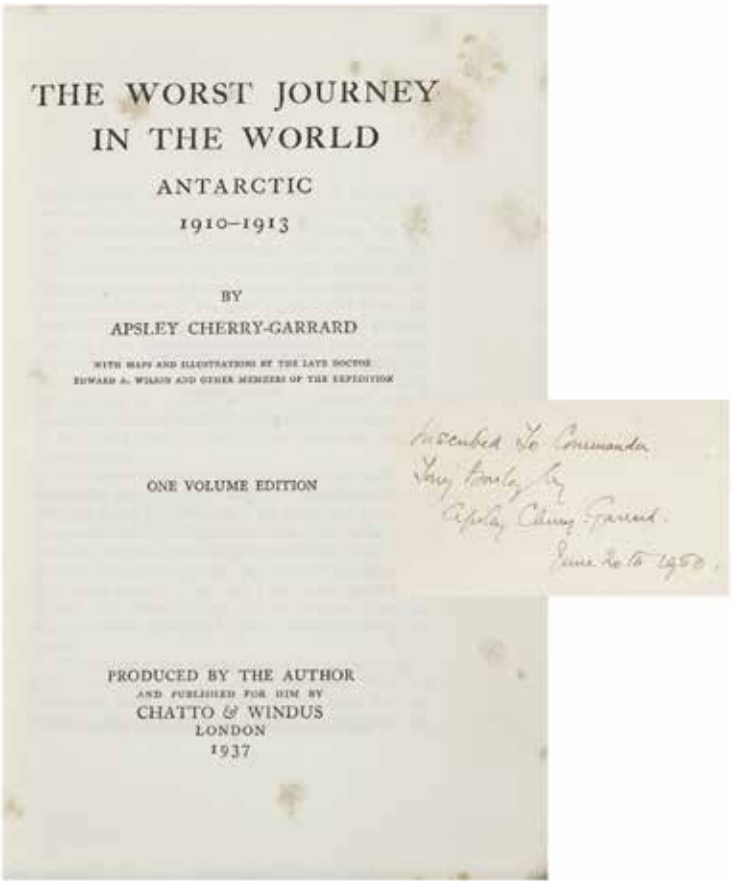
BRITISH ANTARCTIC EXPEDITION 1910-1913

[H.G.LYONS (editor)] British (Terra Nova) Antarctic Expedition 1910-1913 [Scientific Results], 13 vol., *numerous plates, maps, charts, graphs and illustrations, publisher's wrappers, contemporary cloth and later cloth [Rosove 293-1.A1 to 293-13.A1], 4to,* Calcutta and London, Thacker and Harrison, 1919--1924, sold as a periodical

£1,500 - 2,500
€1,800 - 2,900
US$2,100 - 3,400

Included in this second series are Charles Cree's hard-to-find *Terrestrial Magnetism*, and Griffith Taylor's *Physiography of McMurdo Sound* inscribed by the author to Antarctic traveller Leo Cotton who accompanied Edgeworth David on the 1907 *Nimrod* expedition. See previous lot for the natural history reports.

Provenance
Various library stamps.


THE WORST JOURNEY
IN THE WORLD
ANTARCTIC
1910–1913
BY
APSLEY CHERRY-GARRARD
WITH MAPS AND ILLUSTRATIONS BY THE LATE DOCTOR EDWARD A. WILSON AND OTHER MEMBERS OF THE EXPEDITION
ONE VOLUME EDITION
PRODUCED BY THE AUTHOR
AND PUBLISHED FOR HIM BY
CHATTO & WINDUS
LONDON
1937

223

224

223 •
CHERRY-GARRARD (APSLEY)
The Worst Journey in the World, *first one volume edition*, AUTHOR'S PRESENTATION COPY INSCRIBED *"... To Commander Tony Barley by Apsley Cherry-Garrard, June 20th 1950" on the front free endpaper*, *half-title, 10 plates, 4 folding maps, some light spotting, publisher' cloth, spine sun soiled, 8vo,* Produced by the Author, and Published for Him by Chatto & Windus, 1937

£600 - 800
€700 - 940
US$830 - 1,100

AUTHOR'S PRESENTATION COPY of a true classic of Antarctic literature, recounting the "Winter Journey in 1911 to obtain specimen eggs from the emperor penguin rookery at Cape Crozier.... a hazardous round trip of 120 miles in darkness, at temperatures in excess of -70 °F, an exploit which is still without parallel in the annals of polar exploration... later Scott described their journey as 'the hardest that has ever been made'" (*ODNB*). First published in 1922, this single volume edition was produced at the instigation of the author, retaining the full text, and with a new preface by Cherry-Garrard noting that the production of a book "is fun - paper, print, margins, maps...", but mostly devoted to a eulogy of his companion on the "Worst Journey" E.A. Atkinson who had died in 1929, and a plea to avoid a further war.

224
COPE (JOHN LACHLAN)
Album containing 100 images of the John Cope Expedition, INSCRIBED BY COPE *"The British Imperial Antarctic Expedition 1920-1922 To my friend Mr. Vivian Osborne. John L. Cope Commander BIAE" on front pastedown, gelatin silver prints, mounted four to a page recto only with numbers pencilled in the margins, most images approximately 70 x 98mm, contemporary brown canvas, oblong 4to,* 1920-1922

£5,000 - 7,000
€5,900 - 8,200
US$6,900 - 9,700

Cope's expedition was conceived to comprise about 50 people with the goal of circumnavigating Antarctica in *Terra Nova*, making the first flight over the South Pole, and to carry out detailed work on the western shore of the Weddell Sea. For all this a sum of £100,000 was sought, but as Shackleton was discovering on his own account, in the years immediately after WWI money was needed elsewhere.

The reality was that no ship was found, and a mere four men had to rely on the kindness of a whaling company to drop them off from catchers at a location where a landing could be made, rather than where Cope planned. Cope decided he should not stay, but instead try to find a relief ship for the following year. Hubert Wilkins

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

224

225

(with previous experience in the Arctic with Stefannson), became pardonably disillusioned and decided to quit the expedition altogether (but was soon back in Antarctica with Shackleton and *Quest*). This left just two men, Maxime Charles Lester and Thomas Bagshawe. Without a proper hut they elected to stay, and settled down as a more-or-less static weather station, also making tidal observations and studying the four species of penguin to be found locally.

The images include: views of Gritviken; factory ships, catchers and whaling operations; unloading the expedition's packing cases before bewildered penguins; various views of the hut made from packing cases and the meteorological screen; many studies of seals, penguins and the mountains and ice of the Antarctic Peninsula.

225 AR

TERENCE CUNEO (BRITISH, 1907-1996)
'The Timeless Place'
signed and dated 'Cuneo/November '90' (lower right), titled and signed 'Terence Cuneo' (on canvas verso)
oil on canvas
75.6 x 101.5cm (29 3/4 x 40in).

£5,000 - 7,000
€5,900 - 8,200
US$6,900 - 9,700

This work depicts a view of Mount Erebus from Cape Evans on Ross Island in Antarctica, very close to the site of Captain Robert Falcon Scott's hut and base camp.

Provenance
Commissioned by Robert Swan OBE in 1990, Swan being the first man to walk to both the North and South Pole.

END OF SALE

Index of Artists

	Lot No.
Abdullah, Raden Basoeki	32, 33, 34, 35
Anburey, Sir Thomas	50
Anderson, Percy	176
Apin, Mochtar	40
Atkinson, James	70
Baines, Thomas	152
Bhave, M.V.	80
Blanco, Antonio	28, 29, 30, 31
Bodmer, After Karl	194
Boyd, Arthur	8
Buchterkirch, Armin	180
Buff, Conrad	189, 190
Buncombe, John	124
Chinese School	19
Chinnery, George	20, 21, 22, 128
Claudot, André	26
Continental School	6, 168, 184, 193
Cuneo, Terence	225
D'Oyly, Charles Walters	148, 149
D'Oyly, Sir Charles	66, 67, 126, 127
Daniell, RA (1749-1840) and William Daniell, RA, Thomas	114, 117, 118
Daniell, Thomas	111, 112, 113, 116, 125
Djodjol, Ketut	45
Doheny, Dennis	191
Drabble, Richard Robert	142
Endres, Louis John	159
English School	46, 60, 63, 130, 150, 179, 203
Forrest, Charles Rasmus	65
Fraser, James Baillie	56, 57, 58, 132, 133, 134
French School	161
Friis, Achton	201
Galea, Luigi Maria	177
Gantz, Justinian	140
Godfrey Rayson Masters, William	5
Gold, Charles Emilius (Lt)	48
Goodall, John Strickland	79
Goodwin, Albert	155
Graciano, Clóvis	187
Grindlay, Robert Melville (Capt.)	64
Gunn, Paul	181
Han, Thein	83
Hardinge, Charles Stewart	69
Hart, Kevin Charles (Pro)	7
Helsby, Alfredo	186
Herbert, John Rogers	17
Hong Viet Dung	41
Howard, Ken	151
Howitt, Samuel	202
Indian School	61, 78
Isham Parkyns, George	195, 196
Johnson, John	131
Keith, Elizabeth	25
Kelly, Gerald Festus	36
Koi, Tay Bak	43
Lamqua	18, 27
Luard, John Dalbiac	59
Madrazo y Garreta, Raimundo de	188
Manson, James	129
Menpes, Mortimer Luddington	143, 144
Murray, W	109
Napier, Henry Edward	200
Nuyda, Justin	42
Olivier, Herbert Arnould	141
Opiz, Georg Emanuel	147
Pedersen, Hugo Vilfred	76
Perison, G.	178
Perura, C.	24
Petroff, Wladimir	173
Pierron, Charles	156
Pope, William	197, 198
Preziosi, Vittorio Amedeo	169, 170, 171, 172
Prinsep, James	68
Purser, William	175
Rindisbacher, Peter	199
Robinson, C J	81
Rugendas, Johann Moritz	182
Salt, After Henry	52, 110
School, European	16
Shister, Anatole	38
Simpson, William	74
Smith, Carlton Alfred	82, 145, 146
Smith, Oliver Phelps	192
Snel, Han	37
South American School	185
Strahan, George	62
Tagliapietra, Marco	167
Trương Thị Thịnh, Tiểu sử	39
Tranchant de Lunel, Maurice	160
Various Artists	55
Varley, John	9, 10
Wales, James	115
Webber, John	1
White, George Francis	54
Wilkinson, Norman	153
Williamson (1758-1817) and Samuel Howett, After Thomas	53
Wood Taylor, Charles Chatworthy	183
Woodville Jr., Richard Caton	77
Yatanabon, Maung Su	44
Yong Mun Sen	23
Zoffany, Johann Joseph	49

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *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 you as 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,* and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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 **or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below.** Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales,* 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 is put up for *Sale*. We have complete discretion in which 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 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We *reserve* the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding 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

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and 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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full

details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement,* set out at Appendix 2 at the back of the *Catalogue.*

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) 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. 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.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

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 *Auctioneer*s 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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

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.

For this *Sale* the following rates of *Buyer*'s *Premium* will be payable by *Buyers* on each *Lot* purchased:

27.5% of the *Hammer Price* on the first £10,000; plus
25% of the *Hammer Price* from £10,001 and up to £450,000; plus
20% of the *Hammer Price* from £450,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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*).

Hammer Price	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, shown beside the Lot number, 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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *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
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.

Payment may also be made by one of the following methods:

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 and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 by other means.

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

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

For information and estimates on domestic and international shipping as well as export licenses please contact
Alban Shipping on +44 (0) 1582 493 099
enquiries@albanshipping.co.uk

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 licensing 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 Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

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.

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

On behalf of the *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

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 *Buyer*s 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 attempt to detail, as far as practicable, 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. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price.* If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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.

TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

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.

Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, 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

BUYERS SALE CONTRACT WITH SELLER

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 on Bonhams' website, 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,* it's 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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 WARRANTIES AND 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 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

2.1.6 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* or on the Bonhams website, 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.*

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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* 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 *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 after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot,* or upon collection of the *Lot* if earlier. 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* beyond 7 days from the day of 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: (i) 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*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

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 in full 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: (i) *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* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

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 should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.

7.4 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.

7.5 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*.

7.6 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

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

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;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* 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 *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* 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 *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* 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 *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* 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;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, 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 *Seller's* 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* 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.

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 *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* 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 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale.*

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* 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 *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* 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.

10.4 Any notice or other communication to be given under the *Contract for Sale* 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 *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding 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.

10.5 If any term or any part of any term of the *Contract for Sale* 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.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

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.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, 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.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* 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 place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* 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.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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* and following completion of our enquiries pursuant to paragraph 3.11;

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 AND BUYER WARRANTIES

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* on each lot, 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*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Departure of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

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, and once we have completed our investigations under paragraph 3.11, 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 in this instance 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 3, 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 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection** of the *Lot* if earlier, and 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

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

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;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) 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 *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

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 *Sale*) until all sums due to us have been paid in full;

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;

7.1.10 on three months' written notice to sell, *Without Reserve*, 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 *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

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 *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* 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:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, 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

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.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* 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 *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, 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 *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* 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

9.3.2 it can be established that the *Lot* is a *Forgery* 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.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* 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, 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 *Purchase Price*, *Buyer*'s *Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

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 *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* 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 *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* 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.

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 (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) 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

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"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" Any person considering, attempting or making a Bid, including those who have 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.

"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.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

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."

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

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 e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.
If you do not want to receive such information (except for information you specifically requested) please tick this box ☐
Would you like to receive e-mailed information from us? if so please tick this box ☐

Notice to Bidders.
At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

If successful
I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Travel & Exploration	Sale date: 14 September 2021
Sale no. 27097	Sale venue: Knightsbridge

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200 .....by 10s
£200 - 500 .....by 20 / 50 / 80s
£500 - 1,000 .....by 50s
£1,000 - 2,000 .....by 100s
£2,000 - 5,000 .....by 200 / 500 / 800s
£5,000 - 10,000 .....by 500s
£10,000 - 20,000 .....by 1,000s
£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£50,000 - 100,000 .....by 5,000s
£100,000 - 200,000 .....by 10,000s
above £200,000 .....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement.
If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes ☐ No ☐	If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY			
Please leave lots "available under bond" in bond	☐	Please include delivery charges (minimum charge of £20 + VAT)	☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.
Please email or fax the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams
Montpelier Street
Knightsbridge, London SW7 1HH

+44 (0) 20 7393 3900
bonhams.com

AUCTIONEERS SINCE 1793