



**19TH CENTURY EUROPEAN  
VICTORIAN AND BRITISH  
IMPRESSIONIST ART**

Tuesday 23 June 2015

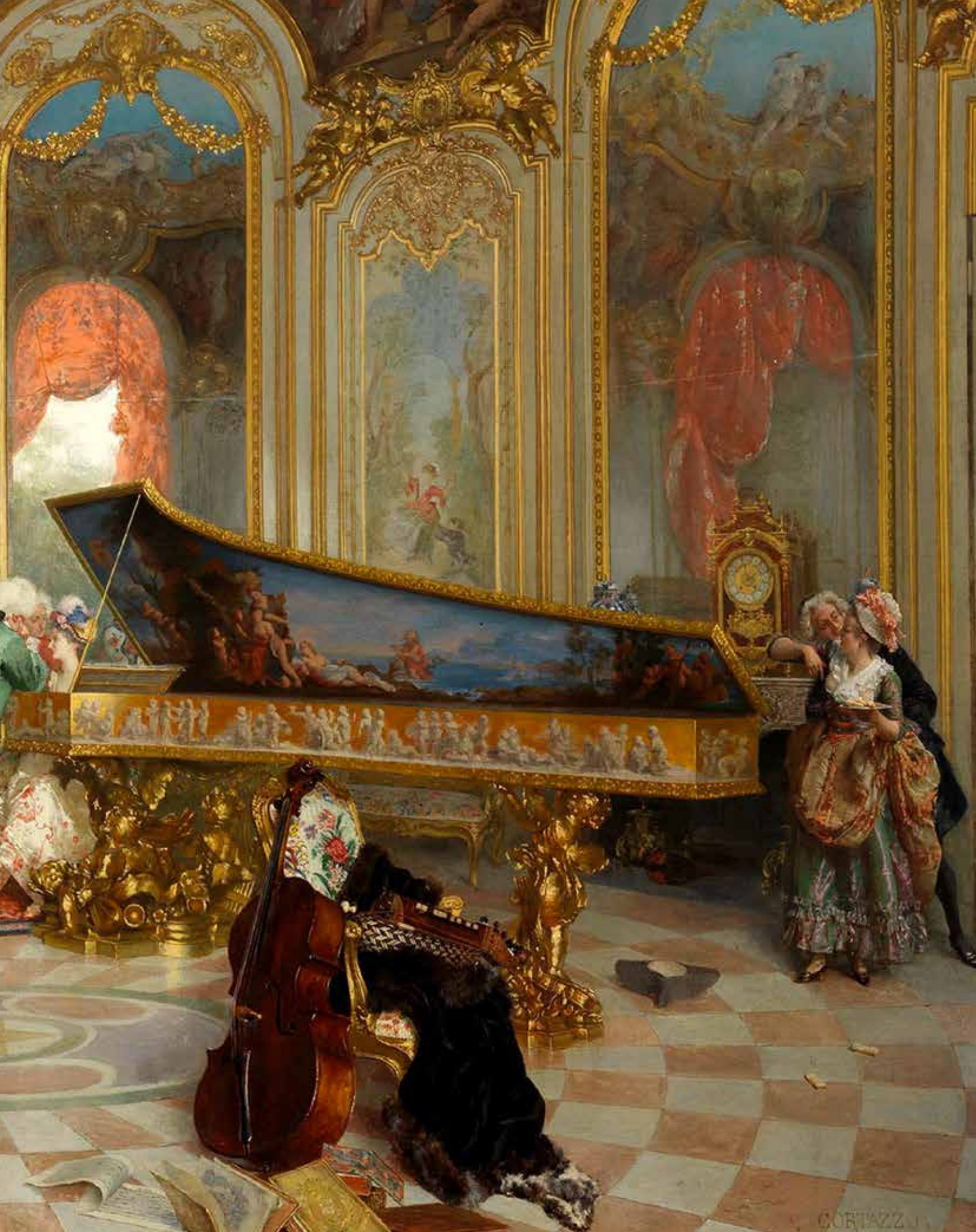
**Bonhams**

LONDON













# 19TH CENTURY EUROPEAN, VICTORIAN AND BRITISH IMPRESSIONIST ART

Tuesday 23 June 2015 at 14.00

New Bond Street, London

## VIEWING

Friday 19 June  
9.00 to 17.00  
Saturday 20 June  
11.00 to 16.00  
Sunday 21 June  
11.00 to 16.00  
Monday 22 June  
9.00 to 19.00  
Tuesday 23 June  
9.00 to 12.00

## SALE NUMBER

22267

## CATALOGUE

£25.00

## ILLUSTRATIONS

Front cover: Lot 99  
Back cover: Lot 93  
Inside front: Lot 35  
Inside back: Lot 69

## BIDS

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax  
To bid via the internet please  
visit [bonhams.com](http://bonhams.com)

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

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

## Live online bidding is available for this sale

Please email [bids@bonhams.com](mailto:bids@bonhams.com) with 'live bidding' in the subject line 48 hours before the auction to register for this service.

## IMPORTANT INFORMATION

**The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol  $\Phi$  printed beside the lot number in this catalogue.**

## ENQUIRIES

Peter Rees (Head of Sale)  
+44 (0) 20 7468 8201  
[peter.rees@bonhams.com](mailto:peter.rees@bonhams.com)

Charles O'Brien  
(Head of Department)  
+44 (0) 20 7468 8360  
[charles.obrien@bonhams.com](mailto:charles.obrien@bonhams.com)

Alistair Laird  
+44 (0) 20 7468 8211  
[alistair.laird@bonhams.com](mailto:alistair.laird@bonhams.com)

Sam Travers  
+44 (0) 20 7468 8232  
[sam.travers@bonhams.com](mailto:sam.travers@bonhams.com)

Lucy Oury  
+44 (0) 20 7468 8356  
[lucy.oury@bonhams.com](mailto:lucy.oury@bonhams.com)

Deborah Cliffe  
+44 20 7468 8337  
[deborah.cliffe@bonhams.com](mailto:deborah.cliffe@bonhams.com)

Jonathan Horwich  
Global Director, Picture Sales  
+44 20 7468 8280  
[jonathan.horwich@bonhams.com](mailto:jonathan.horwich@bonhams.com)

New York  
Madalina Lazen  
+1 (212) 644 9108  
[madalina.lazen@bonhams.com](mailto:madalina.lazen@bonhams.com)

## PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOGUE TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOT AS SPECIFIED IN CLAUSE 14 OF THE NOTICE TO BIDDERS CONTAINED AT THE END OF THIS CATALOGUE.

As a courtesy to intending bidders, Bonhams will provide a written Indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. This written Indication is issued subject to Clause 3 of the Notice to Bidders.

## CUSTOMER SERVICES

Monday to Friday 8.30 to 6.00  
+44 (0) 20 7447 7447

Please see page 2 for bidder information including after-sale collection and shipment

## 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

## Bonhams 1793 Ltd Directors

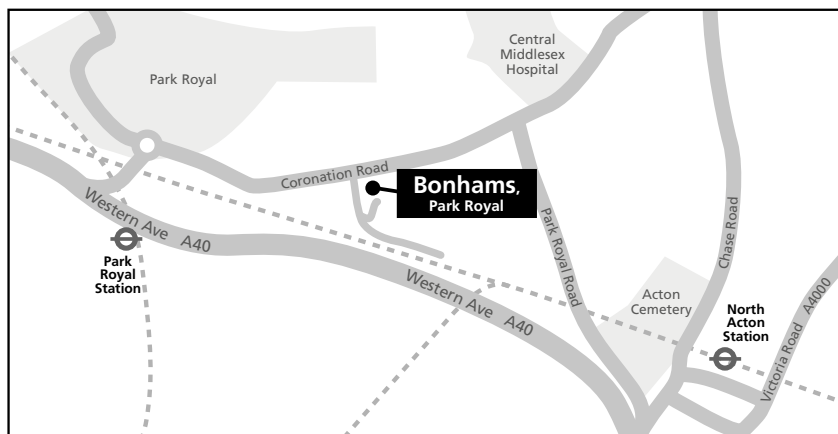
Robert Brooks Co-Chairman,  
Malcolm Barber Co-Chairman,  
Colin Sheaf Deputy Chairman,  
Matthew Girling Global CEO,  
Patrick Meade Global CEO,  
Geoffrey Davies, Jonathan Horwich,  
James Knight, Caroline Oliphant,  
Hugh Watchorn.

## Bonhams UK Ltd Directors

Colin Sheaf Chairman, Jonathan Baddeley,  
Antony Bennett, Matthew Bradbury,  
Lucinda Bredin, Harvey Cammell, Simon Cottle,  
Andrew Currie, Paul Davidson, Jean Ghika,  
Charles Graham-Campbell, Miranda Grant,  
Richard Harvey, Robin Hereford, Asaph Hyman,  
Charles Lanning, Sophie Law, Fergus Lyons,  
Gordon McFarlan,

Andrew McKenzie, Simon Mitchell, Jeff Muse,  
Mike Neill, Charlie O'Brien, Giles Peppiatt,  
Peter Rees, Iain Rushbrook, John Sandon,  
Tim Schofield, Veronique Scorer,  
James Stratton, Roger Tappin, Ralph Taylor,  
Shahin Virani, David Williams,  
Michael Wynell-Mayow, Suzannah Yip.

# SALE INFORMATION



## Bids

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax  
To bid via the internet please visit  
[www.bonhams.com](http://www.bonhams.com)

## Payments

Buyers  
+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax

## Sellers

Payment of sale proceeds  
+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax

## Valuations, taxation & heritage

+44 (0) 20 7468 8340  
+44 (0) 20 7468 5860 fax  
[valuations@bonhams.com](mailto:valuations@bonhams.com)

## Catalogue subscriptions

To obtain any Bonhams catalogue or to take out an annual subscription:  
Subscriptions Department  
+44 (0) 1666 502200  
+44 (0) 1666 505107 fax  
[subscriptions@bonhams.com](mailto:subscriptions@bonhams.com)

## Shipping

For information and estimates on domestic and international shipping as well as export licenses please contact Bonhams Shipping Department on:  
+44 (0) 20 8963 2849  
+44 (0) 20 8963 2850  
+44 (0) 20 7629 9673 fax  
[shipping@bonhams.com](mailto:shipping@bonhams.com)

## Collection & shipment

Sold lots marked with a special symbol 'W' will only be retained at Bonhams, New Bond Street until 5pm on the day of the sale. Lots not collected by then will be removed to Bonhams Park Royal Warehouse and will be available for collection from 9.30am Thursday 25 June 2015.

## Address:

Unit 1, Sovereign Park  
Coronation Road, Park Royal  
London NW10 7QP  
Tel: +44 (0) 87 0811 3867  
Hours of opening 9.30am to 4.30pm Monday to Friday

## Handling & storage charges

For sold lots removed to Bonhams Warehouse there will be no storage charges for lots collected between Thursday 25 June 2015 and close of business on Friday 10 July 2015.

Transfer & storage charges will commence on Monday 13 July 2015 and will be applicable for each working day.

The charges levied by Bonhams are as follows:

Furniture, large paintings and large objects

Transfer per lot £35.00  
Daily storage per lot £3.60

Painting and Objects

Transfer per lot £20.00  
Daily storage per lot £1.90

All the above charges are exclusive of VAT.

All other sold lots will remain in Bonhams New Bond Street Collections department until Tuesday 7 July 2015.

Lots not collected by then will be removed to Bonhams warehouse and will be available for collection from 9.30 Thursday 9 July 2015. Transfer & storage charges will apply from Monday 13 July 2015.

Lots may be released from Bonhams warehouse on production of the Collection Order obtained from cashiers office at Bonhams, Knightsbridge or New Bond Street and a form of photographic ID. If a third party is collecting on behalf of the client, the client must provide Bonhams with written authority prior to collection. The third party must present a photographic form of ID when collecting.

## Payment in advance

Tel: +44 (0) 20 7393 3912/3913 to ascertain amount due by: cash, cheque with banker's card, credit card, bank draft or traveller's cheque.

Payment at time of collection  
By credit card / debit card

## Important Notice

A surcharge of 2% is applicable when using Mastercard, Visa and overseas debit cards.

The following symbol † is used to denote that VAT is due at 20% on hammer price and buyer's premium.

## CITES REGULATIONS

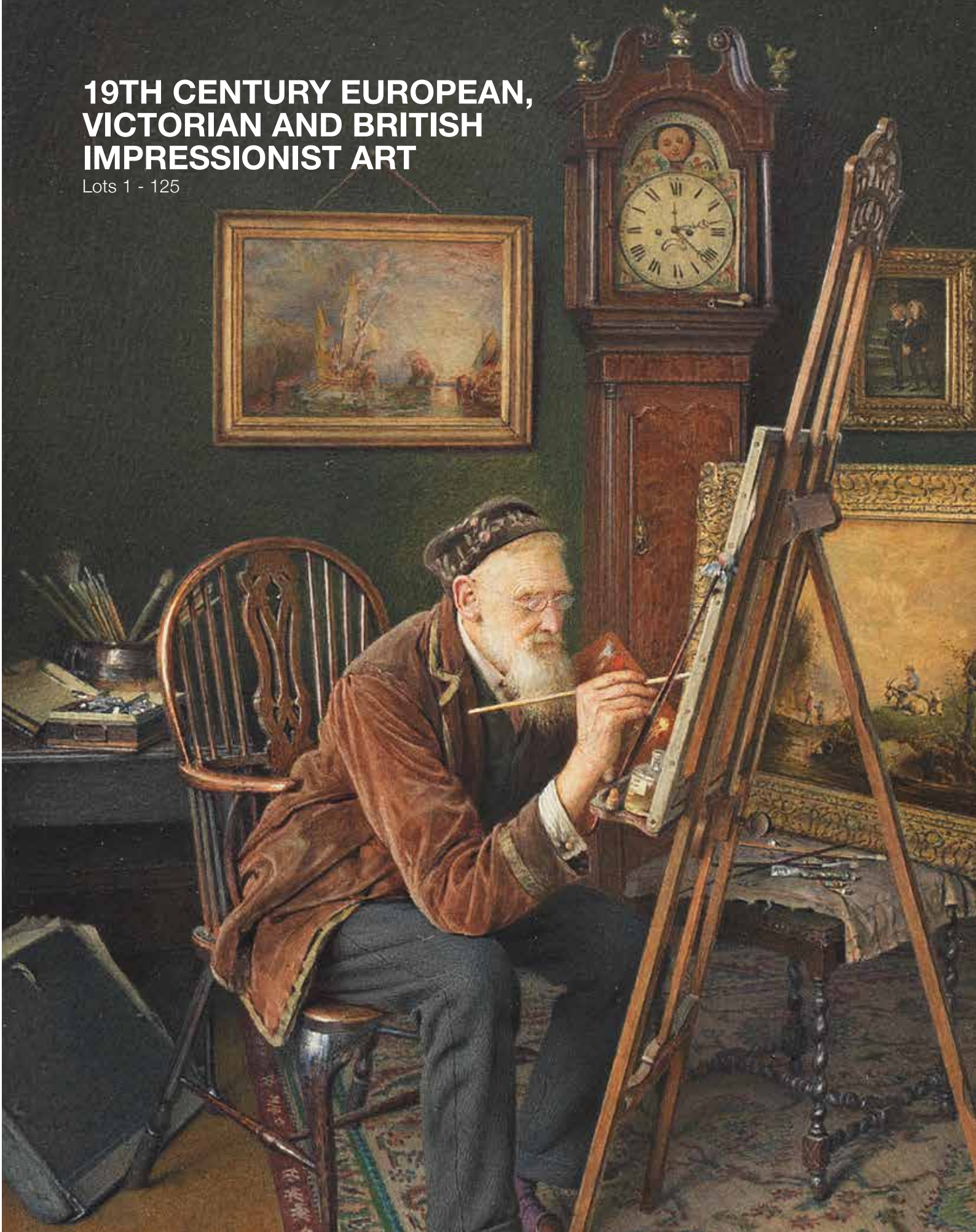
Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. The regulations may be found at [www.ukcites.gov.uk](http://www.ukcites.gov.uk) or may be requested from:

UK CITES Management Authority  
Zone 117  
Temple Quay House  
2 The Square  
Temple Quay  
BRISTOL BS1 6EB



# 19TH CENTURY EUROPEAN, VICTORIAN AND BRITISH IMPRESSIONIST ART

Lots 1 - 125





1  
**GIOVANNI GRUBACS (ITALIAN, 1829-1919)**

The Rialto Bridge  
signed 'G. Grubacs' (lower right)  
oil on panel  
15 x 24.5cm (5 7/8 x 9 5/8in).

£3,000 - 5,000  
€4,200 - 7,000  
US\$4,700 - 7,800

**Provenance**  
with MacConnal-Mason & Son Ltd., London  
Private collection, UK



2  
**GIOVANNI GRUBACS (ITALIAN, 1829-1919)**

Grand Canal with a view of Santa Maria della Salute  
signed 'G. Grubacs' (lower right), signed and  
inscribed 'Giovanni Grubacs/ Venezia' twice on the  
reverse  
oil on panel  
14.5 x 24.8cm (5 11/16 x 9 3/4in).

£3,000 - 5,000  
€4,200 - 7,000  
US\$4,700 - 7,800

**Provenance**  
Private collection, UK



3

**GIOVANNI GRUBACS (ITALIAN, 1829-1919)**

Doge's Palace with the Ponte della Paglia  
signed 'Grubacs' (lower left)

oil on panel

15 x 24.8cm (5 7/8 x 9 3/4in).

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,800

**Provenance**

with MacConnal-Mason & Son Ltd., London  
Private collection, UK



4

**GIOVANNI GRUBACS (ITALIAN, 1829-1919)**

The Piazzetta and Doge's Palace  
signed 'G. Grubacs' (lower left)

oil on panel

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

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,800

**Provenance**

with MacConnal-Mason & Son Ltd., London  
Private collection, UK







5

**PAOLO SALA (ITALIAN, 1859-1924)**

Venice

signed 'PSala' (lower left)

oil on panel

26 x 18.5cm (10 1/4 x 7 5/16in).

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000

**Provenance**

with M. Newman, Ltd., London

Private collection, UK





6

**ANTONIETTA BRANDEIS (CZECHOSLOVAKIAN, 1849-1910)**

La Loggia, Piazza di Marco

signed with monogram (lower left)

oil on panel

15 x 25.5cm (5 7/8 x 10 1/16in).

£5,000 - 8,000

€7,000 - 11,000

US\$7,800 - 13,000





7

**JEAN CHARLES JOSEPH RÉMOND (FRENCH, 1795-1875)**

View of the Colosseum and the Arch of Constantine from the Palatine  
oil on paper laid down on board  
28 x 38cm (11 x 14 15/16in).  
unframed

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000

**Provenance**

Private collection, Italy

After winning the *Grand Prix de Paysage Historique* in 1821, Rémond spent the next five years in Italy. Painted during this time, the present lot demonstrates Rémond's keen interest in classical architecture and composition, as well as his *en plein air* method. The timelessness of this iconic view is juxtaposed with the scaffolding that can be seen on the Colosseum, which was erected in 1822 in order to conduct crucial restoration work on the outer wall.

A similar work by the artist of the same view is held at the Metropolitan Museum of Art, New York. In this composition, although the scaffolding on the Colosseum remains, the bridge in the foreground is partially collapsed, suggesting it was executed after the present lot.





8 W

**FRANZ KNEBEL (SWISS, 1809-1877)**

Veduta del lago di Nemi

signed and dated 'F Knebel fece. Roma 1862' (lower left)

oil on canvas

99.5 x 137.5cm (39 3/16 x 54 1/8in).

£12,000 - 18,000

€17,000 - 25,000

US\$19,000 - 28,000





9 W

**LÉON LEGAT (FRENCH, BORN 1829)**

The farmyard

signed 'Legat' (lower right)

oil on canvas

90 x 117cm (35 7/16 x 46 1/16in).

£6,000 - 8,000

€8,400 - 11,000

US\$9,400 - 13,000





10

**GUSTAVE COURBET (FRENCH, 1819-1877)**

La Garenne de Bussac en Saintogne

signed 'G.Courbet' (lower left)

oil on canvas

40.5 x 33cm (15 15/16 x 13in).

**£8,000 - 12,000**

**€11,000 - 17,000**

**US\$13,000 - 19,000**

To be sold with the certificate of authenticity from the Institut Gustave Courbet, Ornans.



11

**VICTOR PIERRE HUGUET (FRENCH, 1835-1902)**

Rest for water

signed 'V. Huguet' (lower right)

oil on canvas laid down on board

40.5 x 58.5cm (15 15/16 x 23 1/16in).

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000





12 \* W

**ADOLF SCHREYER (GERMAN, 1828-1899)**

An Ottoman encampment  
signed and dated 'Ad Schreyer. 55.' (lower left)  
oil on canvas  
79.5 x 107cm (31 5/16 x 42 1/8in).

£20,000 - 30,000

€28,000 - 42,000

US\$31,000 - 47,000

**Provenance**

Private collection, Germany  
Sale, Sotheby's London, 13 June 2006, lot 223  
Private collection, Switzerland

**Literature**

(possibly) Friedrich Von Boetticher, *Malerwerke des neunzehnten Jahrhunderts: Beitrag zur Kunstgeschichte*, 1901, p.653, no.7

**Exhibited**

(possibly) Munich, *Allgemeine und historische Kunstaussstellung*, 1858, no.412

We are grateful to Dr. Christoph Andreas for confirming the attribution to Adolf Schreyer on the basis of a photograph.



13

**RUDOLF VON ALT (AUSTRIAN, 1812-1905)**

A View of the Khan's Palace at Bakhchisarai, Crimea  
 signed 'R Alt' (lower right) and inscribed 'Baktschi Isarai 17. Juli 863'  
 (lower left), the work bears Ludwig Lobmeyr's collection stamp (lower  
 right)

watercolour

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

**£10,000 - 15,000**

**€14,000 - 21,000**

**US\$16,000 - 23,000**

**Provenance**

Ludwig Lobmeyr, Vienna

Private collection, Austria

Sale, Sotheby's London, 12 October 2000, when the authenticity was  
 confirmed by Dr. Heinrich Fuchs

Private collection, Greece

**Exhibited**

Vienna, Wiener Künstlerhaus, *Jubiläumsausstellung aus Anlass des  
 80. Geburtstages von Rudolf von Alt*, 1892

**Literature**

Walter Koaschatzky, *Rudolf von Alt (1812-1905)*, Residenz Verlag,  
 Salzburg, 1975, p.280, no.63/10





14 W

**ATTRIBUTED TO JOSEF SELLENY (AUSTRIAN, 1824-1875)**

View of the Atacama Desert in Chile with the Licancabur Volcano in  
the background

oil on canvas

59.2 x 79.2cm (23 5/16 x 31 3/16in).

£20,000 - 30,000

€28,000 - 42,000

US\$31,000 - 47,000

**Provenance**

Sale, Dorotheum Vienna, 12 October 2010, lot 83



15

**EDWARD LEAR (BRITISH, 1812-1888)**

A Malacca Parakeet, *Palaeornis Malaccensis*, an illustration for Lear's *Natural History of Parrots*, 1842

signed and inscribed 'E.Lear fct.' (vertically from branch), inscribed 'Plate 3<sup>d</sup>' (upper left), and 'Palaeornis Malaccensis/Plate' (lower centre), indistinctly inscribed along lower framing edge  
watercolour and pencil

18.5 x 11cm (7 5/16 x 4 5/16in).

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,400

**Provenance**

with Tho<sup>s</sup>. Agnew & Sons Ltd., London  
Private collection, UK

The modern term for the Malacca Parakeet is the Long-tailed Parakeet (*Psittacula longicauda*). The breed was discovered by the Dutch physician and naturalist Pieter Boddaert (1730-1795).





16

**EDWARD LEAR (BRITISH, 1812-1888)**

View of Abu Simbel

signed with monogram and dated 1884 (lower right), inscribed 'The Temples of Ipsambl. Feb' 8. 1867' (lower left), further inscribed '14. Temples of Ipsambl.' on the reverse  
watercolour

9 x 17.5cm (3 9/16 x 6 7/8in).

**£3,000 - 5,000**

**€4,200 - 7,000**

**US\$4,700 - 7,800**

**Provenance**

Private collection, UK

Edward Lear visited southern Egypt in early 1867, executing the present lot on 8 February. In a letter to Lady Waldegrave, dated 9 March of the same year, he describes 'Aboo Simbel which took my breath away'<sup>1</sup>. Painted from the opposite bank of the Nile, the present watercolour depicts both temples at Abu Simbel, built over 3,200 years ago by Ramesses II as monuments to himself and his queen, Nefertari. For centuries the temples were seemingly forgotten and covered with sand until their rediscovery by Swiss explorer Johann Ludwig Burckhardt (1784-1817) in 1813. It is said that 'Abu Simbel' was the name of the local boy who guided the first re-discoverers to the site, and later this was the name given to the complex.

When the construction of the Aswan Dam began in 1960, it became apparent that the ancient temples would soon be submerged and destroyed by the rising waters of the newly created Lake Nasser. An international fund-raising campaign by UNESCO led to their relocation to higher ground - a highly complex and costly process that was finally completed in 1968. Thus, the present lot shows the original location of the Abu Simbel temples.

<sup>1</sup>Vivien Noakes, *Edward Lear: Selected Letters*, London, 1988, pp.208-209



17

**EDWARD LEAR (BRITISH, 1812-1888)**

Ravenna

inscribed 'Ravenna.' (lower left)

watercolour and gum arabic

16.5 x 26.3cm (6 1/2 x 10 3/8in).

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000

**Provenance**

Private collection, UK





18<sup>W</sup>

**HARRY JOHN JOHNSON, RI (BRITISH, 1826-1884)**

The Acropolis of Athens, with Mount Hymettus and the Olive Groves of the Academy, as seen from the slopes of the Pass of Daphne, on the Eleusinian road – early morning  
oil on canvas

65 x 118cm (25 9/16 x 46 7/16in).

£6,000 - 8,000

€8,400 - 11,000

US\$9,400 - 13,000

**Exhibited**

London, Royal Academy, 1862, no.658



19

**JOHN FREDERICK LEWIS, RA, POWS (BRITISH, 1804-1876)**

A Spanish woman  
graphite, watercolour, bodycolour, chalk and gum arabic  
35.5 x 18.5cm (14 x 7 5/16in).

£5,000 - 8,000

€7,000 - 11,000

US\$7,800 - 13,000

**Provenance**

Ex collection Mr. Wyatt, Poole

We are grateful to Briony Llewellyn for her assistance in cataloguing this lot.





20

**JOHN FREDERICK LEWIS, RA, POWS (BRITISH, 1804-1876)**

Souliote

inscribed and signed 'Souliote/JFLewis' (lower right)  
graphite, watercolour, bodycolour and chalk  
34 x 25cm (13 3/8 x 9 13/16in).

**£6,000 - 8,000**

**€8,400 - 11,000**

**US\$9,400 - 13,000**

**Provenance**

J.G.S. Goff  
Private collection, UK

The Souliotes are a people named after their native village of Souli, in the remote mountainous region of Epirus, in what was until 1913 Albania. They became famous for their resistance against the local Ottoman ruler, Ali Pasha of Ioannina. After their defeat in 1803, the surviving Souliotes were forced into exile, many in Corfu. Their military skill and bravery would be called upon by the Russian army for whom they fought whilst in exile and they would go on to play a key part in the Greek War of Independence in the 1820s and 1830s, some of them fighting under Lord Byron in 1824.

Lewis travelled to Corfu, Albania and Greece in 1840, and made a number of expressive studies of both Souliotes and Albanians. Among them are two studies of this finely characterised old man (the other in a private collection). Although the execution is rapid and assured, it is also detailed in its depiction of the typical Souliote dress with its loose fitting garments and traditional red cap.

We are grateful to Briony Llewellyn for her assistance in cataloguing this lot.



21

**HENRY CATTLEY (BRITISH, ACTIVE 1815-1870)**

A tourist's album comprising of 74 watercolours and drawings, including views of Norway, Denmark, Russia, Finland circa 1818, Saxony 1819, Scotland 1820, France 1822 and 1833, Britain 1821-1852 including 'Demolition of Old London Bridge, 1833' inscribed with location and date of each work  
*overall dimensions of folio 36 x 48cm (14 1/4 x 19in.)*

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,800





22

**LOUISE J. RAYNER (BRITISH, 1832-1924)**

Fort at the West Bow, Edinburgh  
signed 'Louise Rayner' (lower left)  
watercolour and gouache  
54.5 x 37.5cm (21 7/16 x 14 3/4in).

£7,000 - 10,000

€9,800 - 14,000

US\$11,000 - 16,000

23

**EDWARD WILLIAM COOKE, RA (BRITISH, 1811-1880)**

Bridge of Sighs, Venice

signed and dated 'E.W.Cooke ARA. 1858.' (lower left)

oil on canvas

81.5 x 67.5cm (32 1/16 x 26 9/16in).

£25,000 - 35,000

€35,000 - 49,000

US\$39,000 - 55,000

**Provenance**

J. Dillon

W. Barker & Son, Harrogate

Sale, Christie's London, 31 May 1975, lot 128, 220Gns. to Teuton

Private collection, McCarthy of Newark

**Exhibited**

London, Royal Academy, 1858, no.346

**Literature**

John Munday, *E.W.Cooke 1811-1880, A Man of his Time*, Woodbridge, 1996, cat no.51/13, p.346, as *Bridge of Sighs, Venice, No.3 (Ptd. from gondola)*

E W Cooke's love affair with Venice lasted many years; he first visited the city in 1850, noting in his diary that his first sight of the city 'exceeded all that I could possibly have imagined'.

The present lot was painted during Cooke's second sojourn in Venice in 1851 - Cooke's practice of dating his works when they were sent from his studio for sale or exhibition was not uncommon. By this time the artist was well established in the city, far more familiar with the topography, and held in great affection by many English visitors, such as John Ruskin and David Roberts - Ruskin described him as 'The smallest clever man I ever knew...full of affection, most unselfish, ready to help all the world'. This was the year in which Cooke was elected ARA, which he notes with genuine excitement in his diary: 'Nov. 11th: Went to the Post and got two letters from Mary announcing my election as ARA!!!... Wrote ARA for the first time!' Ruskin's own diary echoes Cooke's enthusiasm: 'it quite threw him into a fever of excitement.'

Cooke often worked from a gondola, adapted and decorated for his purposes, which would allow him to position himself with greater freedom and, as John Munday notes 'produce his own Venice...able to anchor among the shipping, to paint and return on subsequent occasions, having taken appropriate bearings'.

**Notes**

Cook & Wedderburn (ed), *The works of John Ruskin*, London, 1903-1912, passim.

John Munday, *E.W.Cooke 1811-1880, A Man of his Time*, Woodbridge, 1996, passim.





24 W

**EDWARD WILLIAM COOKE, RA (BRITISH, 1811-1880)**

Trabaccoli carrying wood, San Giorgio Maggiore and the Dogana beyond  
signed, inscribed and dated 'E.W Cooke ARA. VENEZIA. 1859.' (lower right)  
oil on canvas  
62.5 x 104.5cm (24 5/8 x 41 1/8in).

**£30,000 - 50,000**

**€42,000 - 70,000**

**US\$47,000 - 78,000**

**Provenance**

Arthur Burnand  
Sir Merton Russell-Cotes  
Sale, Christie's London, 24 November 1916, lot 20, sold for 95 gns.  
with Cooling Galleries  
Sale, Sotheby's Belgravia, 27 March 1973, lot 161, sold for £8,000  
with Oscar and Peter Johnson  
Sale, Sotheby's Belgravia, 18th March 1980, lot 9, sold for £10,000  
Private Collection  
Sale, Christie's London, 14 March 1997, lot 85, sold for £44,000  
with Richard Green Fine Paintings Ltd., London

**Exhibited**

London, Royal Academy, 1859, no.262, as *Venice*

**Literature**

John Munday, *E.W.Cooke 1811-1880, A Man of his Time*,  
Woodbridge, 1996, cat. no. 58/21, page 351, as *Venice, trabaccoli  
with wood, San Giorgio and the Dogana*, illustrated in colour, plate  
130, page 191 - 'Fuel had to be imported into Venice in large  
quantities, giving Cooke serious subject matter in these bulky vessels'.







25

**ENRICO COLEMAN (ITALIAN, 1846-1911)**

Oxen carting hay; Buttero riding in the Roman Campagna  
a pair, one signed 'E.Colema[n]' (lower right), the other signed and  
inscribed 'E Coleman/Roma.' (lower left)  
pencil and watercolour  
each 32.6 x 47cm (12 13/16 x 18 1/2in).  
unframed  
(2)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,800



26 \*

**MANUEL GARCÍA Y RODRÍGUEZ (SPANISH, 1863-1925)**

Street scene in Granada  
signed, inscribed and dated 'García y Rodríguez/Granada 90' (lower  
right)

oil on canvas

45.5 x 26.5cm (17 15/16 x 10 7/16in).

£6,000 - 8,000

€8,400 - 11,000

US\$9,400 - 13,000

**Provenance**

with Mandell's Gallery, Norfolk  
Property of a deceased's estate



27

**ANGIOLO TOMMASI (ITALIAN, 1858-1923)**

Giardino con donna

signed 'Angiolo Tommasi' (lower right)

oil on canvas

43.5 x 66.5cm (17 1/8 x 26 3/16in).

£10,000 - 15,000

€14,000 - 21,000

US\$16,000 - 23,000





28 W

**ANGIOLO TOMMASI (ITALIAN, 1858-1923)**

Donna con brocche

oil on canvas

75.5 x 45cm (29 3/4 x 17 11/16in).

£6,000 - 8,000

€8,400 - 11,000

US\$9,400 - 13,000



29 W

**GIOVANNI BATTISTA TORRIGLIA (ITALIAN, 1858-1937)**

A discerning eye  
signed 'GB.Torriglia' (lower right), signed and inscribed with artist's  
address on a label on the reverse  
oil on canvas

*111 x 80cm (43 11/16 x 31 1/2in).*

**£10,000 - 15,000**

**€14,000 - 21,000**

**US\$16,000 - 23,000**



30 \* W

**SIMON DURAND (SWISS, 1838-1896)**

End of the school day  
signed 'S. Durand.' (lower right)  
oil on canvas  
70.5 x 61cm (27 3/4 x 24in).

£6,000 - 8,000

€8,400 - 11,000

US\$9,400 - 13,000





31

**ANTONIO ERMOAO PAOLETTI (ITALIAN, 1834-1912)**

Apple sellers

signed 'Anto. Paoletti fu Giov.<sup>ni</sup>. Venezia.' (lower right)

oil on canvas

84 x 52cm (33 1/16 x 20 1/2in).

£8,000 - 12,000

€11,000 - 17,000

US\$13,000 - 19,000



32 W

**GAETANO BELLEI (ITALIAN, 1857-1922)**

Off to the Masquerade

signed and inscribed 'Modena/Bellei G' (lower right)

oil on canvas

95 x 72cm (37 3/8 x 28 3/8in).

£20,000 - 30,000

€28,000 - 42,000

US\$31,000 - 47,000





33

**CESARE AUGUSTE DETTI (ITALIAN, 1847-1914)**

The Fishing Party  
signed, inscribed and dated 'C. Detti. 1875/ Roma' (lower right)  
oil on panel  
32 x 40.5cm (12 5/8 x 15 15/16in).

£12,000 - 18,000  
€17,000 - 25,000  
US\$19,000 - 28,000

**Provenance**

Private collection, UK

34

**FRÉDÉRIC SOULACROIX (FRENCH, 1858-1933)**

Her music lesson  
signed and inscribed 'F. Soulacroix/Florence' (lower right)  
oil on canvas  
70.3 x 40cm (27 11/16 x 15 3/4in).

£20,000 - 30,000  
€28,000 - 42,000  
US\$31,000 - 47,000

**Provenance**

with Haynes Fine Art, Broadway  
Private collection, UK





35 W

**ORESTE CORTAZZO (ITALIAN, 1836-1910)**

A musical soirée  
signed 'CORTAZZO.' (lower right)  
oil on canvas  
70 x 106cm (27 9/16 x 41 3/4in).

**£40,000 - 60,000**

**€56,000 - 84,000**

**US\$63,000 - 94,000**

**Provenance**

with Rayner MacConnal, London  
Private collection, UK

Oreste Cortazzo was born Naples in October 1830. He started his professional career working with his father Michel Cortazzo, but after meeting Léon Bonnat in Rome in the late 1850s, he decided to move to Paris to continue his training in Bonnat's atelier. Most of his professional life was subsequently spent in France where he specialised in highly detailed historical and genre scenes, many painted on commission for the renowned art dealer Adolphe Goupil.

His sentimental narrative compositions proved highly popular with the rising bourgeoisie and he exhibited frequently at the Salons between 1874 and 1885, and also at the Exposition Universelle in 1878 and again in 1889.

An eclectic artist, Cortazzo was also a print maker and illustrated books by Balzac, Eugène Muller and Guy de Maupassant. Together with Lodovico Marchetti and Lucio Rossi, he also provided drawings for a lavish illustrated edition of Shakespeare's Romeo and Juliet, published in London around 1900.



Ferdinand Mulnier, photograph of Oreste Cortazzo







36

**VICTOR-GABRIEL GILBERT (FRENCH, 1847-1933)**

Son premier parapluie

signed 'Victor Gilbert' (lower left)

oil on panel

26.5 x 35cm (10 7/16 x 13 3/4in).

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,400



37

**EUGENIO ZAMPIGHI (ITALIAN, 1859-1944)**

Grandmother's tales

signed 'EZampighi' (lower right)

oil on canvas

62 x 47.5cm (24 7/16 x 18 11/16in).

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000



38 W

**JAMES BAKER PYNE (BRITISH, 1800-1870)**

The Bay of Palermo

signed, inscribed and dated 'JB PYNE. 1863.Nº.668.' (lower right)

oil on canvas

66 x 91.5cm (26 x 36in).

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,400





39 \* W

**GEORGE CHAMBERS, SNR. (BRITISH, 1803-1840)**

Margate

signed and dated 'GChambers1837.' (lower left)

oil on canvas

96 x 138cm (37 13/16 x 54 5/16in).

£10,000 - 15,000

€14,000 - 21,000

US\$16,000 - 23,000

George Chambers returned to this view of Margate repeatedly, starting with a version first exhibited in 1834. This version was painted in 1837 and an engraving of the subject made in 1838 by J.T.Willmore.

**Literature**

Alan Russett, *George Chambers; His Life and Work* Woodbridge, Antique Collectors Club, 1996, p.110



40 W

**JOHN LINNELL (BRITISH, 1792-1882)**

Woodcutters

signed and dated 'J Linnell 1874' (lower right)

oil on canvas

79.5 x 107cm (31 5/16 x 42 1/8in).

**£4,000 - 6,000**

**€5,600 - 8,400**

**US\$6,300 - 9,400**

**Provenance**

Sale, Christie's London, 4 October 1973, lot 19, sold for £1,500

Private collection, UK

**Exhibited**

London, Royal Academy, 1874, no.528



41

**JOHN LINNELL (BRITISH, 1792-1882)**

The brook

signed and dated 'J Linell 1861' (lower right)

oil on panel

49 x 60.5cm (19 5/16 x 23 13/16in).

£5,000 - 8,000

€7,000 - 11,000

US\$7,800 - 13,000





42 \* W

**FREDERICK GOODALL, RA (BRITISH, 1822-1904)**

Feeding the swans

signed with monogram and dated 1865 (lower right)

oil on canvas

82 x 122cm (32 5/16 x 48 1/16in).

£12,000 - 18,000

€17,000 - 25,000

US\$19,000 - 28,000

**Provenance**

with Cooling Galleries, London

Private collection, UK



43

**HENRY NELSON O'NEIL, ARA (BRITISH, 1817-1880)**

The departing soldier

oil on canvas

35 x 30cm (13 3/4 x 11 13/16in).

oval

£6,000 - 8,000

€8,400 - 11,000

US\$9,400 - 13,000

The present lot bears similarities in composition to two figures kissing in the upper left corner of O'Neil's iconic *Eastward ho! August 1857* (RA 1858, no.384). O'Neil was known to have painted several versions of the complete work, together with its pendant *'Home Again, 1858* (RA 1859, no.400), as well as a number of 'considerably modified' studies, of various sizes.<sup>1</sup>

<sup>1</sup>Exhibition catalogue, *Great Victorian Pictures*, Arts Council of Great Britain, 1978, pp.62-63



44

**EUGÈNE CARRIÈRE (FRENCH, 1849-1906)**

A portrait, thought to be of Paul Gauguin  
signed 'Eugène Carrière' (upper left)  
watercolour and chalk  
18 x 15cm (7 1/16 x 5 7/8in).

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,800

Eugène Carrière painted a portrait of Paul Gauguin in oil in 1891 (Yale University Art Gallery, gift of the estate of Fred T. Murphy, B.A. 1897). Carrière was a leader of the Secessionist movement in Paris and also painted portraits of his great friend Rodin and other leading artists of the day. The *tenebroso* handling of the light, brown monochrome colouring and Leonardoesque sfumato softening of the contours of the face are defining characteristics of his style.

A major figure on the artistic scene of fin-de-siècle Paris, his reputation is being re-established following exhibitions in Strasbourg in 1996 and le Musée d'Orsay in 2006.

We are grateful to Véronique Nora-Milin for authenticating the present lot after first hand inspection. The lot will be sold with the certificate of authenticity.



45

**SIR EDWIN HENRY LANDSEER, RA (BRITISH, 1802-1873)**

A sketch of a lady sleeping  
dated 'Sept. 13<sup>th</sup> 1829' (lower right)  
graphite and chalk  
18 x 26cm (7 1/16 x 10 1/4in).

£5,000 - 8,000

€7,000 - 11,000

US\$7,800 - 13,000

Landseer was known to spend Autumn in Scotland in this period as a guest of the Duke and Duchess of Bedford, at their house in Doune and further north at their estate at Glenfeshie. The current lot could possibly depict one of their daughters in a ball-gown.

We are grateful to Richard Ormond for his assistance in cataloguing this lot.



46

**SIR JOHN EVERETT MILLAIS, PRA (BRITISH, 1829-1896)**

A self portrait in profile  
inscribed and signed 'affectionately yrs/John Everett Millais' (lower  
centre)  
pen and ink  
18.5 x 11.5cm (7 5/16 x 4 1/2in).  
unframed

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

**Provenance**

Given by Sir John Everett Millais to the Caird family  
Thence by descent

**Exhibited**

Dundee, McManus Galleries, 2008  
Dundee, University of Dundee, *Noel Paton and the Pre-Raphaelites:  
Scottish Collections and Connections*, 2011

This spontaneous self-portrait was given by the artist to his brother-in-law, James K. Caird and his wife Sophie (née Gray). Millais married Effie Gray, Sophie's elder sister in 1855, after her ill-fated marriage to John Ruskin was annulled. This assured drawing shows Millais at an age when he was at the height of his powers.



47

**WALTER CRANE (BRITISH, 1845-1915)**

The Judgment of Paris

signed with monogram and dated '09' (lower left)

watercolour with scratching out on wove paper laid down on canvas  
56 x 76.5cm (22 1/16 x 30 1/8in).

**£20,000 - 30,000**

**€28,000 - 42,000**

**US\$31,000 - 47,000**

**Provenance**

Sale, Sotheby's London, 19 February 1936, lot 33

James Nuire

Private collection, UK

Walter Crane's work both as an illustrator and as an artist spanned a period in British art when the debate surrounding art's role in society, or 'art for art's sake' informed so much of what was produced. He is at the centre of many movements and trends that dominated the British art scene from 1860 to 1900, such as the Arts and Crafts movement, Aestheticism and the breakaway of the Grosvenor and New Galleries, the rise of illustrated children's literature, and the well-intentioned strain of socialism that William Morris propounded throughout his career. He was a key figure in all these themes and stayed true to them till his death in 1915.

Crane's early easel paintings were inspired by literature or mythology and are Pre-Raphaelitesque in their attention to detail. By the time the present lot was painted his painting style had become slightly broader although his preference for allegory and mythological subjects had not waned. *The Judgment of Paris* shows the three goddesses Hera, Aphrodite and Athena lined up before Paris who holds the golden apple as the prize for the fairest.





**PROPERTY OF THE MORRIS AND HELEN BELKIN ART GALLERY, THE UNIVERSITY OF BRITISH COLUMBIA, SOLD TO BENEFIT THE ACQUISITIONS FUND**

48 \*

**GEORGE FREDERIC WATTS, OM, RA (BRITISH, 1817-1904)**

Portrait study: Fireside Stories

oil on canvas

75 x 43cm (29 1/2 x 16 15/16in).

£20,000 - 30,000

€28,000 - 42,000

US\$31,000 - 47,000

**Provenance**

Remaining in the artist's collection at the time of his death;  
Sale, Christie's London, 20 April 1907, lot 126, titled *Fireside Stories* and noted as painted in 1899, sold on behalf of the artist's executors, purchased by Gooden for 200 guineas  
The Right Hon John Frederick Cheetham  
Sale, Christie's London, 15 June 1923, lot 85, purchased by Nicholson for 170 guineas  
Mrs. Elizabeth Rogers  
Bequeathed by Mrs. Elizabeth Rogers to the University of British Columbia in 1960, and then hung at the University's Fine Arts Gallery (now the Morris and Helen Belkin Art Gallery, Vancouver)

**Exhibited**

London, Bermondsey Settlement, Fine Arts Exhibition, (probably in 1901)  
London, Royal Academy, *Works by the Late George Frederick [sic] Watts, R.A., O.M. and the late Frederick Sandys*, Winter Exhibition, 1905, no.225, titled *A Portrait Study*, noted as being lent by the artist's executors, painted in 1898 and described as 'Half-length figure of a girl, in white drapery, seated to r., her right arm resting on a balustrade'  
Manchester, *G.F. Watts Memorial Exhibition*, 1905  
Vancouver Art Gallery  
Vancouver, Morris and Helen Belkin Art Gallery, *Faces: Works from the Permanent Collection*, 14 January-5 June 2011

**Literature**

G. F. Watts, *Catalogue of his Works compiled by his Widow*, manuscript, vol.I, p.119, listing and describing this oil as 'Portrait Study. *Fireside Stories* (so named after the painter's death.), sold by the executors of G. F. Watts by Messrs. Christie and Manson 1907. Date 1898. exhibited at the Royal Academy and Manchester 1905.' *The Times*, 18 April 1907, p.15, with a review of the 1907 sale, noting 'The Watts pictures belonging to the family are comparatively unfamiliar; they include *Fireside Stories*, *The Daughter of Herodias* and five others'.



George Frederic Watts



When this delicate and highly personal oil was recorded in *G. F. Watts, Catalogue of his Works compiled by his Widow*, it was explained that the subject was 'suggested to Mr. Watts one winter evening at Limnerslease, as Miss Lilian Mackintosh sat beside him listening to reading'. Watts's widow Mary also noted that the painting's original title was *Portrait Study* but after the artist's death it came to be known as *Fireside Stories*. As its dual title implies, the work can be appreciated both as a portrait as well as a subject painting. In itself this adds to the painting's significance since Watts, who was the most accomplished Victorian portraitist, was similarly acclaimed for his visionary subject works. This oil demonstrates the artist's prowess in both fields and above all encapsulates his infinite skill in describing serenity and deep emotion through a symphony of delicate form and colouring that echoes the warmth of a homely fireside.

As Mary Watts cites, the inspiration for the work was Lilian Mackintosh (1879-1972) who was the orphaned love child of Major-General Henry Dyett Abbott (1816-92) and Alice Maud Mackintosh (1853-82). In about 1889 Lilian was befriended by the artist and his wife and in due course became their adored adopted daughter. In 1890, shortly before Lilian became their ward, George Frederic and Mary Watts leased land at Compton near Guildford in Surrey. There they commissioned Ernest George to build a handsome house named Limnerslease where, according to Mary Watts, this oil was executed in 1898. In 1903 Watts created a purpose built gallery abutting their home and moved all his paintings and sculptures from his former London home and gallery at Little Holland House to the Compton Gallery. It was officially opened to the public on 1st April 1904, exactly three months before the artist's death at Compton on 1st July 1904.

In 1906 Lilian Mackintosh married Michael Chapman; they later lived for a while in Toronto, a few years before he was killed in action at Ypres in 1918. Their son Ronald Chapman shared his parent's admiration for Watts and subsequently wrote a biography on the artist *The Laurel and the Thorn* (1945). Lilian, who brought joy into George Frederic and Mary Watts's later lives, often featured in family photographs, on one occasion wearing her Roedean school uniform seated beside the artist in a field and on another with Mary Watts as they peer over a cliff top fence. Watts delighted in painting Lilian's refined, slightly angular features that shone out beneath a thick crown of golden hair that, as we see here, tended to curl up at the ends. Among a number of likenesses of her by Watts is a sensitive head study executed in 1895 (Walker Art Gallery, Liverpool) as well as a much larger three-quarter length portrait of her wearing a bonnet and holding a basket of roses (1904; Watts Gallery, Compton). She also modelled for several of his subject works including *A Dedication* (1898-9, Watts Gallery, Compton), exhibited at the New Gallery in 1899 and again for his equally large 1901 Royal Academy exhibit *In the Highlands*. The latter was painted during a holiday to Scotland when the Watts family were staying with Mary's half-brother Edward Fraser Tyler on the shores of Loch Ness. Like the present oil, it held happy memories for Watts and as a treasured possession remained with him until his death until both were subsequently sold by his executors in 1907.

Fêted in his day, Watts was an innovator and visionary artist whose repertoire included historical, religious and allegorical works as well as a large body of portrait paintings. Among his sitters were some of the most important and influential figures of his day from Thomas Carlyle and John Stuart Mills to Alfred Lord Tennyson and Frederic Lord Leighton who with many others featured in Watts's Hall of Fame which formed the core of the National Portrait Gallery after its foundation in 1856. Although male sitters dominated Watt's canvases, he was a great admirer of beautiful young ladies. Among them was the celebrated young actress Ellen Terry, who thirty years his junior, married him in 1864 though their marriage lasted barely a year. Ellen Terry modelled for a number of works during the early 1860s including the figure of *Ophelia* as well as for his more famous oil *Choosing*

(Royal Academy, 1864; National Portrait Gallery, London). Parallels can be drawn between the latter and the present oil, notably that both are head and shoulder studies of golden haired teenage girls whose upturned heads are shown in profile. In *Choosing* Ellen Terry looks upward to smell one of a number of crimson red camellias that surround her while in the present lot, Lilian's more hidden profile is similarly offset by a deep crimson background that in turn suggests the warm glow from the nearby fire. Comparisons can also be made between the present work and another earlier oil *Sir Galahad* (of which there is a large version at Eton College as well as The Fogg Art Gallery) in which Arthur Princep, the fair haired teenage son of Watts's great friends Thoby and Sara Princep, modelled for the figure of Sir Galahad as he stands in profile beside his horse.

*Portrait Study: Fireside Studies* was acquired at Watts's deceased sale in 1907 by Gooden, almost certainly the London art dealer Stephen Thomas Gooden (1856-1909) of Pall Mall who in 1903 set up a partnership with F. W. Fox to become Gooden and Fox. It is assumed that they then sold the oil to the Right Hon John Frederick Cheetham (1835-1916) who was its next owner. In 1887 he married Beatrice Emma Astley, the great granddaughter of the society portrait painter John Astley. Cheetham was himself an accomplished amateur artist who recorded his visits to India, the Himalayas and annual trips to the Alps. Much of John Frederick's wealth stemmed from his mill-owning grandfather George Cheetham, which allowed him and his wife ample scope to indulge their passion for building up a fine art collection, much of which they bequeathed to form the corpus of the Astley Cheetham Art Gallery in Stalybridge, Cheshire, close to their home at Eastwood. The Cheethams subsequently moved from Cheshire to Dunkinfield Lodge near Bournemouth, where John Frederick died in 1916. His deceased sale, held on 15th June 1923, featured fifteen works including those by David Cox, Frederic Lord Leighton, John Brett, and William Blake Richmond as well as three oils by Watts: *Apple Blossom*, *The Carrara Mountains* and the present work.

As noted in a marked sale catalogue in the Courtauld Library, when Watts's oil was sold at Cheetham's sale in 1923, it was bought by 'Nicholson'. Whether the latter was Beatrice Emma Cheetham's sister Mrs. A. W. Nicholson who lived at Dunkinfield Manor, close to the Cheetham's home at Dunkinfield Lodge is uncertain. This aspect will need to be researched for it is also asserted that Watts's oil was acquired at the 1923 sale by Mrs. Elizabeth Rogers (1877-1960), wife of Jonathan Rogers (1865-1945), who we know was the next owner of the work. Elizabeth Rogers, née Hughes came from Oswestry, close to her husband's ancestral home in Denbigh, Wales. Having left Wales he arrived at Vancouver on its first passenger train in May 1887. Fifteen years later Jonathan and Elizabeth were married and subsequently lived close to Vancouver's Stanley Park in a large and elegant house in Nelson Street named Argoed, (the Welsh name for 'beside the wood'). Jonathan acquired much of his considerable wealth as a property developer and contractor; he also acted as a city councillor and was one Vancouver's longest serving Park Board Commissioners (1908-34). When he died in 1945 he left \$100,000 to develop a park in the vicinity of Broadway and Cambie Street, which was finally opened in 1959 and was named the Jonathan Rogers Park. Jonathan was a keen artist who with Elizabeth shared a passion for the arts, both as collectors and patrons, sometime loaning paintings from their collections to the Vancouver Art Gallery. Like her husband Elisabeth Rogers was involved in property development as well as civic life, to become one of the founders and early benefactors of the Vancouver Art Gallery and the Symphony Society. When she died Mrs. Rogers bequeathed a number of her paintings to the University of British Columbia including portraits of her and her husband by P. A. Hay, a landscape by Sir David Murray, as well as the present lot (then titled *Ellen Terry*).

We are grateful to Alice Munro-Faure for her assistance in cataloguing this lot.





## OTHER PROPERTIES

49

**SIR EDWARD COLEY BURNE-JONES, BT., ARA, RWS  
(BRITISH, 1833-1898)**

A kneeling figure; Luna  
watercolour and pencil with scratching out  
each 13.5 x 13.5cm (5 5/16 x 5 5/16in).  
framed as one

£6,000 - 8,000

€8,400 - 11,000

US\$9,400 - 13,000

### Provenance

Charles Fairfax Murray  
Private collection, UK

### Exhibited

London, Burlington Fine Arts Club, *Drawings and Studies*  
by Sir Edward Burne-Jones, Bart., 1899, no.187

These watercolours could initially have been conceived as tile designs dating from the 1860s. It has been suggested the kneeling figure might relate to the story of Hero and Leander, with Hero kneeling to light the flame that would guide Leander across the Hellespont.



50

**FREDERIC, LORD LEIGHTON, PRA (BRITISH, 1830-1896)**

Nicandra

titled 'Nicandra' on reverse

oil on canvas

27 x 22cm (10 5/8 x 8 11/16in).

£60,000 - 80,000

€84,000 - 110,000

US\$94,000 - 130,000

**Provenance**

with Thomas Agnew & Sons Ltd., London

with J S Maas & Co Ltd., London, 1973, bought by the present owner

Private collection, UK

**Exhibited**

London, Grosvenor Gallery, 1879, no.104

**Literature**

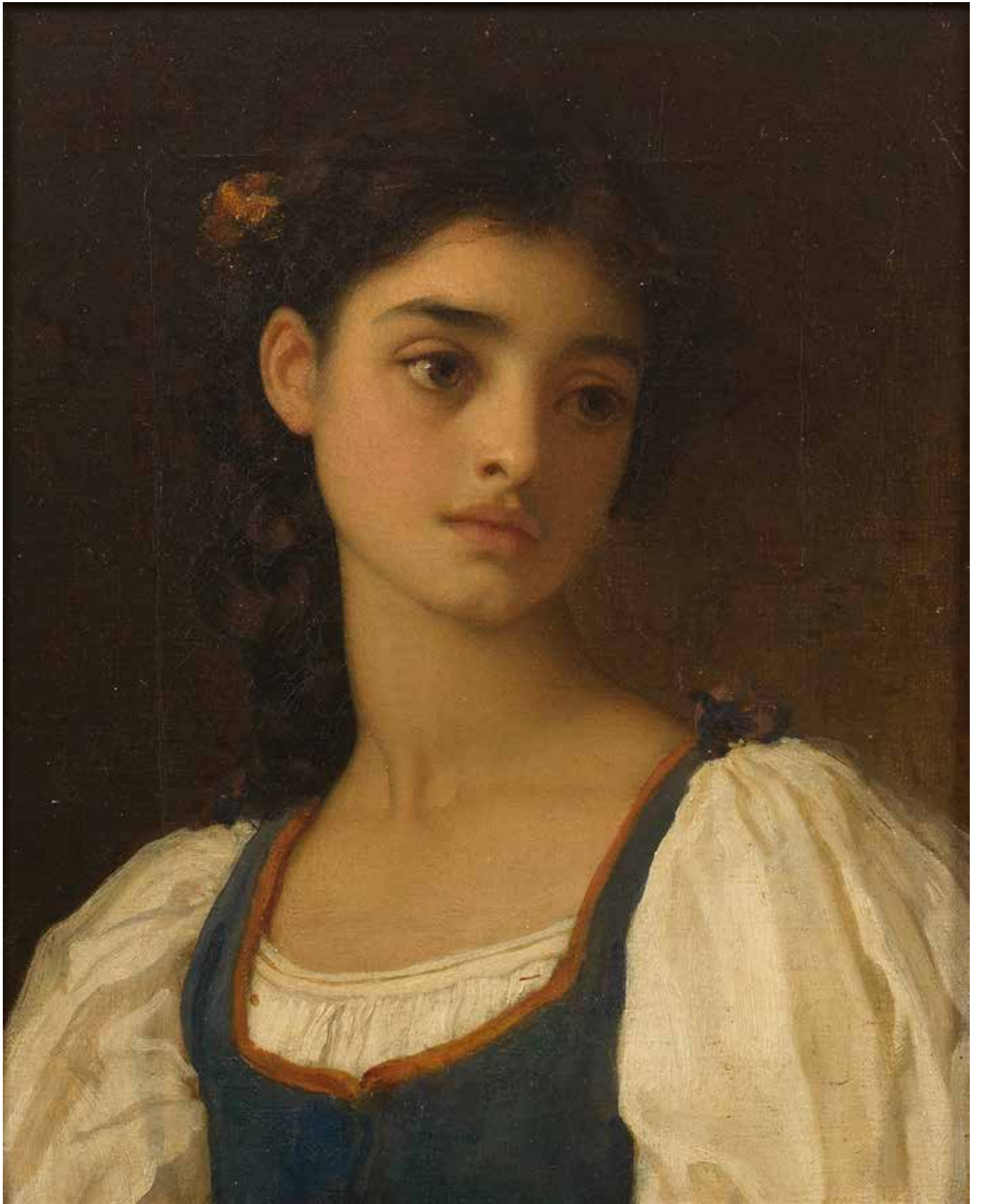
Ernest Rhys, *Frederic Lord Leighton - An Illustrated Record of his Life and Work*, 1898, p.127

Mrs Russell Barrington, *The Life, Letters and Work of Frederic Leighton*, 1906, p.388

Leonee and Richard Ormond, *Lord Leighton*, 1975, p.165, cat. no.264

This enchanting portrait forms part of a larger series of informal portrait studies undertaken by Leighton in the late 1870s. *Nicandra* was probably painted in the Autumn of 1878 during Leighton's trip to Lerici to visit his friend the artist Giovanni Costa. The model's tanned skin, her informal yet beautiful appearance, her large brown eyes and tilted head all contribute to the overall effect of simple harmony. Leighton enjoyed the challenges of portraiture freed from the constraints of commissions and demanding patrons.

After painting this portrait Leighton heard the news of the death of Sir Francis Grant, President of the Royal Academy. Upon Leighton's return to London in October 1878 he was elected as the next President, he would go on to become the only British artist ever to be elevated to the Peerage.





51 W

**ROBERT BARRETT BROWNING (BRITISH, BORN 1846)**

Before the mirror  
signed and dated 'R'. BARRETT BROWNING . 1887' (lower left)  
oil on canvas  
209.5 x 129cm (82 1/2 x 50 13/16in).

£40,000 - 60,000

€56,000 - 84,000

US\$63,000 - 94,000

**Provenance**

with Galerie Remmler & Co., Liepzig  
Sale, Sotheby's London, 13 June 1984, lot 129  
with Richard Green, London  
Sale, Christie's New York, 30 October 1992, lot 272  
Private collection, Belgium



Robert Barrett Browning, Dryope fascinated by Apollo,  
sold for £106,400, Bonhams London, 21 March 2006, lot 88

Robert Barrett Browning, known as 'Pen' Browning was the only child of the celebrated English poets Robert and Elizabeth Barrett Browning. He was born in March 1849 in Florence where his parents had resided since 1846.

A cherished and somewhat over protected child, he was home schooled by his father until 1861, when, after the death of his mother, he was sent back to England to further his studies. He attended Oxford University, first at Balliol and then Christ Church College, but proved more able on the games field and the river than in the classroom; he left without taking a degree.

In the autumn of 1873, Pen was staying at Birnam in Scotland with his father's friend Sir John Everett Millais, when as the artist Felix Moscheles recounted "whilst Millais was painting his picture of 'Scotch Firs,' his young friend made a study of the same subject, which gave evidence of so much talent that Millais unhesitatingly advised him to devote himself to art".

Pen and his father embraced the idea and Moscheles recommended a teacher in Antwerp, the Dutch painter Jean-Arnould Heyermans. The recommendation was followed, and on 17 January 1874, Pen left London for the Belgian city. In April 1878 his painting, "A Worker in Brass" was exhibited at the Royal Academy in London and sold for £300, he continued to exhibit at the RA until 1884, and at the Grosvenor Gallery until 1889. From January to April of 1882, Pen studied life modelling with Auguste Rodin in Paris and soon after produced a bronze bust entitled "An Italian Model" which was exhibited in 1883 at the R.A. The following year Pen submitted a life-size bronze statue of the maiden Dryope fascinated by Apollo in the form of a serpent, (sold at Bonhams, lot 88, 21st March 2006), however it was considered indecent and, consequently, not accepted. When it was turned down by the Grosvenor as well, Robert Browning interceded on his son's behalf and although the Grosvenor had made it a policy not to take any work the RA had rejected, in this case they made an exception.

In October 1887 Browning married the American heiress, Fannie Coddington and returning to Venice after their honeymoon, they bought and restored the Palazzo Rezzonico, one of the great palaces on the Grand Canal in Venice. In November 1889 the couple were joined by Pen's father, however the poet developed a cold which quickly turned into severe bronchitis and he subsequently died in December. The marriage however did not prove happy and after Robert's death the couple grew further apart. The couple's attempt to have children ended in two miscarriages, and Fannie's physical and mental health were apparently affected thereafter. Rumours of an affair between the artist and one of his models, Ginevra Biagiotti alienated Fannie even more and the couple separated in 1893.

Pen's career also underwent a change after the death of his father; his failing eyesight meant that he became less able to work and began to concentrate on the restoration of Palazzo Rezzonico. Increasingly isolated, and with only his servants and a menagerie for company, Pen eventually sold the Palazzo in 1906 and thereafter divided his time between two other homes in Italy, the Torre all' Antella, near Florence, and Asolo. In 1911 his health began to deteriorate and he died following an asthma attack on 8th July 1912.



52 \*

**JOHN ATKINSON GRIMSHAW (BRITISH, 1836-1893)**

Swanston Street, Melbourne

signed 'Atkinson Grimshaw/F 12.' (lower right)

oil and mixed media on canvas

46 x 68.5cm (18 1/8 x 26 15/16in).

£100,000 - 150,000

€140,000 - 210,000

US\$160,000 - 230,000

A tradition attached to this painting is that Grimshaw spent some time in Australia for health reasons around 1890-91 and painted this scene for the owners of the Athenaeum Club where he stayed. In fact when asked about this by the present author in 1986 the artist's grandson Guy Phillips had no knowledge of such a visit. An examination of the actual painting would support this point of view and would suggest that the scene was produced after seeing a contemporary photograph of the street possibly sent to Grimshaw by the resident owners of the Athenaeum club in Melbourne. Comparison with a contemporary photograph of Swanston Street circa 1880 show some notable changes in Grimshaw's view from the actual street scene, mainly the omission of a much higher building on the left hand side. Also supporting the view that Grimshaw transformed the subject into his own is the fact that in the photograph we can see horse drawn wide trams as well as carriages which Grimshaw has replaced with the usual vehicles to be seen in his familiar street and dock-side views.

Most of Grimshaw's views of contemporary urban life began in the 1880s and proved very popular with the new middle classes who wanted the city centre paintings to be shown in a way that transformed the actual scene to create a softer effect, less modern and new, using light and shadows. In his quest for realism the artist mixed grit into the paint in the foreground to suggest the muddy road with its puddles and carriage ruts. The paint in the present lot is applied thinly with characteristically blotchy patches of colour on the walls of buildings on the right and we can see the usual drawn outlines of receding buildings in the distance. As usual in this type of composition Grimshaw is a master at suggesting evening light with the shop windows glowing to show the wares inside and a glow from the sky combining with the street lights and shop window displays to create an animated scene. **It is possible that the artist's son Louis helped with the figures** which give the street a lively, animated presence.

We are grateful to Alexander Robertson for his assistance in cataloguing this lot.





53

**JOHN ATKINSON GRIMSHAW (BRITISH, 1836-1893)**

The Crescent

signed and dated 'Atkinson Grimshaw 1871+' (lower right), signed, dated and inscribed 'Landscape picture. [in the possession of C. Linsley Esq/painted February 1<sup>st</sup> 1871./and called "The Crescent"/Atkinson Grimshaw/Knostrop Old Hall/Leeds' on reverse

oil on board

24.5 x 29cm (9 5/8 x 11 7/16in).

in an oval slip

**£15,000 - 20,000**

**€21,000 - 28,000**

**US\$23,000 - 31,000**

**Provenance**

with The Fine Art Society Ltd., London, 1979, where purchased by the present owner

Private collection, UK

This painting appears to be the last of a small number of oval shaped pictures produced by Grimshaw in his first decade as an artist. It also marks a significant move away from the brighter more sharply defined images of his early landscapes to a world of shadows and night-time mysteries. From the early 1870s and the renting of Knostrop Old Hall in Leeds Grimshaw began to imbue his art with a deep vein of poetry and romantic feelings. His love of the romantic poets became stronger and he seized upon their frequent depiction of the moon in their poetry. Shelley's *To The Moon* being one example. In this painting we see a very simple homestead with two figures going about their work while increasing darkness envelops the scene. The crescent moon is just peaking over the crest of the mountain. The very simplicity of the composition lends itself to the mood of solitude, almost a Samuel Palmer-like intensity of feeling. A very powerful effect in such a small painting.

We are grateful to Alexander Robertson for his assistance in cataloguing this lot.







54

**JOHN ATKINSON GRIMSHAW (BRITISH, 1836-1893)**

Autumn afternoon

signed and dated 'Atkinson Grimshaw/89' (lower right)

oil on board

48 x 35.5cm (18 7/8 x 14in).

**£40,000 - 60,000**

**€56,000 - 84,000**

**US\$63,000 - 94,000**

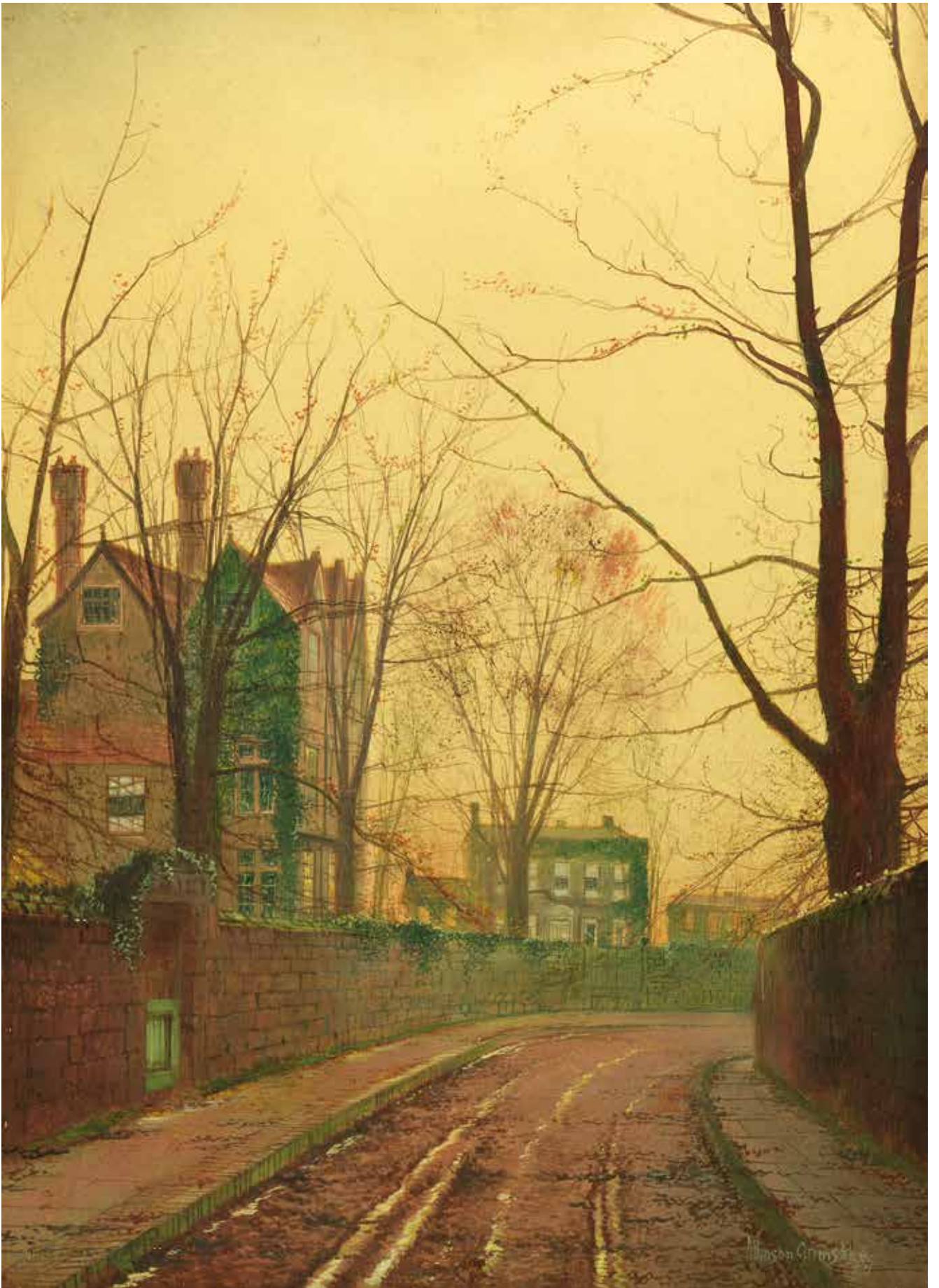
**Provenance**

Private collection, UK

A label on the reverse suggests the location is near Austhorpe Hall, Leeds.

By the time of this picture Grimshaw had been using and endlessly refining the subject of the suburban lane for almost twenty years. There was certainly something in the artist's psyche which drew him to paint empty or barely inhabited locations. It is a tantalising fact that although some streets look identifiable the buildings are composites of different homes. As so often in a Grimshaw painting the real subject is the overall mood suggested by the colour harmonies where the artist shows great skill in suggesting the still, cool and chilly atmosphere of an autumn day. After a career of almost thirty years, the artist is here able to add in as much detail or simplify where he needs to in order to achieve his effects. The ivy on the walls, the ruts in the road, the bare branches of the trees silhouetted against the light and above all the pale yellow of the sky all contribute to create a quintessential Grimshaw.

We are grateful to Alexander Robertson for his assistance in cataloguing this lot.





55 W

**BENJAMIN WILLIAMS LEADER, RA (BRITISH, 1831-1923)**

An old Worcester farm, an October day after rain  
signed and dated 'B.W.LEADER 1888' (lower left), faintly inscribed in  
pencil with title on stretcher

oil on canvas

46 x 76.5cm (18 1/8 x 30 1/8in).

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,400





56<sup>W</sup>

**ALFRED DE BRÉANSKI SNR. (BRITISH, 1852-1928)**

At the foot of Ben Nevis, N.B.

signed Alfred de Bréanski (lower right)

oil on canvas

76 x 128cm (29 15/16 x 50 3/8in).

£8,000 - 12,000

€11,000 - 17,000

US\$13,000 - 19,000



57 \* W

**SIDNEY RICHARD PERCY (BRITISH, 1821-1886)**

Llanberis, North Wales

signed and dated 'S R Percy 1871' (to the rock, lower left)

oil on canvas

61 x 101cm (24 x 39 3/4in).

£15,000 - 20,000

€21,000 - 28,000

US\$23,000 - 31,000

**Provenance**

with Mandell's Gallery, Norfolk

Property of a deceased's estate



58 W

**SIDNEY RICHARD PERCY (BRITISH, 1821-1886)**

Loch Tay, Perthshire

signed 'S. R Percy' (lower left)

oil on canvas

61 x 96.5cm (24 x 38in).

£10,000 - 15,000

€14,000 - 21,000

US\$16,000 - 23,000

**Provenance**

with MacConnal-Mason & Son, Ltd., London

Private collection, UK





59

**ENGLISH SCHOOL, LATE 19TH CENTURY**

A quiet spot  
bears signature and date 'T.B.KENNINGTON.1896' (lower right)  
oil on canvas  
62 x 40.5cm (24 7/16 x 15 15/16in).

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000

**Provenance**

Private collection, Sweden



60

**HELEN ALLINGHAM, RWS (BRITISH, 1848-1926)**

A Gloucestershire cottage under the Cotswold Hills  
signed 'H. Allingham' (lower right)

watercolour

34.5 x 28.5cm (13 9/16 x 11 1/4in).

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000

**Provenance**

Sale, Christie's London, 9 December 1932, Property of Mrs Methuen,  
'A Cottage under the Cotswolds', purchased by Newman for £15 15s  
with Leggatt Brothers, London  
Private collection, UK

Helen Allingham's watercolours of West Country subjects can be pin-pointed to the latter part of her career. Since she was widowed in 1889 and living in Hampstead, she had to paint six days a week to provide for her three children. Her hard work paid off and her watercolours became much sought after, she also represented Great Britain at international exhibitions. In the late 1890s she visited Gloucestershire to paint buildings that remained unrestored. It was an area not unfamiliar to the artist. As a young art student in the late 1860s she painted a view of Gloucester cathedral, another of Llanthony Priory and sketched around Whittington, when she visited her aunt in Prestbury.

We are grateful to Annabel Watts for her assistance in cataloguing this lot.



61 ARW

**FRANK PERCY WILD (BRITISH, 1861-1950)**

Punting on the Thames

signed 'F. Percy Wild.' (lower right)

oil on canvas

112 x 88cm (44 1/8 x 34 5/8in).

£8,000 - 12,000

€11,000 - 17,000

US\$13,000 - 19,000

**Provenance**

Private collection, Canada





62

**LIONEL PERCY SMYTHE, RA, RWS, RI, ROI  
(BRITISH, 1839-1918)**

The garden, Chateau Honvault  
signed and dated '1898/Lionel Smythe' (lower left)  
oil on canvas  
52 x 73.5cm (20 1/2 x 28 15/16in).

£12,000 - 18,000

€17,000 - 25,000

US\$19,000 - 28,000

**Provenance**

Private collection, UK

**Exhibited**

London, Royal Academy, 1899, no.68

**Literature**

Royal Academy Pictures, 1899. p.131, illustrated

The present lot was painted from the artist's garden, near Wimille, a small town in the Pas-de-Calais areas of North-West France. The artist lived there from 1892 until his death in 1918.



63

**EDMUND BLAIR LEIGHTON, ROI (BRITISH, 1852-1922)**

An Oft Told Tale

signed and dated 'EBL/1920' (centre left)

oil on panel

35.5 x 25cm (14 x 9 13/16in).

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,400

**Provenance**

with Frost & Reed, London

Sale, Anderson & Garland, Newcastle, 16 August 1988, lot 508

Sale, Sotheby's London, 14 December 1988, lot 138

with Eaton Gallery, London

Sale, Auktionshaus Arnold Frankfurt, 5 April 2014, lot 510

Private collection, UK

**Literature**

Documented in the artist's personal records, gathered by his descendants from documents and letters from the estate

We are grateful to Kara Ross for her assistance in cataloguing this lot. It will be included in the forthcoming catalogue raisonné for the artist.





64 W

**EDMUND BLAIR LEIGHTON, ROI (BRITISH, 1852-1922)**

What shall I say?

signed and dated 'E. BLAIR LEIGHTON 1889.' (lower left), inscribed

with title and artist's address on label on reverse

oil on canvas

95.5 x 50cm (37 5/8 x 19 11/16in).

£30,000 - 50,000

€42,000 - 70,000

US\$47,000 - 78,000

**Provenance**

Private collection, UK

**Literature**

Alfred Yockney, *The Art Annual: The Art of E. Blair Leighton*,  
London, Virtue & Co, Christmas 1913, p.28

Documented in the artist's personal records, gathered by his  
descendants from documents and letters from the estate

We are grateful to Kara Ross for her assistance in cataloguing this lot.  
It will be included in the forthcoming catalogue raisonné for the artist.





65

**EUGÈNE VERBOECKHOVEN (BELGIAN, 1798-1881)**

Sheep, goat and poultry by a shelter in a hilly landscape signed and dated 'Eugène Verboeckhoven/f. 1874.' (lower left), signed and inscribed on a label attached to the reverse oil on panel

24.6 x 33.2cm (9 11/16 x 13 1/16in).

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000

66

**PETRUS VAN SCHENDEL (BELGIAN 1806-1870)**

The night stall

signed and dated 'P. van Schendel./1859.' (lower left), signed and inscribed 'Je soussigné certifie avoir peint le tableau/ci-contre représentant: une jeune fille/merchandant de la volaille, effet de lumière/Bruxelles, le 29 juillet [1859]/P. van Schen[del]' on label on the reverse

oil on panel

30.3 x 24cm (11 15/16 x 9 7/16in).

£10,000 - 15,000

€14,000 - 21,000

US\$16,000 - 23,000

We are grateful to Dr Jan de Meere for confirming the attribution to Petrus van Schendel on the basis of a photograph.





67 W

**EUGÈNE VERBOECKHOVEN (BELGIAN, 1798-1881), AND  
ALEXANDER JOSEPH DAIWAILLE (DUTCH, 1818-1888)**

Going to pasture

signed 'A.J. Daiwaille./Eugene Verboeckhoven' (lower left), inscribed  
'Je certifie que le tableau/ci-contre est peint par/moi figures et  
animaux./Eugène Verboeckhoven./Bruxelles 1874 A.J.Daiwaille.'

on the reverse

oil on canvas

55.5 x 78.5cm (21 7/8 x 30 7/8in).

£6,000 - 8,000

€8,400 - 11,000

US\$9,400 - 13,000

68

**ABRAHAM HULK (DUTCH, 1813-1897)**

Fishermen at sunset; Shipping off the coast

a pair, one signed 'A. Hulk. fec.' (lower right), the other bears signature  
oil on panel

each 20.5 x 30.5cm (8 1/16 x 12in).

(2)

£6,000 - 8,000

€8,400 - 11,000

US\$9,400 - 13,000





69

**BAREND CORNELIS KOECKKOEK (DUTCH, 1803-1862)**

Travellers passing a ruined castle in a stormy landscape  
signed and dated 'BC.Koekkoek ft/1835.' (lower left)

bears collector's seal to the reverse

oil on panel

34.8 x 42.4cm (13 11/16 x 16 11/16in).

£60,000 - 80,000

€84,000 - 110,000

US\$94,000 - 130,000

**Provenance**

Purchased by the great grandfather of the present owner

Thence by descent

Private collection, Italy

The collector's seal may be that of Emile van Becelaere

Barend Cornelis Koekkoek (1803-1862) was the most celebrated artist of his generation and regarded as the founding father of Dutch romantic landscape painting. During his lifetime he was known as the 'Prince of Landscape Painting' and his reputation remains unchallenged to this day.

Barend was the eldest son of the renowned marine painter Johannes Hermanus Koekkoek (1778-1851), from whom he received his earliest tuition. In 1822, at the age of 19 he was granted a scholarship by King Willem I of the Netherlands which enabled him to study at the Royal Academy of Visual Arts in Amsterdam. He studied there for four years under Jan Willem Pieneman (1779-1853) and the landscape painter Jean August Daiwaille (1786 – 1850), whose sister Koekkoek married in 1833. Even in these formative years, it was evident that Koekkoek's strength lay within this genre. Two years spent in the rural surroundings of Hilversum, in the company of a group of cattle and landscape painters strengthened this passion. His unique talent did not go unnoticed, with one of his summer landscapes awarded a gold medal by the Amsterdam society, Felix Meritis in 1829.

In 1833 Koekkoek married Elise Thérèse, the daughter of Jean August Daiwaille his former instructor at the Art Academy in Amsterdam. The Dutch countryside however failed to satisfy his romantic soul; he stated that his Fatherland boasted no rocks, waterfalls, mountains or romantic valleys and that proud, sublime Nature was not to be found in The Netherlands.

As a result the artist moved to the old Ducal capital of Cleves, Germany in 1834, the year before this lot was painted, where the impressive river valleys, rock formations and ancient woods resonated with his romantic ideals perfectly. Under his leadership Cleves became the breeding ground for a new and influential school of landscape painting. Koekkoek's landscapes, varying from wide river valleys and woody views dominated by one or two giants oaks were very much in demand. Koekkoek founded his own academy there in 1841, where a number of young artists such as Johann Bernard Klombeek (1815-1893), Frederik Marinus Kruseman (1816-1882) and Lodewijk Johannes Kleijn (1817-1897) came to be tutored by the revered master. It was also in the same year that he published his seminal text *Herinneringen en Mededeelingen van eenen Landschapsschilder (Recollections and Communications of a Landscape Painter)*.

His landscapes, particularly dating from the 1840s and 1850s are key to the development of Cleves Romanticism which can be summed up as a fusion of realism and a tendency to idealise Nature with remarkable detail. Our picture, which was painted in 1835 features many of the elements which distinguish Koekkoek's work. A ruined castle is highlighted against a threatening sky as the wind gusts and a storm gathers in the distance. The figures provide some narrative, but are to some degree incidental to the celebration of nature. Sadly in November 1859 Koekkoek suffered a major stroke which effectively ended his career as a painter. He died April 5, 1862, in his beloved town of Cleves.







70

**FREDERIK MARINUS KRUSEMAN (DUTCH, 1816-1882)**

Summer landscape with figures and cattle near a waterfall  
signed and dated 'FMKruseman. fc/ 1849.' (lower right)

oil on panel

56 x 75cm (22 1/16 x 29 1/2in).

**£12,000 - 18,000**

**€17,000 - 25,000**

**US\$19,000 - 28,000**

**Provenance**

with P.A. Scheen Art Gallery, The Hague

with Williams & Son, London

Private collection, UK

**Literature**

Marjan van Heteren & Jan de Meere, *Frederick Marinus Kruseman  
1816-1882: Painter of Pleasing Landscapes*, Schiedam, 1998, cat.  
no.52



71

**WILLEM KOEKKOEK (DUTCH, 1839-1895)**

Amsterdam

signed 'W. Koekkoek' (lower right)

oil on canvas

54.5 x 70cm (21 7/16 x 27 9/16in).

£15,000 - 20,000

€21,000 - 28,000

US\$23,000 - 31,000

**Provenance**

with M. Newman, Ltd., London

Private collection, UK



72

**ISAAC ISRAELS (DUTCH, 1865-1934)**

Portrait of the artist Theo Nieuwenhuis in his studio  
signed with monogram (lower right)

oil on panel

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

**£12,000 - 18,000**

**€17,000 - 25,000**

**US\$19,000 - 28,000**

**Provenance**

Ex collection Hoppen-Nieuwenhuis, Rotterdam, 1962

with Willem Brinkman, Schipluiden

Private collection, Netherlands

Theodoor Willem Nieuwenhuis (1866-1951) was a designer and decorative artist and a member of the *Nieuwe Kunst* group, working in the Netherlands in the late 19th Century, heavily influenced by the Arts and Crafts Movement in England.

For another portrait by Israels, depicting Nieuwenhuis and two of his contemporaries, see Christie's Amsterdam, 26 April 2005, lot 183.





73

**JOZEF ISRAËLS (DUTCH, 1824-1911)**

Op moeders schoot  
signed 'Jozef Israëls' (lower left)  
oil on panel  
44 x 33cm (17 5/16 x 13in).

£7,000 - 10,000

€9,800 - 14,000

US\$11,000 - 16,000

**Provenance**

Sale, Frederik Muller & Cie. Amsterdam, 3 May 1904,  
lot 2, entitled *L'Attente*, sold for fl. 2,500  
Mr L. Smit  
with Nederlandse Kunsthandel, Amsterdam, no.291  
with Kunsthandel Tersteed, The Hague  
with E.J. van Wisselingh & Co, Amsterdam

**Exhibited**

Scheveningen, *Eretentoonstelling Jozef Israëls*, 1911-1912, cat.  
no.38, on loan from L. Smit  
Mol, Jakob Smitsmuseum, *De Haagse School*, 30 March - 28 April  
1996, cat. no.23, entitled *Op moeders schoot*

**Literature**

*Catalogue Kunsthandel Roland Knoedler & Co.*, 1907, New York,  
illustrated  
Scholten & Zoon, *Jozef Israëls*, 1913, Groningen, no.38, entitled  
*Onzekeerheid*



74

**GEORGE HENDRIK BREITNER (DUTCH, 1857-1923)**

Huzaar

signed 'G H Breitner' (lower left)

oil on panel

22 x 25.5cm (8 11/16 x 10 1/16in).

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,400

**Provenance**

Ex collection Mettes, The Hague

with Willem Brinkman, Schipluiden

Private collection, Netherlands





75

**GEORGE HENDRIK BREITNER (DUTCH, 1857-1923)**

Paardentrams en figuren op een plein

signed 'G.H.Breitner' (lower left)

oil on canvas

55.5 x 73cm (21 7/8 x 28 3/4in).

£20,000 - 30,000

€28,000 - 42,000

US\$31,000 - 47,000

**Provenance**

Ex collection Mettes, The Hague

with Willem Brinkman, Schipluiden, c.1980

Private collection, Netherlands

**Exhibited**

The Hague, Ivo Bouwman

**Literature**

Adriaan Venema, *Breitner*, Het Wereldvenster Bussum, 1981, p.229, illustrated





76 W

**GEORGE HENDRIK BREITNER (DUTCH, 1857-1923)**

Jongetje met vogel  
signed 'G.H.Breitner (lower right)  
oil on canvas  
146 x 88cm (57 1/2 x 34 5/8in).

£30,000 - 50,000

€42,000 - 70,000

US\$47,000 - 78,000

**Provenance**

Ex collection Mees, Rotterdam  
with Willem Brinkman, Schipluiden  
Private collection, Netherlands

**Exhibited**

The Hague, Ivo Bouwman

**Literature**

Adriaan Venema, *Breitner*, Het Wereldvenster Bussum, 1981, the cover photograph shows the present lot hanging behind the seated artist.



77

**JOHAN AKKERINGA (DUTCH, 1861-1942)**

Nettenboetsers aan het strand  
signed 'J.Akkeringa' (lower left)  
oil on canvas  
45 x 60cm (17 11/16 x 23 5/8in).

£8,000 - 12,000

€11,000 - 17,000

US\$13,000 - 19,000

**Provenance**

Sale, Mak van Waaij, Amsterdam, 1952, purchased by the present owner  
Private collection, Netherlands



78 \*

**HEYWOOD HARDY (BRITISH, 1843-1933)**

On the road  
signed 'Heywood Hardy.' (lower left)  
oil on canvas  
51 x 76.5cm (20 1/16 x 30 1/8in).

£7,000 - 10,000

€9,800 - 14,000

US\$11,000 - 16,000

**Provenance**

with Mandell's Gallery, Norfolk  
Property of a deceased's estate





79

**JOHN FREDERICK HERRING, SNR. (1795-1865)**

A grey horse in a stable  
signed and dated 'J F Herring. Senr 1859' (to the beam upper centre)  
oil on panel  
35.5 x 46cm (14 x 18 1/8in).

£10,000 - 15,000

€14,000 - 21,000

US\$16,000 - 23,000

**Provenance**

Sale, Christie's London, 26 July 1974, lot 187, sold for £1,700



80

**HEYWOOD HARDY (BRITISH, 1843-1933)**

The letter  
signed 'Heywood Hardy.' (lower right)

oil on canvas

51 x 76.5cm (20 1/16 x 30 1/8in).

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000



81

**HEYWOOD HARDY (BRITISH, 1843-1933)**

Arrival of the coach  
signed 'Heywood Hardy.' (lower left)

oil on canvas

51 x 76.5cm (20 1/16 x 30 1/8in).

£6,000 - 8,000

€8,400 - 11,000

US\$9,400 - 13,000





82

**ALFRED RICHARDSON BARBER (BRITISH, 1841-1925)**

A family of rabbits

signed 'A.R.Barber' and indistinctly dated (lower left)

oil on canvas

45.7 x 60.5cm (18 x 23 13/16in).

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000



83

**HORATIO HENRY COULDERY (BRITISH, 1832-1893)**

A dangerous toy  
signed with monogram (lower right), signed and inscribed with title and  
artist's address on label on reverse  
oil on canvas  
30 x 41cm (11 13/16 x 16 1/8in).

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,400



84 AR

**EDGAR HUNT (BRITISH, 1876-1953)**

Farmyard family; Feeding time

a pair, both signed 'E Hunt 1911' (one lower left, the other lower right)

oil on canvas

each 25.5 x 20.5cm (10 1/16 x 8 1/16in).

(2)

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000



85 AR

**EDGAR HUNT (BRITISH, 1876-1953)**

Ponies with cocks and hens; Dinner time

a pair, one signed and dated 'E.Hunt 1930' (lower left), the other signed and dated 'E. Hunt 1931' (lower right)

oil on canvas

each 28 x 40.5cm (11 x 15 15/16in).

(2)

£7,000 - 10,000

€9,800 - 14,000

US\$11,000 - 16,000

**Provenance**

with Frost & Reed Ltd., London, 1931/2

Private collection, UK







86

**ARCHIBALD THORBURN (BRITISH, 1860-1935)**

Grouse in flight

signed 'Archibald Thorburn' (lower left)

watercolour

45.5 x 64.5cm (17 15/16 x 25 3/8in).

£7,000 - 10,000

€9,800 - 14,000

US\$11,000 - 16,000

**Provenance**

with A. Baird-Carter, London

Private collection, UK



87 \*

**ARCHIBALD THORBURN (BRITISH, 1860-1935)**

Puffins and Razor Bills

signed and dated 'Archibald Thorburn/1911' (lower right)

watercolour and bodycolour

55.5 x 37cm (21 7/8 x 14 9/16in).

£6,000 - 8,000

€8,400 - 11,000

US\$9,400 - 13,000

**Provenance**

with The Tryon Gallery Ltd., London

Private collection, UK





88

**ARCHIBALD THORBURN (BRITISH, 1860-1935)**

A cock and hen pheasant  
signed and dated 'A. Thorburn./October 1929.' (lower left)  
watercolour and bodycolour  
27 x 40.5cm (10 5/8 x 15 15/16in).  
unframed

£12,000 - 18,000

€17,000 - 25,000

US\$19,000 - 28,000

**Provenance**

Raja Sir Ranbir Singh, KCSI, Regent of Erstwhile Patiala State,  
part of present day Punjab  
Thence by descent



89

**ARCHIBALD THORBURN (BRITISH, 1860-1935)**

Woodcock at water's edge

signed and dated 'A.Thorburn 1898' (lower right)

pencil, watercolour and bodycolour

21.5 x 25.5cm (8 7/16 x 10 1/16in).

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,400



Knud Larsen, Blomstrende haveeksterior med tre kvinder ved et bord, 1916

90 W

**KNUD ERIK LARSEN (DANISH, 1865-1922)**

A break at school

signed and dated 'KLarsen/1891' (lower right)

oil on canvas

76 x 97cm (29 15/16 x 38 3/16in).

**£40,000 - 60,000**

**€56,000 - 84,000**

**US\$63,000 - 94,000**

**Provenance**

Purchased by the grandfather of the current owner, reputedly from an exhibition in Berlin, circa 1922, following the artist's death  
Thence by descent

Born in Vinderød near Frederiksværk, Knud Eric Larsen studied painting at the Royal Danish Academy of Fine Arts in Copenhagen, graduating in 1889. His first exhibited works were presented at the Academy's Charlottenborg Spring Exhibition of 1887. His earliest paintings were depictions of the Jutland countryside, showing the influence of artists such as Hans Smidth (1839-1917) and Vilhelm Kyhn (1819-1903). His style developed a more impressionist tone, a style more akin to artists such as Peder Severin Kroyer (1851-1909), Theodor Philipsen (1840-1920) and Laurits Andersen Ring (1854-1933).

Larsen travelled throughout Europe, visiting England, Germany, Italy, France, the Netherlands and Belgium, and his works were also widely shown in many European exhibitions, including the World Fair in Chicago (1893), the International Exhibition in Rome (1911) and The National Gallery, London (1923). Larsen was presented with many medals during his career, including the Thorvaldsen Medal 1892 (the highest accolade from the Royal Danish Academy of Fine Arts), the prestigious Eckersberg Medal in 1898 and the Serdin Hansen Prize for genre painting for *Sommer, børnene binder krans* (1901).

Later in his career, Larsen became known for a series of insightful portraits of famous Danish politicians, actors and nobility.

Larsen's work is represented in many public collections in Denmark: *En gammel kone "Bette Dorte" på heden* (1904) and *En barnedåb* (1893), among others, are in the collection of the National Gallery of Denmark. However, works of the quality of the present lot rarely appear at auction. In private hands since purchase, the painting was acquired from an exhibition in Berlin, shortly after the artist's death. The purchaser, Hans Jaretzki (1890-1956) was a celebrated Bauhaus architect, well known throughout Germany, and also in Britain, having designed the residence of Sir Eric Phipps, British Ambassador to Germany between 1933 and 1937. Following Hitler's appointment as German Chancellor in 1933, Phipps helped Jaretzki flee to Britain, where he and his family settled in Hampstead, North London. The present lot accompanied the family, and has remained with them until now.

Although the present lot is rooted in the wider tradition of Danish interior painting, the influence of Larsen's European travels is clearly reflected in the work. The choice of subject matter and bold application of paint place it in a wider European context; the Impressionistic brushwork and patches of bright sunlight are reminiscent of many European artists working in this period, particularly in Britain. The interiors being painted by the Newlyn school in the 1880s and 1890s make interesting comparisons, a particularly relevant example being the iconic *School is out*, (RA, 1889) by Elizabeth Forbes (1859-1912). The atmosphere created by the strong single light source in the present lot creates a dramatic effect, the progression from a dark foreground to a light background pulls the viewer through the painting.





91 W

**PETER MØRK MØNSTED (DANISH, 1859-1941)**

By the river

signed and dated 'P Mønsted- 1908.' (lower right)

oil on canvas

82 x 122.5cm (32 5/16 x 48 1/4in).

**£30,000 - 50,000**

**€42,000 - 70,000**

**US\$47,000 - 78,000**

**Provenance**

Sale, Sotheby's London, 18 November 2003, lot 355

Private collection





92

**WALTER FREDERICK OSBORNE, RHA, ROI (IRISH, 1859-1903)**

Joe the swineherd

signed and dated 'WALTER OSBORNE/-90' (lower left)

oil on canvas

51 x 68.5cm (20 1/16 x 26 15/16in).

£50,000 - 70,000

€70,000 - 98,000

US\$78,000 - 110,000

**Provenance**

By descent

Private collection, UK

**Exhibited**

London, Royal Academy, 1891, no.613

Liverpool, Walker Art Gallery, *Autumn Exhibition*, 1891

Dublin, Royal Hibernian Academy, 1892, no.87

Dublin, National Gallery of Ireland, 16 November-31 December 1983, no.36

Belfast, Ulster Museum, 20 January-29 February 1984, no.36

**Literature**

Jeanne Sheehy, *Walter Osborne*, 1974, no.234

Jeanne Sheehy, *Walter Osborne* exhibition catalogue, 1983, no.36

Osborne completed his art training at the Académie Royale d'Anvers, Antwerp, and then spent a year at the burgeoning artists' colony at Quimperlé. Many of the most interesting modern painters were working from life in the open air using local models and the Breton fishing villages were the melting pot where artists from all over Europe exchanged ideas and practices. The rural 'Naturalism' of Jules Bastien-Lepage dominated the approach of many of these artists. Bastien-Lepage's principles and techniques were spreading rapidly and when he returned to London at the end of 1883, Osborne noted with enthusiasm the work of his principal interpreter in Britain, George Clausen.

By the time Osborne painted *Joe the swineherd* in 1890 he had found his own methods and techniques and was not working in the shadow of any single influence. He returned repeatedly to the theme of a young single foreground figure with an expansive landscape unfolding behind. The figure has nothing to relate to apart from the landscape. This is most impressively seen in the present lot as well as many others from the same period including, *Harvest Time* (circa 1890, private collection), *Boy in a turnip field* (1888, private collection), *Boy under trees* (1887, private collection).

The device of the single foreground figure draws the onlooker into the scene and creates an intimacy that would be impossible with a second figure present. His young Wessex subjects such as 'Joe' are the pictorial equivalent to any number of Thomas Hardy characters, dwarfed by their surroundings and circumstances.

The way Osborne paints animals is also worthy of comment, he often crops them in the composition such as in *The sheepfold* (circa 1885, private collection) which was a major departure from the conventional rules of composition. It is obvious from his extensive drawings that the realistic depiction of animals was a priority for him and his training under Charles Verlat would only have encouraged this inclination. The pigs painted in *Joe the swineherd* are beautifully painted rooting around their young protector and casting purple shadows on the late summer stubble.





93

**WALTER FREDERICK OSBORNE, RHA, ROI (IRISH, 1859-1903)**

Boy on a donkey in a snowy landscape

signed with initials (lower left), bears initials and dated '11.3.85'

in pencil on reverse

oil on board

11.5 x 17.5cm (4 1/2 x 6 7/8in).

**£10,000 - 15,000**

**€14,000 - 21,000**

**US\$16,000 - 23,000**

**Provenance**

Sale, Sotheby's Pulborough, 10th March 1981 lot 389 for £2,800

where purchased by the mother of the owner

Thence by descent

Private collection, UK

The present lot is a beautiful example of Osborne's mastery of the plein air square brush landscape. By 1885 he had mastered his technique in many media and was travelling with his fellow artist Edward Stott, settling in places that offered good local subjects and then moving on. The work for major compositions destined for exhibitions would take place at the same time as smaller plein air works were carried out, with a rapid and confident style. This is seen to full effect in *Boy on a donkey in a snowy landscape*. The narrow palette of blue-greys is offset by the stronger purple and yellow on the horizon. Although it is a very simple picture, the articulation of the landscape and sky interrupted at intervals by the main figure and the willows is confidently done and the colouring impressively subtle, as is required of a winter landscape in a low evening light.





94 \* AR

**DOROTHEA SHARP, RBA, ROI (BRITISH, 1874-1955)**

In Provence

signed 'DOROTHEA SHARP' (lower left)

oil on canvas

38 x 46cm (14 15/16 x 18 1/8in).

£6,000 - 8,000

€8,400 - 11,000

US\$9,400 - 13,000

**Provenance**

with James Connell & Sons, London

Private collection, South Africa

95 AR W

**DOROTHEA SHARP, RBA, ROI (BRITISH, 1874-1955)**

Cornfield in Summertime

signed 'DOROTHEA SHARP.' (lower right)

oil on canvas

76 x 91.5cm (29 15/16 x 36in).

£40,000 - 60,000

€56,000 - 84,000

US\$63,000 - 94,000

**Provenance**

with The Priory Gallery, Broadway

Private collection, UK

**Literature**

Helen Entwistle, *Dorothea Sharp: Rock Pools & Sunshine*, York, 2008, p.78, illustrated in colour

*Cornfield in Summertime* is a wonderful example of Dorothea Sharp's unmistakably joyous style. Her light-filled and carefree approach that makes her such a firm favourite amongst collectors is on full display. The golden browns and yellows of the cornfield are beautifully balanced by the light blue of the sky. To enliven the surface Sharp has applied the paint in the sky in broad strokes, all travelling in a diagonal direction, opposite to that of the cornfield. As you would expect there is a real sense of the warm afternoon sun with the elegant white parasol providing the only shade. The use of a parasol as a pictorial device in this way was made popular by the Impressionists, and Sharp often includes them, particularly in her beach scenes.

The idyllic scene is typical of Sharp's compositions where there is often a very young child in the care of an elder sibling or nanny figure. This only adds to their charm whilst also reinforcing the strong message of family that runs through all her work.

It also supports the view of the world her paintings display, that of a happy and secure land. Her strong moral upbringing in the Baptist Church and a settled family life must have laid the foundations for this view of the world. Her upbringing also prepared her for the battle that being a female artist in the early 20th century undoubtedly was. Perhaps the fact she was a female artist allowed her to make brave decisions that male artists weren't prepared or inclined to take. The decision to take childhood as a subject in such a committed and dedicated fashion was groundbreaking in its own way. The present lot is a wonderful example of Dorothea Sharp's artistic legacy, a happy and safe childhood taking place against the backdrop of a sunny and contented England, all depicted in assured yet sensitive colour.





96 \* AR

**CHARLES SPENCELAYH, RMS, HRBSA (BRITISH, 1865-1958)**

The Old Copyist

signed 'C.SPENCELAYH.' (lower left)

watercolour

*25.5 x 20.5cm (10 1/16 x 8 1/16in).*

**£20,000 - 30,000**

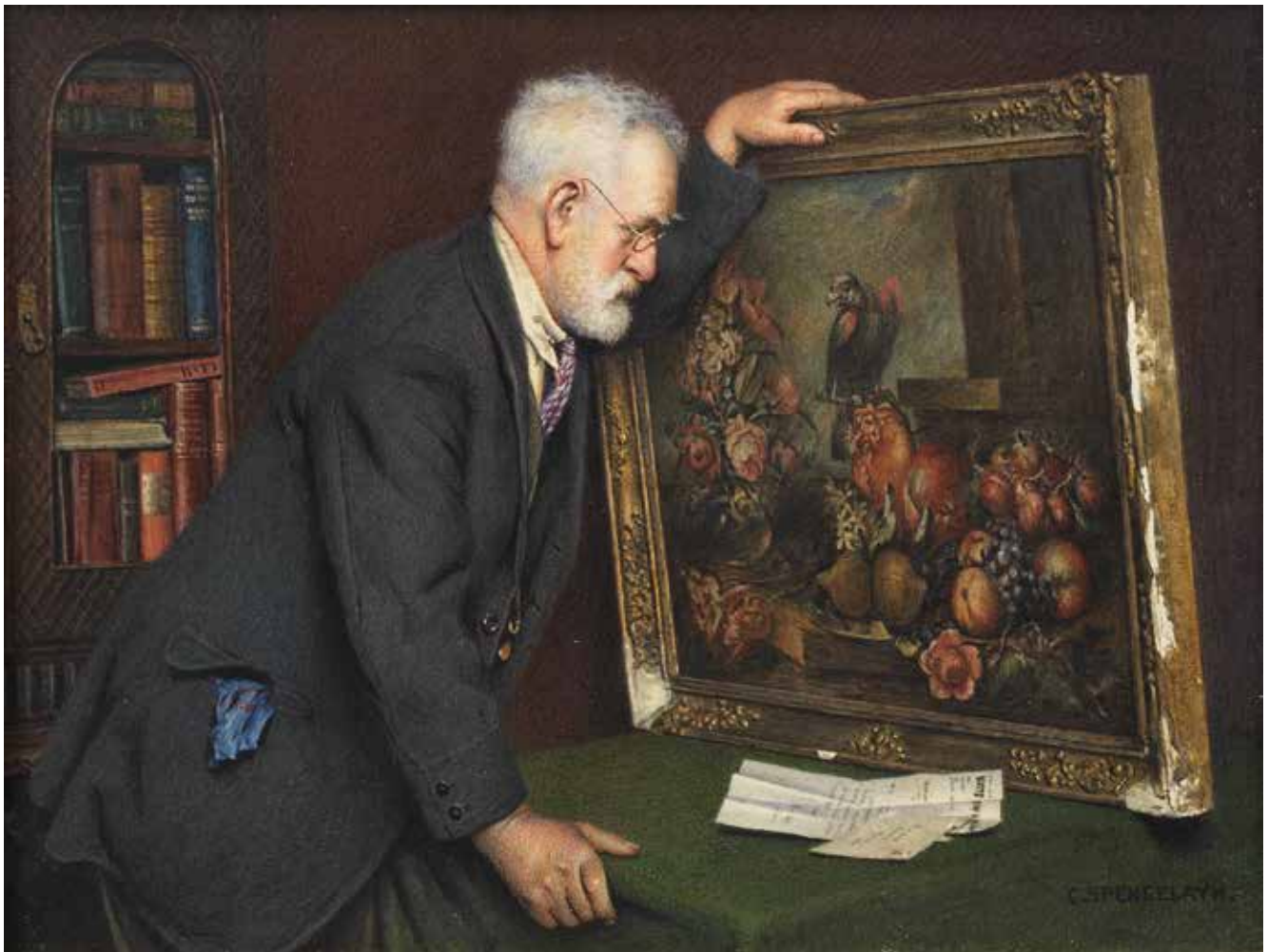
**€28,000 - 42,000**

**US\$31,000 - 47,000**

**Provenance**

Private collection, UK





97 \* AR

**CHARLES SPENCELAYH, RMS, HRBSA (BRITISH, 1865-1958)**

An Old Master

signed 'C.SPENCELAYH.' (lower right)

watercolour

15.3 x 20.2cm (6 x 7 15/16in).

£15,000 - 20,000

€21,000 - 28,000

US\$23,000 - 31,000

**Provenance**

(possibly) Sale, Sotheby's London, 18 May 1977, lot 26

with Mandell's Gallery, Norfolk

Private collection, UK





98 \* AR

**CHARLES SPENCELAYH, RMS, HRBSA (BRITISH, 1865-1958)**

Skin and Bone

signed 'C.SPENCELAYH.' (lower left), inscribed with artist's name, address and title on a label attached to the reverse.

watercolour on ivorine

15 x 11cm (5 7/8 x 4 5/16in).

£8,000 - 12,000

€11,000 - 17,000

US\$13,000 - 19,000

The present lot was painted between 1922 and 1933, when the artist was living at 19 Queen's Road, West Didsbury, Manchester.

**Provenance**

(possibly) Mrs Rosie Levy  
(possibly) Sale, Sotheby's London, 30 January 1946, lot 116,  
purchased by Yeoman for £62 (listed as oil on panel)  
Private collection, UK

**Literature**

(possibly) Aubrey Noakes, *Charles Spencelayh and his Paintings*,  
London 1978, p.67

99 AR

**SIR ALFRED JAMES MUNNINGS, PRA, RWS  
(BRITISH, 1878-1959)**

Sketching at Wiston Bridge  
signed 'A J Munnings' (lower right)  
oil on canvas  
51.5 x 61.5cm (20 1/4 x 24 3/16in).

£150,000 - 250,000

€210,000 - 350,000

US\$230,000 - 390,000

**Provenance**

Sir William Reid Dick, KCVO, RA  
Sale, Sotheby's London, 10 February, 1971, lot 46, as *Maurice  
Codner Sketching at Flatford Mill*, the Property of the Lady Reid Dick,  
sold for £500  
with Ian MacNicol, Glasgow  
Private collection, UK  
Thence by descent to the present owner

**Exhibited**

London, Royal Academy, 1936, no.19  
London, Royal Academy, Diploma Gallery, *Sir Alfred James Munnings  
Retrospective Exhibition* 1956, no.48, property of Sir William Reid Dick  
Venice, Biennale (date unknown) no.45 as *Sketch*, property of Sir  
William Reid Dick. (Munnings exhibited works at the Biennale five  
times between 1924 and 1940)

**Literature**

Sir Alfred Munnings, *The Second Burst: The autobiography of Sir  
Alfred Munnings*, Bungay, 1951 pp. 352-357. Illustrated in black and  
white, opp. p.337  
Royal Academy Illustrated, 1936, p.96  
A. J. Munnings R.A. *Pictures of horses and English life*, Second  
edition, London, 1939, no.46, illustrated in black and white, p.97

The present lot is a wonderful example of Munnings at his most fluid  
and free. One of three similar compositions which the artist produced  
of this subject, the work depicts Munnings' great friend Maurice  
Codner, sketching at Wiston Mill. exhibited at the Royal Academy in  
1946, the present lot appears to be the version to which the artist  
refers in his autobiography. One of the other versions, which closes  
the distance between the artist and the subject, was given to Codner,  
remaining in the sitter's family until 2008 (see Sotheby's New York, 5  
May 2011, lot 78.)

Situated near the village of Nayland on the River Stour, Wiston Mill is  
not far from Flatford Mill, subject of many of John Constable's most  
famous works. Codner and Munnings had encountered Wiston Mill  
when, along with two fellow artists, they had 'walked in the heat from  
Nayland to Wiston. Plunging, stark naked, in and out of the river to  
cool ourselves...when round the bend came a large varnished punt  
with a colourful, summery party of ladies, quite foreign to us.'

Munnings makes lengthy reference to the sitting in the second volume  
of this autobiography:

'One September... and artist friend, Maurice Codner...came to stay....  
The spot we chose was attractive and remote enough-down a lane...  
After trying here and there, Codner settled down to paint the river  
and luxuriant growth along its banks-its surface thickly grown over  
with reeds, all glistening in the sun. He sat on rising ground where an  
old cattle-bridge crossed the stream. I took note of him sitting there  
at work, with the old bridge and willows in the background. Here  
was a picture!



'Codner' said I, 'I'm going to paint you sketching.'

"All right" he said. "I'll sit as long as you like".

I began my usual size canvas- twenty-four by twenty; in two hours the  
picture was almost completed.'

The two men revisited the bridge several times to finish the sitting,  
although Codner's own work was frustrated. On their first return  
to the spot, the reeds along the river's edge had been cut back:  
'Codner looked the picture of misery-frustration and rage written on  
his countenance. He calmed down, and was willing to sit, although  
his mind was bent on what he expected to see, and what had  
disappeared.' On a subsequent visit, 'at the spot where Codner was  
wont to sit, myself painting him, there, alongside the wooden bridge  
in the background, stood a large, newly-built military structure. For  
Codner this was the end of everything. In despair he posed as though  
he were painting, whilst I put the finishing touches of the picture, which  
only needed pulling together.'

The piece of white cloth that sits beside Codner's box of paints was,  
according a letter from Munnings to Codner, 'the tail of my shirt', torn  
off so Codner could clean his brushes.

Maurice Frederick Codner, RP, ROI (1888–1958) was born in London,  
and attended the Colchester School of Art. Under Munnings'  
influence, Codner was persuaded to give up 'his safety job and  
risk being a portrait-painter.' Codner enjoyed considerable success  
as a society portraitist, exhibiting numerous times at the Royal  
Academy, the Royal Society of Portrait Painters, the Royal Institute  
of Oil Painters, and elsewhere. Among his notable public successes  
were a portrait of George VI painted in 1951, and a portrait of Queen  
Elizabeth, the queen mother, which won the silver medal at the Paris  
Salon in 1954.

When the present lot was painted Codner was, in Munnings' words,  
'not so opulent a portrait-painter then as now'. Munnings recalls  
his first meeting with Codner in his autobiography: 'when I came to  
Dedham... the Codner family lived in a charming old house. Their  
friends joined mine and they were my nearest neighbours. In the  
winter of 1919 I met Maurice Codner out hunting: a tall thin young  
man on his father's carriage horse. He was in breeches and boots and  
a bowler hat and wore a moustache...he never dreamed of painting  
chairmen of city companies and mayors in robes in those days.'

We are grateful to Lorian Peralta-Ramos for confirming the attribution  
to Sir Alfred James Munnings on the basis of photographs.

**Notes**

Sir Alfred Munnings, *The Second Burst: The autobiography of Sir  
Alfred Munnings*, Bungay, 1951 , passim.

Ernest Blaikley, 'Codner, Maurice Frederick (1888–1958)', rev. Robin  
Gibson, *Oxford Dictionary of National Biography*, Oxford University  
Press, 2004; online edn, May 2008









100 AR

**SIR ALFRED JAMES MUNNINGS, PRA, RWS  
(BRITISH, 1878-1959)**

The terrace

oil on panel

30.5 x 40.5cm (12 x 15 15/16in).

**£12,000 - 18,000**

**€17,000 - 25,000**

**US\$19,000 - 28,000**

#### **Provenance**

Gifted by the artist to his framer, Mr. Frank Patrickson  
with Nicholas Brown (The Leicester Galleries) at the Alpine Gallery,  
London, July 1977, no.162

Acquired by Joseph F. McCrindle

Sale, Christie's New York, 4 June 2009, lot 108

Private collection, USA

Private collection, UK

#### **Exhibited**

London, The Alpine Gallery, *Artists of Fame and Promise*, July 1977,  
no.162

Although the exact location of this study is not known, it was clearly painted when the artist was visiting friends or staying at a country estate. Like his contemporary John Singer Sargent (1856-1925), Munnings delighted in painting small scenes of this type confidently recording with dramatic brushstrokes the effect of the dappled light on the urns. Perhaps it was the solid quality of the urn juxtaposed with the transient flicker of the light that appealed to him.

We are grateful to Lorian Peralta-Ramos for confirming the attribution to Sir Alfred James Munnings on the basis of photographs.



101 AR

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

The Well Beloved  
signed, inscribed with title and numbered 'b.f.59' on reverse and on  
canvas overlap

oil on canvas laid down on board  
60.5 x 46cm (23 13/16 x 18 1/8in).

£8,000 - 10,000

€11,000 - 14,000

US\$13,000 - 16,000

**Provenance**

Major Sir Owen Morshead GCMG KCB DSO MC (1893-1977)  
Thence by descent

Sir Owen Morshead was Royal Librarian at Windsor from 1926 to  
1958. He would have got to know Kelly when the latter resided at  
Windsor while painting the State Portraits of King George VI and  
Queen Elizabeth.

**Exhibited**

Dublin, Royal Hibernian Academy, 1938, no.49  
London, Art Exhibitions Bureau, *Theatre and Circus*, Albemarle Street,  
1955





102

**EDWIN HARRIS, RBSA (BRITISH, 1855-1906)**

Running repairs

signed and dated 'Edwin Harris./1905.' (lower right)

oil on canvas

51 x 40.5cm (20 1/16 x 15 15/16in).

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000

For a similar work, painted in 1901, see *Mending the Quilt*, illustrated in Roger Langley *Edwin Harris 1855-1906 An Introduction to His Life and Art*, Truro, 2008, p. 32





103 \*W

**WALTER LANGLEY, RI (BRITISH, 1852-1922)**

In the evening of life  
signed 'WLangley' (upper right)  
watercolour with scratching out  
36 x 26cm (14 3/16 x 10 1/4in).

£7,000 - 10,000

€9,800 - 14,000

US\$11,000 - 16,000

**Provenance**

Dowderswell & Dowderswell, 1883, as *The Evening of Life*, sold for £15  
with Chamberlain, 1883  
Private collection, Canada

**Exhibited**

Dowderswell & Dowderswell, 1883

**Literature**

Roger Langley, *Walter Langley, Pioneer of the Newlyn Art Colony*,  
Clifton, 1997, p.157

The title of *The Evening of Life* was used by Langley for numerous  
exhibited works between 1882 and 1906, many of which were  
watercolours. However, the present lot can be identified as the 1883  
work because of the distinctive plaid shawl, which first appears in late  
1882 and is featured several times in Langley's work in 1883.

We are grateful to Roger Langley for his assistance in cataloguing this lot.



104

**JOSEPH EDWARD SOUTHALL (BRITISH, 1861-1944)**

Castiglione D'Olona, Lombardy  
signed with monogram and dated '1913 7.V.1913' (lower left),  
indistinctly inscribed on the backboard  
watercolour over traces of pencil  
14.5 x 23cm (5 11/16 x 9 1/16in).

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,800

Joseph Southall painted the present lot en route to Florence and San Gimignano, which he visited in May 1913, accompanied by his wife, Anna. Painted a year before the outbreak of the First World War, Southall was at the height of his career, his works having already been widely exhibited in Britain, France, Italy, Belgium and the United States. In the same year, he exhibited at the Ghent International Exhibition.



105 AR

**STANHOPE ALEXANDER FORBES, RA (BRITISH, 1857-1947)**

Penlee Quarry

signed 'Stanhope A Forbes.' (lower right)

oil on canvas

46 x 64cm (18 1/8 x 25 3/16in).

£12,000 - 18,000

€17,000 - 25,000

US\$19,000 - 28,000





106

**HAROLD HARVEY (BRITISH, 1874-1941)**

Building the hayrick

signed 'H.HARVEY 1902' (lower right)

oil on canvas

38.5 x 51cm (15 3/16 x 20 1/16in).

£6,000 - 8,000

€8,400 - 11,000

US\$9,400 - 13,000

**Provenance**

Sale, Phillips London, 11 November 1986, lot 50

We are grateful to Peter Risdon for his assistance in cataloguing this lot.



107

**HAROLD HARVEY (BRITISH, 1874-1941)**

Spreading the nets

signed 'Harold Harvey' (lower right)

oil on canvas

38 x 46cm (14 15/16 x 18 1/8in).

**£8,000 - 12,000**

**€11,000 - 17,000**

**US\$13,000 - 19,000**

**Provenance**

Sale, Wooland, Son & Manico, and Gilchrist & Bishop, 'Harris & Sons collection of Oil Paintings & Water Colour Drawings', Plymouth, 8 June 1920, lot 36, bought for £5.00 by the grandfather of the present owner

Thence by descent

The present lot was one of 36 works by Harold Harvey sold in the Harris & Sons' collection. Other lots included works by many of his contemporaries such as Stanhope Forbes, RA (1857-1947), Charles Napier Hemy, RA, RWS (1841-1917) and Julius Olsson, RBA (1864-1942).

We are grateful to Peter Risdon for his assistance in cataloguing this lot.





108 \* AR

**SAMUEL JOHN LAMORNA BIRCH RA, RWS, RWA  
(BRITISH, 1869-1955)**

On the River Deveron

signed 'S. J. Lamorna Birch.' (lower right)

oil on canvas

51 x 63cm (20 1/16 x 24 13/16in).

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,400

**Provenance**

with The Fine Art Society Ltd., London, purchased by G. Nuttall Esq.,  
British Columbia, Canada, October 1955

Private collection, Canada





109

**HAROLD HARVEY (BRITISH, 1874-1941)**

Mousehole  
signed and dated 'Harold Harvey.39.' (lower right), inscribed with title  
on stretcher  
oil on canvas  
46 x 51.5cm (18 1/8 x 20 1/4in).

£20,000 - 30,000

€28,000 - 42,000

US\$31,000 - 47,000

**Provenance**

Sale, Gorrings, Lewes, 29 November 2005, lot 2535  
Sale, Christie's London 7 June 2007, lot 144  
Sale, Barnes Thomas, Penzance, 14 February 2011, lot 71  
Private collection, UK

We are grateful to Peter Risdon for his assistance in cataloguing this lot.



110 W

**PHILIP ALEXIUS DE LÁSZLÓ, PRBA, RP, NPS  
(BRITISH, 1869-1937)**

Portrait of Lady Byng, née Marie Evelyn Moreton  
signed, dated and inscribed 'Laszlo/1917. 2.4. LONDON.' (lower left)  
oil on canvas  
82.5 x 64.5cm (32 1/2 x 25 3/8in).

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000

**Provenance**

Private collection, UK

**Literature**

Owen Rutter, *Portrait of a Painter*, London, 1939, p.308  
Jeffery Williams, *Byng of Vimy: General and Governor General*,  
London, 1983, illustrated, pl.37

This recently discovered portrait was painted in 1917, an exceptionally busy year for de László. Much of his time was spent painting portraits of officers about to depart for the front or briefly home on leave.

This was an anxious period for Lady Byng. Her husband was serving as Commander of the Canadian Corps in France, whose greatest feat, the capture of Vimy Ridge, occurred soon after this portrait was painted. Lord Byng was himself painted by de László in 1908 and again in 1933.

Marie Evelyn Moreton was the only child of Sir Richard Charles Moreton (1846-1928) and his wife Janie Ralli (1847-1929). Her father worked as comptroller of Rideau Hall, the Governor General's residence in Canada, during the tenure of the Marquess of Lorne (1878-1883). The Prince of Wales brooch Lady Byng wears in this portrait may have been a gift to her father or mother during the future King George V's visit to Canada in 1882.

She married Sir Julian Hedworth Byng 30 April 1902, he having proposed while serving in South Africa during the Boer War (1899-1900). He kept her cabled reply, "Yes, return immediately, Evelyn," on his desk for the rest of his life.

We are grateful to Katherine Field for her assistance in cataloguing this lot, which will be included in the Philip de László catalogue raisonné, currently presented in progress online: [www.delaszlocatalogueraisonne.com](http://www.delaszlocatalogueraisonne.com)



111 AR

**GERALD LESLIE BROCKHURST, RA, RP, RE  
(BRITISH, 1890-1978)**

Portrait of A.C.J. Wall

incised 'G.L.BROCKHURST.' (lower right)

oil on panel

61 x 51cm (24 x 20 1/16in).

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000

**Provenance**

Mr. A. C. J. Wall

Private collection, UK

**Exhibited**

London, Royal Academy, 1936, no.347

Liverpool, Walker Art Gallery, 1936

Glasgow, *Empire Exhibition*, Fine Arts Section, 1938,

lent by Mr. A. J. C. Wall

A.C.J. Wall was a Birmingham based industrialist who started collecting in the 1930s. He had an eclectic taste, ranging across paintings, ceramics, furniture and sculpture. He was well known as a benefactor to the arts, particularly in Birmingham where he was the mayor, and he was known to have sat for a bust portrait by Jacob Epstein. His collection was sold by Christie's in 1970, many pieces being bought by leading international museums.





Dame Laura Knight working on *The London Palladium*, 1937  
 © DIOMEDIA / Mary Evans / Illustrated London News Ltd

112 AR

**DAME LAURA KNIGHT RA, RWS (BRITISH, 1877-1970)**

Dita Boa at the London Palladium  
 signed 'Laura Knight' (lower left)  
 watercolour, charcoal and coloured chalks  
 51.5 x 39cm (20 1/4 x 15 3/8in).

£6,000 - 8,000

€8,400 - 11,000

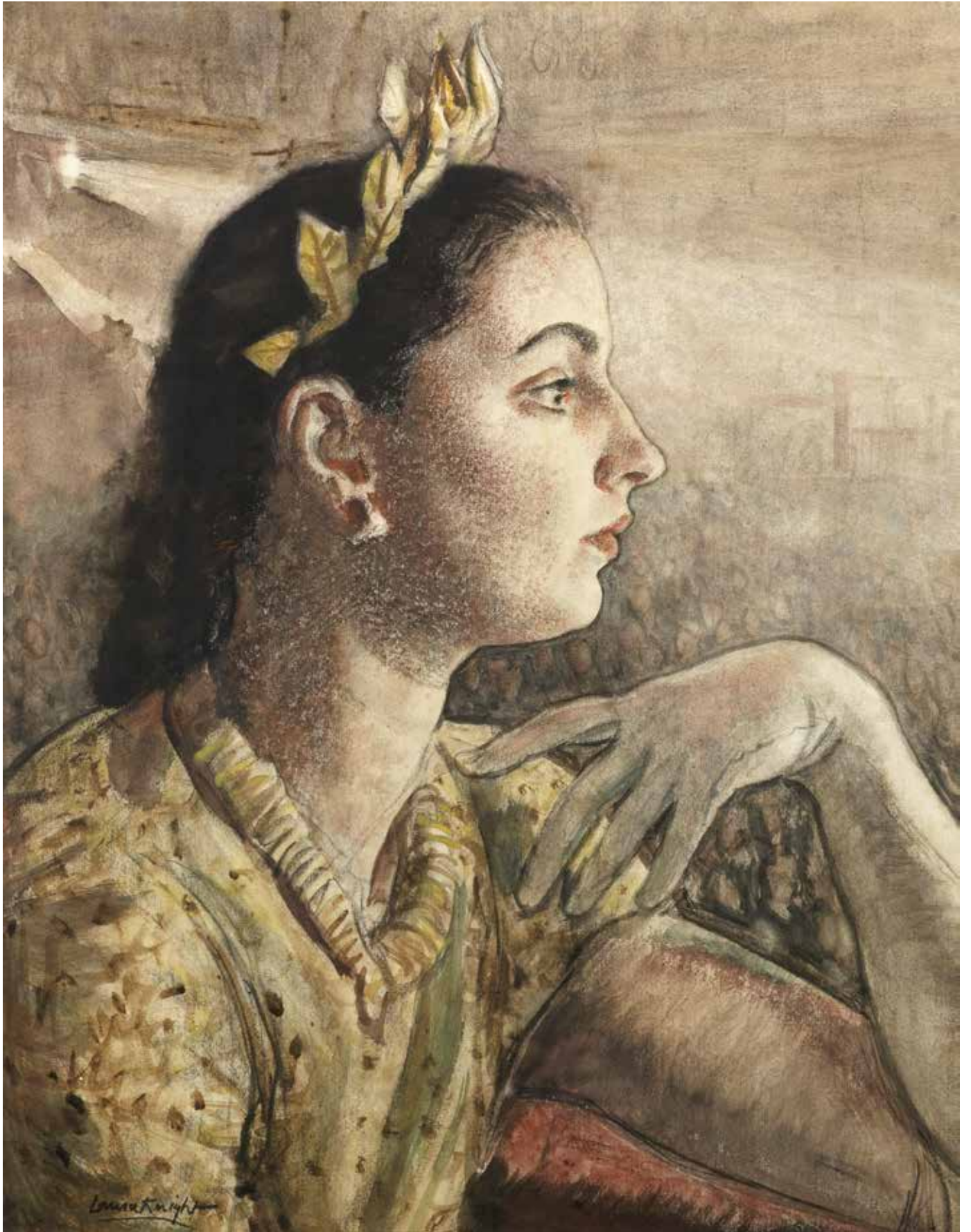
US\$9,400 - 13,000

**Provenance**

Presented by the artist to the winner of a charity raffle for the A.G.B.I.  
 at The Arts Club in circa 1937  
 Private collection, UK

The present lot is a study for Dame Laura Knight's large oil painting, *The London Palladium*, 1937, which was exhibited that same year at the Royal Academy, London. *Time* magazine featured a review of the exhibition, detailing Knight's contribution: "Dominating most of one wall in a main gallery was her massive canvas called *London Palladium* showing an unprepossessing young woman in evening dress watching the Crazy Gang, well known London vaudeville team, from a stage box."<sup>1</sup> Little is known about the sitter, identified as Dita Boa, who gazes down from her box at the London Palladium. *The London Palladium* was reproduced for the front cover of a special programme for the opening of the Palladium's show, 'London Rhapsody', in September 1937. In the foreword to the programme, written by the artist, Knight explains that "to paint the audience in a theatre, such as the Palladium is a thrill, [...] the joy of the show proves infectious. [...] To judge from the uncontrolled laughter that bursts from the audience, they too find that the Palladium is a vital spot in the happiness of life." This unique atmosphere is captured perfectly in the mesmerised gaze of the sitter. The present lot, a head study for the larger oil, underlines Knight's concern for the facial expression of the sitter as she is engrossed in the performance below, and the dramatic play of the stage lights and shadow across her face to emphasise the theatricality.

<sup>1</sup>*Time*, 'Art: British Academy', 7 June 1937





Sally Gilmore as 'Giselle', Ballet Rambert Souvenir programme, tour of Australia and New Zealand, 1947-1949

113 \* AR W

**ROLAND STRASSER (AUSTRIAN, 1895-1974)**

Lady into Fox: Portrait of the Prima Ballerina Sally Gilmore signed 'Strasser' (lower right), also signed, inscribed and dated 'Prima Ballerina/Sally GILMOUR/by/Roland STRASSER/1949/'Lady into Fox' (on the reverse)

oil on canvas

120 x 77cm (47 1/4 x 30 5/16in).

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000

**Provenance**

Private collection, Canada

Sarah (Sally) Gilmore was born in November 1921 in Malaya, the daughter of Colin Gilmore who was a medical officer. When the family returned to London, Sally, then aged nine, was sent to train with Tamara Karsavina, one of the founders of modern British ballet. Three years later, when Karsavina left London she continued her training with Marie Rambert.

In 1936 Gilmore joined The Ballet Rambert and danced with the company for the next seventeen years. After her parents returned to Malaya, the company became her family. Her mother was killed in 1942 and her father interned as a POW during the war. In the 1940s, with her elfin good looks and distinctive style, she was considered as a second only to Margot Fonteyn among British ballerinas.

She first captured the public's imagination in May 1939 when, age only 18, she danced the title role of Silvia Tebrick in the première of Andrée Howard's 'Lady into Fox', based on a novel by David Garnett. She led the company throughout the war years and was one of a small group who persuaded the Council for the Encouragement of Music and the Arts to help restore Ballet Rambert after its closure in 1942.

Equally at ease in either a dramatic or comedic role, one of her greatest performances was as Giselle in a production specifically choreographed for her by Marie Rambert. Cyril Beaumont, the celebrated British dance historian and critic praised her performance for 'its lyric qualities, its poetry, its pathos. Other interpreters ... may excel her in technical ability, but not one of them equals her in expression'.

Gilmour led the Ballet Rambert on its important tour of Australia from 1947-1949 and it was presumably on this trip that Strasser immortalised the dancer in our portrait. On the same trip Sally met and married Allan Wynn a prominent cardiologist; the couple subsequently had two sons and a daughter. Sally divided her life between Australia and Britain returning to London in 1951 to dance as a guest with Rambert, to create the role of Grace in Orlando's Silver Wedding (1951) for the Festival of Britain at Battersea Pleasure Gardens, and to take on the role of Louise in the musical Carousel. Her final London performance, dancing Confessional, was on 10 December 1952 at the Lyric Theatre, Hammersmith. Shortly after the couple returned to Australia, where they settled in Melbourne.

She continued to be interested in dance and appeared briefly in films and on television. In 1970 Gilmore and her family returned to London, where she remained until 1996 when she went back to Sydney where she died on 23 May 2004.

Roland Strasser was born in Vienna in 1895. His father was the artist Arthur Strasser (1854-1927) and the young Roland first trained in his father's studio. In 1911 he attended the Vienna Academy of Fine Arts under the tutelage of Rudolf Jettmar and Julius Schmidt; he then continued his training at the Academy Munich until 1915.

In 1919 Strasser began his travels; he first went to The Netherlands and then travelled extensively throughout Indonesia journeying through Siam and Java and then on to New Guinea, China and India. By 1925 he was in Mongolia where he was briefly interned by the Russian authorities accused of espionage before being released and journeying on to Tibet, Japan and North Africa. In 1927 he returned to Vienna before settling in Bali in 1934 where he worked from a studio in the mountainous area of Kintaman, just above Lake Batur, for ten years. This was a particularly productive period for the artist when he produced numerous portraits of local characters and scenery. Strasser left Bali in 1944 and died in Santa Monica, California, in 1974.

The present portrait of Sally Gilmore was nominated for The Archibald Prize at The Art Gallery of New South Wales in 1949.

Works by Strasser can be found in many public collections including The Heeres Museum, Vienna; Moderne Galerie, Innsbruck; Academie der Kunste, Berlin, Academy of Art, Honolulu; National Gallery of New South Wales, Sydney; UCLA Art Gallery, Los Angeles; and the Art Gallery of Ontario, Toronto.





114 \* AR

**EDWARD SEAGO, RWS (BRITISH, 1910-1974)**

Junks at North Point, Hong Kong  
signed 'Edward Seago' (lower left), inscribed with title on reverse  
oil on masonite  
*50.5 x 76cm (19 7/8 x 29 15/16in).*

**£40,000 - 60,000**

**€56,000 - 84,000**

**US\$63,000 - 94,000**

**Provenance**

with Pieter Wenning Gallery, Johannesburg  
Private collection, South Africa







115 AR

**EDWARD SEAGO, RWS (BRITISH, 1910-1974)**

Barges at anchor, Amsterdam

signed 'Edward Seago' (lower left), inscribed with title on reverse

oil on masonite

40.5 x 60.5cm (15 15/16 x 23 13/16in).

£20,000 - 30,000

€28,000 - 42,000

US\$31,000 - 47,000

**Provenance**

with Marlborough Fine Art, London

Sale, Christie's London, 12 May 1994, lot 254

with Polak, London

Private collection, UK



116 AR

**EDWARD SEAGO, RWS (BRITISH, 1910-1974)**

Anglers by the Thurne

signed 'Edward Seago' (lower left)

oil on canvas

46 x 61cm (18 1/8 x 24in).

£30,000 - 50,000

€42,000 - 70,000

US\$47,000 - 78,000

**Provenance**

with Richard Green, London

Private collection, UK

117 AR

**EDWARD SEAGO, RWS (BRITISH, 1910-1974)**

Along the Seine, The Wide Terrace, Tuileries Gardens  
signed 'Edward Seago' (lower left)

oil on canvas

*51.3 x 66.5cm (20 3/16 x 26 3/16in).*

**£40,000 - 60,000**

**€56,000 - 84,000**

**US\$63,000 - 94,000**

**Provenance**

with Richard Green, London

Private collection, UK







118 AR

**EDWARD SEAGO, RWS (BRITISH, 1910-1974)**

Spritsail barge on the Orwell, Suffolk

signed 'Edward Seago' (lower left), inscribed with title on reverse  
oil on masonite

51 x 66cm (20 1/16 x 26in).

£25,000 - 35,000

€35,000 - 49,000

US\$39,000 - 55,000

**Provenance**

with Richard Green, London  
Private collection, UK



119 AR

**EDWARD SEAGO, RWS (BRITISH, 1910-1974)**

Low tide, Blakeney  
signed 'Edward Seago' (lower left)  
oil on canvas  
51 x 66cm (20 1/16 x 26in).

£30,000 - 50,000

€42,000 - 70,000

US\$47,000 - 78,000

**Provenance**

with Richard Green, London  
Private collection, UK





120 AR

**SIR WILLIAM RUSSELL FLINT, RA, PRWS (BRITISH, 1880-1969)**

Amythist

signed 'W. RUSSELL FLINT' (lower right), inscribed with title and  
dedication on reverse

watercolour

27 x 37cm (10 5/8 x 14 9/16in).

£15,000 - 20,000

€21,000 - 28,000

US\$23,000 - 31,000

**Provenance**

Private collection, UK, gifted by the artist



121 AR

**SIR WILLIAM RUSSELL FLINT, RA, PRWS (BRITISH, 1880-1969)**

Reclining Model

signed 'W.RUSSELL FLINT' (lower left), signed and inscribed

'Reclining Model/W Russell Flint/tempera' on reverse

tempera

49.5 x 67cm (19 1/2 x 26 3/8in).

£30,000 - 50,000

€42,000 - 70,000

US\$47,000 - 78,000

**Provenance**

William Powell, Beverley Hills, California, to whom given by the artist  
with Chris Beetles Limited, London

Private collection, UK

**Exhibited**

London, Chris Beetles, *Chris Beetles Summer Show*, 1999, no.52

**Literature**

A Palmer, *More than Shadows, A biography of William Russell Flint RA*  
*PRWS*, The Studio, London, 1943, pl.92



122 AR

**SIR WILLIAM RUSSELL FLINT, RA, PRWS (BRITISH, 1880-1969)**

Early arrivals, Dinard

signed 'W.RUSSELL FLINT-' (lower right), bears title on reverse  
watercolour

24.2 x 33cm (9 1/2 x 13in).

£5,000 - 7,000

€7,000 - 9,800

US\$7,800 - 11,000





123 AR

**SIR WILLIAM RUSSELL FLINT, RA, PRWS (BRITISH, 1880-1969)**

Sirens observed

signed 'W.RUSSELL FLINT' (lower left), inscribed with title, signed and dated '1959' on the reverse, also inscribed with a dedication on the reverse  
watercolour

27.5 x 37cm (10 13/16 x 14 9/16in).

£7,000 - 10,000

€9,800 - 14,000

US\$11,000 - 16,000

**Provenance**

Miss Helen Thomson, gifted by the artist  
Private collection, UK

**Exhibited**

London, Royal Academy, *The William Russell Flint Exhibition*, 1962, no.143



124 AR

**SIR WILLIAM RUSSELL FLINT RA, PRWS (BRITISH, 1880-1969)**

Washerwomen

signed 'W. Russell Flint.' (lower left)

watercolour

33.5 x 49.5cm (13 3/16 x 19 1/2in).

£5,000 - 8,000

€7,000 - 11,000

US\$7,800 - 13,000

**Provenance**

with Loch Gallery Inc., Winnipeg, Canada



125 AR

**SIR WILLIAM RUSSELL FLINT RA, PRWS (BRITISH, 1880-1969)**

'Splitting Bamboos, Le Thor, Provence'

signed 'W.RUSSELL FLINT-' (lower right), signed and inscribed with the title and artist's address (on the backboard)

watercolour

36.8 x 47cm (14 1/2 x 18 1/2in).

£7,000 - 10,000

€9,800 - 14,000

US\$11,000 - 16,000



**ARTIST****LOT NO****A**

Akkeringa, Johan 77  
Allingham, Helen 60  
Alt, Rudolf Von 13

**B**

Barber, Alfred Richardson 82  
Bellei, Gaetano 32  
Birch, Samuel John Lamorna 108  
Brandeis, Antonietta 6  
Breanski Snr., Alfred de 56  
Breitner, George Hendrik 74, 75, 76  
Brockhurst, Gerald Leslie 111  
Browning, Robert Barrett 51  
Burne-Jones, Bt., Sir Edward Coley 49

**C**

Carrière, Eugène 44  
Cattley, Henry 21  
Chambers, George 39  
Coleman, Enrico 25  
Cooke, Edward William 23, 24  
Cortazzo, Oreste 35  
Couldery, Horatio Henry 83  
Courbet, Gustave 10  
Crane, Walter 47

**D**

Deti, Cesare Auguste 33  
Durand, Simon 30

**E**

English School 59

**F**

Flint, William Russell 120, 121, 122, 123, 124, 125  
Forbes, Stanhope Alexander 105

**G**

García y Rodríguez, Manuel 26  
Gilbert, Victor-Gabriel 36  
Goodall, Frederick 42  
Grimshaw, John Atkinson 52, 53, 54  
Grubacs, Giovanni 1, 2, 3, 4

**H**

Hardy, Heywood 78, 80, 81  
Harris, Edwin 102  
Harvey, Harold 106, 107, 109  
Herring, John Frederick 79  
Huguet, Victor Pierre 11  
Hulk, Abraham 68  
Hunt, Edgar 84, 85

**I**

Israels, Isaac 72  
Israels, Jozef 73

**J**

Johnson, Harry John 18

**K**

Kelly, Gerald Festus 101  
Knebel, Franz 8  
Knight, Laura 112  
Koekkoek, Barend Cornelis 69  
Koekkoek, Willem 71  
Kruseman, Frederik Marinus 70

**L**

Landseer, Sir Edwin Henry 45  
Langley, Walter 103  
Larsen, Knud Erik 90  
László, Philip Alexius de 110  
Leader, Benjamin Williams 55  
Lear, Edward 15, 16, 17  
Legat, Léon 9  
Leighton, Edmund Blair 63, 64  
Leighton, Frederic, Lord 50  
Lewis, John Frederick 19, 20  
Linnell, John 40, 41

**M**

Millais, Sir John Everett 46  
Munnings, Alfred James 99, 100  
Mønsted, Peder Mørk 91

**O**

O'Neil, Henry Nelson 43  
Osborne, Walter Frederick 92, 93

**P**

Paoletti, Antonio Ermoao 31  
Percy, Sidney Richard 57, 58  
Pyne, James Baker 38

**R**

Rayner, Louise J. 22  
Rémond, Jean Charles Joseph 7

**S**

Sala, Paolo 5  
Schendel, Petrus van 66  
Schreyer, Adolf 12  
Seago, Edward 114, 115, 116, 117, 118, 119  
Selleny, Josef 14  
Sharp, Dorothea 94, 95  
Smythe, Lionel Percy 62  
Soulacroix, Frédéric 34  
Southall, Joseph Edward 104  
Spencelayh, Charles 96, 97, 98  
Strasser, Roland 113

**T**

Thorburn, Archibald 86, 87, 88, 89  
Tommasi, Angiolo 27, 28  
Torrighia, Giovanni Battista 29

**V**

Verboeckhoven, Eugène 65, 67

**W**

Watts, George Frederic 48  
Wild, Frank Percy 61

**Z**

Zampighi, Eugenio 37



**BRITISH AND  
EUROPEAN ART**

Tuesday 9 June 2015 at 1pm  
Knightsbridge, London

**EDWARD SEAGO, RWS  
(BRITISH, 1910-1974)**

Dieppe street scene  
£5,000 - 7,000

**VIEWING**

6 - 9 June 2015

**ENQUIRIES**

+44 (0) 20 7393 3988  
thomas.podd@bonhams.com



**Bonhams**

**IMPRESSIONIST  
& MODERN ART**

Wednesday 24 June 2015  
New Bond Street, London

**PIERRE-AUGUSTE RENOIR  
(1841-1919)**

*Nature morte à la tasse*

oil on canvas

15.5 x 28cm (6 1/8 x 11in).

Painted in 1919

£100,000 - 150,000

**VIEWING**

21 - 24 June 2015

**ENQUIRIES**

+44 (0) 20 7468 8328

india.phillips@bonhams.com



**Bonhams**

LONDON

[bonhams.com/impressionist](http://bonhams.com/impressionist)



**THE SELECTED CONTENTS OF  
CHATEAU DE VILLERS-HELON  
AND THE PROPERTY OF A  
FRENCH DYNASTY**

Tuesday 30 June 2015  
Knightsbridge, London

The sale includes a selection of French and Italian furniture, works of art and sculpture, Impressionist and 19th century paintings, old master paintings, arms and armour, tribal weapons, European ceramics, silver and clocks. With all lots with an estimate less than £3,000 to be sold without reserve.

**ENQUIRIES**

Charlie Thomas  
+44 (0) 20 7468 8358  
charlie.thomas@bonhams.com

**Illustrated**

Château de Villers-Hélon, France



**Bonhams**

[bonhams.com/privatecollections](http://bonhams.com/privatecollections)

## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description of a Lot*

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

#### *Estimates*

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

#### *Condition Reports*

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

#### *The Seller's responsibility to you*

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

#### *Bonhams' responsibility to you*

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

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

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

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

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

#### *Alterations*

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

## Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price*, 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, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

## Bidding by post or fax

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

## Bidding via the internet

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

## Bidding through an agent

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

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

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

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

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

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

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

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

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

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

## 8. VAT

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

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

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

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

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

## 9. PAYMENT

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

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

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

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

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

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

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

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



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

**China UnionPay (CUP) debit cards:** No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

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

## 12. EXPORT/TRADE RESTRICTIONS

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

## 13. CITES REGULATIONS

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

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

## Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the \* of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ~ Ruby and Jadeite

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

### Gemstones

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

### Estimated Weights

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

### Signatures

#### 1. A diamond brooch, by Kutchinsky

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

#### 2. A diamond brooch, signed Kutchinsky

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

#### 3. A diamond brooch, mounted by Kutchinsky

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

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

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

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

## 21. PICTURES

### Explanation of Catalogue Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

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

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

### Bottling Details and Case Terms

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

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

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

## APPENDIX 1

### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

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

#### 2 SELLER'S UNDERTAKINGS

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

#### 3 DESCRIPTIONS OF THE LOT

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

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

#### 5 RISK, PROPERTY AND TITLE

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

#### 6 PAYMENT

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

#### 7 COLLECTION OF THE LOT

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



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

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

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

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

#### 3 PAYMENT

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

#### 4 COLLECTION OF THE LOT

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

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

#### 5 STORING THE LOT

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

#### 6 RESPONSIBILITY FOR THE LOT

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

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



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

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

## 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

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

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

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

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

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

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

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

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

# Bonhams Specialist Departments

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

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A.  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

UK  
Philip Keith  
+44 2920 727 980  
U.S.A.  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Alan Fausel  
+1 212 644 9039

## Antiquities

Madeline Perridge  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A.  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A.  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+1 415 861 7500

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A.  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
Simon Cottle  
+44 20 7468 8383  
U.S.A.  
Suzy Pai  
+1 415 503 3343

## British & European Porcelain & Pottery

UK  
John Sandon  
+44 20 7468 8244  
U.S.A.  
Peter Scott  
+1 415 503 3326

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
Mark Dance  
+44 8700 27361  
U.S.A.  
Hadjji Rahimpour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A.  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A.  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A.  
Jeremy Goldsmith  
+1 917 206 1656

## Costume & Textiles

Claire Browne  
+44 1564 732969

## Entertainment Memorabilia

UK  
+44 20 7393 3844  
U.S.A.  
Catherine Williamson  
+1 323 436 5442

## Furniture & Works of Art

UK  
Fergus Lyons  
+44 20 7468 8221  
U.S.A.  
Jeffrey Smith  
+1 415 503 3413

## Greek Art

Olympia Pappa  
+44 20 7468 8314

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 1244 353123

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A.  
Tanya Wells  
+1 917 206 1685

## Islamic & Indian Art

Claire Penhallurick  
+44 20 7468 8249

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
U.S.A.  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A.  
Susan Abeles  
+1 212 461 6525  
AUSTRALIA  
Anellie Manolas  
+61 2 8412 2222  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962  
U.S.A.  
Gregg Dietrich  
+1 917 206 1697

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A.  
Alexis Chompaisal  
+1 323 436 5469

## Modern Design

Gareth Williams  
+44 20 7468 5879

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A.  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Phillip Kantor  
+32 476 879 471

## Automobilia

UK  
Toby Wilson  
+44 8700 273 619  
U.S.A.  
Kurt Forry  
+1 415 391 4000

## Motorcycles

Ben Walker  
+44 8700 273616

## Automobilia

Adrian Pipiros  
+44 8700 273621

## Musical Instruments

Philip Scott  
+44 20 7393 3855

## Native American Art

Jim Haas  
+1 415 503 3294

## Natural History

U.S.A.  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew Mckenzie  
+44 20 7468 8261  
U.S.A.  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A.  
Judith Eurich  
+1 415 503 3259

## Portrait Miniatures

UK  
+44 20 7393 3986

## Prints and Multiples

UK  
Rupert Worrall  
+44 20 7468 8262  
U.S.A.  
Judith Eurich  
+1 415 503 3259

## Russian Art

UK  
Sophie Law  
+44 20 7468 8334  
U.S.A.  
Yelena Harbick  
+1 212 644 9136

## Scientific Instruments

Jon Baddeley  
+44 20 7393 3872  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Scottish Pictures

Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

UK  
Michael Moorcroft  
+44 8700 2736 8241  
U.S.A.  
Aileen Ward  
+1 800 223 5463

## South African Art

Giles Peppiatt  
+44 20 7468 8355

## Sporting Guns

Patrick Hawes  
+44 20 7393 3815

## Toys & Dolls

Leigh Gotch  
+44 20 8963 2839

## Travel Pictures

Veronique Scorer  
+44 20 7393 3962

## Urban Art

Gareth Williams  
+44 20 7468 5879

## Watches & Wristwatches

UK  
+44 20 7447 7412  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530  
HONG KONG  
Nicholas Biebuyck  
+852 2918 4321

## Whisky

UK  
Martin Green  
+44 1292 520000  
U.S.A.  
Joseph Hyman  
+1 917 206 1661  
HONG KONG  
Daniel Lam  
+852 3607 0004

## Wine

UK  
Richard Harvey  
+44 (0) 20 7468 5811  
U.S.A.  
Doug Davidson  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004



## UNITED KINGDOM

**London**  
101 New Bond Street ●  
London W1S 1SR  
+44 20 7447 7447  
+44 20 7447 7400 fax

Montpelier Street ●  
London SW7 1HH  
+44 20 7393 3900  
+44 20 7393 3905 fax

### South East England

**Brighton & Hove**  
19 Palmeira Square  
Hove, East Sussex  
BN3 2JN  
+44 1273 220 000  
+44 1273 220 335 fax

**Guildford**  
Millmead,  
Guildford,  
Surrey GU2 4BE  
+44 1483 504 030  
+44 1483 450 205 fax

**Isle of Wight**  
+44 1273 220 000

Representative:  
**Kent**  
George Dawes  
+44 1483 504 030

**West Sussex**  
+44 (0) 1273 220 000

### South West England

**Bath**  
Queen Square House  
Charlotte Street  
Bath BA1 2LL  
+44 1225 788 988  
+44 1225 446 675 fax

**Cornwall – Truro**  
36 Lemon Street  
Truro  
Cornwall  
TR1 2NR  
+44 1872 250 170  
+44 1872 250 179 fax

**Exeter**  
The Lodge  
Southernhay West Exeter,  
Devon  
EX1 1JG  
+44 1392 425 264  
+44 1392 494 561 fax

**Winchester**  
The Red House  
Hyde Street  
Winchester  
Hants SO23 7DX  
+44 1962 862 515  
+44 1962 865 166 fax

**Tetbury**  
22a Long Street  
Tetbury  
Gloucestershire  
GL8 8AQ  
+44 1666 502 200  
+44 1666 505 107 fax

Representatives:  
**Dorset**  
Bill Allan  
+44 1935 815 271

### East Anglia

**Bury St. Edmunds**  
21 Churchgate Street  
Bury St Edmunds  
Suffolk IP33 1RG  
+44 1284 716 190  
+44 1284 755 844 fax

**Norfolk**  
The Market Place  
Reepham  
Norfolk NR10 4JJ  
+44 1603 871 443  
+44 1603 872 973 fax

### Midlands

**Knowle**  
The Old House  
Station Road  
Knowle, Solihull  
West Midlands  
B93 0HT  
+44 1564 776 151  
+44 1564 778 069 fax

**Oxford ●**  
Banbury Road  
Shipton on Cherwell  
Kidlington OX5 1JH  
+44 1865 853 640  
+44 1865 372 722 fax

### Yorkshire & North East England

**Leeds**  
30 Park Square West  
Leeds LS1 2PF  
+44 113 234 5755  
+44 113 244 3910 fax

### North West England

**Chester**  
2 St Johns Court,  
Vicars Lane,  
Chester,  
Ch1 1QE  
+44 1244 313 936  
+44 1244 340 028 fax

**Manchester**  
The Stables  
213 Ashley Road  
Hale WA15 9TB  
+44 161 927 3822  
+44 161 927 3824 fax

### Channel Islands

**Jersey**  
La Chasse  
La Rue de la Vallee  
St Mary  
Jersey JE3 3DL  
+44 1534 722 441  
+44 1534 759 354 fax

Representative:  
**Guernsey**  
+44 1481 722 448

## Scotland

**Edinburgh ●**  
22 Queen Street  
Edinburgh  
EH2 1JX  
+44 131 225 2266  
+44 131 220 2547 fax

**Glasgow**  
176 St. Vincent Street,  
Glasgow  
G2 5SG  
+44 141 223 8866  
+44 141 223 8868 fax

Representatives:  
**Wine & Spirits**  
Tom Gilbey  
+44 1382 330 256

## Wales

**Cardiff**  
7-8 Park Place,  
Cardiff CF10 3DP  
+44 2920 727 980  
+44 2920 727 989 fax

## EUROPE

**Austria**  
Tuchlauben 8  
1010 Vienna  
+43 (0) 1 403 0001  
vienna@bonhams.com

**Belgium**  
Boulevard  
Saint-Michel 101  
1040 Brussels  
+32 (0) 2 736 5076  
belgium@bonhams.com

**Denmark**  
Henning Thomsen  
+45 4178 4799  
denmark@bonhams.com

**France**  
4 rue de la Paix  
75002 Paris  
+33 (0) 1 42 61 10 10  
paris@bonhams.com

**Germany - Cologne**  
Albertusstrasse 26  
50667 Cologne  
+49 (0) 221 2779 9650  
cologne@bonhams.com

**Germany - Munich**  
Maximilianstrasse 52  
80538 Munich  
+49 (0) 89 2420 5812  
munich@bonhams.com

**Greece**  
7 Neofytou Vamva Street  
Athens 10674  
+30 (0) 210 3636 404  
athens@bonhams.com

**Ireland**  
31 Moleworth Street  
Dublin 2  
+353 (0) 1 602 0990  
dublin@bonhams.com

**Italy - Milan**  
Via Boccaccio 22  
20123 Milano  
+39 0 2 4953 9020  
milan@bonhams.com

**Italy - Rome**  
Via Sicilia 50  
00187 Roma  
+39 0 6 48 5900  
rome@bonhams.com

**The Netherlands**  
De Lairessestraat 154  
1075 HL Amsterdam  
+31 (0) 20 67 09 701  
amsterdam@bonhams.com

**Portugal**  
Rua Bartolomeu Dias nº  
160. 1º  
Belem  
1400-031 Lisbon  
+351 218 293 291  
portugal@bonhams.com

**Russia – Moscow**  
Anastasia Vinokurova  
+7 964 562 3845  
russia@bonhams.com

**Russia - St. Petersburg**  
Marina Jacobson  
+7 921 555 2302  
russia@bonhams.com

**Spain - Barcelona**  
Teresa Ybarra  
+34 930 087 876  
barcelona@bonhams.com

**Spain - Madrid**  
Nunez de Balboa no 4-1A  
28001 Madrid  
+34 915 78 17 27  
madrid@bonhams.com

**Spain - Marbella**  
James Roberts  
+34 952 90 62 50  
marbella@bonhams.com

**Switzerland**  
Rue Etienne-Dumont 10  
1204 Geneva  
+41 (0) 22 300 3160  
geneva@bonhams.com

## MIDDLE EAST

**Dubai**  
Deborah Najjar  
+971 (0)56 113 4146  
deborah.najjar@bonhams.com

**Israel**  
Joslynn Halibard  
+972 (0)54 553 5337  
joslynn.halibard@  
bonhams.com

## NORTH AMERICA

### USA

**San Francisco ●**  
220 San Bruno Avenue  
San Francisco  
CA 94103  
+1 (415) 861 7500  
+1 (415) 861 8951 fax

**Los Angeles ●**  
7601 W. Sunset Boulevard  
Los Angeles  
CA 90046  
+1 (323) 850 7500  
+1 (323) 850 6090 fax

**New York ●**  
580 Madison Avenue  
New York, NY  
10022  
+1 (212) 644 9001  
+1 (212) 644 9007 fax

Representatives:  
**Arizona**  
Terri Adrian-Hardy  
+1 (480) 994 5362

**California**  
**Central Valley**  
David Daniel  
+1 (916) 364 1645

**Southern California**  
Christine Eisenberg  
+1 (949) 646 6560

**Colorado**  
Julie Segraves  
+1 (720) 355 3737

**Florida**  
Palm Beach  
+1 (561) 651 7876  
Miami  
+1 (305) 228 6600  
Ft. Lauderdale  
+1 (954) 566 1630

**Georgia**  
Mary Moore Bethea  
+1 (404) 842 1500

**Illinois**  
Ricki Blumberg Harris  
+1 (312) 475 3922  
+1 (773) 267 3300

**Massachusetts**  
**Boston/New England**  
Amy Corcoran  
+1 (617) 742 0909

**Nevada**  
David Daniel  
+1 (775) 831 0330

**New Mexico**  
Leslie Trilling  
+1 (505) 820 0701

**Oregon**  
Sheryl Acheson  
+1(503) 312 6023

**Pennsylvania**  
Margaret Tierney  
+1 (610) 644 1199

**Texas**  
Amy Lawch  
+1 (713) 621 5988

**Washington**  
Heather O'Mahony  
+1 (206) 218 5011

**Washington DC**  
**Mid-Atlantic Region**  
Martin Gammon  
+1 (202) 333 1696

## CANADA

**Toronto, Ontario ●**  
Jack Kerr-Wilson  
20 Hazelton Avenue  
Toronto, ONT  
M5R 2E2  
+1 (416) 462 9004  
info.ca@bonhams.com

**Montreal, Quebec**  
David Kelsey  
+1 (514) 341 9238  
info.ca@bonhams.com

## SOUTH AMERICA

**Argentina**  
Daniel Claramunt  
+54 11 479 37600

**Brazil**  
+55 11 3031 4444  
+55 11 3031 4444 fax

## ASIA

**Hong Kong ●**  
Suite 2001  
One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax  
hongkong@bonhams.com

**Beijing**  
Hongyu Yu  
Suite 511  
Chang An Club  
10 East Chang An Avenue  
Beijing 100006  
+86(0) 10 6528 0922  
+86(0) 10 6528 0933 fax  
beijing@bonhams.com

**Japan**  
Akiko Tsuchida  
Level 14 Hibiya Central  
Building  
1-2-9 Nishi-Shimbashi  
Minato-ku  
Tokyo 105-0003  
+81 (0) 3 5532 8636  
+81 (0) 3 5532 8637 fax  
akiko@bonhams.com

**Singapore**  
Bernadette Rankine  
11th Floor, Wisma Atria  
435 Orchard Road  
Singapore 238877  
+65 (0) 6701 8038  
+65 (0) 6701 8001 fax  
bernadette.rankine@  
bonhams.com

**Taiwan**  
Summer Fang  
37th Floor, Taipei 101 Tower  
Nor 7 Xinyi Road, Section 5  
Taipei, 100  
+886 2 8758 2898  
+886 2 8757 2897 fax  
summer.fang@  
bonhams.com

## AUSTRALIA

**Sydney**  
76 Paddington Street  
Paddington NSW 2021  
Australia  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

**Melbourne**  
Como House  
Como Avenue  
South Yarra  
Melbourne VIC 3141  
+61 (0) 3 8640 4088  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

## AFRICA

**Nigeria**  
Neil Coventry  
+234 (0)7065 888 666  
neil.coventry@bonhams.com

**South Africa - Johannesburg**  
Penny Culverwell  
+27 (0)71 342 2670  
penny.culverwell@bonhams.com

# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

--	--	--	--

**Paddle number (for office use only)**

**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.

### Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

### Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, 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. For higher value lots you may also be asked to provide a bank reference.

### If successful

I will collect the purchases myself   
Please contact me with a shipping quote (if applicable)

Sale title: <b>19TH CENTURY EUROPEAN, VICTORIAN AND BRITISH IMPRESSIONIST ART</b>		Sale date: <b>Tuesday 23 June 2015</b>													
Sale no. <b>22267</b>		Sale venue: <b>New Bond Street, London</b>													
<p>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.</p> <p><b>General Bid Increments:</b></p> <table border="0"> <tr> <td>£10 - 200 .....by 10s</td> <td>£10,000 - 20,000 .....by 1,000s</td> </tr> <tr> <td>£200 - 500 .....by 20 / 50 / 80s</td> <td>£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000 .....by 50s</td> <td>£50,000 - 100,000 .....by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000 .....by 100s</td> <td>£100,000 - 200,000 .....by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000 .....by 200 / 500 / 800s</td> <td>above £200,000 .....at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000 .....by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s	£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s	£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s	£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion	£5,000 - 10,000 .....by 500s	
£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s														
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s														
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s														
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s														
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion														
£5,000 - 10,000 .....by 500s															
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

**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  I will collect from Park Royal or bonded warehouse  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 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.**

Your 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 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.













⌘ 1793

**Bonhams**

101 New Bond Street  
London  
W1S 1SR

+44 (0) 20 7447 7447

+44 (0) 20 7447 7400 fax

