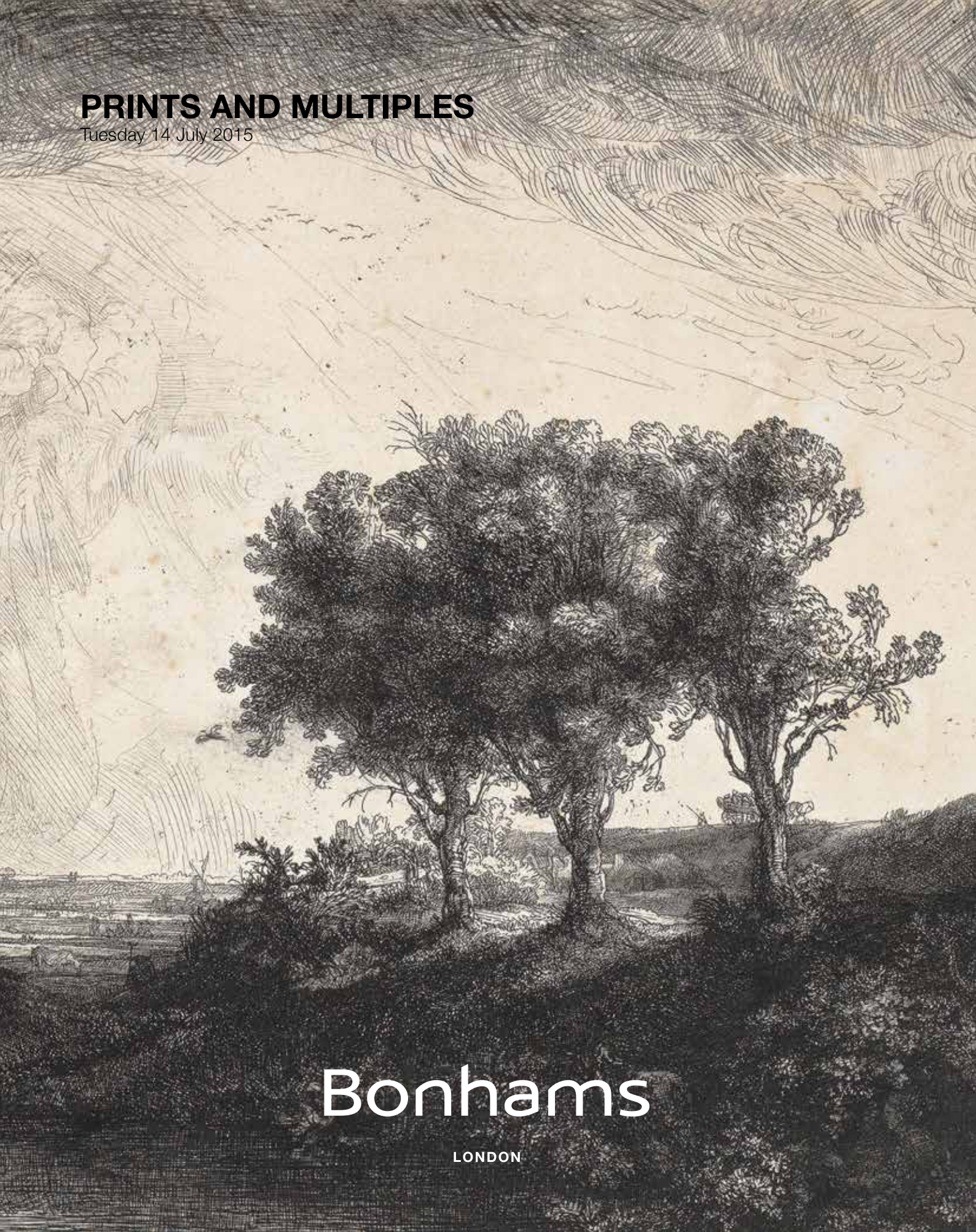


# PRINTS AND MULTIPLES

Tuesday 14 July 2015



# Bonhams

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# PRINTS AND MULTIPLES

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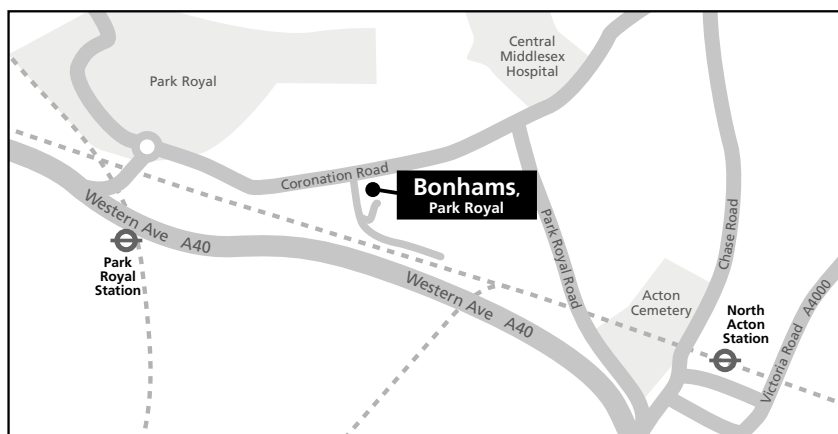
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Rembrandt 8

1639



# R E M B R A N D T

HARMENSZ. VAN RIJN  
(DUTCH, 1606-1669)

Bonhams are pleased to offer two private collections of etchings by Rembrandt Harmensz. van Rijn in this auction. The selection of works, including landscape, portraiture and biblical subjects, spans a major part of his career in Amsterdam between 1633 and 1659 and provides an overview of his development as a printmaker during this period.

Rembrandt is acknowledged as one of the greatest printmakers in European art and is celebrated for the technical virtuosity, dramatic compositions and expressive quality of his etchings. He was famously experimental, using multiple printing techniques which enabled him to portray a close physical likeness whilst offering a psychological insight into the sitter in his portraits and also to capture the transitory and sometimes overwhelming forces of nature in his landscapes. Living in seventeenth century Amsterdam, with its deep-rooted Protestantism, was clearly an influence on his dramatic and emotive depictions of religious stories. It was also a guarantee of a rich supply of subject matter and of patronage at a time when the city was flourishing as the European centre for worldwide trade.

Rembrandt had begun his career in 1621 as an apprentice to two painters, Jacob Isaacz van Swanenburg and Pieter Lastman, before moving to Amsterdam in 1631. He lodged with the painter and art dealer Hendrick van Uylenburgh, who provided him with a studio and made his introductions into Amsterdam society. His first etchings were made in 1626. Like many painters of the period, Rembrandt took up printmaking as a way of promoting his work. Whereas other artists supplied their designs for professional printmakers to engrave, Rembrandt applied himself to the task and discovered that the varied printing techniques offered great scope for experimentation and the opportunity to produce etchings as works in their own right.

The first collection is the property of an Irish gentleman and includes impressions of *The Three Trees* (lot 11), *Self Portrait leaning on a stone sill* (lot 10) and *The Hundred Guilder Print* (lot 13).

The second collection contains works from the collection of Liuba and Ernesto Wolf. Ernesto Wolf (1918-2003) was born into a German Jewish family in Stuttgart. He worked in the furniture industry and cotton trade and had a passion for collecting. In 1938 he fled Nazi Germany and settled in Brazil and then Argentina, where he met his wife Liuba, a sculptress. Together they formed an impressive art collection which covered several disciplines, including Cycladic sculptures, tribal art, byzantine and medieval glass, books, paintings and prints. The highlights amongst the etchings include *Old Man with a divided fur cap* (lot 17) and *Abraham's Sacrifice* (lot 19).

Portraiture formed a large part of Rembrandt's oeuvre. His reputation as painter resulted in commissions from successful merchants like Cornelis Claesz Anslo (lot 7) and fellow artists like Jan Lutma (lot 18). Rembrandt often used his students and acquaintances as models and was happy to use his own face in order to experiment with different expressions. Over the course of his life, Rembrandt produced thirty-two self portraits. *Self Portrait in a cap and scarf* (lot 3) shows the artist as a young man looking at the viewer, but with his face in shadow and a slightly hunched pose, giving him a rather shy appearance. In contrast, in *Self Portrait leaning on a stone sill* (lot 10), executed six years later in 1639, the bold pose, steady gaze and exquisite detail of his flamboyant costume show an extremely confident man, presenting himself as a master of his art and as someone who has achieved a certain social status. By this time he had established his reputation as a painter of court portraits in The Hague and was a member of the Guild of Painters in Amsterdam.

*The Three Trees* (lot 11) is Rembrandt's most consummate and acclaimed landscape etching. The intricate detail of this idealized landscape and the beautifully rendered light and shadow serve to illustrate the artist's technical skill and his ability to convey the sense that man is at the mercy of the elements. Rembrandt's earlier landscape etchings have a sketch-like quality akin to his drawings. *The Three Trees* was executed in 1643 and demonstrates a move towards a more painterly style, with variations in the density of his etched lines and the use of burin and drypoint to intensify the shadows to produce a technically sophisticated and dramatic image.

Biblical subjects form the largest part of his etched work, doubtless a commercial move to appeal to the pious Calvinist population of seventeenth century Amsterdam. Of all his biblical subjects, probably the most celebrated is *The Hundred Guilder Print* (lot 13). It is a carefully crafted large scale composition with several scenes from the Gospel of St Matthew harmoniously united in one image. Rembrandt uses a combination of techniques and subtle tones to concentrate the viewer's attention on the work's central theme: the importance of preaching the gospel. This impression is printed on vellum, which has a warmer, more absorbent quality than japan or laid papers and accentuates the contrasts of Captain Baillie's skilful reworking.





1 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Studies of the head of Saskia and others (Bartsch 365; New Hollstein 157)

Etching, 1636, a fine early impression of New Hollstein's first state of two, with fine zig-zag lines on the forehead of the woman lower centre and numerous fine wiping scratches, on laid, with thread margins, 151 x 126mm (5 7/8 x 4 7/8in)(PL)(unframed)

£6,000 - 8,000

€8,400 - 11,000

US\$9,500 - 13,000

**Provenance**

George Bjorklund (Lugt 1138c)

In *Studies of the head of Saskia and others* Rembrandt has depicted his wife Saskia surrounded by six other figures of different ages. The etching is reminiscent of a sketchbook page, on which Rembrandt is practising the portrayal of different expressions and the fall of drapery. Saskia receives the most detailed study with very fine lines used to render her curls and a thin headdress. Each figure looks out in a different direction ensuring that the viewer's eye darts from one to another, taking in the artistry of each individual face. Only the earliest impressions have the fine zig-zag lines on the woman's forehead at the lower centre of the image and fine wiping scratches.



2 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Self Portrait with plumed cap and lowered sabre (Bartsch 23; New Hollstein 135)

Etching and engraving, 1634, a fine impression of the final third state, after the plate has been reduced to a regular oval, on laid, with a Foolscap watermark, trimmed to the platemark, 130 x 108mm (5 1/8 x 4 1/4in)(PL)(unframed)

£6,000 - 8,000

€8,400 - 11,000

US\$9,500 - 13,000

**Provenance**

Hermann Marx (Lugt 2816a)

Unidentified collector's mark HK (not in Lugt)

Rembrandt was an enthusiastic collector, amassing a collection of costumes and props which he would use in his compositions. His self portraits were used to experiment and to promote his work. Rather than depicting an exact likeness here, he has produced an idealized portrait. The exotic dress, modelled with dense hatching, creates a certain mystery, whilst the highlights on the collar, convincingly suggestive of the metal breastplate, display his expertise. The sabre of the title only appears in the rare first state where the plate is rectangular and shows Rembrandt in a three-quarter length pose. In the second and third it has been reduced to an oval, concentrating the viewer's attention on the artist.





3 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Self Portrait in a cap and scarf with the face dark: Bust (Bartsch 17; New Hollstein 120)

Etching, 1633, a fine impression of New Hollstein's second state of five, with the signature and date added, shading added to the sleeve and breast and the moustache extended over the contour of the right cheek, with plate tone and delicate wiping scratches, on laid, with narrow margins, 132 x 103mm (5 1/8 x 4in)(PL)(unframed)

£6,000 - 8,000

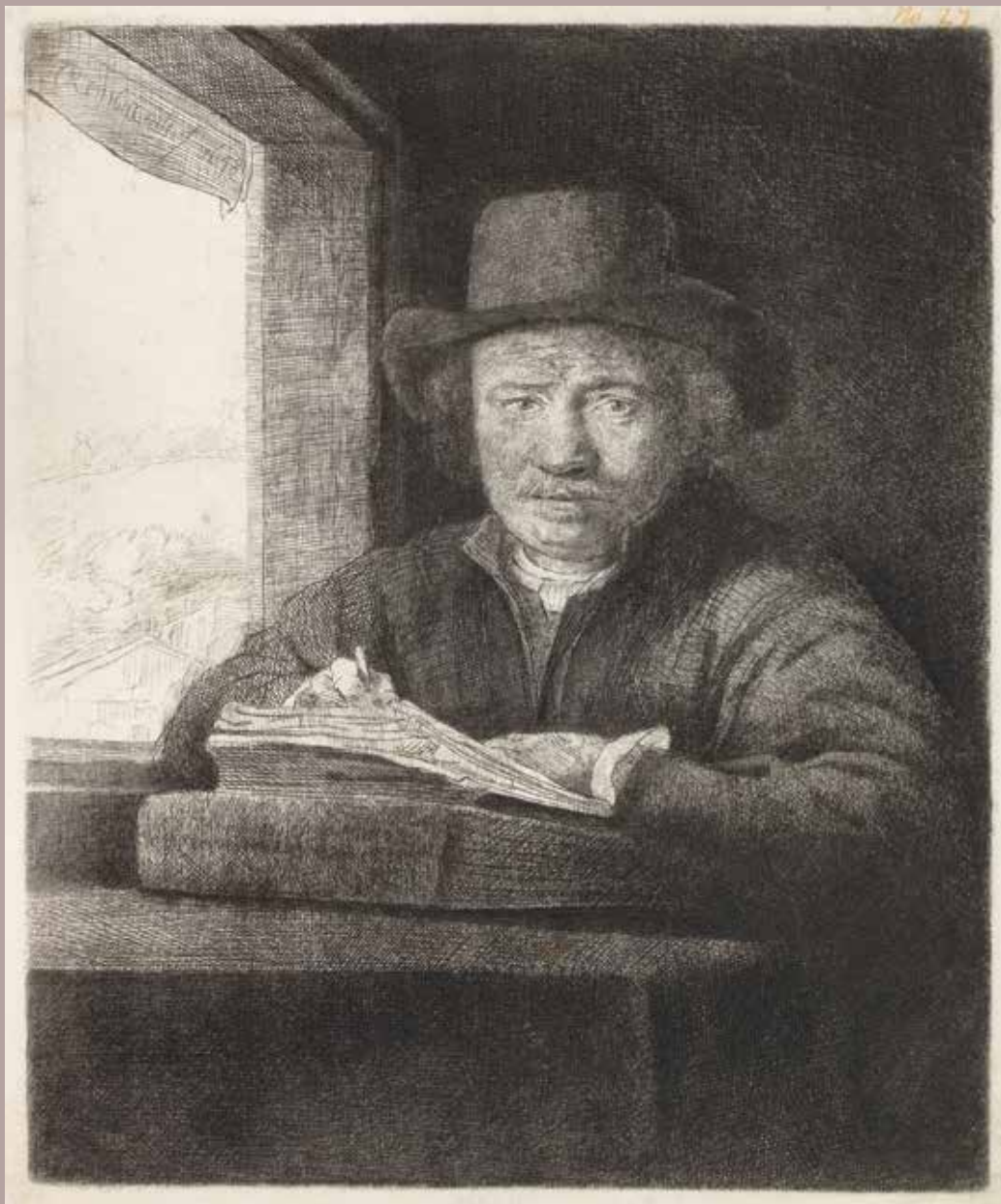
€8,400 - 11,000

US\$9,500 - 13,000

**Provenance**

Peter Gellatly (1831-1912) (Lugt 1185)

Rembrandt portrays himself in military dress with laces on his shoulder for attaching armour. With his face in deep shadow, it is the thoughtful, reserved pose of a young man. This experimentation with chiaroscuro shows the influence of the Italian masters, such as Caravaggio. Rembrandt collected Italian prints and was able to study the Italian paintings which were being imported into Amsterdam at this time by dealers like Hendrick van Uylenburgh, with whom Rembrandt had lodged on his arrival in the city. This impression is printed with considerable tone in the background and has the delicate wiping scratches and well-inked platemark that indicate an early impression.



4 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Self portrait, etching at a window (Bartsch 22; New Hollstein 240)  
Etching and drypoint, 1648, a very good impression of New Hollstein's seventh state of nine, with the right cheek redefined, the shadows reworked partly with a mezzotint rocker and additional lines in the upper left corner and on his right hand, on laid, with narrow margins, 160 x 130mm (6 1/4 x 5 1/8in)(PL)(unframed)

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,500

*Self Portrait, etching at a window* was Rembrandt's final etched self portrait and in contrast with earlier portraits, there is a sense of introspection, emphasized by the strong light cast across his face from the window. He still portrays himself as an artist with the tools of his trade before him, holding an etching needle, ready to work on the copper plate on the desk. However, this time there is no fine costume or self-assured posturing. He is in simple working clothes, intent on his work. The sombre mood undoubtedly came from his changed circumstances over the previous decade. Saskia and three of his children had died, his household arrangements were unsettled and his financial situation was uncertain. With these personal trials to contend with, this image was perhaps a confirmation that his artistic endeavors would continue, despite his difficult personal circumstances.

Finely etched lines were employed to model the face and drypoint and burin were then used to define the body, desk and books. This later reworking of the shaded areas served to recall the tonal contrast of the earlier impressions.



5 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

The Card player (Bartsch 136; New Hollstein 193)  
Etching, 1641, a good impression of New Hollstein's first state of five, with an irregular strip of unworked plate along the upper margin and with an accidental scratch across his left cheekbone and in his hair to the right, on laid, with thread margins, 88 x 82mm (3 7/8 x 3 1/4in)(PL) (unframed)

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,500

**Provenance**

George William Reid (1819-1887), London (Lugt 1210)

The sitter was probably a student in Rembrandt's studio and also appears in *Man at a desk wearing a cross and chain* (lot 8). Rembrandt employs fine lines and cross hatching in the shadows to highlight the features of the young man concentrating on his hand of cards.



5

6 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Menasseh Ben Israel (Bartsch 269; New Hollstein 156)

Etching, 1636, a good impression of New Hollstein's second state of five, with the indent in the left cheek straightened and shading added in several areas including the right earlobe, the outermost fold of his cloak on the left and inside the hat just to the right of his left cheek, on laid, with narrow margins, 149 x 103mm (5 7/8 x 4 1/8in)(PL)(unframed)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900

Menasseh Ben Israel was a rabbi, author and printer, who established the first Hebrew printing press in the Netherlands in 1626 and played an important role in the re-establishment of the Jewish community in England in 1656, having petitioned Oliver Cromwell to this effect. He was a highly regarded scholar and preacher and Rembrandt presents him in a bust length portrait with direct gaze, encouraging the viewer to engage with the character.



6



7 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Cornelis Claesz. Anslo, Preacher (Bartsch 271; New Hollstein 197)  
Etching and drypoint, 1641, New Hollstein's third state of five, with reworking around the right eye and the fur lining of the cloak to the right of the book, fine lines added to his left sleeve and his chest below the pen, on thick laid, with thread margins, 188 x 158mm (7 3/8 x 6 1/4in)(PL)(unframed)

£6,000 - 8,000

€8,400 - 11,000

US\$9,500 - 13,000

**Provenance**

L.Gruner 1837 gifted to  
John Murray and thence by descent to the present owner

Cornelis Claesz Anslo was a successful cloth merchant and Mennonite preacher beloved for his charitable works. Mennonite beliefs centered on the ministry of Christ and Rembrandt was sympathetic to their liberal theology. Many of his acquaintances were in the congregation, including the art dealer Hendrick Van Uylenburgh, who secured portrait commissions for Rembrandt from amongst the patrons. It is a commanding pose and Rembrandt succeeds in portraying the man of God, as Anslo preaches surrounded by works of scripture, whilst also conveying his professional success through his rich attire.





8 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

A Man at a Desk wearing a Cross and Chain (Bartsch 261; New Hollstein 194)

Etching, 1641, a fine impression of New Hollstein's fourth state of five, with the contours of the book which protruded over the image edge burnished away, details in the hair and face strengthened in drypoint and new shading in the background, with burr on the left sleeve, on thick laid, with narrow margins, 154 x 102mm (6 1/8 x 4in) (PL)(unframed)

£6,000 - 8,000

€8,400 - 11,000

US\$9,500 - 13,000

**Provenance**

Sotheby's London, 10 December 1991, lot 95  
Sir Edward Astley (Lugt 2775)

This is not a commissioned portrait but the sitter is recognizable as the model for *The Card Player* (lot 5), so may have been a student in Rembrandt's studio. Rembrandt used drypoint to highlight the fine areas of the face and hair and to deepen the contrast by darkening the background. This is a particularly fine impression with delicate lines printing strongly and hardly any wear.



9 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

The Great Jewish Bride (Bartsch 340; New Hollstein 154)

Etching with drypoint, 1635, a fine impression of the final fifth state, with the horizontal lines to indicate the stonework in the right background and additional shading on the wall behind her head, on laid, with a partial watermark of a double-headed eagle, trimmed to the platemark, 220 x 168mm (8 3/4 x 6 3/4in)(PL)(unframed)

£12,000 - 18,000

€17,000 - 25,000

US\$19,000 - 28,000

The title is an eighteenth century one and was probably derived from the tradition that Jewish brides met their husbands with their hair down and holding the Ketubah, a document outlining the rights and responsibilities of the groom. Rembrandt lived in the Jewish quarter of Amsterdam and was known to use his neighbours as sitters, so it is possible he could have depicted a Jewish tradition. However, it is more likely that the subject is either Minerva, the subject of his painting of the same date, or the biblical heroine Esther. It is probable that the model was Rembrandt's wife Saskia, whom he had married in 1634. The technical skill involved in creating *The Great Jewish Bride* through five states and its visual splendour make this one of Rembrandt's most sought after etchings.





10 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Self Portrait Leaning on a Stone Sill (Bartsch 21; New Hollstein 171)  
Etching with touches of drypoint, 1639, a fine impression of the second final state, with the cap band extended towards the right and the right cap edge clearly defined, on laid, with narrow margins, with a countermark possibly 'PDB', 205 x 164mm (8 1/8 x 6 1/2in)(PL) (unframed)

£15,000 - 20,000

€21,000 - 28,000

US\$24,000 - 32,000

**Provenance,**

Hermann Weber (1817-54), Bonn (Lugt 1383)

Rembrandt produced thirty-two self portraits and this is one of his most splendid. The nonchalant pose with eyes directed at the viewer, inviting judgement, displays his confidence in his ability. This is a masterclass in the depiction of texture. We can see the velvet of his cap, the silk of his sleeve and fine wisps of his hair.

Taking two sixteenth-century portraits as his sources, Titian's *Portrait of a Man with a Quilted Sleeve* (known as *Ariosto*) and Raphael's *Portrait of Baldassare Castiglione*, Rembrandt portrayed himself as a gentleman and a master of his art, putting himself on a par with these two great Renaissance artists.

**REMBRANDT HARMENSZ VAN RIJN**  
**(DUTCH, 1606-1669)**

The Three Trees (Bartsch 212; New Hollstein 214)

Etching, engraving and drypoint, 1643, a fine rich impression, printing with good contrasts, with considerable burr, the sulphur tinting clearly visible, on laid, watermark Foolscap with Five-Pointed Collar, with thread margins in a few places, otherwise trimmed to the platemark, skilfully set into a larger piece of laid, 213 x 279mm (8 3/8 x 10 7/8in) (PL)(unframed)

£80,000 - 120,000

€110,000 - 170,000

US\$130,000 - 190,000

**Provenance**

Christie's, 13 July 1893, lot 450, Collection R.S. Holford (Lugt 2243)

Christie's, 3 July 1992, lot 199A

*The Three Trees* is Rembrandt's largest, most accomplished and admired landscape etching. It is an evocation of the Dutch countryside, a representation of man's subjugation to the elements and a masterly display of the artist's skill in rendering these elements through several media onto a copper plate.

Rembrandt took inspiration from the countryside around Amsterdam and assembled various elements, such as the fields hedged by canals and dykes, to evoke the rural Dutch setting, so although the scene is not a real one, there would have been a sense of familiarity for Rembrandt's audience.

He has added several scenes of people going about their everyday business, a fisherman and his wife, a cowherd with his flock, farmworkers in a wagon, an amorous couple in the undergrowth and an artist sketching on top of the hill, whilst on the left ominous-looking rain clouds are gathering. These small scenes of human drama serve to heighten the sense of foreboding seen in the depiction of the approaching thunderstorm. None of the figures appear troubled at the impending storm but it is clear that they are all subject to the forces of nature.

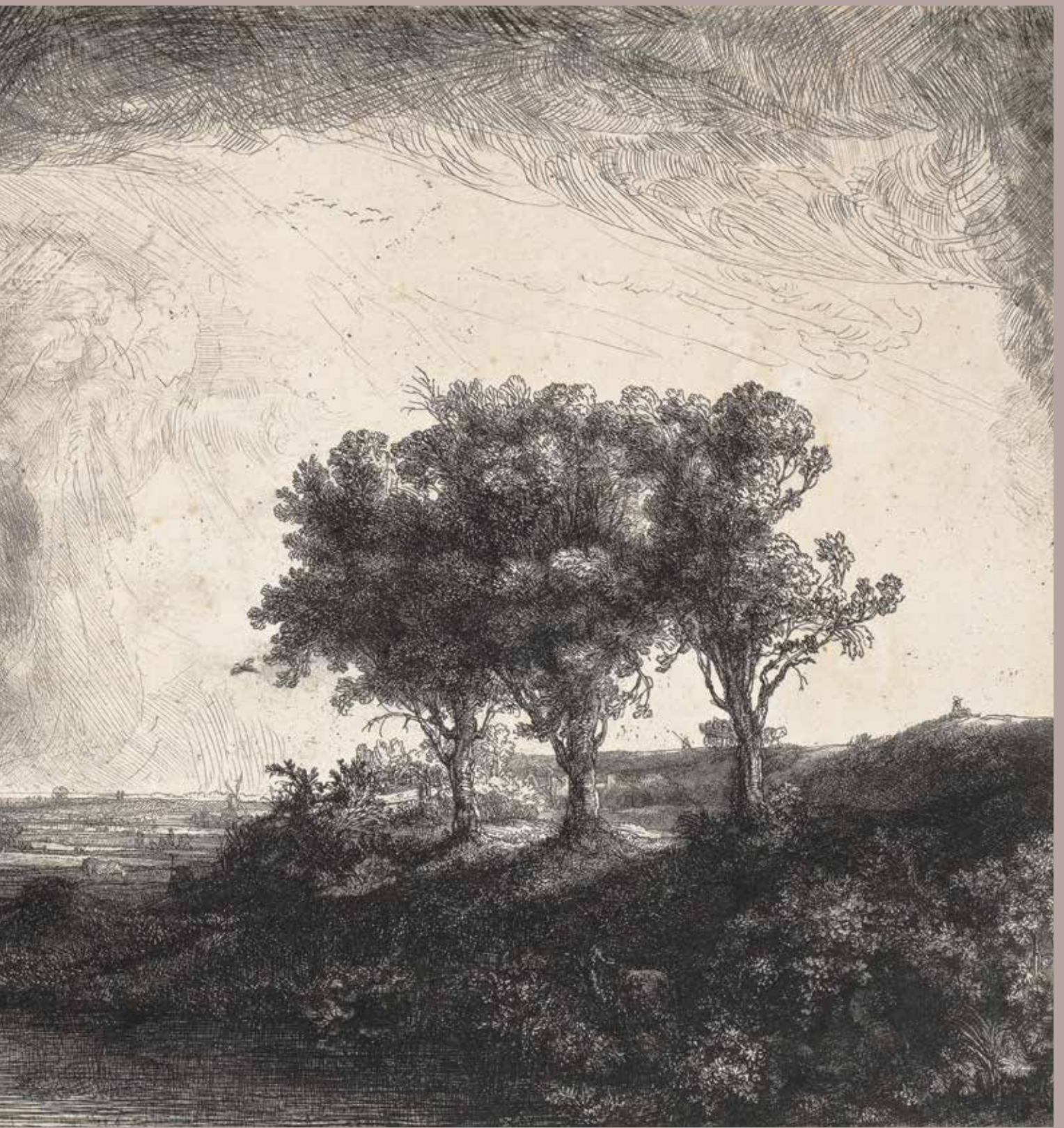
The three trees, placed against a stark pale sky, dominate the image, and it has been suggested that these symbolize the three crosses of the crucifixion. Although there is no evidence for this, there is a palpable mood of sombre reflection which was perhaps a result, whether deliberate or not, of Rembrandt's grief over his wife Saskia's death a year earlier.

For Rembrandt, etching was a fluid process, subtly changing from the sketch-like quality of his early works to the more mature painterly style seen here, achieved with closely grouped etched lines of varying density and ink left on the plate to emulate brushstrokes.

Rembrandt had spent the past decade perfecting the art of chiaroscuro in his paintings and was aiming for the same level of perfection in his etchings and the variety of techniques allowed him to experiment to achieve the desired effect. The shadows and details were intensified with cross-hatching using a burin and drypoint needle, layers of tone were added to create depth and atmosphere and the grainy effect of sulphur tint was used to achieve a painterly quality.











12 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Abraham and Isaac (Bartsch 34; New Hollstein 224)

Etching, 1645, a fine impression of New Hollstein's first state of two, with the archway complete, with touches of burr on the hem of Isaac's coat, on laid, with a partial Strasbourg Lily watermark, with thread margins above and along part of the right edge, otherwise trimmed to the platemark, set into a large piece of laid, 157 x 130mm (6 1/8 x 5 1/8in)(PL)(unframed)

£12,000 - 18,000

€17,000 - 25,000

US\$19,000 - 28,000

**Provenance**

Sotheby's London, 9 December 1999, lot 52

Emil Geller (Lugt 1073)

This is the first of two scenes in which Rembrandt depicted different aspects of the biblical story of Abraham and Isaac. Here Abraham beckons his son with his hand raised heavenward indicating that his sacrifice is a result of obedience to God. Etching and burin work combined with selective wiping of the plate produce an atmospheric scene which conveys the emotional dilemma. The story would have had a personal meaning for Rembrandt who had suffered the loss of three children in infancy and would also have resonated with the local Protestant population who had absolute faith in God.





13 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Christ Healing the Sick: 'The Hundred Guilder Print' (Bartsch 74; New Hollstein 239)

Etching, engraving and drypoint, circa 1648, New Hollstein's third state of four, reworked by Captain Baillie with the details of the figures and faces redrawn, a good velvety impression, printing with strong burr and contrasts, on vellum, with margins, 275 x 388mm (10 7/8 x 15 1/4in)(PL)(unframed)

**£8,000 - 10,000**

**€11,000 - 14,000**

**US\$13,000 - 16,000**

Considered to be Rembrandt's most ambitious religious composition in terms of size and theme, *The Hundred Guilder Print* depicts four episodes from the nineteenth chapter of the Gospel of St Matthew: the Pharisees debating on marriage, the rich man told to sell his possessions, Christ calling the children to come to him and the healing of the paralysed woman.

Rembrandt used etching, engraving and drypoint to create an extraordinary level of detail and tone. Delicate lines were used to convey the expressions and emotions of the protagonists. The viewer's eye is thus drawn into the image, taking in each individual scene, before settling on the central unifying figure of Christ. The use of chiaroscuro to create depth and drama is particularly evident in the appearance of this figure illuminated against a very dark background.

The eighteenth century Irish printmaker Captain William Baillie purchased the worn plate in 1775 and set about a careful reworking. He revitalized the fine lines and with skilful use of mezzotint he recreated the effects of Rembrandt's original chiaroscuro. The image is printed on vellum, whose absorbent quality ensures that the contrasts are intensified.

This print was particularly sought after during the artist's lifetime when impressions were selling for the princely sum of one hundred guilders, thus earning its soubriquet.



14 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Peter and John healing the Cripple at the Gate of the Temple (Bartsch 94; New Hollstein 312)

Etching, engraving and drypoint, 1659, a fine impression of New Hollstein's second state of six, with the right side of Peter's body straightened, his cloak deeply curved across his chest and shading next to his left hand and in the lower right corner, printing with burr and vertical wiping scratches in the sky, on laid with thread margins, with a Foolscap with seven-pointed collar watermark, 180 x 215mm (7 1/8 x 8 1/2in)(PL)(unframed)

£6,000 - 8,000

€8,400 - 11,000

US\$9,500 - 13,000

Rather than showing the miracle, Rembrandt depicts the moment before, when Peter tells the lame man that he can heal him in the name of God. The lame man is highlighted against the shadow of Peter's cloak, focussing the viewer's attention on this figure and on the point of the scene. The image is carefully constructed, with the two pillars and building on the left depicting the Temple in Jerusalem. The contemporary audience would have been familiar with the pillars as a representation of the guiding presence of God.



15 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Christ Preaching (La Petite Tombe) (Bartsch 67; New Hollstein 298)

Etching and drypoint, circa 1657, a good 'white sleeve' impression of New Hollstein's first state of two, where the burr has worn away from the right sleeve of the man standing in the left foreground, on laid, with thread margins, possibly with an Arms of Amsterdam watermark, 155 x 207mm (6 1/8 x 8 1/8in)(PL)(unframed)

£5,000 - 7,000

€7,000 - 9,800

US\$7,900 - 11,000

**Provenance**

Lord Harlech

Rembrandt used this plate for more experimentation. He has made emphatic use of drypoint to enhance the contrast and add gravitas to the scene. The faces are clearly defined and very expressive. In early impressions, the burr remains strong on the right sleeve of the man in the left foreground and these are known as 'black sleeve' impressions. When the burr has worn away, the impressions are referred to as 'white sleeve'.

The etching was called *La Petite Tombe* by the eighteenth century catalogue, Edme-Francois Gersaint, on the basis that it appeared in the inventory of art dealer Clement de Jonghe listed as *La Tombe's little plate*, in reference to Nicholas La Tombe who probably commissioned the work.

16 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Joseph Telling his Dreams (Bartsch 37; New

Hollstein 167)

Etching, 1638, New Hollstein's third state of six, with the area in front of the seated girl's face burnished white and shading added in numerous places such as the upper part of the doorway and the face and turban of the central standing figure, on laid, trimmed to the platemark or with thread margins, 110 x 83mm (4 3/8 x 3 1/4in)(PL) (unframed)

£2,500 - 3,500

€3,500 - 4,900

US\$4,000 - 5,500

Illustrating the story from Genesis chapter thirty-seven, in which Joseph recounts his dreams that he will one day rule, Rembrandt gathers the audience around the figure of Joseph, concentrating the viewer's attention on him. The composition is unusual in that it includes women in what was traditionally described as an all-male event. Fine lines were used to delineate individual faces and additional shading to heighten the sense of tension.



15



16



17 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Old man with a divided fur cap (Bartsch 265; New Hollstein 182)  
Etching and drypoint, 1640, a good impression of New Hollstein's  
first state of two, with the slipped stroke next to his left eye running  
from the cap edge to his left cheek, with burr on the cape at the  
right, on japan laid, with a partial Arms of Amsterdam watermark,  
trimmed to platemark, 150 x 139mm (5 7/8 x 5 1/2in)(PL)

£6,000 - 8,000

€8,400 - 11,000

US\$9,500 - 13,000

**Provenance**

Johann Wilhelm Nahl (1803-1880), (Lugt 1954)

The sitter is unknown but Rembrandt infuses real character into this face with a wealth of finely etched lines and light drypoint touches to give a sense of presence. The fur cap is a Polish kutschma, which appears in several of Rembrandt's drawings.





18 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Jean Lutma, Goldsmith (Bartsch 276; New Hollstein 293)  
Etching, engraving and drypoint, 1656, New Hollstein's third state of four, with the window and before the cross-hatching in the upper right side of the window border, the upper right area of the chair and around the hammer, on laid, trimmed along or just inside the platemark, 196 x 149mm (7 3/4 x 5 7/8in)(SH)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900

**Provenance**

Nicolas-Auguste Hazard (1834-1913), Paris (Lugt 1279)  
Kupferstich Kabinett, Stuttgart (Lugt 2323 & 2324)

Jan Lutma was an eminent jeweller and silversmith in Amsterdam and was a major print collector who owned several of Rembrandt's works. Rembrandt presents him in a formal pose, surrounded by some of the tools and creations of his trade, in a suitable advertisement for his profession. However, his relaxed expression, with a hint of a smile, shows that he is at ease and this is perhaps a sign of mutual respect and friendship between the two artists.



19 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Abraham's Sacrifice (Bartsch 35; New Hollstein 287)

Etching, 1655, the only state, with touches of burr, on laid, trimmed just inside the platemark, 155 x 130mm (6 1/8 x 5 1/8in)(SH)

£8,000 - 12,000

€11,000 - 17,000

US\$13,000 - 19,000

This is the second scene by Rembrandt depicting the story of Abraham and Isaac, where we see the moment when Abraham is about to carry out the sacrifice. It is a highly dramatic scene, with Abraham's left hand outstretched holding the knife in readiness, his right hand covering his son's eyes and the angel grasping both Abraham's arms to prevent the deed. It is a demonstration of complete faith in God which would have appealed to a contemporary viewer. The closely-hatched lines and touches of burr create intense light and shadow, which conveys a sense of movement and of emotional turmoil.





20 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Christ at Emmaus: The Larger Plate (Bartsch 87; New Hollstein 283)  
Etching, 1654, New Hollstein's fourth state of five, with fine hatching  
below the tablecloth on the right and on the wall lower right, visible  
on the dog's right ear, on laid, trimmed to the platemark, 211 x  
160mm (8 1/4 x 6 1/4in)(PL)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900

*Christ at Emmaus: The Larger Plate* depicts the biblical episode when Christ appears to two of his disciples, having risen on the third day after his death and they finally recognize him once they sit down to a meal. The dark shading behind the disciples and highlights on their clothes accentuate their startled gestures. The fine lines create a sketch-like appearance which underlines the transitory nature of the scene.



21

21 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

The Triumph of Mordecai (Bartsch 40; New Hollstein 185)

Etching and drypoint, circa 1641, New Hollstein's third state of four, with additional shading on the horse's left hind leg, on laid, trimmed to or along the platemark on three sides and just inside the upper edge, 172 x 214mm (6 3/4 x 8 1/2in)(SH)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900

**Provenance**

Ernst Oppermann, Berlin (Lugt 887)

This depicts a scene from the Old Testament book of Esther. Mordecai foiled a plot to assassinate his son-in-law King Ahasuerus. Haman, a minister in the court, plots to kill Mordecai but Esther intercedes with the king and Haman is sentenced to death instead.

The scene is divided into two distinct halves with Mordecai on horseback and Haman standing before him on the left and the King with Esther and their subjects on the right. Rembrandt uses the architectural frame of the archway to link them and draw the viewer's eye from the crowd to the two figures of Mordecai and Haman, whose fortunes have been reversed. Rembrandt focusses attention on Mordecai by placing him in the archway and using drypoint in the shadows to throw his figure into relief. Rembrandt borrowed elements from a Lucas van Leyden engraving of the same subject and from a painting by his mentor, Pieter Lastman and the composition prefigures that of *The Night Watch* painted the following year.



22

22 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Peter and John healing the Cripple at the Gate of the Temple (Bartsch 94; New Hollstein 312)

Etching, engraving and drypoint, 1659, New Hollstein's fifth state of six, with the shadows reworked with a mezzotint rocker, visible on John's forehead, on the faces of the two bearded men on the left and in the right foreground, on japan laid, with thread margins, 180 x 215mm (7 1/8 x 8 1/2in)(PL)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700



23 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Medea: or The marriage of Jason and Creusa (Bartsch 112; New Hollstein 241)

Etching, 1648, the final fifth state, with the lower margin containing the verses and signature removed and the plate size reduced, on laid, with narrow margins, 233 x 176mm (9 1/8 x 6 7/8in)(PL)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700

The subject is taken from Ovid's *Metamorphosis*, where Medea aids Jason in his quest to obtain the Golden Fleece. He marries her in gratitude but later abandons her for Creusa. Here we see the marriage ceremony, with Medea hiding in the shadows holding her poisoned gifts and a dagger. The contrast between the areas of light and shadow heightens the drama which is unfolding.



23

24 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

The Descent from the Cross by Torchlight (Bartsch 83; New Hollstein 286)

Etching and drypoint, 1654, New Hollstein's third state of four, the shadows reworked with diagonal hatching in upper right corner and to left of rectangular space of the building on the right, on laid, with narrow margins, 210 x 161mm (8 1/4 x 6 3/8in)(PL)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900

Another dramatic presentation of a biblical event, when Joseph of Arimathea came to claim the body of Jesus after the crucifixion. Unusually, the main action takes place in the upper left corner and the diagonal composition evokes a sense of movement. The single light source in the image is the torch held by the man next to the cross. The contrast between this bright light and the very dark shadows on the right conveys the gravity and poignancy of this moment, further underlined by the illuminated hand reaching out of the darkness in the centre.



24



25



26

25 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Christ disputing with the doctors: A Sketch (Bartsch 65; New Hollstein 267)  
Etching and drypoint, 1652, a good impression of the only state, with marks appearing along the upper and right edges of the plate, on laid, with narrow margins, with a Pro Patria watermark, 126 x 214mm (5 x 8 1/2in)(PL)

£2,500 - 3,500

€3,500 - 4,900

US\$4,000 - 5,500

This etching, together with lot 26, form part of a series depicting the early life of Christ. They have a delicate sketch-like quality and are good examples of etched plates without any reworking.

26 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Christ seated disputing with the doctors (Bartsch 64; New Hollstein 281)  
Etching, 1654, the only state, on laid, trimmed to or along the platemark, 95 x 146mm (3 3/4 x 5 3/4in)(SH)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,400

**Provenance**

Friedrich Koch (1770-1832) (Lugt 1020)



## VARIOUS PROPERTIES

27

### REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)

Descent from the Cross: The Second Plate (Bartsch 81; New Hollstein 119)  
Etching and engraving, 1633, the fifth state (New Hollstein's sixth state) with the address of Justus Danckerts coarsely burnished from the lower margin but still partially visible, on laid backed onto wove and set into a thick japan surround, trimmed to the platemark or with narrow margins, indistinct watermark, 528 x 405mm (20 3/4 x 16in)(PL) (unframed)

£5,000 - 7,000

€7,000 - 9,800

US\$7,900 - 11,000



27

28

### REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)

The Flight into Egypt: Small Plate (Bartsch 52; New Hollstein 117)  
Etching, 1633, a slightly worn impression of New Hollstein's first state of four, with the sulphur tinting visible in the upper part of the plate, trimmed just inside the platemark, 90 x 63mm (3 1/2 x 2 1/2in) (SH)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700



28

29 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH,  
1606-1669)**

Christ Healing the Sick: 'The Hundred Guilder Print'  
(Bartsch 74; New Hollstein 239)

Etching, engraving, and drypoint, circa 1648, New  
Hollstein's third state of four, reworked by Captain  
Baillie with the redefined outlines and the darkening  
of the shadows, a richly inked impression, on  
japan, with small margins, 278 x 388mm (10 7/8 x  
15 1/4in)(PL)

**£10,000 - 15,000**

**€14,000 - 21,000**

**US\$16,000 - 24,000**

This impression has good depth and contrast with  
abundant burr, most prominent on the turban of  
the woman standing before Christ, on the figure  
kneeling before Christ, on the hat of the tall man to  
the left and on the figures in the crowd on the right.  
Captain Baillie's skilful reworking recalls the delicate  
lines and tonal contrasts of earlier impressions.









(Actual size)

30

**REMBRANDT HARMENSZ VAN RIJN (DUTCH,  
1606-1669)**

Self Portrait in a slant fur cap: Bust (Bartsch 14;  
New Hollstein 97)

Etching and engraving, circa 1631, a good  
impression of New Hollstein's fifth state of seven,  
with additional diagonal shading to the upper lip  
and the forehead, on laid, trimmed to or along the  
platemark, 62 x 56mm (2 3/8 x 2 1/4in)(PL)

**£2,000 - 3,000**

**€2,800 - 4,200**

**US\$3,200 - 4,700**





31 \*

**REMBRANDT HARMENSZ VAN RIJN (DUTCH, 1606-1669)**

Self Portrait with Saskia (Bartsch 19; New Hollstein 158)

Etching, 1636, New Hollstein's third state of four, with a small area of false biting next to his collar on the right, on laid with narrow margins, with a DG countermark, 104 x 95mm (4 1/8 x 3 3/4in)(PL)

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,500



32 \*

**ALBRECHT DÜRER (GERMAN, 1471-1528)**

Five Soldiers and a Turk on Horseback (Bartsch 88)

Engraving, circa 1495, a meder a impression, before the two arc-shaped scratches through the halbeard and one scratch extending from the monogram to the foot of the halberdier, on laid, with small margins, 132 x 147mm (5 1/4 x 5 3/4in)(PL)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900

**Provenance**

Conte Giuseppe Archinto (1763-1861) (Lugt 546)





33

**ALBRECHT DÜRER (GERMAN, 1471-1528)**

The Cook and his Wife (Bartsch 84)

Engraving, circa 1496, a good meder a/b impression, on laid, trimmed to the platemark, without a watermark, 110 x 78mm (4 3/8 x 3 1/8in)(PL)(unframed)

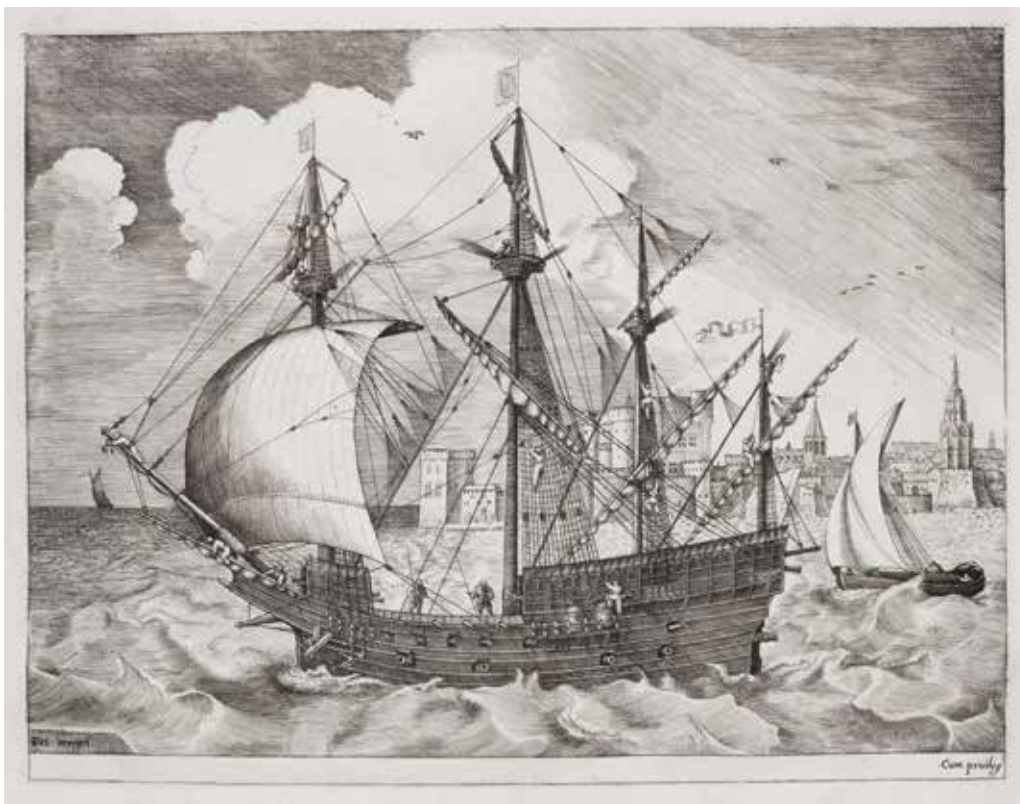
£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900

**Provenance**

Unidentified collector's mark (not in Lugt)



34



35

34

**AFTER PIETER BRUEGEL THE ELDER  
(DUTCH, 1525-1569)**

Armed Four-Master Putting Out to Sea, from Warships (Bastelaer 102)

Engraving, 1565, by Frans Huys, a good impression of the only state, on laid, with a watermark of a jug surmounted by two small flowers, with small margins, 222 x 287mm (8 7/8 x 11 1/2in)(PL)

£1,500 - 2,000

€2,100 - 2,800

US\$2,400 - 3,200

35

**AFTER PIETER BRUEGEL THE ELDER  
(DUTCH, 1525-1569)**

Armed Four-Master Sailing Towards a Port, from Warships (Bastelaer 99)

Engraving, 1565, by Frans Huys, a good impression of state C of F, with the publisher's name 'H.Cock' and 'cum privilegio' at the top and the addition of three small boats and seven birds above the enlarged city, on laid, with a watermark of a jug surmounted by two small flowers, with small margins, 288 x 216mm (11 3/8 x 8 1/2in)(PL)

£1,500 - 2,000

€2,100 - 2,800

US\$2,400 - 3,200



36

**AFTER PIETER BRUEGEL THE ELDER  
(DUTCH, 1525-1569)**

The Kermis of Saint George (Bastelaer 207)  
Etching and engraving, circa 1559, attributed to Hieronymous Cock or to Jan or Lucas van Doetecum, the final state C, with the addition of the French title 'La Grand feste de nostre village' and the names 'Maison de mon pere', 'Gille de May' and 'Le Foux' within the image, published after 1601 by Pierre Bertrand, on laid, backed onto japan, with pen and ink additions in each corner, trimmed to the platemark or with thread margins, 332 x 525mm (13 1/8 x 20 1/2in)(PL); together with 'Pride', from the "Suite of Seven Deadly Sins" (B.127), engraving, 1558, by Pieter van der Heyden, a unique state, with the artist's monogram lower centre, published by Hieronymous Cock, on laid, with a possible narrow high crown watermark, trimmed along the upper platemark with thread margins elsewhere, 225 x 293mm (8 7/8 x 11 1/2in)(PL)(2)

£1,500 - 2,000  
€2,100 - 2,800  
US\$2,400 - 3,200

37

**AFTER PIETER BRUEGEL THE ELDER  
(DUTCH, 1525-1569)**

Alpine Landscape with Deep Valley, from The Suite of Large Landscapes (Bastelaer 9)  
Etching and engraving, circa 1555-56, by Jan and Lucas van Doetecum, the only state, published by Hieronymous Cock, on laid, with watermark of a heart with letters GC, trimmed inside the right and lower platemark, otherwise to the image, 305 x 415mm (SH), together with another from the suite, 'St Jerome in the Desert' (B.7), etching and engraving, circa 1558, by Jan and Lucas van Doetecum, the only state, on laid, with a watermark 'A', trimmed to the platemark, 322 x 422mm (12 3/4 x 16 1/2in)(PL) (2)

£1,500 - 2,000  
€2,100 - 2,800  
US\$2,400 - 3,200

38

**AFTER PIETER BRUEGEL THE ELDER  
(DUTCH, 1525-1569)**

River Landscape with Mercury and Psyche (Bastelaer 1)  
Etching and engraving, 1553, by Simon Novellanus, state A of C, with the artist details and two columns of Latin verse below, published by Hoefnagel, on laid, trimmed to the platemark, with a crest watermark, 270 x 342mm (PL); together with two others, 'The Belgian Wagon' (B.11), 1555-56, by Jan and Lucas van Doetecum, final state B with the title below, published by Hieronymous Cock, on laid, trimmed along the lower platemark with small margins on the other sides, with a crest watermark, 320 x 423mm (PL), 'Christ and the adulteress' (B.111), engraving, 1579, by Pierre Perret, state B of C with the address of the publisher Pieter de Jode I, on laid, trimmed to the platemark, 265 x 341mm (10 3/8 x 13 3/8in)(PL)(3)

£1,500 - 2,000  
€2,100 - 2,800  
US\$2,400 - 3,200



36 (part)



37 (part)



38 (part)



39

**GIOVANNI BATTISTA PIRANESI (ITALIAN, 1720-1778)**

Four Plates from Vedute di Roma (Hind 1,57,65,79)  
 'Colosseum', 1757, first state with the address and price, 438 x 695mm (17 1/4 x 27 1/4in)(PL), 'Title Plate', 1748, third state with the address and price, 400 x 540mm (15 3/4 x 21 1/4in)(PL), 'The So-Called Villa of Maecenas, Tivoli', 1763, first state with etched signature and before numbers, with a Fleur-de-Lys in a double circle, 445 x 665mm (17 1/2 x 26 1/8in)(PL), 'The Entrance to the Villa called 'Sette Bassi'', 1766, first or second, with a Fleur-de-Lys in a double circle watermark (H.3), 420 x 600mm (16 1/2 x 23 5/8in)(PL), H.65 first Paris edition, the others contemporary Rome editions, all on thick laid with wide margins (4)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900





40

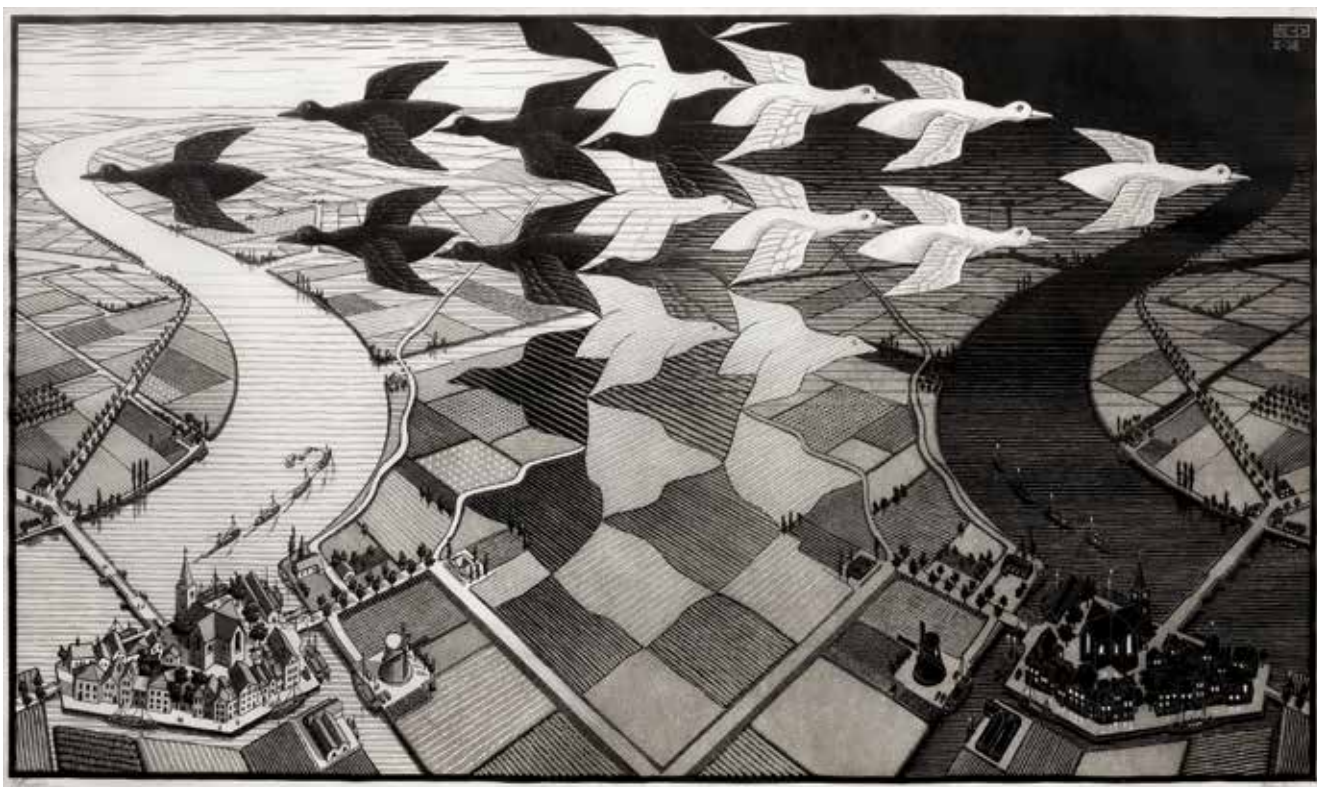
# **GIOVANNI BATTISTA PIRANESI (ITALIAN, 1720-1778)**

Four Plates from Vedute di Roma (Hind 47,71,76,80)  
 'Temple of Portunus (The Round Tower near S.M. in Cosmedin)', 1758, second state with the address and price, 400 x 600mm (15 3/4 x 23 5/8in)(PL), 'The So-Called Temple of Salus, on the road to Albano', 1763, first state before the additional shading on the brickwork, 406 x 555mm (16 x 21 7/8in)(PL), 'The Baths of Caracalla, Bird's-eye view', 1765, first state before numbers, with Fleur-de-Lys in a double circle watermark (H.3), 420 x 690mm (16 1/2 x 27 1/8in)(PL), 'The So-Called Grotto of Egeria', 1766, first or second, 405 x 685mm (15 7/8 x 26 7/8in)(PL), contemporary Rome Editions, all on thick laid with wide margins (4)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900



41<sup>AR</sup>

**MAURITS CORNELIS ESCHER (DUTCH, 1898-1972)**

Day and Night (Bool 303)

Woodcut printed in black and grey, 1938, on tissue- thin laid japan, signed and inscribed 'eigen druck' in pencil, printed by the artist, with margins, 391 x 677mm (15 3/8 x 26 5/8in)(B)

£12,000 - 18,000

€17,000 - 25,000

US\$19,000 - 28,000





42<sup>AR</sup>

**MAURITS CORNELIS ESCHER (DUTCH, 1898-1972)**

Belvédère (Bool 426)

Lithograph, 1958, on wove with Holland watermark, signed and numbered 'No.24/50 III' in pencil, with wide margins, 460 x 292mm (15 3/4 x 11 1/2in)(I)

£12,000 - 18,000

€17,000 - 25,000

US\$19,000 - 28,000



43



44

43<sup>AR</sup>

**MAX BECKMANN (GERMAN, 1884-1950)**

Hinter den Kulissen (Behind the Scenes), Plate 3 from Der Jahrmarkt (Hofmaier 193)

Drypoint, 1921, on japan, signed in pencil, from the edition of 200, published by Marées-Gesellschaft, Munich, with their blindstamp, with wide margins, 210 x 305mm (8 1/4 x 12in)(PL)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700

44

**EDGAR DEGAS (FRENCH, 1834-1917) AND GEORGES W. THORNLEY (FRENCH, 1857-1935)**

L'Attente de la Chanteuse, from Quinze Lithographies

Lithograph printed in brownish mauve, circa 1888-89, on cream chine appliqué mounted on a brown backing sheet, signed by both artists in pencil, from an edition of 25, printed by Atelier Becquet, Paris, published by Boussod-Valadon, Paris, the full sheet, 248 x 138mm (9 3/4 x 5 3/8in)(SH)(unframed)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700





45 \* AR

**FERNAND LÉGER (FRENCH, 1881-1955)**

Composition aux deux personnages, from Die Schaffenden, no. 4  
(Saphire 2)

Lithograph, 1920, on Bütten, signed in black ink, from the edition  
of 125, published by Gustave Kiepenheuer, Weimar, with the Die  
Schaffenden blindstamp, with margins, 410 x 310mm (16 1/8 x 12  
1/4in)(SH)

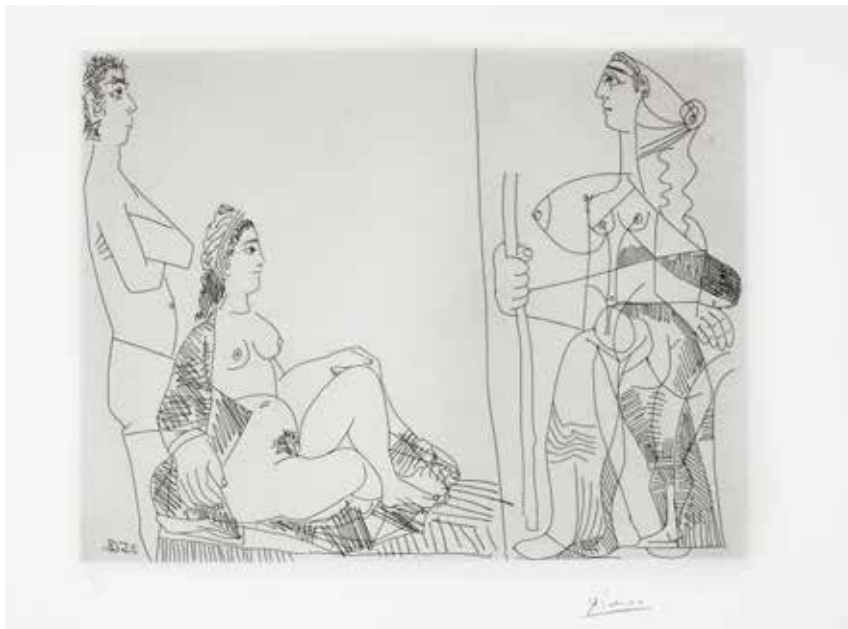
£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900



46



47

46<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

Grosse Prostituée, Sorcière à la Chouette et Voyageur en Sabots, from Séries 347 (Bloch 1760; Baer 1777.Bb1)

Etching, 1968, on Rives, signed and numbered 6/50 in pencil, published by Galerie Louise Leiris, Paris, with wide margins, 154 x 209mm (6 1/8 x 8 1/8in)(PL)

£2,500 - 3,500

€3,500 - 4,900

US\$4,000 - 5,500

47<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

Couple et Voyageuse, from Séries 347 (Bloch 1543; Baer 1559.Bb1)

Etching, 1968, on Rives, signed and numbered 34/50 in pencil, published by Galerie Louise Leiris, Paris, with wide margins, 223 x 290mm (8 3/4 x 11 3/8in)(PL)(unframed)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900





48



49

48<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

Raphaël et la Fornarina VIII: Le Pape entre avec un sourire patelin, from Série 347 (Bloch 1783; Baer 1800.Bb1)

Etching, 1968, on Rives, signed and numbered 47/50 in pencil, published by Galerie Louise Leiris, Paris, with wide margins, 148 x 209mm (5 7/8 x 8 1/4in)(PL)

£2,500 - 3,500

€3,500 - 4,900

US\$4,000 - 5,500

49<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

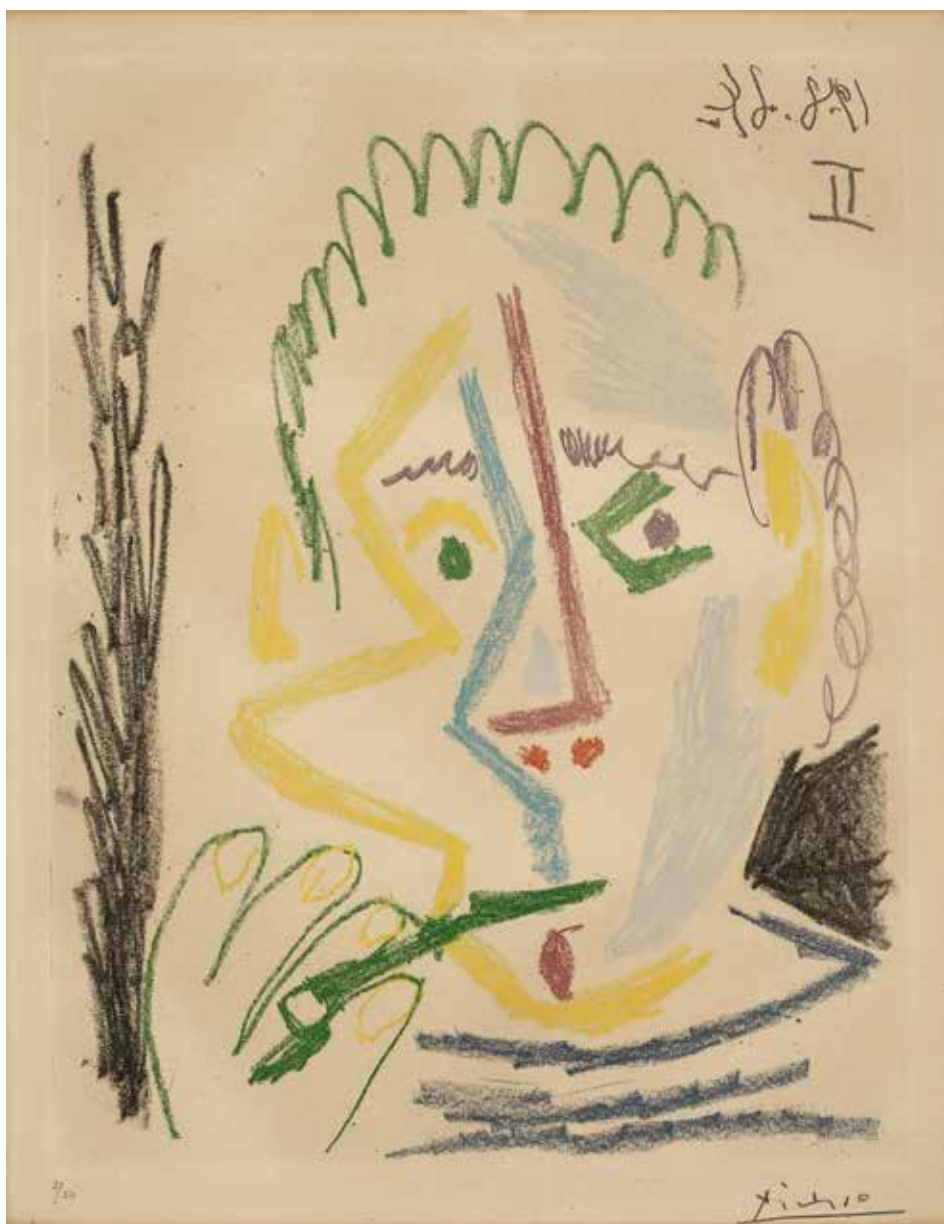
Raphaël et la Fornarina VII: Le Pape est là, assis, from Série 347 (Bloch 1782; Baer 1799.Bb1)

Etching, 1968, on Rives, signed and numbered 22/50 in pencil, published by Galerie Louise Leiris, Paris, with wide margins, 297 x 514mm (11 3/4 x 20 1/4in)(PL)(unframed)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900



50 \* AR

**PABLO PICASSO (SPANISH, 1881-1973)**

Fumeur.I (Bloch 1165; Baer 1165)

Aquatint printed in colours, 1964, on watermarked Richard de Bas laid, signed and numbered 2/50 in pencil, published by Galerie Louise Leiris, Paris in 1965, with full margins, 416 x 317mm (16 3/8 x 12 1/2in)(PL) (unframed)

£6,000 - 8,000

€8,400 - 11,000

US\$9,500 - 13,000



51 ★ AR

**PABLO PICASSO (SPANISH, 1881-1973)**

Fumeur Barbu (Bloch 1170; Baer 1170)  
Aquatint printed in colours, 1964, on watermarked  
Richard de Bas laid, signed and numbered 3/50 in  
pencil, published by Galerie Louise Leiris, Paris in  
1965, with full margins, 415 x 317mm (16 3/8 x 12  
1/2in)(PL) (unframed)

£6,000 - 8,000

€8,400 - 11,000

US\$9,500 - 13,000



51

52 ★ AR

**PABLO PICASSO (SPANISH, 1881-1973)**

Fumeur.II (Bloch 1166; Baer 1166)  
Aquatint printed in colours, 1964, on watermarked  
Richard de Bas laid, signed and numbered 3/50 in  
pencil, published by Galerie Louise Leiris, Paris in  
1965, with full margins, 416 x 317mm (16 3/8 x 12  
1/2in)(PL) (unframed)

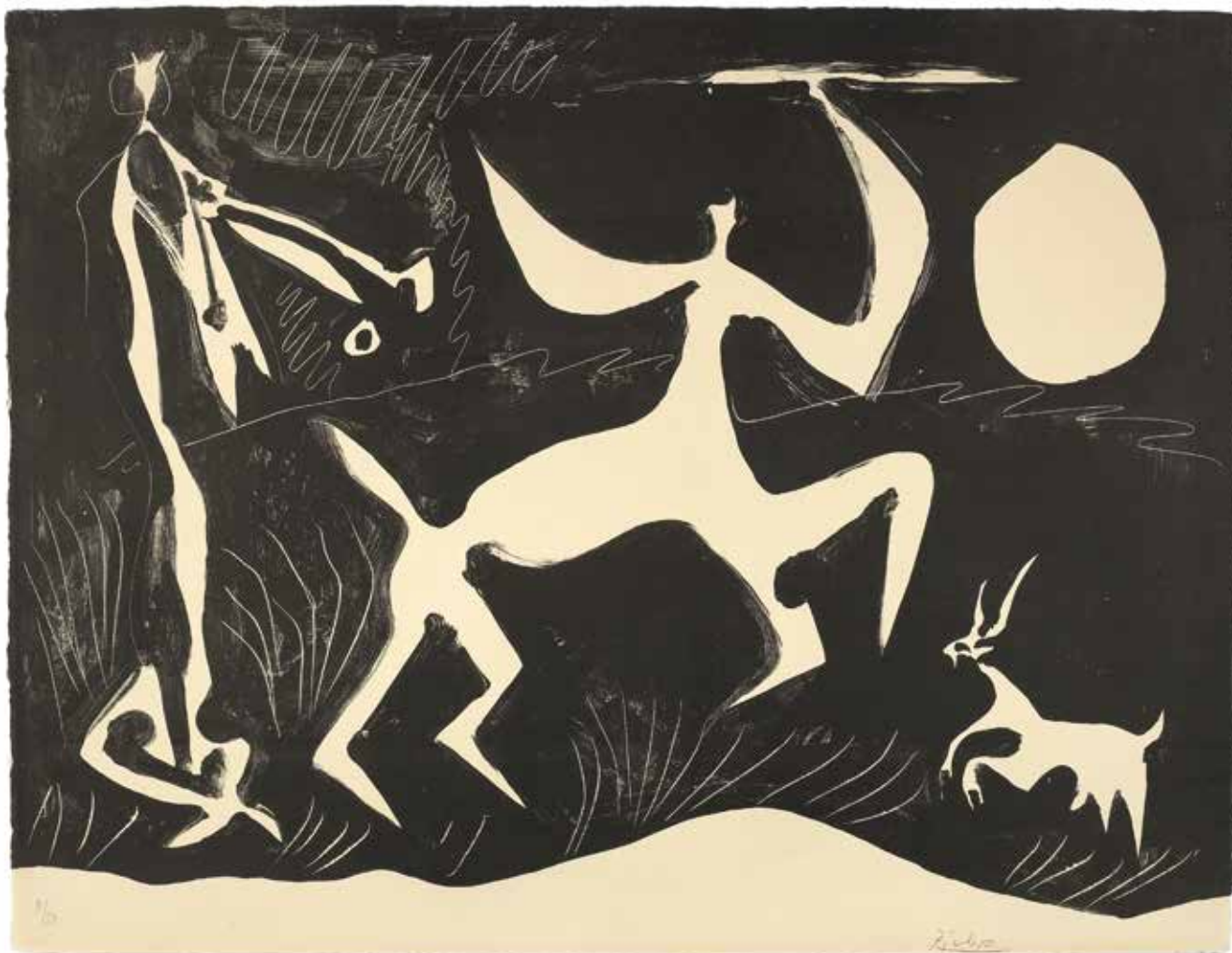
£6,000 - 8,000

€8,400 - 11,000

US\$9,500 - 13,000



52



53<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

Centaure dansant, Fond noir (Bloch 573; Mourlot 121)

Lithograph, 1948, on Arches, signed and numbered 9/50 in pencil,  
the full sheet, 500 x 650mm (19 3/4 x 25 5/8in)(SH)

£6,000 - 8,000

€8,400 - 11,000

US\$9,500 - 13,000





54 ★ AR

**PABLO PICASSO (SPANISH, 1881-1973)**

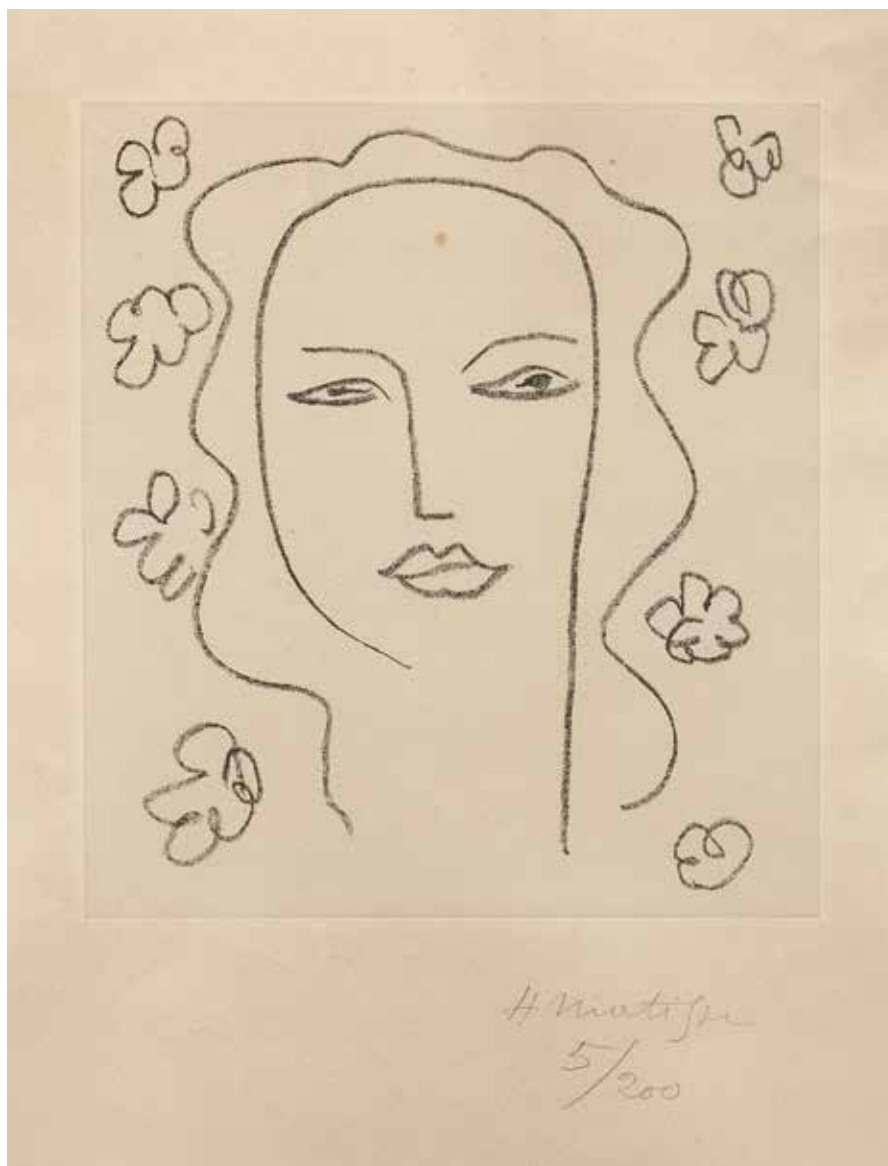
Femme au Fauteuil No.4 (Bloch 588; Mourlot 137)

Lithograph, 1949, the fifth and final state, on watermarked Arches, signed and numbered 37/50 in pencil, printed by Mourlot, Paris, with margins, 700 x 550mm (27 1/2 x 21 5/8in)(l)

£35,000 - 50,000

€49,000 - 70,000

US\$55,000 - 79,000



55<sup>AR</sup>

**HENRI MATISSE (FRENCH, 1869-1954)**

Madeleine - Etude (Duthuit 645)

Lithograph, 1950-51, on chine appliqué, signed and numbered  
5/200 in pencil, with wide margins, 204 x 325mm (8 x 12 3/4in)(l),  
449 x 320mm (17 5/8 x 12 5/8in)(SH)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900



56<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

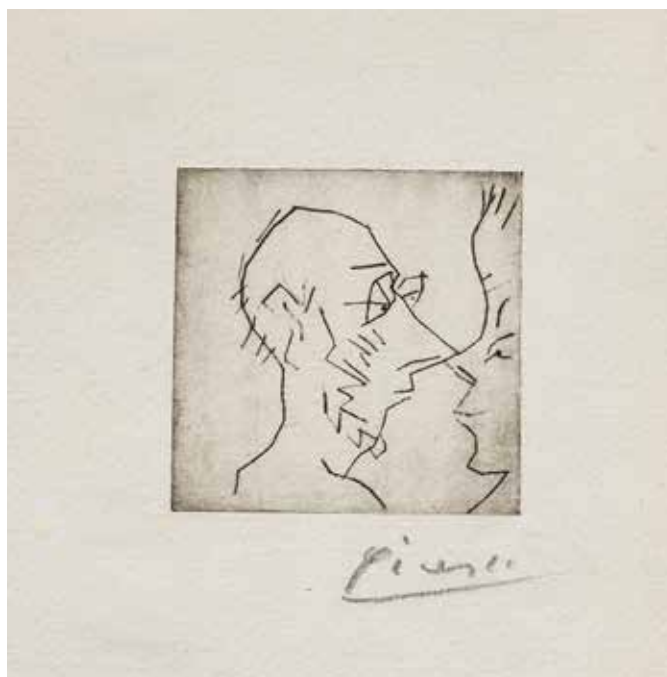
Caricature (Bloch 864; Baer 1023B; Cramer Books 93)

Drypoint on celluloid, 1958, on Auvergne Gourbeyre laid, signed in pencil, one of six proofs aside from the book edition of 45, printed by P.A.Benoit, Paris, with wide margins, 590 x 590mm (2 3/8 x 2 3/8in)(PL) (unframed)

£3,000 - 4,000

€4,200 - 5,600

US\$4,700 - 6,300



56

57<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

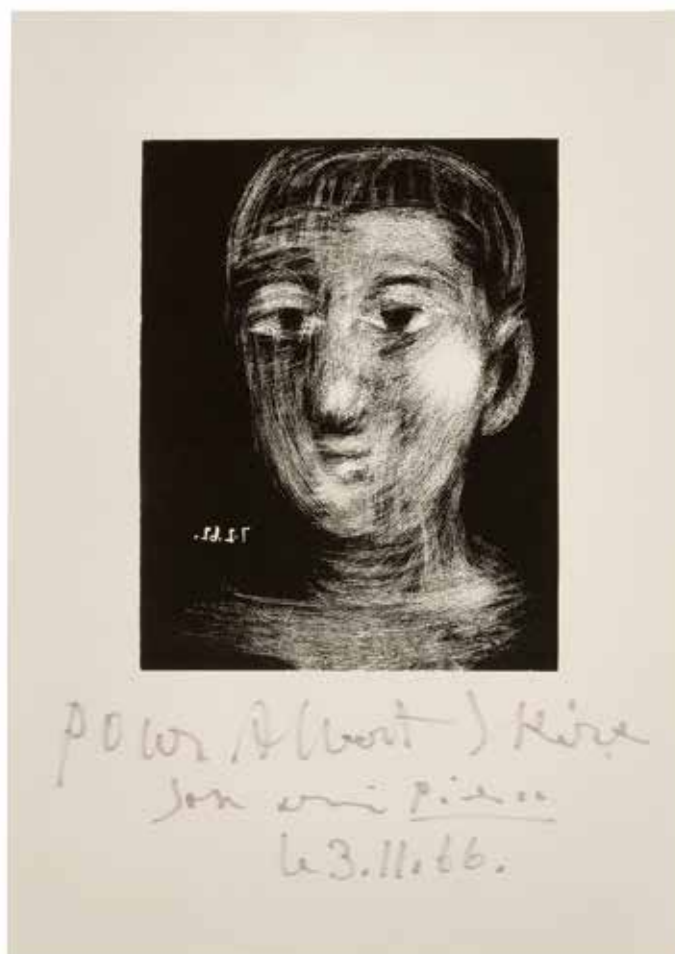
Tête de Garçon III (Bloch 1026; Baer 1290 II.Bb)

Linocut, 1962-1966, on Arches, signed, dated and inscribed 'Pour Albert Skira son ami le 3.11.66' in purple felt-tip pen, printed by Arnera, Vallauris, published by Louise Leiris, Paris, with wide margins, 346 x 270mm (13 1/2 x 10 5/8in)(I) (unframed)

£5,000 - 7,000

€7,000 - 9,800

US\$7,900 - 11,000



57



58



59

58

**AFTER PABLO PICASSO (SPANISH, 1881-1973)**

**The Embrace**

Offset lithograph printed in colours, on Arches, signed and numbered 14/125 in pencil, published by Guy Spitzer, Paris, with his blindstamp, with wide margins, 515 x 550mm (20 1/4 x 21 5/8in)(l) (unframed)

**£3,000 - 5,000**

**€4,200 - 7,000**

**US\$4,700 - 7,900**

59 •

**PABLO PICASSO (SPANISH, 1881-1973)**

A Los Toros (Bloch 1014-1017; Cramer Books 113)

The book, 1961, comprising the set of four lithographs, one printed in colours, hors-texte, with title page and text in English, on wove, from the edition of an unknown size, printed by Mourlot Frères, Paris, published by André Sauret, Monte Carlo, the full sheets, bound as issued in red linen boards, in the original red laid paper-covered slipcase with a reproduction after a drawing by Picasso on the front and back and lettering on the spine, 260 x 330mm (10 1/4 x 13in) (vol)

**£1,500 - 2,000**

**€2,100 - 2,800**

**US\$2,400 - 3,200**





60



62



61



63

60 •

**JOAN MIRÓ (SPANISH, 1893-1983)**

Cartones (Cramer Books 103)

The complete book, 1965, comprising two lithographs printed in colours, one signed and inscribed 'XXXIX/LXXV' in pencil, an artist's proof aside from the edition of 75, loose as issued, printed by Mourlot, Paris, published by Pierre Matisse, New York, 312 x 230mm (12 1/4 x 9in) (vol)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700

61<sup>AR</sup>

**PABLO PICASSO (SPANISH, 1881-1973)**

L'Atelier de Cannes (Bloch 794; Mourlot 279)

Lithograph printed in colours, 1958, on Arches, printed and published by Mourlot, Paris, the full sheet, 447 x 323mm (17 1/2 x 11 3/4in) (SH)(unframed)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700

62 •

**HENRI MATISSE (FRENCH, 1869-1954)**

Verve: Volume IX, Nos 35 & 36. Dernières Oeuvres de Matisse 1950-54.

The book, 1958, comprising 40 lithographs in colours after Matisse printed by Mourlot, with text in French, published by Editions de la Revue Verve, Paris, within original illustrated boards, overall 365 x 275mm (14 3/8 x 10 3/4in) (vol)

£2,500 - 3,500

€3,500 - 4,900

US\$4,000 - 5,500

63 •

**MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)**

Chagall Lithographe I-VI

A set of six volumes, 1960-1986, comprising 28 lithographs printed in colours, volumes I-V with text in German, volume VI with text in English, printed by Mourlot Frères, Paris, bound in boards, in the original lithographed paper wrappers, overall 325 x 250mm (12 3/4 x 9 3/4in)(6 Vols)

£2,500 - 3,500

€3,500 - 4,900

US\$4,000 - 5,500



64<sup>AR</sup>

**JOAN MIRÓ (SPANISH, 1893-1983)**

Record d'una Fuga de Bach (Dupin 713; Cramer Books 179)

Etching with aquatint printed in colours, 1974, on Arches, signed and numbered 13/50 in pencil, printed and published by Gustavo Gili, Barcelona, the full sheet, 900 x 640mm (35 3/8 x 25 1/8in)(SH)

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,500





65



66

65<sup>AR</sup>

**JOAN MIRÓ (SPANISH, 1893-1983)**

One Plate, from *Le Léopard aux Plumes d'Or* (Mourlot 529; Cramer books 148)

Lithograph printed in colours, 1967, on japon, signed and numbered 42/50 in pencil, printed by Mourlot, Paris, with margins, 336 x 482mm (13 1/4 x 19in)(l)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700

66<sup>AR</sup>

**MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)**

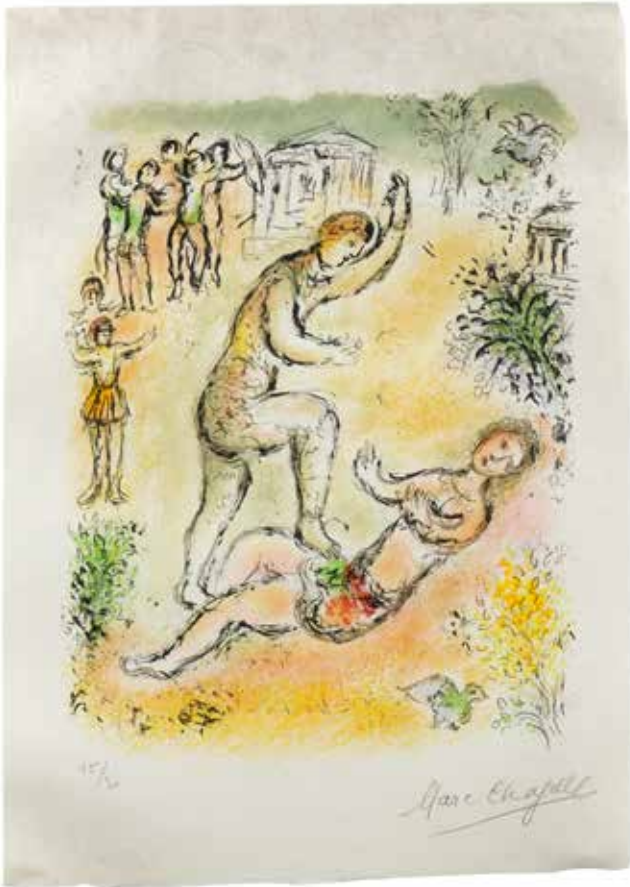
*XXe Siecle* (Mourlot 699)

Lithograph printed in colours, 1973, on Arches, signed and numbered 33/50 in pencil, printed and published by Mourlot, Paris, with margins, 430 x 560mm (17 x 22in)(l)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900



67

67<sup>AR</sup>

**MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)**

Combat between Ulysses and Irus, from The Odyssey II (Mourlot 810; Cramer Books 96)

Lithograph printed in colours, 1975, on japon nacré, signed and numbered 15/30 in pencil, (there was also an edition of 250 on Arches), printed and published by Fernand Mourlot, Paris, the full sheet, 535 x 385mm (21 1/8 x 15 1/8in)(SH)

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,500



68

68<sup>AR</sup>

**MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)**

Athene puts Ulysses to sleep, from The Odyssey II (Mourlot 815; Cramer Books 96)

Lithograph printed in colours, 1975, on japon nacré, signed and numbered 15/30 in pencil, (there was also an edition of 250 on Arches), printed and published by Fernand Mourlot, Paris, the full sheet, 535 x 385mm (21 1/8 x 15 1/8in)(SH)

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,500





69

69<sup>AR</sup>

**MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)**

Theoclymenus, from The Odyssey II (Mourlot 816; Cramer Books 96)  
Lithograph printed in colours, 1975, on japon nacré, signed and numbered 15/30 in pencil, (there was also an edition of 250 on Arches), printed and published by Fernand Mourlot, Paris, the full sheet, 535 x 385mm (21 1/8 x 15 1/8in)(SH)

£4,000 - 6,000  
€5,600 - 8,400  
US\$6,300 - 9,500



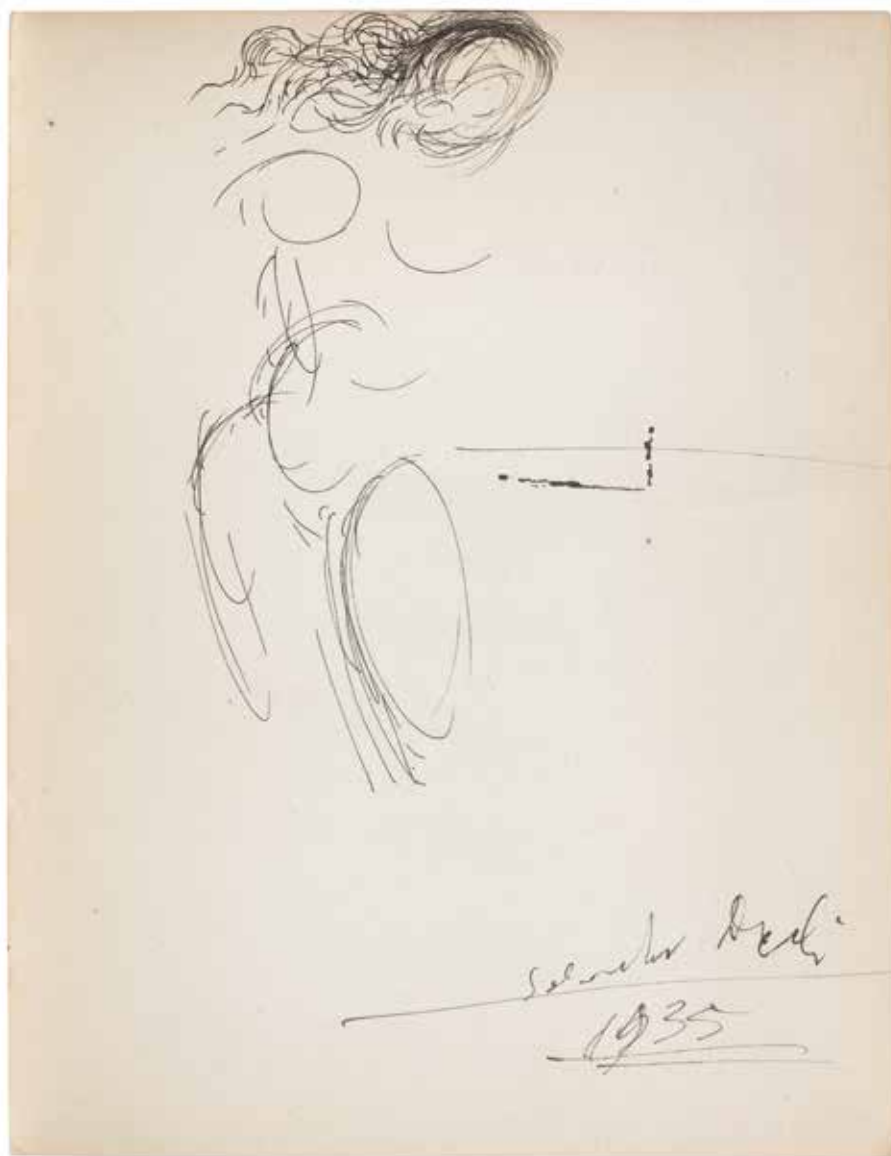
70

70<sup>AR</sup>

**MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)**

The Massacre of the Candidates, from The Odyssey II (Mourlot 822; Cramer 96)  
Lithograph printed in colours, 1975, on japon nacré, signed and numbered 15/30 in pencil, (there was also an edition of 250 on Arches), printed and published by Fernand Mourlot, Paris, the full sheet, 535 x 385mm (21 1/8 x 15 1/8in)(SH)

£4,000 - 6,000  
€5,600 - 8,400  
US\$6,300 - 9,500



71 •

**SALVADOR DALÍ (SPANISH, 1904-1989)**

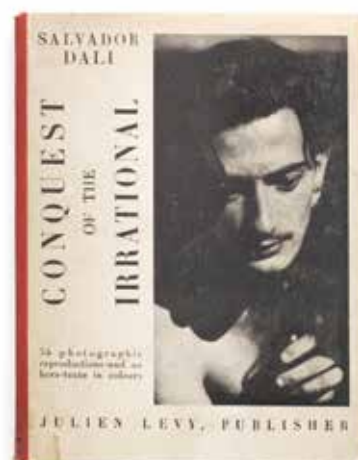
Conquest of the Irrational

The book, 1935, comprising an original drawing in black ink on the flyleaf, signed and dated 1935 in black ink, on Holland, with 35 photographic reproductions, published by Julien Levy, New York, 160 x 124mm (6 1/4 x 5in) (vol)

£6,000 - 8,000

€8,400 - 11,000

US\$9,500 - 13,000





72<sup>AR</sup>

**SALVADOR DALI (SPANISH, 1904-1989)**

Portrait de Marguerite, from Faust (Michler & Löpsinger 298K)

Drypoint with handcolouring and gold leaf, 1968-69, on japan, signed and inscribed 'EA' in pencil, an artist's proof aside from the numbered edition of 145, with the artist's blindstamp, with margins, 370 x 280mm (14 1/2 x 11in)(SH)(unframed)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900



72

73<sup>AR</sup>

**PAUL DELVAUX (BELGIAN, 1897-1994)**

Au Bord de la Mer

Lithograph printed in colours, 1976, on wove, signed and inscribed 'Menton, le 2-7-76' in pencil, a proof for a poster before letters, 690 x 490mm (27 1/8 x 19 1/4in)(SH) (unframed)

£2,500 - 3,000

€3,500 - 4,200

US\$4,000 - 4,700



73



74

PROPERTY FROM THE COLLECTION OF  
LIUIBA & ERNESTO WOLF



75

74 ★ AR

**RAOUL DUFY (FRENCH, 1877-1953)**

Au Port (Cowes)

Lithograph printed in colours, circa 1935, on Arches, signed and numbered 144/200 in pencil, with margins, 500 x 653mm (19 3/4 x 25 3/4in)(SH)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700

75 ★ AR

**ZAO WOU-KI (CHINESE/FRENCH, 1921-2013)**

Untitled (Agerup 157)

Lithograph printed in colours, 1965, on BFK Rives, signed, dated and numbered 98/125 in pencil, printed by E. and J. Desjobert, Paris, published by L'Oeuvre Gravée, Zurich, with their blindstamp, with margins, 500 x 650mm (19 5/8 x 25 1/2in)(SH)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700





76<sup>AR</sup>

**PIERRE SOULAGES (FRENCH, BORN 1919)**

Eau-Forte IX (Rivière 8)

Etching with aquatint printed in colours, 1957, on watermarked BFK Rives, signed and numbered 82/100 in pencil, printed and published by Atelier Lacourrière, Paris, with their blindstamp, with full margins, 652 x 498mm (25 3/4 x 19 5/8in)(SH)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700



77

77

**NORMAN LINDSAY (AUSTRALIAN, 1879-1969)**

Undine (Odana and Lebovic 355)

Etching, 1937, on wove, signed, titled and numbered 6/55 in pencil, with margins, 225 x 210mm (8 7/8 x 8 1/4in)(PL)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700



78

78

**ETHEL SPOWERS (AUSTRALIAN, 1890-1947)**

Reflections of a China Fawn (Coppel ES 20)

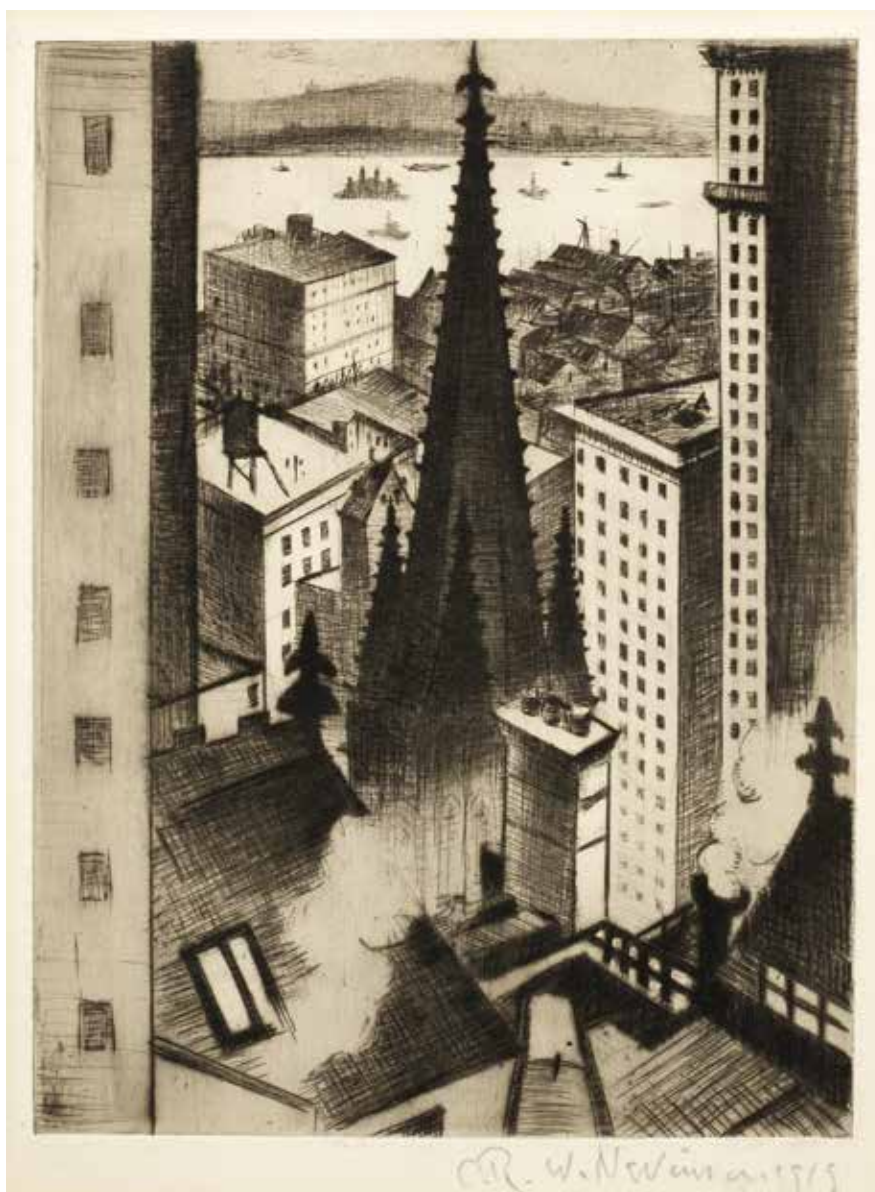
Linocut printed in viridian, mauve, light black and black, 1932, on buff oriental laid tissue, signed, titled, dated and numbered 25/50 in pencil, with margins, 235 x 184mm (9 1/4 x 7 1/4in)(B) (unframed)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700





79AR

**CHRISTOPHER RICHARD WYNNE NEVINSON (BRITISH, 1889-1946)**

The Temples of New York (Black 55)

Drypoint, 1919, on cream F. J. Head & Co. hand-made laid, signed and dated in pencil, from an edition not exceeding 75, with margins, 201 x 150mm (8 x 6in)(PL)

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,500



80



81

80<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Nursery Frieze I (Levinson 8)

Autolithograph printed in colours, 1936, on machine made lithographic cartridge paper, unsigned as published from an unspecified edition, printed by Waterlow & Sons, published by Contemporary Lithographs, 460 x 1214mm (18 1/8 x 47 3/4in)(SH)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700

81<sup>AR</sup>

**JOHN PIPER C.H. (BRITISH, 1903-1992)**

Nursery Frieze II (Levinson 9)

Autolithograph printed in colours, 1936, on machine-made lithographic cartridge paper, unsigned as published, from an unspecified edition, printed by Waterlow & Sons, published by Contemporary Lithographs, with margins, 460 x 1215mm (18 1/8 x 47 7/8in)(SH)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,400





82

82<sup>AR</sup>

**WILLIAM SCOTT R.A. (BRITISH, 1913-1989)**

Scalpay (Archeus 18)

Lithograph printed in colours, 1963, on Arches, signed, dated and numbered 44/65 in pencil, as included in Europäische Graphik I portfolio, printed by Curwen Studio, London, published by Galerie Wolfgang Ketterer, Munich, with their blindstamp, the full sheet printed to the edges, 505 x 650mm (19 7/8 x 25 1/2in)(SH)

£1,800 - 2,200

€2,500 - 3,100

US\$2,800 - 3,500

83<sup>AR</sup>

**DAVID HOCKNEY (BRITISH, BORN 1937)**

Two Peppers (Scottish Arts Council 156)

Etching printed in colours, 1973, on Arches, signed, dated and numbered 63/100 in pencil, printed at Atelier Crommelynck, Paris, published by Petersburg Press, New York, with full margins, 250 x 390mm (9 7/8 x 15 3/8in)(PL)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900



83



84AR

**RICHARD HAMILTON (BRITISH, 1922-2011)**

Self-portrait (Lullin 36)

Open-bite on aquatint and textured soft-ground, roulette and stipple, on wove, inscribed 'Love, from the Hamiltons' in blue ink on the inside of the card, one of a few number of impressions pulled, there was no published edition, printed by the artist at the Slade School, London, 124 x 85mm (4 7/8 x 3 3/8in)(PL)

£7,000 - 10,000

€9,800 - 14,000

US\$11,000 - 16,000

The etching offered in the present lot is 'Hamilton's earliest printed self-portrait and depicts the artist's elongated face in a highly schematic manner. The etching process allowed Hamilton to use pronounced light and dark tones to bring out the structure of his face. The overall harmony of this frontal view of the artist's head was achieved by unusual technical means. It was drawn from his reflection in a mirror directly on a small plate that carried an aquatint ground. Acid was dripped on the plate with a small brush. The process of biting is uncontrollable because the liquid contracts immediately into a globule which bites as an irregular spot, the tone of which will depend of the time it stays there- another indeterminate. The artist evidently found it necessary to introduce a measure of greater control by applying a new ground this time using a soft ground broken by laying a piece of fabric on the plate and applying light pressure. The process of dripping acid continued until the plate was finally cleaned and was followed by a little touching up with roulettes and stipple, which consist simply of pressing a sharp metal point into the plate to make clusters of dots to hold a tone.'

Etienne Lullin, *Richard Hamilton: Prints and Multiples, 1939-2002*, (Düsseldorf: Kunstmuseum Winterthur, Yale Center for British Art & Richter Verlag, 2003), 36.



85<sup>AR</sup>

**SIR HOWARD HODGKIN (BRITISH, BORN 1932)**

Ice

Screenprint in colours, 2013, on Somerset White Satin, initialled, dated and numbered 186/350 in pencil, published by Counter Editions, London, the full sheet, 760 x 600mm (29 7/8 x 23 5/8in)(SH) (unframed)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700

This was commissioned by the British Olympic Association as the official print for Team GB at the 2014 Sochi Winter Olympics.



85

86<sup>AR</sup>

**RICHARD HAMILTON (BRITISH, 1922-2011)**

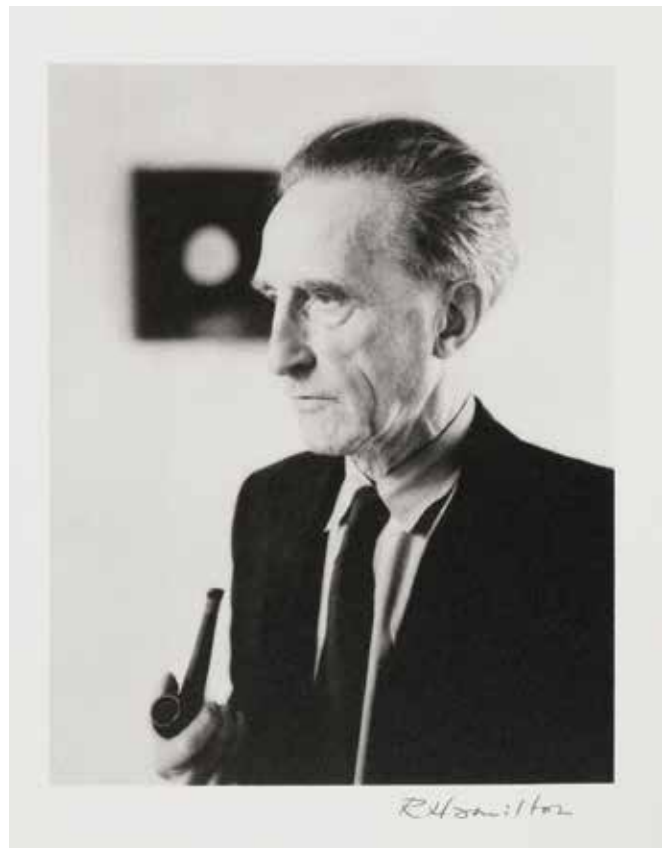
Portrait of Marcel Duchamp

Offset lithograph, 1998, signed in pencil, from the proposed edition of 150 (the edition was never completed), 320 x 248mm (12 5/8 x 9 3/4in)(SH) (unframed)

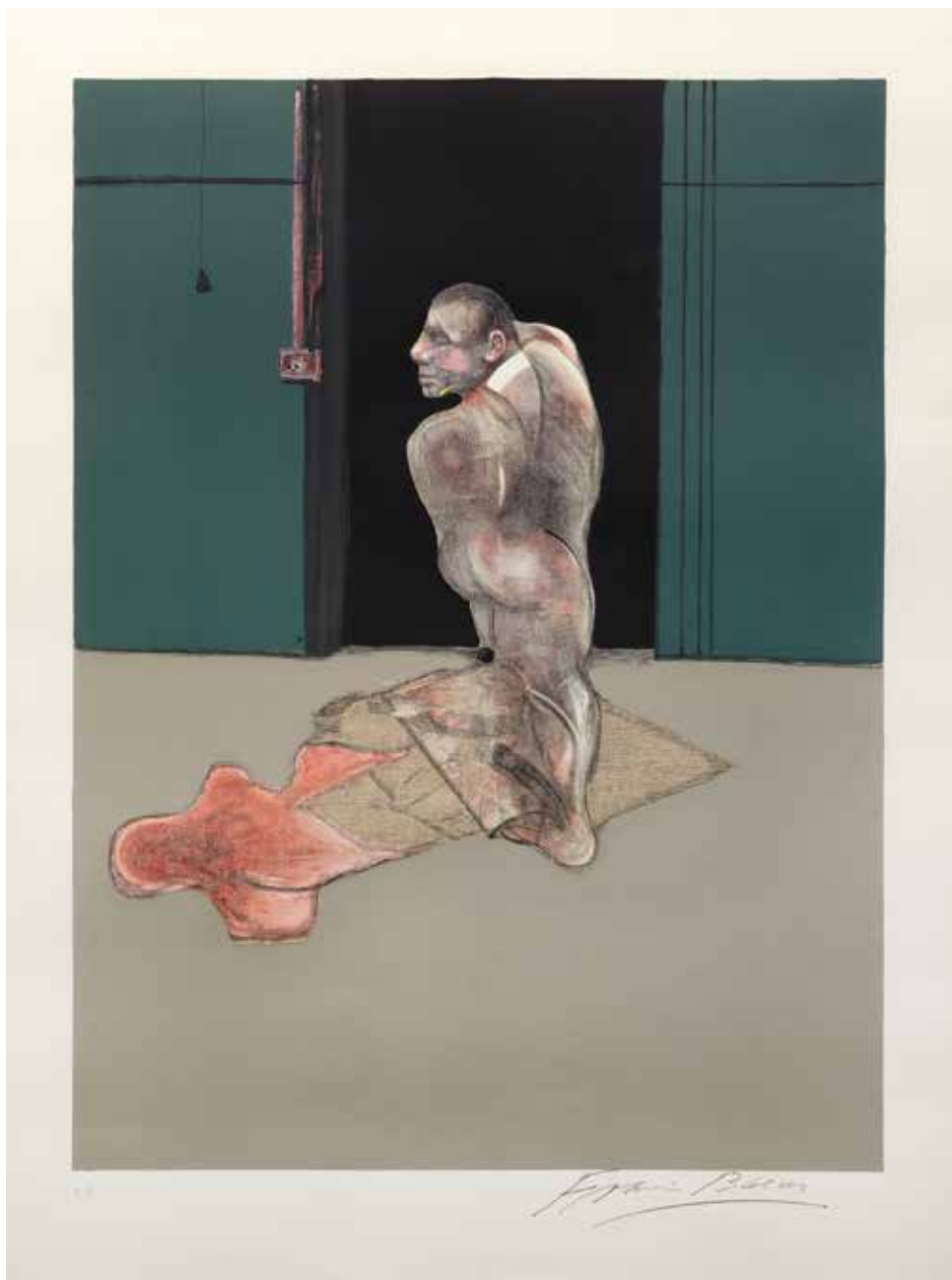
£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700



86



87<sup>AR</sup>

**FRANCIS BACON (BRITISH, 1909-1992)**

Study for a Portrait of John Edwards (Sabatier 22)  
Lithograph printed in colours, 1987, on Arches,  
signed and inscribed 'HC' in pencil, an hors  
commerce impression aside from the edition of  
180, printed and published by Galerie Lelong,  
Paris, the full sheet, 680 x 505mm (26 3/4 x 19  
7/8in)(l), 950 x 680mm (37 3/8 x 26 3/4in)(SH)

£5,000 - 7,000

€7,000 - 9,800

US\$7,900 - 11,000

**Provenance**

The artist, by whom gifted to  
Eddie Gray, jazz violinist, thence by family descent  
Private Collection, UK.





88<sup>AR</sup>

**FRANCIS BACON (BRITISH, 1909-1992)**

Portrait of John Edwards

Lithograph printed in colours, 2002, on wove, with the printed signature as published, numbered 33/50 in pencil, from the posthumous edition published by the artist's estate, with their blindstamp and with the estate inkstamp verso, the full sheet, 735 x 545mm (28 7/8 x 21 1/2in)(l), 995 x 695mm (39 1/8 x 27 3/8in)(SH)

£5,000 - 7,000

€7,000 - 9,800

US\$7,900 - 11,000

**Provenance**

The Collection of John Edwards, by whom gifted to Eddie Gray, jazz violinist, thence by family descent Private Collection, UK.



89



90

89<sup>AR</sup>

**ALLEN JONES RA (BRITISH, BORN 1937)**

French Cooking (Lloyd 66)

Screenprint in colours, 1973, signed, dated and numbered 76/90 in pencil, printed by Kelpa Studio, London, with their stamp verso, published by Propyläen Verlag, Berlin and Pantheon Press, Rome, the full sheet printed to the edges, 600 x 795mm (23 5/8 x 31 1/4in)(SH) (unframed)

£1,800 - 2,200

€2,500 - 3,100

US\$2,800 - 3,500

90<sup>AR</sup>

**CHRIS OFILI (BRITISH, BORN 1968)**

Afro Lunar Lovers I and II

Two giclée prints in colours with embossing and gold leaf, the second with screenprint, on wove, the first signed, titled, dated 2003 and numbered 307/350 in gold ink, the second signed, titled, dated 2005 and numbered 238/250 in gold ink, published by Victoria Miro Gallery, London, the full sheets printed to the edges, each 490 x 320mm (19 1/2 x 12in)(SH)(2)

£2,500 - 3,500

€3,500 - 4,900

US\$4,000 - 5,500



91<sup>AR</sup>

**ALAIN JACQUET (FRENCH, 1939-2008)**

Florence

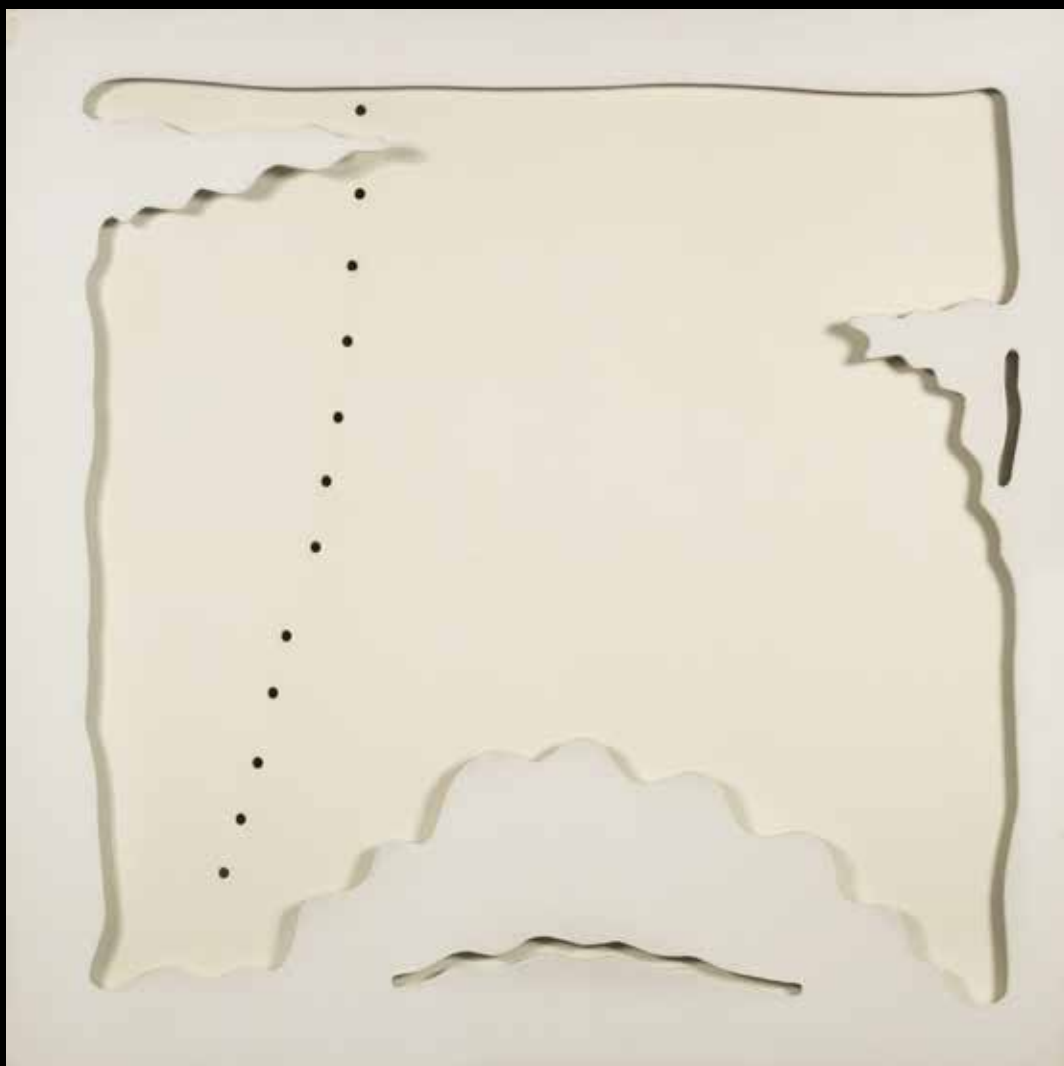
Cellulose on canvas, 1969, signed and numbered 37/50 verso, 1550  
x 1020mm (61 x 44in)(l)

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,500





92<sup>AR</sup>

**LUCIO FONTANA (ITALIAN, 1899-1968)**

Teatrino (bianco)

Screenprint and perforated cardboard relief, 1968, signed in ballpoint pen and numbered 17/75 verso, published by Edition Plus, Baden-Baden, 660 x 660mm (26 x 26in)(SH)

£6,000 - 8,000

€8,400 - 11,000

US\$9,500 - 13,000



93<sup>AR</sup>

**LUCIO FONTANA (ITALIAN, 1899-1968)**

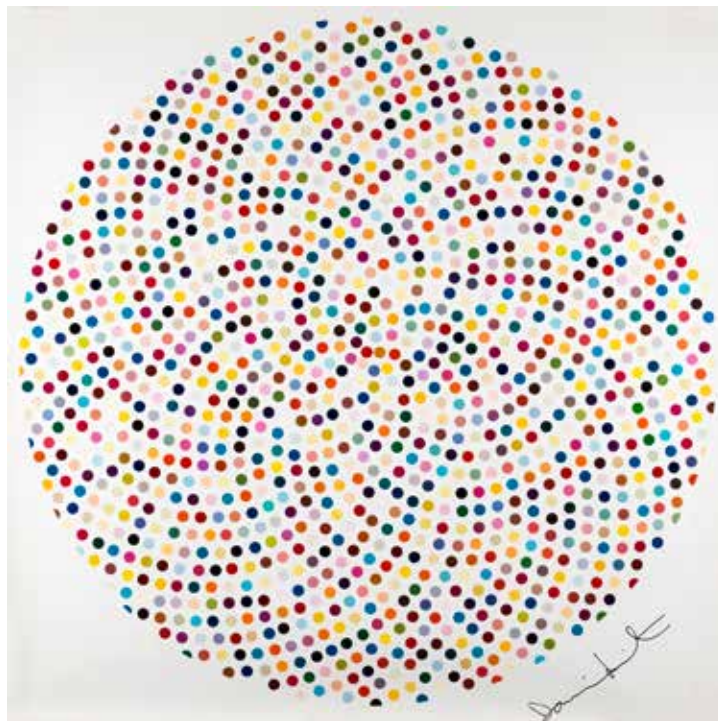
Concetto Spaziale

Artist's book with gold paper leporello, punched with holes, 1966, signed and numbered 90, from the edition of 200, printed by Sergio Tosi Stampatore, Milan, published by Edizioni del Cavallino, Venice and Sergio Tosi Stampatore, Milan, 150 x 100mm (6 x 4in) (vol)

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,500



94



95

94<sup>AR</sup>

**DAMIEN HIRST (BRITISH, BORN 1965)**

Valium

Lambda inkjet print in colours, 2000, on glossy Fujicolor Professional paper, signed in black felt-tip pen, numbered 103/500 verso, published by Eyestorm, London, the full sheet, 1270 x 1270mm (50 x 50in)(SH)

£5,000 - 7,000

€7,000 - 9,800

US\$7,900 - 11,000

This lot has been authenticated by the Hirst Authentication Committee, London.

95<sup>AR</sup>

**DAMIEN HIRST (BRITISH, BORN 1965)**

Proctolin

Screenprint in colours with bronze glitter, 2008, on wove, signed and numbered 75/150 in pencil, published by Other Criteria, London, with their blindstamp, with full margins, 745 x 945mm (29 3/8 x 37 1/4in) (SH)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900





96

96<sup>AR</sup>

**GERHARD RICHTER (GERMAN, BORN 1932)**

Abstraktes Bild (Butin p.285)

Offset lithograph printed in colours, 1990, on wove, signed in silver ink, presumably a trial proof aside from the edition of 100, published by Politischer Club Colonia, Cologne, with full margins, 425 x 580mm (16 3/4 x 22 3/4in)(SH)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900

97<sup>AR</sup>

**GERHARD RICHTER (GERMAN, BORN 1932)**

Victoria I (Butin p.283)

Offset lithograph printed in colours, 1987, published by Achenbach Art Edition, Dusseldorf, with full margins, 800 x 600mm (31 1/2 x 23 5/8in) (SH) (unframed)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700



97



98

**ANDY WARHOL (AMERICAN, 1928-1987)**

Electric Chair (Feldman & Schellmann II.75)

Screenprint in colours, 1971, on thick wove, signed and dated in ballpoint pen verso, stamp numbered 117/250 verso, printed by Silkprint Kettner, Zurich, published by Bruno Bischofberger, Zürich, the full sheet printed to the edges, 898 x 1215mm (35 3/8 x 47 3/4in) (SH)

£6,000 - 8,000

€8,400 - 11,000

US\$9,500 - 13,000

**Provenance**

The Collection of Carl Vogel, Hamburg, Germany (with his stamp verso).

Private Collection, UK.



99

**ANDY WARHOL (AMERICAN, 1928-1987)**

Kiku (Feldman & Schellmann II.307)

Screenprint in colours, 1983, on Moulin Du Verger, with the 'The Estate of Andy Warhol' and 'Authorized by the Andy Warhol Foundation for the Visual Arts' inkstamps verso, inscribed '120A UT.002' in pencil verso, an unpublished trial proof aside from the edition of 300, printed by Rupert Jansen Smith, New York; and Ryoichi Ishida, Tokyo, published by Gendai Hanga Center, Tokyo, with full margins, 565 x 762mm (22 1/4 x 30in) (SH)

**£10,000 - 15,000**

**€14,000 - 21,000**

**US\$16,000 - 24,000**

This lot is accompanied by a certificate from the Andy Warhol Foundation for the Visual Arts.





100

**ANDY WARHOL (AMERICAN, 1928-1987)**

Douc Langur (Feldman & Schellmann III B.61[a])  
Unique screenprint in colours, 1986, on Lennox  
Museum Board, with the Estate of Andy Warhol  
and the Andy Warhol Foundation for the Visual Arts  
stamps verso, inscribed 'VF' and 'UP 99.17' verso  
in pencil, published by Springer/Verlag, New York,  
the full sheet, 457 x 371mm (18 x 14 5/8in)(SH)

**Provenance**

The Collection of the band U2,  
Gifted by the above to the present owner  
Private Collection, UK

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



101

**ANDY WARHOL (AMERICAN, 1928-1987)**

Alexander the Great (Feldman & Schellmann IIB.291)

Screenprint in colours, 1982, on Lenox Museum Board, signed, inscribed 'T.P.' and numbered 'IV/VIII' in pencil, a unique trial proof aside from the edition of 25, published by Alexander Iolas, New York, with the artist's copyright stamp on the reverse, the full sheet, 1016 x 813mm (40 x 32in)(SH)

£40,000 - 50,000

€56,000 - 70,000

US\$63,000 - 79,000



102

**ANDY WARHOL (AMERICAN, 1928-1987)**

Hammer and Sickle (Special Edition) (Feldman & Schellmann II.165-171)

The complete set, 1977, comprising seven screenprints, on Strathmore Bristol paper, progressive proofs illustrating the colour separation, each signed and numbered 7/10 in pencil, printed by Rupert Jasen Smith, New York, published by Andy Warhol Enterprises, New York, 1977, the full sheets, each 762 x 1016mm (30 x 40in)(SH) (7)

£40,000 - 60,000

€56,000 - 84,000

US\$63,000 - 95,000







103

**ANDY WARHOL (AMERICAN, 1928-1987)**

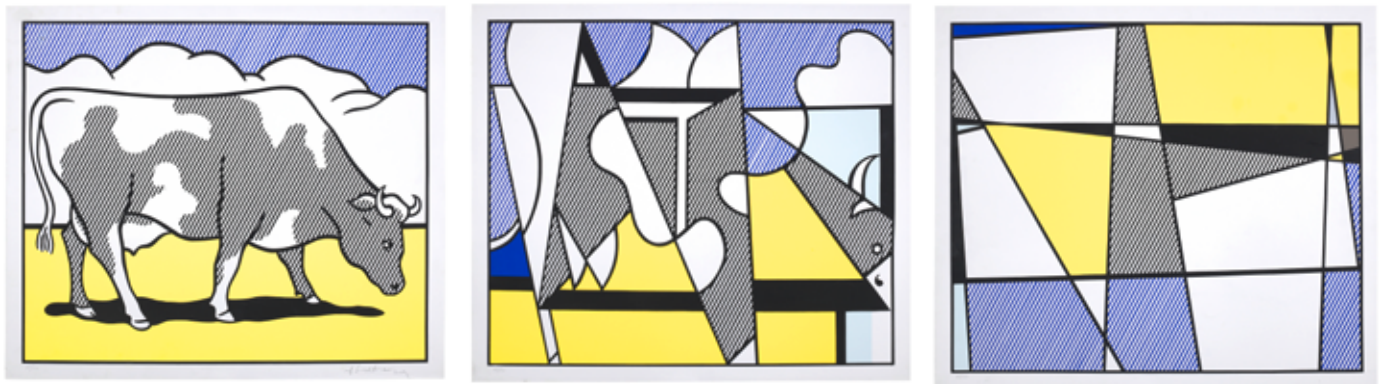
Portraits of the Artists, from Ten from Leo Castelli (Feldman & Schellmann II.17)

Multiple, 1967, comprised of 100 polystyrene boxes in ten colours, each screenprinted in black, with incised initials and numbering 186/200 on the light blue box with Warhol's portrait, printed by Fine Creations, Inc., New York, published by Tanglewood Press, Inc., New York, overall 508 x 508mm (20 x 20in)(l)

£30,000 - 50,000

€42,000 - 70,000

US\$47,000 - 79,000



104

**ROY LICHTENSTEIN (AMERICAN, 1923-1997)**

Cow Triptych (Cow Going Abstract) (Corlett App.9)

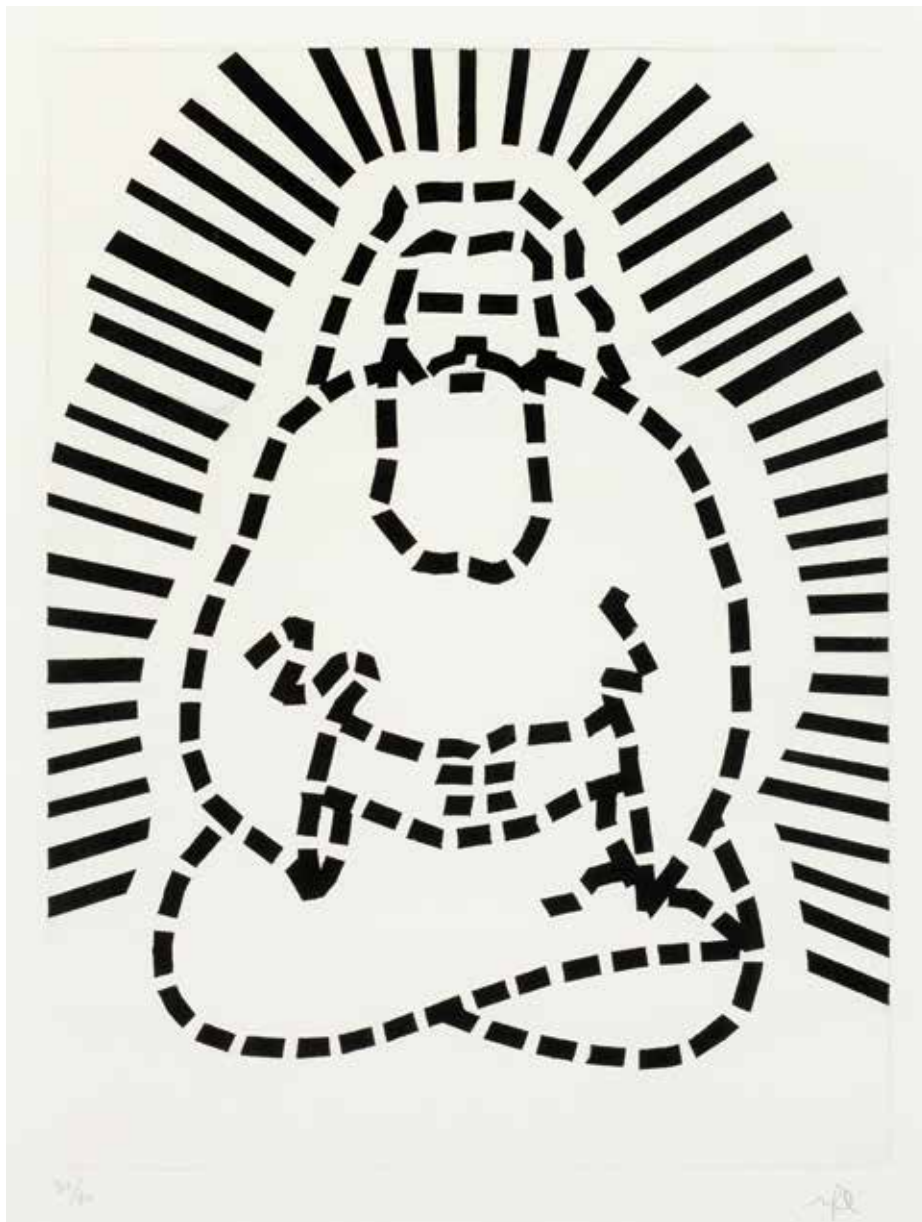
The set of three screenprints in colours, 1982, on wove, signed in pencil on the left panel, each sheet numbered 85/150 in pencil, published by Fratelli Alinari, Florence, with margins, each 602 x 722mm (23 3/4 x 28 3/8in) (I)

£6,000 - 8,000

€8,400 - 11,000

US\$9,500 - 13,000





105

**ROY LICHTENSTEIN (AMERICAN, 1923-1997)**

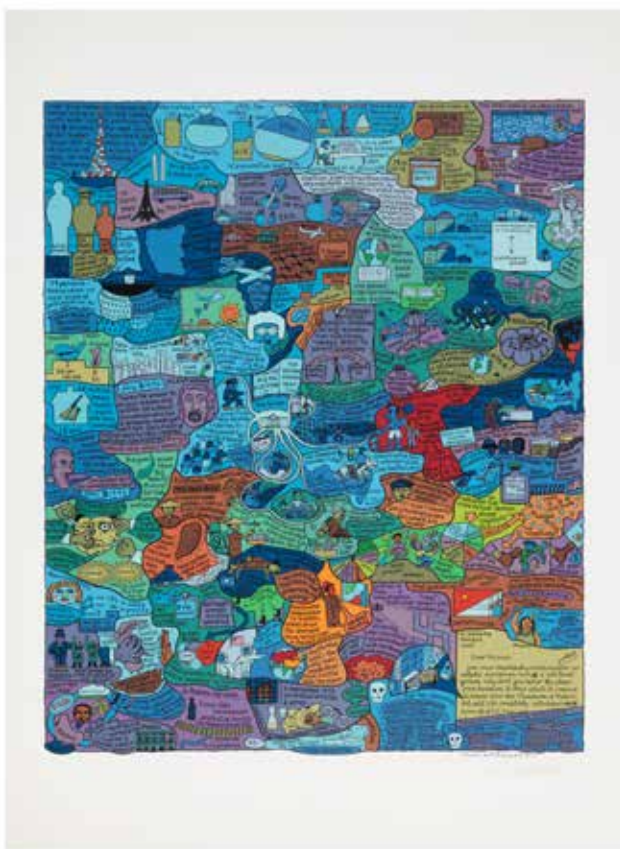
Illustration for *Passage du Nord-Ouest*, from *La Nouvelle Chute de L'Amérique* (Corlett 273)

Etching with aquatint, 1992, on Arches, initialled and numbered 31/80 in pencil, printed by Atelier Dupont-Visat, L'Inéditeur, Paris, published by Les Editions du Solstice, Paris, with wide margins, 375 x 279mm (14 3/4 x 11in)(PL)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900



106

106<sup>AR</sup>

**OYVIND FAHLSTROM (SWEDISH, 1928-1976)**

Column No.2 (Picasso 90)

Screenprint in colours, 1973, on wove, signed and numbered 62/90 in pencil, published by Propyläen Verlag, Berlin, with full margins, 760 x 560mm (29 7/8 x 22in)(SH) (unframed)

£1,800 - 2,200

€2,500 - 3,100

US\$2,800 - 3,500

107

**MEL RAMOS (AMERICAN, BORN 1935)**

Superman

Lithograph printed in colours, 2006, on wove, signed and numbered 73/199 in pencil, with full margins, 1150 x 850mm (45 1/4 x 33 1/2in) (SH)(unframed)

£2,000 - 3,000

€2,800 - 4,200

US\$3,200 - 4,700

108

**ROBERT MOTHERWELL (AMERICAN, 1915-1991)**

Hommage a Picasso: Window

Lithograph, 1973, on Arches, signed and numbered 76/90 in pencil, printed by Gemini, with their blindstamp and the blindstamp of the artist, as included in the portfolio 'Hommage a Picasso', published by Propyläen-Verlag, Berlin and Pantheon Press, Rome, the full sheet, 765 x 565mm (30 1/8 x 22 1/4in)(SH) (unframed)

£1,800 - 2,500

€2,500 - 3,500

US\$2,800 - 4,000



107



108



109



110

109<sup>AR</sup>

**BANKSY (BRITISH, BORN 1975)**

Donuts (Chocolate)

Screenprint in colours, 2009, on Arches, signed and numbered 82/299 in brown pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, 560 x 760mm (22 x 29 7/8in)(SH)

£3,500 - 4,500

€4,900 - 6,300

US\$5,500 - 7,100

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

110<sup>AR</sup>

**BANKSY (BRITISH, BORN 1975)**

Trolleys

Screenprint in colours, 2007, on wove, signed and numbered 272/750 in pencil, published by Pictures on Walls, London, with full margins, 490 x 690mm (19 1/4 x 27 1/8in)(SH)

£3,000 - 5,000

€4,200 - 7,000

US\$4,700 - 7,900

This work is accompanied by a certificate of authenticity issued by Pest Control Office.





111<sup>AR</sup>

**BANKSY (BRITISH, BORN 1975)**

Very Little Helps

Screenprint in colours, 2008, on wove, signed in blue pencil, numbered 204/299 in pencil, published by Pictures on Walls, London, 507 x 375mm (19 7/8 x 14 3/4in)(SH)

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,500

This work is accompanied by a certificate of authenticity issued by Pest Control Office.



112

112<sup>AR</sup>

**BANKSY (BRITISH, BORN 1975)**

Stop and Search

Screenprint in colours, 2007, on Arches 88, signed in green pencil, numbered 116/500 in pencil, published by Pictures on Walls, London, with full margins, 765 x 575mm (30 1/8 x 22 5/8in)(SH)

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,500

This work is accompanied by a certificate of authenticity issued by Pest Control Office.



113

113<sup>AR</sup>

**BANKSY (BRITISH, BORN 1975)**

Rude Copper

Screenprint, on wove, with the stamped signature in red ink, numbered 193/250 in pencil, the full sheet, 595 x 420mm (23 3/8 x 16 1/2in)(SH) (unframed)

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,500

This work is accompanied by a certificate of authenticity issued by Pest Control Office.



114<sup>AR</sup>

**BANKSY (BRITISH, BORN 1975)**

Turf War

Screenprint in colours, 2003, on wove, signed and dated in black ink, an artist's proof aside from the edition of 150, published by Pictures on Walls, London, 500 x 400mm (19 3/4 x 15 3/4in)(SH) (unframed)

£4,000 - 6,000

€5,600 - 8,400

US\$6,300 - 9,500

This work is accompanied by a certificate of authenticity issued by Pest Control Office.





115<sup>AR</sup>

**BANKSY (BRITISH, BORN 1975)**

Nola

Screenprint in colours, 2008, on wove, signed and numbered  
158/289 in pencil, published by Pictures on Walls, London, 755 x  
550mm (29 3/4 x 21 5/8in)(SH)

**£5,000 - 7,000**

**€7,000 - 9,800**

**US\$7,900 - 11,000**

This work is accompanied by a certificate of authenticity issued by  
Pest Control Office.



116<sup>AR</sup>

**BANKSY (BRITISH, BORN 1975)**

Flower Thrower (Love is in the air)

Screenprint in colours, 2004, signed and dated in black ink, inscribed '500' in pencil, an artist's proof aside from the edition of 500, published by Pictures on Walls, London, with full margins, 500 x 700mm (19 3/4 x 27 1/2in)(SH)(unframed)

**£8,000 - 12,000**

**€11,000 - 17,000**

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

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

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## PRINTS AND MULTIPLES

Wednesday 25 November 2015, at 2pm  
New Bond Street, London

**BRIDGET RILEY**  
**(BRITISH, BORN 1931)**

*Untitled (Winged Curve)*

Screenprint, 1966, on wove, signed, dated and numbered from the edition of 75, printed by Kelpa Studio, London, with full margins, 575 x 625mm (SH)

**Sold for £33,500**

## ENQUIRIES

+44 (0) 20 7468 8212  
[tanya.grigoroglou@bonhams.com](mailto:tanya.grigoroglou@bonhams.com)

## Closing date for entries

Friday 16 October 2015



# Bonhams

LONDON

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

Prices shown include buyer's premium. Details can be found at [bonhams.com](http://bonhams.com)

## 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*.

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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).

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

## Bidding by telephone

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;

**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.
- Ⓢ 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*, it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

## 1 THE CONTRACT

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

## 2 SELLER'S UNDERTAKINGS

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

## 3 DESCRIPTIONS OF THE LOT

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

## 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

## 5 RISK, PROPERTY AND TITLE

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

## 6 PAYMENT

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

## 7 COLLECTION OF THE LOT

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



<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> .		
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.	10.4	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.
8.1.2	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> ,	10.5	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.
8.1.3	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> ;	10.6	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.
8.1.4	to remove and store the <i>Lot</i> at your expense;			10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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;	9.3.2	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".
8.1.6	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;	9.3.3	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.
8.1.7	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;			10.10	Reference to a numbered paragraph is to a paragraph 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;	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.	10.11	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> .
8.1.9	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			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.
8.1.10	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.			<b>11</b>	<b>GOVERNING LAW</b>
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.	<b>10</b>	<b>MISCELLANEOUS</b>		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER’S AGREEMENT

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

1 THE CONTRACT

- 1.1

These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2

The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3

Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer’s hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer’s Agreement.
- 1.4

We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5

Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1

we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2

subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3

we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6

We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams’ Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

- 3.1

Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1

the Purchase Price for the Lot;
- 3.1.2

a Buyer’s Premium in accordance with the rates set out in the Notice to Bidders, and
- 3.1.3

if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2

You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3

All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4

Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5

We may deduct and retain for our own benefit from the monies paid by you to us the Buyer’s Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6

Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7

Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

4 COLLECTION OF THE LOT

- 4.1

Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier’s office.
- 4.2

You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3

For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

- 4.4

If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the “Storage Contract”) with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5

Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6

You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor’s premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7

You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8

You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

- 6.1

Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.
- 6.2

You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>		
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> ):	7.3	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.
7.1.1	to terminate this agreement immediately for your breach of contract;	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.
7.1.2	to retain possession of the <i>Lot</i> ;		
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
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;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
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	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:
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;	8.1.1	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
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;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
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;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
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	The discretion referred to in paragraph 8.1:
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> .	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
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.	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.
		<b>9</b>	<b>FORGERIES</b>
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <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> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		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
		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.
		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> .
		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> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		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> .
		<b>10</b>	<b>OUR LIABILITY</b>
		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> .
		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:
		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
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <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.



10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</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 negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	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.
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.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>  Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:  the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and  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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and  within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .  but not if:  the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .  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 <i>Lot</i> , all rights and benefits under this paragraph will cease.	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 <i>Bonhams</i> , it will also operate in favour and for the benefit of <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.
		<b>12 MISCELLANEOUS</b>	<b>13</b>	<b>GOVERNING LAW</b>  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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>  Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.
		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.		<b>APPENDIX 3</b>
		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.		<b>DEFINITIONS AND GLOSSARY</b>  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.
		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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract 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.		<b>LIST OF DEFINITIONS</b>  "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i> ). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		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 <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

“**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 for 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

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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

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](http://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](mailto: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: Prints and Multiples	Sale date: 14 July 2015
Sale no. 22803	Sale venue: New Bond Street, London
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.	
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The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
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City	County / State
Post / Zip code	Country
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Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
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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.	
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Please tick if you have registered with us before <input type="checkbox"/>	

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Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

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Please leave lots "available under bond" in bond <input type="checkbox"/>	I will collect from Park Royal or bonded warehouse <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

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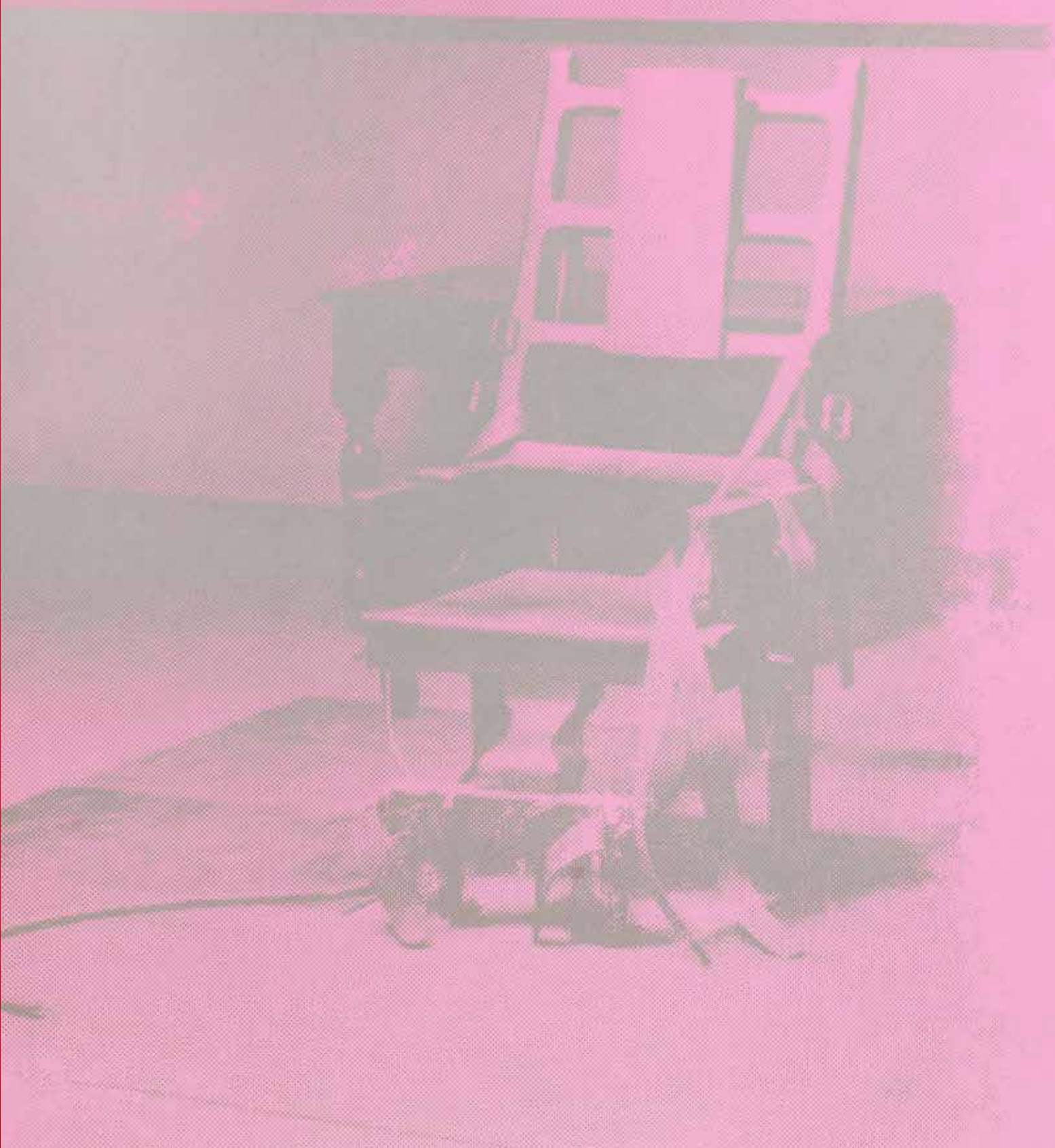
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