

BRITISH AND EUROPEAN ART

Tuesday 22 March 2016
Knightsbridge, London



Bonhams



PART I: VICTORIAN & BRITISH IMPRESSIONIST ART

PART II: 19TH CENTURY EUROPEAN, IMPRESSIONIST & MODERN ART

Tuesday 22 March 2016 at 1pm
Knightsbridge, London

BONHAMS

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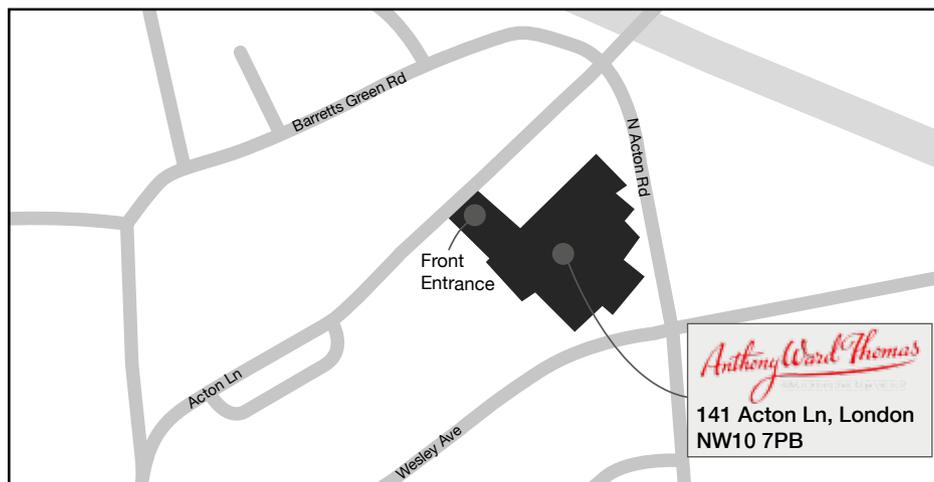


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returned to the department. Storage
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**Bonhams & Ward Thomas Removals
Ltd will be closed Friday 25 March
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PART I: VICTORIAN & BRITISH IMPRESSIONIST ART

Lots 1 – 127





1

1

THOMAS BLINKS (BRITISH, 1860-1912)

On the scent
signed and dated 'TBlinks 04' (lower left)
oil on canvas
25.4 x 45.7cm (10 x 18in).



2

2

GEORGE WRIGHT (BRITISH, 1860-1942)

Taking a fence
signed 'G.Wright' (lower centre right)
oil on canvas
30.5 x 40.7cm (12 x 16in).

£2,500 - 3,500
€3,200 - 4,500
US\$3,600 - 5,000

Provenance
with Richard Green, London, no. M 806.

3

RUDOLF STONE (BRITISH, 19TH/EARLY 20TH CENTURY)

A set of four hunting scenes
all signed 'R Stone' (lower right)
oil on panel
each 16.5 x 31.7cm (6 1/2 x 12 1/2in).(4)

£1,200 - 1,800
€1,600 - 2,300
US\$1,700 - 2,600



3



4

4

JOHN FREDERICK HERRING, JNR. (BRITISH, 1815-1907)

Horses, pigs and chickens in a farmyard

signed 'J F Herring' (lower left)

oil on canvas

35.6 x 50.8cm (14 x 20in).

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200



5



6

5 *

HEYWOOD HARDY (BRITISH, 1842-1933)

Off to the hunt
signed 'Heywood Hardy.' (lower right)
oil on canvas
51 x 76.5cm (20 1/16 x 30 1/8in).

£4,000 - 6,000
€5,200 - 7,800
US\$5,700 - 8,600

Provenance
Private collection, Canada.

6 *

HEYWOOD HARDY (BRITISH, 1842-1933)

On the hunt
signed 'Heywood Hardy' (lower left)
oil on canvas
51.5 x 76.5cm (20 1/4 x 30 1/8in).

£4,000 - 6,000
€5,200 - 7,800
US\$5,700 - 8,600

Provenance
Private collection, Canada.



7



8

7

GEORGE WRIGHT (BRITISH, 1860-1942)

Setting out for the hunt
signed 'G. Wright' (lower right)
oil on canvas
18.4 x 26cm (7 1/4 x 10 1/4in).

£1,500 - 2,500
€1,900 - 3,200
US\$2,200 - 3,600

8

JOHN FREDERICK HERRING, JNR. (BRITISH, 1815-1907)

Food for Thought
signed 'J F Herring' (lower left) and inscribed 'No. 16 HERRING J F. (?)
Horses, Poultry [...] Pigs Exterior' (on the canvas overlap, right hand
edge), also indistinctly dated '29/3/...' (on the canvas overlap, upper
left hand corner)
oil on canvas
30.5 x 45.7cm (12 x 18in).

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300

Provenance

with Burlington Fine Art, London, no. S542.
Private collection, UK.



9

9

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

Through the barley
signed and dated 'B.W.LEADER.1874.' (lower
left)

oil on board
26.7 x 35.6cm (10 1/2 x 14in).

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300

Provenance

Purchased directly from the artist by Henry
Wallis of the French Art Gallery, Pall Mall,
London in October 1874 for £20.00.
Sale, Christie's London, 29 March 1913, lot
39.

B. J. Hudson.
with French Art Gallery, London (purchased
from the above by Henry Wallis for £33.12s).
Private collection, UK.

We are grateful to Ruth Wood for her
assistance in cataloguing this lot.



10

10

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

'At Llanbedr, North Wales'
signed with initials and dated '1866' (lower
left), signed, inscribed with the title and dated
'B W Leader/At Llanbedr, N Wales/1865'
(verso)

oil on board
45.7 x 23.5cm (18 x 9 1/4in).

£1,500 - 2,000
€1,900 - 2,600
US\$2,200 - 2,900

Provenance

Gifted by the artist to Lady Williams, Bowdon,
Cheshire.
Private collection, UK.



11

11

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

Gleaners returning at evening
signed and dated 'B.W.LEADER. 1906.'
(lower left)

oil on panel
33 x 43cm (13 x 16 15/16in).

£1,500 - 2,000
€1,900 - 2,600
US\$2,200 - 2,900



12



13

12

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

'Parting Day'

"The weary sun has made a golden set, And, by the bright track of the fiery car, Gives token of a goodly day tomorrow"

signed and dated 'B. W. LEADER. 1883' (lower right), inscribed with the title and signed (on the stretcher verso)

oil on canvas

66 x 106.7cm (26 x 42in).

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

Provenance

Sold to Agnew's by the artist in March 1883, £250.00.

The collection of G. Palmer M.P. from July 1883.

Gooden & Fox; Christie's, London, 16 July 1948, lot 149.

Sale, Christie's London, 16 October 1981, lot 6.

Exhibited

London, Royal Academy, 1883, no. 98.

Literature

Artist's *Records of Paintings Sold* 1883.

Wood, R., *Benjamin Williams Leader, R.A., 1831-1923, His Life and Paintings*, (Suffolk, 1998), p.126.

13

DANIEL SHERRIN (BRITISH, 1868-1940)

Shirley Woods

signed 'D Sherrin' (lower right)

oil on canvas

61 x 106.7cm (24 x 42in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200



14



15

14

EDMUND JOHN NIEMANN (BRITISH, 1813-1876)

Ludford Bridge, Shropshire
signed 'Niemann' (lower left)
oil on canvas
68.6 x 139.7cm (27 x 55in).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

15

EDMUND JOHN NIEMANN (BRITISH, 1813-1876)

View in Yorkshire
signed 'Niemann.' (lower left)
oil on canvas
91.5 x 71.1cm (36 x 28in).

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900



16

16

JAMES STARK (BRITISH, 1794-1859)

The edge of the wood
oil on canvas
44.4 x 61cm (17 1/2 x 24in).

£4,000 - 6,000

€5,200 - 7,800

US\$5,700 - 8,600

Provenance

Private collection, UK.



17

17

EDWARD LAELL (BRITISH, 1821-1886)

Still life of a wine glass, peaches, plums and grapes with a peacock butterfly, on a stone ledge; Still life with raspberries, cobnuts, walnuts and a peach, on a stone ledge, a pair both signed with initials (lower left) oil on canvas
each 29.2 x 35cm (11 1/2 x 13 3/4in). (2)

£4,000 - 6,000
€5,200 - 7,800
US\$5,700 - 8,600

Provenance
with P. Polak, London.
Private collection, UK.



17

18

EDWARD LADELL (BRITISH, 1821-1886)

Still life with bird's nest
signed with monogram (lower right)
oil on panel
23 x 30.5cm (9 1/16 x 12in).

£2,500 - 3,500
€3,200 - 4,500
US\$3,600 - 5,000

19

EDWARD LADELL (BRITISH, 1821-1886)

Still life of fruit and glass
signed with monogram and dated '59' (lower left)
oil on panel
26 x 30cm (10 1/4 x 11 13/16in).

£2,500 - 3,500
€3,200 - 4,500
US\$3,600 - 5,000

20

JOHN ATKINSON GRIMSHAW (BRITISH, 1836-1893)

Still life of fruit
signed and dated 'J. A. Grimshaw/1866.'
(lower left)
oil on board
25.5 x 36cm (10 1/16 x 14 3/16in).

£5,000 - 7,000
€6,500 - 9,100
US\$7,200 - 10,000

Provenance

Sale, Sotheby's London, 12 April 1985, lot 191.



18



19



20

21

GEORGE JONES, RA (BRITISH, 1786-1869)

The Burial of Sir John Moore after Corunna
signed 'Geo Jones' (lower right)
oil on canvas
71.1 x 109.2cm (28 x 43in).

£10,000 - 15,000
€13,000 - 19,000
US\$14,000 - 22,000

Provenance

Commissioned by Colonel Paul Anderson.
Thence by family descent.

Exhibited

London, Royal Academy, 1834, no. 408.
London, British Institution, 1835, no 272.
Loaned by the family for display at Wellington College, Berkshire.

Literature

Oman, C., *Sir John Moore*, (London, 1953), p. 685.
Hibbert, C., *Corunna*, (London, 1961), illustrated p. 118, fig 41.
Harrington, P., 'The Battle Paintings of George Jones, R.A. (1786-1869)', *Journal of the Society for Army Historical Research*, Vol. LXVII, No. 272, Winter 1989, p. 240-241.

"Not a drum was heard, not a funeral note,
As his corse to the rampart we hurried;
Not a soldier discharged his farewell shot
O'er the grave where our hero was buried.

[...]

Slowly and sadly we laid him down,
From the field of his fame fresh and gory;
We carved not a line, and we raised not a stone,
But we left him alone with his glory!"

An extract from Charles Wolfe (1791-1823) '*The Burial of Sir John Moore after Corunna*', written in 1816.

Charles Wolfe's famous poem has immortalised the events surrounding the death and burial of Lieutenant-General Sir John Moore (1761-1809), commander of the British Army during the battle of Corunna and cemented his position as a famous and celebrated military figure.

Moreover, the battle has become seen as a significant juncture in the narrative of British military history and often presented as a glorious withdrawal and rear-guard action with a beleaguered and battered British force heroically repulsing an overwhelming French army.

Moore's army engaged in a desperate retreat through northern Spain and Portugal during the winter of 1808-9. They were constantly forced in to rear-guard actions by the pursuing French army commanded by Marshall Soult. The conditions and terrain encountered on the retreat were dreadful with deep snow and bitter cold. This severely hampered communication and there was widespread confusion and a break down in order among some British units.

By mid January 1809 the British Army had reached Corunna where a fleet waited for their embarkation. Moore arrayed the vast majority of his infantry in a defensive ring around the town and port. The 16th January saw bitter fighting right across the British defensive line, nightfall brought an end to the fighting with the French attacks having been repeatedly repulsed. During the night the large majority of the British army was evacuated and a small Spanish garrison held the citadel allowing the British rear-guard to embark.

Moore himself was struck by cannon shot and although mortally wounded managed to retain consciousness long enough to be assured that he had gained victory. Some of his last words were spoken to his old friend and *aide de camp* Colonel Paul Anderson "You know I always wished to die this way, I hope the people of England will be satisfied. I hope my country will do me justice." Moore was buried wrapped in a military cloak in the ramparts of the town. When the French took the town, a monument was built over his grave by the orders of Marshal Soult. The monument was rebuilt and made permanent in 1811.

Anderson, by now a Lieutenant-General, commissioned this painting by George Jones sometime after the conclusion of the Napoleonic Wars and although it was exhibited long after the battle itself the composition was drawn from Anderson's personal recollection. It is likely that Anderson also commissioned two other paintings by Jones depicting the death of Sir John Moore and Moore mortally wounded, unfortunately both of these works were destroyed in the bombing of Bristol in 1940. The present lot, however, has remained in Anderson's family for over one hundred and eighty years and this is the first time it has appeared on the market. This painting can be regarded as one of, if not the, most significant artistic representations of this historic moment.



21



22



23

WORKS BY WILLIAM HENRY HUNT, OWS (1790-1864) FROM A PRIVATE COLLECTION

22

WILLIAM HENRY HUNT, OWS (BRITISH, 1790-1864)

A sleeping boy
signed and indistinctly dated 'W HUNT' (lower right)

watercolour
20.3 x 35.5cm (8 x 14in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance

Sale, Sotheby's London, 14 July 1988, lot 200.
Private collection, UK.

23

WILLIAM HENRY HUNT, OWS (BRITISH, 1790-1864)

The lesson
signed and dated 'W. HUNT. 1839' (lower left), signed and inscribed with the artist's address (on the backing card verso)

watercolour and pencil
21.6 x 24.7cm (8 1/2 x 9 3/4in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance

Sale, Sotheby's London, 10 July 1986, lot 170.
Private collection, UK.



24

24

WILLIAM HENRY HUNT, OWS (BRITISH, 1790-1864)

The little drummer boy
signed 'W HUNT' (lower right)
watercolour and pencil
35.5 x 23.5cm (14 x 9 1/4in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

25

WILLIAM HENRY HUNT, OWS (BRITISH, 1790-1864)

The peasant child
watercolour
33.6 x 22.8cm (13 1/4 x 9in).

£700 - 900
€910 - 1,200
US\$1,000 - 1,300

26

WILLIAM HENRY HUNT, OWS (BRITISH, 1790-1864)

The flower girl
signed 'W HUNT' (lower left)
watercolour with bodycolour
26.6 x 18.4cm (10 1/2 x 7 1/4in).

£700 - 900
€910 - 1,200
US\$1,000 - 1,300



25



26



27



28

27

WILLIAM HENRY HUNT, OWS (BRITISH, 1790-1864)

The cobbler
signed 'W. HUNT' (lower right)
watercolour and pencil
35.6 x 21.6cm (14 x 8 1/2in).

£800 - 1,200
€1,000 - 1,600
US\$1,100 - 1,700

Provenance

David Gibson Esq., Birkdale, Lancashire.

28

WILLIAM HENRY HUNT, OWS (BRITISH, 1790-1864)

By the fireside
signed and dated 'W.HUNT 59' (lower left)
watercolour and pencil, heightened with white
34.3 x 26cm (13 1/2 x 10 1/4in).

£800 - 1,200
€1,000 - 1,600
US\$1,100 - 1,700

Provenance

David Gibson Esq., Birkdale, Lancashire.

29

WILLIAM HENRY HUNT, OWS (BRITISH, 1790-1864)

A son of toil
signed and dated 'W.H.HUNT.1829' (lower left)
watercolour and pencil
40.7 x 29.8cm (16 x 11 3/4in).

£800 - 1,200
€1,000 - 1,600
US\$1,100 - 1,700

Provenance

Sale, Christie's London, 14 November 1989, lot 66.
Private collection, UK.



29

OTHER PROPERTIES

30 *

RICHARD BARRETT DAVIS, RBA (BRITISH, 1782-1854)

A horse sale at St. Albans
signed and dated 'Davis/1820' (lower right)
oil on canvas
71 x 92.5cm (27 15/16 x 36 7/16in).

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

31

RICHARD ROTHWELL (IRISH, 1800-1868)

Portrait of Thomas Moore
signed 'R.Rothwell' (lower right)
oil on panel
25 x 20cm (9 13/16 x 7 7/8in).

£1,000 - 1,200

€1,300 - 1,600

US\$1,400 - 1,700

Provenance

with Arthur Ackermann, London, no. 36.
Private collection, UK.

Thomas Moore (1779-1852) was a well-known Irish poet, satirist, composer and political propagandist.

By the age of fourteen Moore was a regular contributor of poems to a Dublin magazine. He also had a thorough knowledge of modern languages, letters and law. Moore graduated from Trinity College, Dublin in 1799 when he moved to London. There he amassed the respect and patronage of the British nobility notably the Prince of Wales, the Duke of Bedford and Irish aristocrat Lord Moira, after which he was warmly welcomed into the most fashionable circles of London's highest social life.

Having received critical acclaim in London, he was offered the position of 'Irish Poet Laureate' which he refused on the grounds that it went against his politics. Through his writing we know that his love for his homeland never diminishes, however, the connections Moore made in London made it possible for him to travel widely. After a brief time living in Bermuda, followed by a grand Tour, Moore moved to the United States during which he developed a critical view of the country and its' politics. After his return to England in 1804, Moore wrote often and critically on the theme of slavery in America.

Moore had a close friendship with Lord Byron which led to one of the greatest controversies of his life. After being entrusted with the publishing of Lord Byron's memoirs upon his death, Moore went against the deceased Romantic's wishes and burned the documents. This was done at the entreaty of Byron's wife and half-sister who worried that the memoirs would be to the detriment of his memory.

Moore's poetry reflects his travels from America to Greece and Europe, however, it is when he describes his homeland that his verses are said to be sweetest.

Moore died in 1852, yet his work has endured. *Irish Melodies* which contains works from 1807-1835, has since been translated into every European Language promoting Irish music across the world and leading Moore to be popularly considered as the national bard of Ireland.



30



31



32

32

**GEORGE CLARKSON STANFIELD
(BRITISH, 1828-1878)**

The town and castle of Heidelberg
bears signature (lower left)
oil on canvas
61 x 106.7cm (24 x 42in).

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200



33

33

**HENRY VALTER (BRITISH, ACTIVE 1870-
1897)**

A view of Avignon
signed and dated 'H VALTER./73.' (lower left)
oil on canvas
53.4 x 88.9cm (21 x 35in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200



34

34

**ALFRED POLLENTINE (BRITISH, 1836-
1890)**

The Grand Canal, Venice
signed 'APollentine' (lower right)
oil on canvas
50.8 x 76.2cm (20 x 30in).

£1,200 - 1,800
€1,600 - 2,300
US\$1,700 - 2,600

Provenance
with Cooling Galleries, London.



35



35

35

EDWARD PRITCHETT (BRITISH, 1828-1864)

The Dogana, Venice, looking towards San Marco; The Grand Canal, with Santa Maria della Salute and the Dogana, a pair the former signed 'E Pritchett' (lower left)
oil on canvas
each 25.4 x 35.5cm (10 x 14in). (2)

£5,000 - 7,000

€6,500 - 9,100

US\$7,200 - 10,000

Provenance

Private collection, UK.



36



37



38

36 *

AFTER SIR EDWIN HENRY LANDSEER, RA, AND SIR AUGUSTUS WALL CALLCOTT, RA

Harvest in the Highlands
bears two initials (both lower left)
watercolour
34.3 x 95.3cm (13 1/2 x 37 1/2in).

£1,500 - 2,000
€1,900 - 2,600
US\$2,200 - 2,900

Provenance

Possibly, Robert Hindmarsh Grundy, Liverpool.
with Frost & Reed Ltd., London, no. D13548.
with The McEwan Gallery, Aberdeenshire.
Private collection, Canada.

It is likely that the present lot was executed by Richard Woodman (1784-1859) and commissioned by Robert Hindmarsh Grundy a print dealer, collector and publisher who, along with his brother John Clowes Grundy was co-founder of the Printseller's Association of London. Grundy commissioned the work from Woodman on the express authorisation of Landseer and Callcott in order to provide the engraver James Tibbits Wilmore (1800-1863) with an accurate working study for his engraving published by the Art Union of London in 1856. The work remained in the collection of Grundy until his death in 1865 and was sold along with the rest of his collection in Liverpool in 1866.

37 *

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

Escorial, Spain
watercolour and bodycolour over pencil
18.3 x 26.5cm (7 3/16 x 10 7/16in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance

with The Fine Art Society, London, March 1958.
Private collection, Switzerland.

A preparatory drawing for this watercolour, inscribed 'Escorial/Aug 27/[illeg.]' was sold at Christie's South Kensington, 3 December 2003, lot 35. We are grateful to Briony Llewellyn for her assistance in cataloguing this lot.

38

**AUGUSTUS OSBORNE LAMPLOUGH,
A.R.A., R.W.S (BRITISH, 1877-1930)**

Camel rider in a sand storm
signed and dated 'A. Lamplough
A.R.A./1913' (lower left)
watercolour with scratching out
50.5 x 79cm (19 7/8 x 31 1/8in).

£800 - 1,200
€1,000 - 1,600
US\$1,100 - 1,700

39

**HERCULES BRABAZON BRABAZON
(BRITISH, 1821-1906)**

The Greek Theatre, Taormina, Sicily
indistinctly signed with initials 'HBB' (lower
right), inscribed 'greek theatre Taormina Sicily'
(verso)
watercolour heightened with bodycolour
22 x 31cm (8 11/16 x 12 3/16in).

£800 - 1,200
€1,000 - 1,600
US\$1,100 - 1,700

40

**MYLES BIRKET FOSTER, RWS (BRITISH,
1825-1899)**

A view of Menton, France
signed with monogram (lower left)
watercolour
15.3 x 22.8cm (6 x 9in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance

with M. Newman Ltd., London.
Private collection, UK.

41

**GEORGE JOHN PINWELL (BRITISH, 1842-
1875)**

Market at Tangiers
signed, dated and inscribed 'GJPinwell/
Tangiers 74' (lower left), inscribed with the
artist's address and with the address of Mr C.
Waithman (on the backboard)
watercolour
39.4 x 68.6cm (15 1/2 x 27in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance

Purchased directly from the artist by Mr C.
Waithman Esq., Oak Barn, Reigate.
Thence by descent.



39



40



41



42



43



44

42

HENRY JOHN YEEND KING (BRITISH, 1855-1924)

Harvest family
signed 'Yeend King' (lower right)
oil on canvas
55.9 x 45.7cm (22 x 18in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

43

EDWIN DOUGLAS (BRITISH, 1848-1914)

The milkmaid
signed with monogram and dated '1893' (lower left)
oil on canvas
96.5 x 62.3cm (38 x 24 1/2in).

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

44

ROWLAND HOLYOAKE (BRITISH, EXH.1880-1911)

Painting the figurine
signed and dated 'Rowland Holyoake/1886' (lower right)
oil on canvas
74.9 x 50.8cm (29 1/2 x 20in).

£2,500 - 3,500

€3,200 - 4,500

US\$3,600 - 5,000



45

45
WILLIAM HOUNSOM BYLES (BRITISH, 1872-CIRCA 1940)

A maiden feeding gulls
 signed and dated 'W.HOUNSOM.BYLES. 1903' (lower right)
 oil on canvas, framed as *tondo*
 72.4 x 72.4cm (28 1/2 x 28 1/2in).

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,300

46
WILLIAM J. WEBB (WEBBE) (BRITISH, ACTIVE 1853-1878)

'An Arab Gleaner'
 signed with monogram (lower left), signed and inscribed with the title
 and artist's address (*verso*)
 oil on panel, framed as oval
 27.9 x 20.3cm (11 x 8in).

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,300

Provenance

Mr John Dobson, Leeds, purchased *circa* 1900.
 Thence by family descent

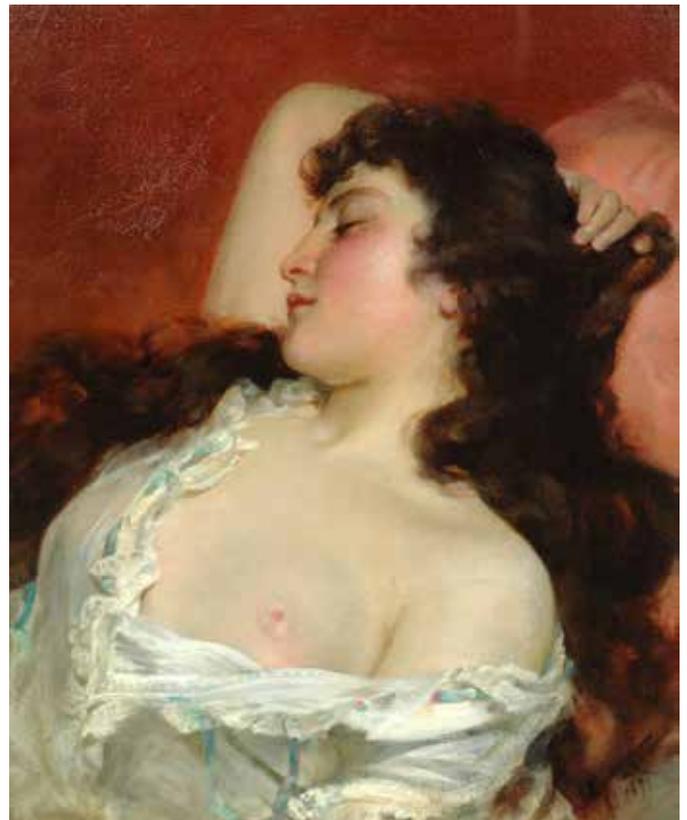
47
JOHN HAYNES WILLIAMS (BRITISH, 1836-1908)

A sleeping beauty
 signed 'J Haynes Williams/1897' (lower right)
 oil on canvas
 36.8 x 29.2cm (14 1/2 x 11 1/2in).

£1,500 - 2,000
 €1,900 - 2,600
 US\$2,200 - 2,900



46



47



48



49

48

FRANCIS PHILIP STEPHANOFF (BRITISH, 1788-1860)

The Gay Cavalier
signed 'F P Stephanoff' (lower left)
oil on canvas
71.1 x 91.4cm (28 x 36in).

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300

49

JOSEPH CLARK, ROI (BRITISH, 1834-1926)

The village parade
signed and dated 'J Clark. 1902' (lower right)
oil on canvas
65.4 x 50.8cm (25 3/4 x 20in).

£1,500 - 2,000
€1,900 - 2,600
US\$2,200 - 2,900

50

CHARLES ROSSITER (BRITISH, 1827-1890)

A helping hand

oil on canvas

72.4 x 92cm (28 1/2 x 36 1/4in).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

The artist Charles Rossiter has had a number of works exhibited in public collections, including the impressive painting *'To Brighton and Back for Three and Sixpence'* held in the Pre-Raphaelite collection at Birmingham Museum and Art Gallery.



50

51

HARRY BROOKER (BRITISH, 1848-1940)

"Don't let mother see"

signed and dated 'H. Brooker/1882' (lower left)

oil on canvas

50.8 x 68.6cm (20 x 27in).

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900



51



52

52 AR

MARGARET DOVASTON (BRITISH, 1884-1955)

Tea at the Vicarage

signed and dated 'M. Dovaston/1950' (lower left)

oil on canvas

50.8 x 68.6cm (20 x 27in).

£10,000 - 15,000

€13,000 - 19,000

US\$14,000 - 22,000



53

53 AR

MARGARET DOVASTON (BRITISH, 1884-1955)

Searching the deed
signed 'M. Dovaston' (lower right)
oil on canvas
50.8 x 68.6cm (20 x 27in).

£6,000 - 8,000

€7,800 - 10,000

US\$8,600 - 11,000

Provenance

with The Fine Art Gallery; T Eaton & Co. Ltd., Canada, stock no. 676.
Sale, Waddingtons Toronto, 15 June 2005, lot 1168.
Private collection, UK.



54



55

PROPERTY OF A GENTLEMAN

54

GEORGE VICAT COLE, RA (BRITISH, 1833-1893)

A break from the harvest
signed with monogram and dated '1876' (lower left)
oil on canvas
59 x 78.8cm (23 1/4 x 31in).

£1,200 - 1,800
€1,600 - 2,300
US\$1,700 - 2,600

55

SIDNEY RICHARD PERCY (BRITISH, 1821-1886)

Cattle roaming the Welsh countryside
signed and dated 'S R Percy 1869' (lower right)
oil on board
28.6 x 41.2cm (11 1/4 x 16 1/4in).

£800 - 1,200
€1,000 - 1,600
US\$1,100 - 1,700



56

56

ARTHUR GILBERT (BRITISH, 1819-1895)

The Bell Inn
 signed with initials and dated 'A.G. 1844.'
 (lower right)
 oil on canvas
 61 x 92.7cm (24 x 36 1/2in).

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

57

WILLIAM SHAYER, SNR. (BRITISH, 1787-1879)

Ploughman's rest
 oil on board
 30.5 x 23.5cm (12 x 9 1/4in).

£800 - 1,200

€1,000 - 1,600

US\$1,100 - 1,700



57



58



59

58

HORATIO HENRY COULDERY (BRITISH, 1832-1893)

Dinner time
signed 'Horatio H Couldery' (lower right),
signed and inscribed with the artist's address
(on a partial label attached to the stretcher
verso)

oil on canvas
24.1 x 30.5cm (9 1/2 x 12in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

59

HERBERT WILLIAM WEEKES (BRITISH, 1856-1904)

Old friends
signed 'WWeekes.' (lower right)
oil on board
32.4 x 23.5cm (12 3/4 x 9 1/4in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200



60

60

JOHN WILLIAM HAYNES (ACTIVE 1852-1882)

'The forgotten word'
signed J.W.Haynes. (lower right), signed and
inscribed with the title (*verso*)

oil on board

25.4 x 35.5cm (10 x 14in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

61

HAYNES KING (BRITISH, 1831-1904)

Awaiting his return
signed and dated 'H King/1865' (lower left)

oil on canvas

30.5 x 24.8cm (12 x 9 3/4in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200



61



62



62



63

OTHER PROPERTIES

62

WILLIAM MELLOR (BRITISH, 1851-1931)

'On the Wharfe, near Barden Tower, Bolton Woods, Yorkshire'; 'Kex Beck, near Beamsley, N Yorkshire', a pair

one signed 'William Mellor' (lower right), the other indistinctly signed 'W...Mellor' (lower left), both inscribed with the title (*verso*)

oil on canvas

each 41.3 x 61cm (16 1/4 x 24in). (2)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

63

ERNEST WALBOURN (BRITISH, 1872-1927)

A mountain river

signed 'Ernest Walbourn' (lower right)

oil on canvas

60.9 x 92.7cm (24 x 36 1/2in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

64

FREDERICK WILLIAM HULME (BRITISH, 1816-1884)

'A Surrey Common - afternoon effect'; A sunny afternoon on the farm, a pair the former signed 'J. W. Hulme' (lower right) and signed and inscribed with title and artist's address (*verso*)

oil on canvas

each 50.8 x 64.8cm (20 x 25 1/2in). (2)

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,700

65

DAVID BATES (BRITISH, 1840-1921)

'The Farmyard' signed and dated 'David Bates 1896' (lower right) and signed, dated and inscribed with the title (*verso*)

oil on canvas

50.8 x 76.2cm (20 x 30in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200



64



64



65



66

66

HENRY H. PARKER (BRITISH, 1858-1930)

The Thames at Cookham
signed 'Henry.H.Parker' (lower right) and
signed (*verso*)

oil on canvas
61 x 91.4cm (24 x 36in).

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,700

67 AR

**ALFRED FONTVILLE DE BREANSKI
(BRITISH, 1877-1957)**

Cliveden on Thames at morning and evening,
a pair

both signed 'A F de Breanski' (one lower
right, the other lower left) and both inscribed
with the title (*verso*)

oil on canvas
30.5 x 50.8cm (12 x 20in).

£1,500 - 2,500

€1,900 - 3,200

US\$2,200 - 3,600



67



67

68

ROBERT FOWLER (BRITISH, 1853-1926)

'Evening on the Conway'
signed and dated 'R.Fowler 1891' (lower left),
signed and inscribed with the title and artist's
address (on a partial label attached to the
frame verso)

oil on canvas

61 x 121.9cm (24 x 48in).



68

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Exhibited

According to label on the frame verso:
Liverpool Corporation, Autumn 1891.
Birmingham, Royal Society of Artists, 1892.
Leeds Corporation Art Gallery, 1893.
Royal Cambrian Academy, 1894.

69

GEORGE WILLIAM MOTE (BRITISH, 1832-1909)

A Surrey landscape
signed and dated 'G. W. Mote 1889' (lower
right)

oil on canvas

50.8 x 95.9cm (20 x 37 3/4in).



69

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

70

LEOPOLD RIVERS (BRITISH, 1852-1905)

The woodsman's rest
signed and dated 'Leopold Rivers/1882'
(lower right)

oil on canvas

66.1 x 127cm (26 x 50in).



70

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance

with Frost & Reed Ltd., London, no. 9449.



71

**WORKS BY COLONEL JOSHUA GOSSELIN (1739-1813),
FROM THE COLLECTION OF THE ARTIST'S FAMILY**

71

COLONEL JOSHUA GOSSELIN (BRITISH, 1739-1813)

An important panoramic view of St Peter Port, Guernsey
inscribed, signed and dated 'Town of St Peter's port in the Island of
Guernsey/Ja Gosselin delt. 1793.' (*verso*)

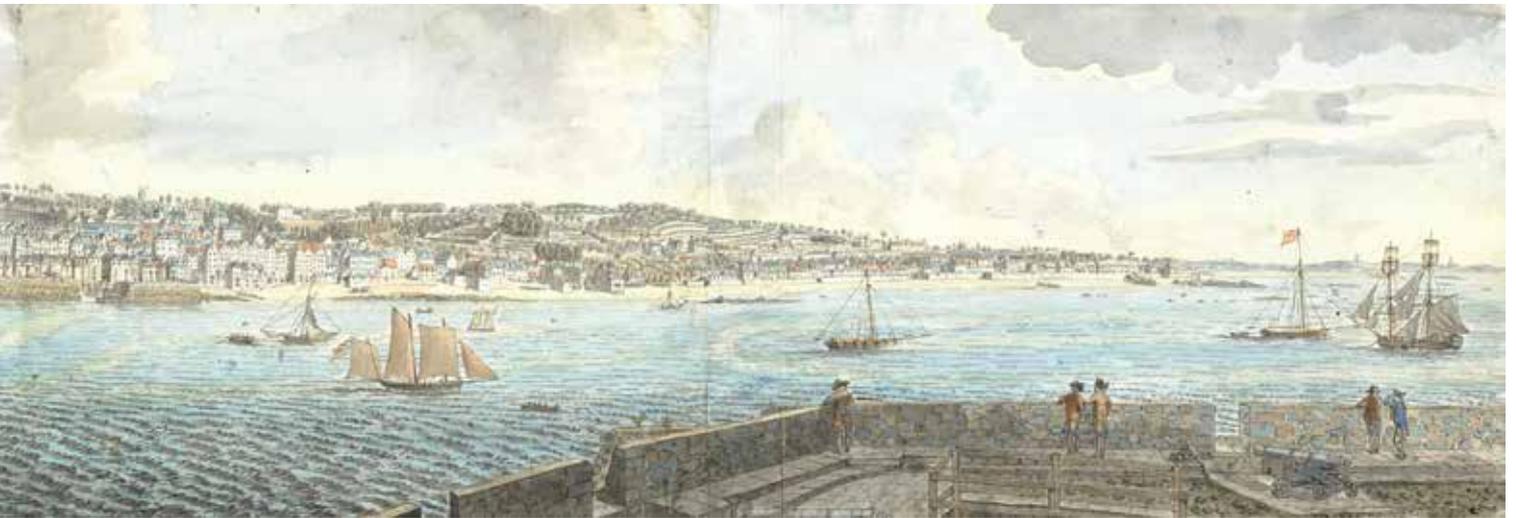
pen, ink and watercolour

22 x 133.4cm (8 11/16 x 52 1/2in).

£6,000 - 8,000

€7,800 - 10,000

US\$8,600 - 11,000



The present lot shows the town of St Peter Port, Guernsey as seen from the ramparts of Cornet Castle. The castle is situated on a small island just off the town and is now connected to Guernsey by a breakwater. It was a significant military stronghold guarding the entrance to the harbour until, in 1672 it was struck by lightning which ignited the powder magazine destroying much of the masonry. During the Civil War the castle was occupied by the Royalist Governor of Guernsey, Sir Peter Osborne (1584-1653), where he was besieged by the people of Guernsey who favoured Parliament. Cornet Castle eventually fell in 1651 after an eight year siege, the last Royalist stronghold in the British Isles to fall.

Visible across the water is the original harbour of St Peter Port next to the town church, the finest ecclesiastical building in the Channel Islands dating back to the 13th Century.

Joshua Gosselin joined the Guernsey Militia in 1758 and over a military career of forty years rose to the rank of Colonel in 1789. Gosselin is perhaps most remembered for his comprehensive list of wild flowers in Guernsey, the earliest record of its like. He also collected and studied seashells and was a noted antiquarian as well as an important figure in Guernsey society. This remarkable panorama of St Peter Port is a highly significant artistic and historical depiction of Guernsey's capital in the late 18th Century.



72



73

72

COLONEL JOSHUA GOSSELIN (BRITISH, 1739-1813)

A group of seven views of Guernsey
all pen, ink and watercolour, unframed
variously signed, dated and inscribed
largest 23 x 28cm (9 1/16 x 11in).(7)

£1,500 - 2,000
€1,900 - 2,600
US\$2,200 - 2,900

See Bonhams website for further details and images of this lot.

73

COLONEL JOSHUA GOSSELIN (BRITISH, 1739-1813)

A group of four views of Kent
all pen, ink and watercolour, unframed
variously signed, dated and inscribed
largest 23.8 x 35.3cm (9 3/8 x 13 7/8in).(4)

£800 - 1,200
€1,000 - 1,600
US\$1,100 - 1,700

See Bonhams website for further details and images of this lot.



74



75

74

COLONEL JOSHUA GOSSELIN (BRITISH, 1739-1813)

A group of six views of Monmouthshire
pen, ink and watercolour, unframed
variously signed, dated and inscribed
largest 19.5 x 28cm (7 11/16 x 11in).(6)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

See Bonhams website for further details and images of this lot.

75

A GROUP OF SEVENTEEN WORKS BY OR ATTRIBUTED TO COLONEL JOSHUA GOSSELIN (BRITISH, 1739-1813), AND JOSHUA GOSSELIN JNR. (BRITISH, 1763-1789)

Including:

- (i) A view of Launceston Castle, Cornwall
 - (ii) Guildford Bridge, Surrey
 - (iii) Ragland Church
 - (iv) A view of Chiswick
 - (v) A view near Hastings
- variously signed, dated and inscribed
pen, ink and watercolour, all unframed
largest 29.5 x 47cm (11 5/8 x 18 1/2in). (17)

£1,200 - 1,800
€1,600 - 2,300
US\$1,700 - 2,600

See Bonhams website for further details and images of this lot.



76



77



77

OTHER PROPERTIES

76 AR

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

Mischief
signed 'Arthur Wardle' (upper left)
watercolour and gouache
12.7 x 20.3cm (5 x 8in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

77

ROBERT WATSON (BRITISH, 1865-1916)

A pair of Highland scenes
both signed 'R Watson' (lower right) and one
dated '1916' (lower right)
oil on canvas
each 50.8 x 76.2cm (20 x 30in). (2)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



78



78

78

FREDERICK WILLIAM HAYES (1848-1918)

A rocky shore; An estuary view, a pair
both signed 'F.W.Hayes' (lower left)
oil on canvas
each 40.6 x 60.9cm (16 x 24in). (2)

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

79

HERBERT WILLIAM WEEKES (BRITISH, 1856-1904)

A proud mother
signed 'WWeekes' (lower left)
oil on canvas
40.7 x 30.5cm (16 x 12in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200



79



80



81

80
FREDERICK WALKER ARA (BRITISH, 1840-1875)

Punch and Judy
 signed with initials 'F . W' (lower right)
 pencil, wash and bodycolour
 17.8 x 22.8cm (7 x 9in).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

81
**STUDIO OF SIR EDWARD COLEY BURNE-JONES, BT., ARA,
 RWS (BRITISH, 1833-1898)**

Studies for the Apple Orchard in 'The Sleep of King Arthur in Avalon',
 a set of seven
 two inscribed with 'TOP' (variously)
 pencil
 the largest 19 x 27cm (7 1/2 x 10 5/8in). (7)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

The Sleep of King Arthur in Avalon (Museo de Arte, Ponce, Puerto Rico) is widely considered to be Burne-Jones' *magnum opus* as well as his largest and final work. The work was commissioned as a mural for the library at Naworth Castle by the artist's friend and patron George Howard, 9th Earl of Carlisle (1843-1911). It is possible that the present studies were executed by Thomas Matthew Rooke (1842-1942) Burne-Jones' trusted studio assistant. Rooke was an extremely skilled draughtsman and artist in his own right and the detail and softness of handling apparent in these studies are typical of his hand.



82

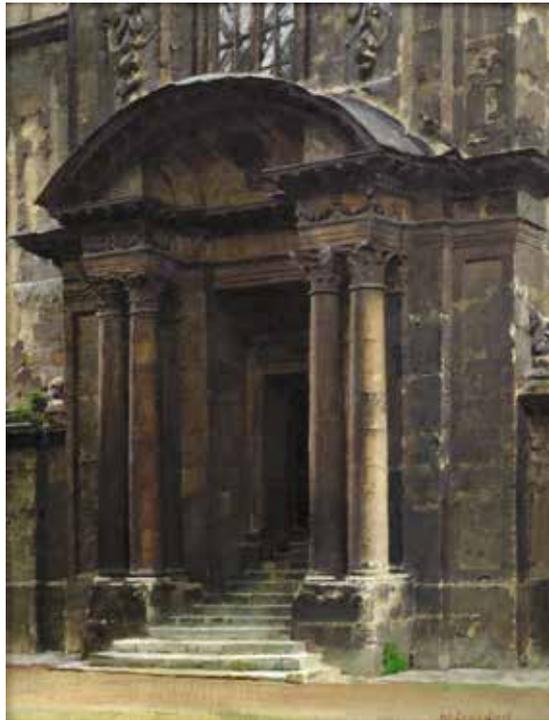
82
ELEANOR FORTESCUE-BRICKDALE RWS (BRITISH, 1872-1945)

Iseult of Brittany
 signed with monogram (centre right)
 coloured chalks
 32.4 x 25.4cm (12 3/4 x 10in).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

Literature

Edt., Sparrow, Walter Shaw, *Women Painters of the World; From the time of Caterina Vigri (1413-1463) to Rosa Bonheur and the present day*, (London, 1905), illustrated p. 142.



83

83

WILLIAM LOGSDAIL (BRITISH, 1859-1944)

'The Porch of the Old Ashmolean, Oxford'
 signed 'W.Logsdail' (lower right), signed and inscribed with the title and
 the artist's address (on a label attached to the frame verso)
 oil on board
 40.6 x 30.5cm (16 x 12in).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

84

WILLIAM CALLOW, RWS (BRITISH, 1812-1908)

Old Spanish House, Bruges
 signed 'W.Callow' (lower right)
 watercolour
 27.9 x 20.3cm (11 x 8in).

£800 - 1,200
 €1,000 - 1,600
 US\$1,100 - 1,700

85

HENRY HOLIDAY (BRITISH, 1839-1927)

A sketchbook,
 containing studies of India, Sri Lanka and the Suez Canal from the
 return journey of the 1871 Solar Eclipse Expedition to Sri Lanka and
 India
 variously inscribed and dated throughout
 pencil
 sketchbook measures 17.5 x 11.5cm (6 7/8 x 4 1/2in).

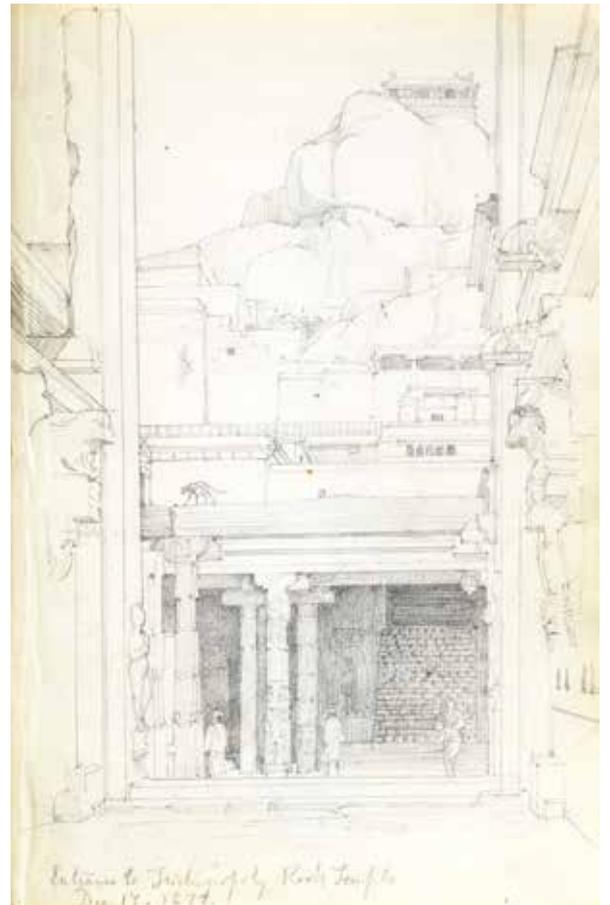
£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

Literature

Holiday, H., *Reminiscences of my life*, (London, 1914), *Entrance to
 Trichinopoly Rock Temple*, Dec. 17, 1872, illustrated opposite p. 220.



84



85



86



88

86

**ROBERT ANTOINE MÜLLER (BRITISH,
ACTIVE 1872-1881)**

Setting sail
signed 'Robert A. Muller' (lower right)
oil on canvas
96.5 x 132.1cm (38 x 52in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

87 No lot

88

**AUGUSTUS EDWIN MULREADY
(BRITISH, 1844-1905)**

'Ornaments for your fine stove'
incised with signature 'A E Mulready' (lower
right), signed and inscribed with the title
(*verso*)
oil on board
30.5 x 22.8cm (12 x 9in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200



89

89

JAMES ARCHER (BRITISH, 1823-1904)

The red dress
signed with monogram (lower left)
oil on canvas
61 x 45.7cm (24 x 18in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200



90

90

HENRY STEPHEN LUDLOW (BRITISH, BORN 1861)

'The Dancing Girl'
signed and dated '1892' (lower right) and inscribed with the title (upper right)
oil on board
29 x 18cm (11 7/16 x 7 1/16in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance

Sale, Phillips London, 26 July 1976, lot 71.
Private collection, UK.



91

91

ATTRIBUTED TO WILLIAM JOSEPH SHAYER (BRITISH, 1811-1891)

The plough team bears signature (lower right)
oil on canvas
71.1 x 91.4cm (28 x 36in).

£1,500 - 2,000
€1,900 - 2,600
US\$2,200 - 2,900

92

JOHN DUVAL (BRITISH, 1816-1892)

Portrait of the Biddell Children of Playford together with their nursemaid and a donkey before Pogson's Farm, Playford signed and dated 'J Duvall 1861' (lower right)
oil on canvas
71 x 91cm (27 15/16 x 35 13/16in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance

By family descent from Lucy Biddell.

The children depicted are known to be members of the Biddell family. The date of the picture would suggest the subjects may be Arthur Biddell (b.1856), Lucy Biddell (b.1860), and Mary Biddell (b. 1861). Duvall had close links with the family; the children's uncle Herman Biddell was the author of *The Suffolk Stud book*, published 1880, for which Duvall provided illustrations, it is through this association that Duvall became the artist most principally known for depictions of Suffolk horses.



92

93

WILLIAM MORISON WYLLIE (BRITISH, ACTIVE 1852-1890)

Sorting the catch signed and dated 'W.M.Wyllie 1875' (lower left)
oil on canvas
48.2 x 71.1cm (19 x 28in).

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300

Provenance

Sale, Sotheby's Belgravia, 20 March 1979, lot 158.
Private collection, UK.



93

94

DAVID COX SNR. O.W.S. (BRITISH, 1783-1859)

Asking the way
signed and dated 'David Cox 1850' (lower left)
oil on panel
19.5 x 30cm (7 11/16 x 11 13/16in).

£1,200 - 1,800
€1,600 - 2,300
US\$1,700 - 2,600

Provenance

Sale, Christie's London, 30 April 1927, lot 122.
Sale, Sotheby's London, *British Paintings 1500-1850*, 9 April 1997, lot 76, sold for £11,500.
Sale, Christie's London, 11 June 2002, lot 57, sold for £14,500.
with Spink, London, no. K2 5980.
Private collection, UK.

Exhibited

Wolverhampton, Municipal Art Gallery, 1951, no. 3.

95

WILLIAM COLLINS (BRITISH, 1788-1847)

Sorting the catch
oil on canvas
87.6 x 121.9cm (34 1/2 x 48in).

£1,500 - 2,500
€1,900 - 3,200
US\$2,200 - 3,600

Provenance

Sale, Sotheby's London, *British Paintings 1500-1850*, 13 November 1996, lot 107.
Private collection, UK.

96

FREDERICK GOODALL, RA (BRITISH, 1822-1904)

A summer's day
signed and dated 'F Goodall RA 1863' (lower right)
oil on canvas
33 x 54cm (13 x 21 1/4in).

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300



94



95



96



97



97



98

97 * AR

BENNETT OATES (BRITISH, 1928-2009)

Still life with Hollyhocks, Still life with Lilies and

Frilly Irises; a pair signed 'Bennett Oates' (one lower right, the other lower centre)

oil on board

both 75 x 64.8cm (29 1/2 x 25 1/2in).(2)

£3,000 - 4,000

€3,900 - 5,200

US\$4,300 - 5,700

98 AR

CECIL KENNEDY (BRITISH, 1905-1997)

A vase of anemones

signed 'Cecil Kennedy' (lower right)

oil on canvas

50.8 x 40.7cm (20 x 16in).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

Provenance

Sale, Christie's London, 22 November 2002, lot 40.

Private collection, UK.



99

99 AR

DAVID JAGGER R.O.I. (BRITISH, 1891-1958)

Portrait of a boy with his monkey
signed 'Jagger./' (lower right)

oil on canvas

61 x 50.8cm (24 x 20in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200



100

100

**SIR JAMES JEBUSA SHANNON, RA, RBA, RHA
(BRITISH, 1862-1923)**

The yellow rose
signed 'JJ SHANNON' (upper left)
oil on canvas
129.6 x 86.3cm (51 x 34in).

£4,000 - 6,000

€5,200 - 7,800

US\$5,700 - 8,600



101

101

PHILIP WILSON STEER O.M., N.E.A.C. (BRITISH, 1860-1942)

The Pillow Fight
signed 'P.W.Steer' (lower right)
oil on canvas
62.3 x 77.5cm (24 1/2 x 30 1/2in).

£4,000 - 6,000
€5,200 - 7,800
US\$5,700 - 8,600

Provenance
with The Goupil Gallery, London.

Literature
Loughton, Bruce, *Philip Wilson Steer*, Oxford, 1971, pp. 70-1, 75, 137,
illustrated plate 118.

102 AR

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

Portrait study of Second Lieutenant Jack Chown in his RFC uniform signed with initials 'L.K.' (lower right)

pencil

34 x 25cm (13 3/8 x 9 13/16in).

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

Provenance

Gifted by the artist to the sitter's cousin.

Thence by family descent.

Sale, Toovey's Sussex, 18 June 2008, lot 94.

with Sim Fine Art, Chislehurst, Kent.

Private collection, UK.

This striking portrait of a handsome young airman dates from Laura Knight's early years in Cornwall. The son of Dr Francis and Annie Chown, Francis Jack Chown was born on May 3rd 1898 in the small village of Townshend, near Hayle in Cornwall. In his final term at St Paul's, London, he was accepted in to the Royal Military Academy Sandhurst, but opted instead to join the Royal Flying Corps.

Following five weeks of intensive training at the School of Aeronautics at Wantage Hall, Reading, he joined 14 Squadron. Jack gained his pilot's license in May 1917 on August 17th he volunteered to become a reconnaissance and scout pilot and was posted to 1 Squadron based at Bailleul in France. Jack wrote:

'I have been posted to the finest squadron in the R.F.C., therefore much is expected of me.'

At 12:55 p.m. on September 20th 1917 Jack took off from a Belgian airfield on a 'special reconnaissance' mission in his Nieuport 27, No. B6675, in support of the assault on the Menin Road. Flying low with his aircraft was attacked by four German fighter planes. Although wounded in the head and back he successfully landed amongst the shell craters. His body was discovered lying beside the wreckage of his plane and he was buried in front of Chateau Wood, Hooge.

It was during a stay at St Hilary, a village close to Townshend, that Laura Knight became a good friend of the Chown family. During this time she completed three studies of Jack in his uniform as preparation for an oil painting of the young airman. It is believed that the portrait was never completed.

On Easter Day 1919 the villagers of Townshend joined Jack's family for a memorial service. A tablet was erected to Jack by Lieutenant Colonel Thrakray Parsons. In his address the Colonel described Jack as:

'modest and unaffected, but loyal and deep in his affections with a passionate love of home and country, with a deep and tender sympathy with all the wild things of life'

adding,

'one of our own willingly laid down his life that wrong might be worsted, that right might triumph, that our England and the world might be free.'

Jack was finally laid to rest in the Hooge Crater Cemetery just east of Ypres.



Jack Chown in his aircraft



Jack Chown in his uniform. Reproduced with kind permission of The Morrab Library, Penzance





103

103

WALTER LANGLEY, RI (BRITISH, 1852-1922)

Lamorna Cove
signed 'W.Langley.' (lower right)
watercolour
38.1 x 60.9cm (15 x 24in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance

Purchased from the artist by Mr Dingley, 6 October 1880 for £2.
Sale, Philips London, 17 July 2001, lot 2.
Private collection, UK.

Exhibited

Birmingham, Royal Birmingham Society of Artists, *Walter Langley Memorial Exhibition*, 1923.

Literature

Langley, R., *Walter Langley, Pioneer of the Newlyn Art Colony*, (Bristol, 1997), p. 154.



104

104 AR

WILLIAM LEE HANKEY RWS, RI, ROI, RE (BRITISH, 1869-1952)

The blue door
signed 'W. LEE HANKEY-' (lower left)
watercolour
35.6 x 43.2cm (14 x 17in).

£800 - 1,200
€1,000 - 1,600
US\$1,100 - 1,700

Provenance

Inherited from Mable Emily Lee-Hankey, the artist's wife, by the present owner's godmother.



105

105

SIR GEORGE CLAUSEN RA, RWS (BRITISH, 1852-1944)

Washer girls
signed with initials 'G.C.' (lower right)
watercolour and bodycolour
15.5 x 23.5cm (6 1/8 x 9 1/4in).

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300



106

106 AR

FREDERICK HALL (BRITISH, 1860-1948)

Fetching water

signed and dated 'FRED HALL/-1890-' (lower right)

oil on canvas

53.5 x 70cm (21 1/16 x 27 9/16in).

£4,000 - 6,000

€5,200 - 7,800

US\$5,700 - 8,600



107

107 ^{AR}

**CHARLES OPPENHEIMER RSA RSW
(BRITISH, 1876-1961)**

Harvest Moon
signed 'CHARLES OPPENHEIMER' (lower
left)

oil on canvas, laid to board
33 x 40.6cm (13 x 16in).

£2,500 - 3,500
€3,200 - 4,500
US\$3,600 - 5,000

Provenance

with The Fine Art Society, London, 1930, no.
51.



108

108 ^{AR}

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

The windmill
signed 'DOROTHEA SHARP' (lower left)
oil on board
30.5 x 40.7cm (12 x 16in).

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300

109 AR

GYRTH RUSSELL (CANADIAN/BRITISH, 1892-1970)

The quayside, Clovelly
signed 'Gyrth Russell' (lower right)
oil on canvas
53.3 x 76.2cm (21 x 30in).

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200



109

110 AR

CHARLES EDDOWES TURNER (BRITISH, 1883-1965)

'The Houses of Parliament, London'
signed 'C. E. Turner' (lower left) and inscribed
with the title 'The Houses of Parliament,
London' (lower right)
oil on canvas
50.8 x 76.2cm (20 x 30in).

£3,000 - 4,000
€3,900 - 5,200
US\$4,300 - 5,700



110

111

THOMAS HENNELL (BRITISH, 1903-1945)

Port of Calais, west basin, 1944
signed 'T.Hennell' (lower right)
watercolour
47 x 61cm (18 1/2 x 24in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200



111

Exhibited

London, Milne & Moller, *Exhibition of Paintings
by Thomas Hennell RWS 1903-1945*,
November 1987, no. 31.



112

112 AR

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

'Lamorna Cove from Carn Dhu'
signed and inscribed 'S.J.Lamorna Birch. To
Frank Hutchens with my love.' (lower left),
signed and inscribed with the artist's address
and title (*verso*)

oil on panel

33 x 39.3cm (13 x 15 1/2in).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



113

113 AR

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

A view of Lamorna Cove at evening
signed 'S.J.Lamorna Birch' (lower right) and
inscribed 'No 2/Lamorna Cove Evening/
for the Quarry.../S.J.Lamorna Birch RWS/
Lamorna/Penzance.' (*verso*)

oil on board

25.4 x 34.9cm (10 x 13 3/4in).

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

114

**CHARLES ERNEST BUTLER (BRITISH,
1864-1933)**

A rugged coastline
signed and dated 'C.E.Butler./28' (lower left)
oil on board
30.5 x 45.7cm (12 x 18in).



114

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

115 ^{AR}

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

Fishermen in a river landscape
signed and dated 'S.J.Lamorna Birch 1954'
(lower right)
oil on board
27.9 x 35.5cm (11 x 14in).



115

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

116

**TERRICK JOHN WILLIAMS, RA (BRITISH,
1860-1936)**

'A Halt'
signed and dated 'Terrick Willams 96.' (lower
right), signed and inscribed with the title
(*verso*)
oil on canvas
30.5 x 45.7cm (12 x 18in).



116

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200



117

117

GARSTIN COX (BRITISH, 1892-1933)

Cornfields by the Sea, Helford, Cornwall
signed 'Garstin Cox' (lower right)
oil on canvas

102.2 x 127cm (40 1/4 x 50in).

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

Provenance

with Jonathan Grant Galleries, Auckland, New Zealand.

Private collection, UK.

118

EDWARD LOUIS LAWRENSON (BRITISH, 1868-1940)

'Two is company three is none'
signed and inscribed with the title and artist's address
(on a label attached to the stretcher verso)

oil on canvas

63.5 x 76.2cm (25 x 30in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200



118

119

**THOMAS EDWIN MOSTYN, ROI, RWA,
RCA (BRITISH, 1864-1930)**

The dream castle
signed 'MOSTYN ' (lower right)
oil on canvas
127 x 101.6cm (50 x 40in).

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

120

**ADRIAN SCOTT STOKES (BRITISH, 1854-
1935)**

'Evening on the plain'
signed 'adrian stokes' (lower left)
oil on panel
19 x 27.3cm (7 1/2 x 10 3/4in).

£800 - 1,200
€1,000 - 1,600
US\$1,100 - 1,700

Provenance

with The Leicester Galleries, London.
Mrs Seligman (purchased from the above April
1907).
with Belgrave Gallery Ltd., no. 35, London.
Purchased from the above by the present
owner, 7 December 1976.

Exhibited

London, The Leicester Galleries, *An Exhibition
of Pictures painted in Austria-Hungary by
Adrian and Marianne Stokes*, March-April
1907, no. 7.
Possibly, Budapest, Nemzeit Szalon, 1910,
no. 8.

We are grateful to Mrs Magdalen Evans,
author of *Utmost fidelity: the painting lives of
Marianne and Adrian Stokes* (2009) for her
kind assistance in the cataloguing of this lot.



119



120



121

121

**SIR HUBERT VON HERKOMER RA, RWS,
CVO (BRITISH, 1849-1914)**

A lady amongst cherry blossom
signed with monogram, inscribed and dated
'Cookham/April 13 1872.' (lower right)
watercolour and bodycolour
12.5 x 21cm (4 15/16 x 8 1/4in).

£1,500 - 2,000
€1,900 - 2,600
US\$2,200 - 2,900

122 ^{AR}

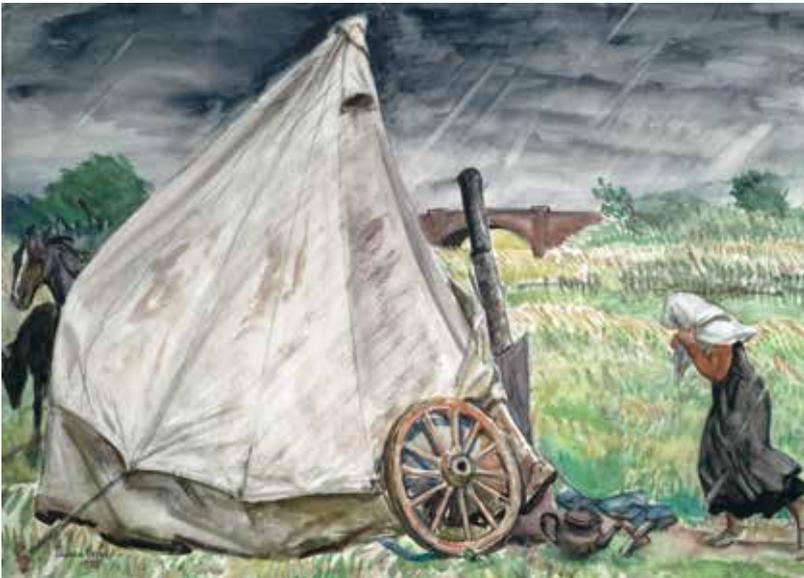
**DAME LAURA KNIGHT RA, RWS
(BRITISH, 1877-1970)**

'Running home'
signed and dated 'Laura Knight/1938' (lower
left)
watercolour and black chalk
55 x 77cm (21 5/8 x 30 5/16in).

£1,500 - 2,000
€1,900 - 2,600
US\$2,200 - 2,900

Provenance

Sale, Sotheby's London, *Works by Dame
Laura Knight D.B.E., R.A. & Harold Knight
R.A., sold by order of the executors*, 18 July
1973, lot 149. (purchased from the above by
the current owner's mother).
Thence by descent.



122

123

**WILLIAM SAVAGE COOPER (BRITISH,
ACTIVE 1880-1926)**

A country landscape
signed and dated 'Savage Cooper/-1924-'
(lower right) and stamped with the artist's wax
seal (*verso*)
oil on board
35.5 x 50.8cm (14 x 20in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200



123

124

**CHARLES MARTIN HARDIE RSA
(BRITISH, 1858-1916)**

A quiet spot
signed with 'C.M.Hardie../86' (lower right)
oil on canvas
58.4 x 76.2cm (23 x 30in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance

Sale, Sotheby's Gleneagles Sale, 30 August
2000, lot 1034.

125 ^{AR}

ARTHUR SPOONER (BRITISH, 1873-1962)

The Blacksmiths Shop
signed 'Artur Spooner' (lower left)
oil on canvas
63.5 x 76.2cm (25 x 30in).

£1,200 - 1,500
€1,600 - 1,900
US\$1,700 - 2,200

126 ^{AR}

**ARTHUR WARDLE, RI (BRITISH, 1864-
1949)**

Lions at the river
signed and inscribed 'Arthur/Wardle/Sketch'
(lower right)
oil on board
14.8 x 22.5cm (5 13/16 x 8 7/8in).

£1,500 - 2,000
€1,900 - 2,600
US\$2,200 - 2,900

Provenance

with W. H. Patterson Fine Art, London.



124



125



126



127

127 AR

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

'Miss Rosalie Crutchley as Angelica in Congreve's "Love for Love"
signed 'W Russel Flint' (lower right), signed and inscribed with the title
(on the backboard verso)

coloured chalks

29.8 x 21cm (11 3/4 x 8 1/4in).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

Provenance

Mrs Blake Tyler, Wiltshire.
with Frost & Reed Ltd., Bristol.
Private collection, UK.

Exhibited

London, The Fine Art Society, November 1950, no.58.
London, Royal Academy of Arts, *Sir William Russell Flint Exhibition*,
1962, no.208, titled *Rosalie Crutchley - chalk drawing*.

PART II: 19TH CENTURY EUROPEAN, IMPRESSIONIST & MODERN ART

Lots 128 – 219





128



128



129

128

ITALIAN SCHOOL, CIRCA 1900

Views of Naples; a pair
oil on paper laid down on card
each 15.5 x 24cm (6 1/8 x 9 7/16in). (2)

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

129

FEDERICO SCHIANCHI (ITALIAN, 1858-1919)

A view of the Claudian aqueduct, St Peter's Basilica in the distance
signed 'FSchianchi' (lower right)
watercolour
31 x 47cm (12 3/16 x 18 1/2in).

£800 - 1,200

€1,000 - 1,600

US\$1,100 - 1,700



130



131

130

FAUSTO GIUSTO (ITALIAN, 1867-1941)

Le Palazzo Donn'Anna, Naples

signed 'Faust Giusto' (lower left)

oil on canvas

45.5 x 75.5cm (17 15/16 x 29 3/4in).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

131

GIUSEPPE CARELLI (ITALIAN, 1858-1921)

View of the Bay of Naples with Mount Vesuvius in the distance

signed and inscribed 'Giuseppe Carelli/NAPOLI' (lower right)

oil on board, unframed

27.5 x 43cm (10 13/16 x 16 15/16in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200



132

132

VIGGO CHRISTIAN FREDERIK VILHELM PEDERSEN (DANISH, 1854-1926)

Sunset over the sea
signed and dated 'Viggo Pedersen 1906.'
(lower left)

oil on canvas

124 x 152cm (48 13/16 x 59 13/16in).

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

Provenance

Hanina Gallery, London.

Exhibited

Berlin, *Große Berliner Kunstausstellung*, 1907,
no. 1420.

133 *

GEORGES PHILIBERT CHARLES MARONIEZ (FRENCH, 1865-1933)

Soleil couchant

signed 'G. Maroniez' (lower left)

oil on canvas

60 x 81cm (23 5/8 x 31 7/8in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200



133

134

BEPPE CIARDI (ITALIAN, 1875-1932)

Fiume al tramonto

signed 'Beppe/Ciardi' (lower right)

oil on board

30.5 x 40cm (12 x 15 3/4in).

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900



134

135

EUGÈNE GALIEN-LALOUE (FRENCH, 1854-1941)

A harbour scene at dusk
signed 'E. Galiany' (lower left)

oil on canvas
57 x 65.5cm (22 7/16 x 25 13/16in).

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200



135

136

GASPAR MIRO LLEÓ (SPANISH, 1859-1930)

Paris, Notre Dame au fond à la Seine; Paris, quai de Bercy, a pair

one signed 'g miró lleó (lower right); bears inscription 'Paris-Notre Dame/au fond à la Seine (vers/le Boulevard Henri IV)/G-MIRO y LLEO/Barcelone' (on the reverse); the other signed 'g miró lleó' (lower right); bears inscription 'Paris - quai de Bercy/1900/ rive gauche de la Seine/G. MIRO y LLEO/ Barcelone' (on the reverse); further inscribed with title, date and address (on the backboard)

oil on board

each 15.5 x 23.7cm (6 1/8 x 9 5/16in). (2)

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200



136



136



137

137 AR

NOEL GEORGES BOUVARD (FRENCH, 1912-1975)

A gondolier on a Venetian backwater; a pair one signed 'Bouvard' (lower right); the other signed 'Bouvard' (lower left)
oil on canvas
each 27.2 x 35.2cm (10 11/16 x 13 7/8in).(2)

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

Provenance

E. Stacy Marks Ltd., Eastbourne.
Private collection, UK.



137

138 AR

ANTOINE BOUVARD (FRENCH, 1870-1956)

A gondolier on a Venetian canal
signed 'Bouvard' (lower right)
oil on canvas
49.5 x 65cm (19 1/2 x 25 9/16in).

£3,500 - 4,500

€4,500 - 5,800

US\$5,000 - 6,500

Provenance

Private collection, UK (acquired directly from the artist circa 1950).



138



139

139 * AR

ANTOINE BOUVARD (FRENCH, 1870-1956)

View of a Venetian canal
signed 'Bouvard' (lower right)
oil on canvas
65 x 93cm (25 9/16 x 36 5/8in).

£5,000 - 7,000

€6,500 - 9,100

US\$7,200 - 10,000



140

140 AR

NOEL GEORGES BOUVARD (FRENCH, 1912-1975)

Gondola on a Venetian canal with the San Marco Campanile in the distance

signed 'Bouvard' (lower left)

oil on canvas

65 x 85cm (25 9/16 x 33 7/16in).

£5,000 - 7,000

€6,500 - 9,100

US\$7,200 - 10,000



141

141 AR

ANTOINE BOUVARD (FRENCH, 1870-1956)

Golden light on a Venetian canal

signed 'Bouvard' (lower right)

oil on canvas

64.8 x 99cm (25 1/2 x 39in).

£6,000 - 8,000

€7,800 - 10,000

US\$8,600 - 11,000

Provenance

W.H. Patterson, London.

Private collection, UK.



142



143

142 *

ELIAS PIETER VAN BOMMEL (DUTCH, 1819-1890)

Winterlandschap

signed and indistinctly dated 'E P van Bommel/1875' (lower right); signed, indistinctly inscribed and dated (on a label attached to the stretcher verso)

oil on canvas

44 x 67.5cm (17 5/16 x 26 9/16in).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

143

NICOLA F. CRESCIMANNO (ITALIAN, ACTIVE LATE 19TH CENTURY)

HMS Serapis in Malta

signed and dated 'Crino_1876.' (lower left)

oil on panel

27.5 x 44cm (10 3/4 x 17 1/4in).

£2,500 - 3,500

€3,200 - 4,500

US\$3,600 - 5,000

In September 1875 HMS *Serapis* transported the Prince of Wales and his retinue to India to celebrate Queen Victoria's appointment as Empress of India. They stopped in Malta twice, once on route to India from the 7-12 October 1875 and again on the return journey from 6-11 April 1876. Given the date of the work it is likely that the painting depicts *Serapis* on its second visit to Malta.



144



144

144

HALID NACI (TURKISH, 1875-1921)

Views of Constantinople from the Bosphorus;
a pair
both signed 'HALID' (lower left)
oil on board
each 20.3 x 30.5cm (8 x 12in).(2)

£4,000 - 6,000

€5,200 - 7,800

US\$5,700 - 8,600



145



146



146

145

JOHANNES FREDERICK HULK (DUTCH, 1855-1913)

A view of Amsterdam
signed 'F. Hulk' (lower left)
oil on canvas
63 x 92cm (24 13/16 x 36 1/4in).

£1,500 - 2,000
€1,900 - 2,600
US\$2,200 - 2,900

146

WILLIAM DOMMERSEN (DUTCH, 1850-1927)

Dutch river scenes; a pair
one signed 'WDommersen' (lower centre); the
other signed 'WDommersen' (lower right)
oil on canvas
each 30.5 x 41cm (12 x 16 1/8in).(2)

£1,200 - 1,800
€1,600 - 2,300
US\$1,700 - 2,600

147

**ATTRIBUTED TO JOHANNES FREDERIK
HULK I (DUTCH, 1829-1911)**

Figures on a busy quay
bears signature (lower left)
oil on canvas

72 x 93cm (28 3/8 x 36 5/8in).



147

£2,500 - 3,500

€3,200 - 4,500

US\$3,600 - 5,000

148

**JAN JACOB SPOHLER (DUTCH, 1811-
1866)**

Dutch river landscape
signed 'J. J. Spohler f' (lower right)
oil on panel

30.5 x 41.4cm (12 x 16 5/16in).

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900



148



149



150

149
GEORGES-MARIE-JULIEN GIRARDOT (FRENCH, 1856-1914)

Dejeuner en plein air
 oil on panel
 107 x 32cm (42 1/8 x 12 5/8in).

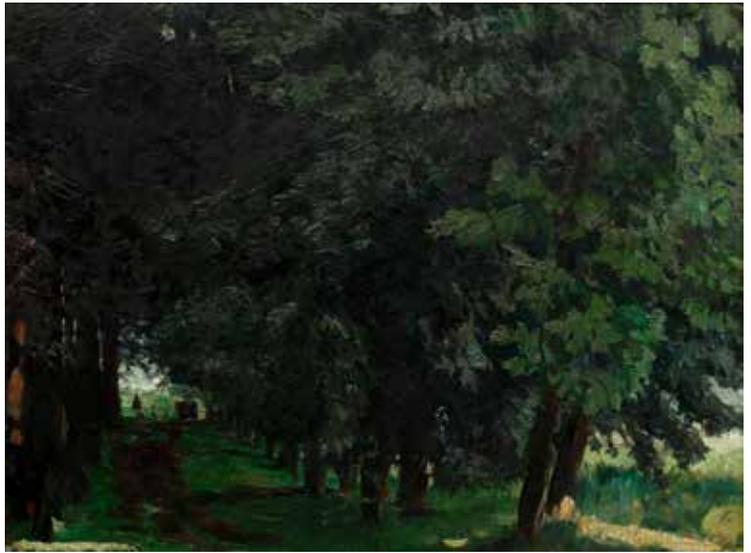
£1,500 - 2,000
 €1,900 - 2,600
 US\$2,200 - 2,900

150
JAMES MACDONALD BARNSELY (CANADIAN, 1861-1929)

Landscape with a figure on a path
 signed and dated 'J.M.Barnsley '84' (lower right)
 oil on canvas
 32.5 x 55.5cm (12 13/16 x 21 7/8in).

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,400 - 2,200

This is possibly a view of Morlaix, Brittany.



151

151 *

**EUGEN FELIX PROSPER BRACHT
(SWISS, 1842-1921)**

Plattenburg

signed 'Eugen Bracht' (lower left); bears date and inscription '1904, Plattenburg/Huflattich an der Karlhaus' (on the reverse)

oil on board

47.5 x 69cm (18 11/16 x 27 3/16in).

Sold together with two other works by the artist, one 43 x 57cm (16 15/16 x 22 7/16in); the other 38 x 49cm (14 15/16 x 19 5/16in).
(3)

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



151



151



152

152

EUGENE PETIT (FRENCH, 1839-1886)

Alert!

indisctinctly signed with initials 'E. P' (lower right)

oil on canvas

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

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200



153

153

EUGENE PETIT (FRENCH, 1839-1886)

Pointers in a landscape

signed 'E. Petit' (lower left)

oil on canvas

54 x 65cm (21 1/4 x 25 9/16in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200



154



155

154

ENRICO COLEMAN (ITALIAN, 1846-1911)

Girl with red umbrella
signed and inscribed 'E. Coleman/Roma' (lower right)
watercolour
18 x 51cm (7 1/16 x 20 1/16in).

£800 - 1,200
€1,000 - 1,600
US\$1,100 - 1,700

155 *

LUIGI BERTELLI (ITALIAN, 1833-1916)

Cows resting by the water's edge
signed 'Bertelli' (lower left)
oil on canvas
50 x 70cm (19 11/16 x 27 9/16in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200



156



157

156

C. DE VYLDER (DUTCH, 1840-1880)

The card game
signed, dated and indistinctly inscribed 'C. De
Vyllder/..1860' (lower left)
oil on panel
53.5 x 67.5cm (21 1/16 x 26 9/16in).

£1,500 - 2,000
€1,900 - 2,600
US\$2,200 - 2,900

157

ALBERT JOSEPH PENOT (FRENCH, 1862-1930)

The silk bow
signed 'A.Penot' (upper right)
oil on canvas
46.5 x 33cm (18 5/16 x 13in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200



158

158 *

EVERT PIETERS (DUTCH, 1856-1932)

Domestic bliss
signed 'E. Pieters.' (lower right)
oil on canvas
79 x 93cm (31 1/8 x 36 5/8in).

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

159

**PIERRE JEAN EDMOND CASTAN
(FRENCH, 1817-1892)**

The errand
signed and dated 'Edmond Castan/1863'
(lower right)
oil on panel
27 x 21cm (10 5/8 x 8 1/4in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

Provenance
M. Newman, Ltd., London.



159



160

160 *

EUGENIO ZAMPIGHI (ITALIAN, 1859-1944)

The flower
signed 'EZampighi' (lower left)
oil on canvas
61 x 46cm (24 x 18 1/8in).

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200



161

161 *

EUGENIO ZAMPIGHI (ITALIAN, 1859-1944)

The concertina
signed 'EZampighi' (lower left)
oil on canvas
60 x 36cm (23 5/8 x 14 3/16in).

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

162

THÉODORE GÉRARD (BELGIAN, 1829-1895)

Scène familiale

signed and dated 'Th. Gerard. 1864' (lower left)

oil on panel

75 x 60.5cm (29 1/2 x 23 13/16in).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

163 * AR

BERNARD POTHAST (DUTCH, 1882-1966)

The first lesson

signed 'B. Pothast' (lower right)

oil on canvas

75 x 66cm (29 1/2 x 26in).

£2,500 - 3,500

€3,200 - 4,500

US\$3,600 - 5,000

Provenance

Thomas McLean Gallery, Haymarket.



162



163



164



165

164

EUGENIO ALVAREZ DUMONT (SPANISH, 1864-1927)

The bull fight
signed and dated 'Alvarez Dumont/1894'
(lower left)
oil on panel
27.5 x 45cm (10 13/16 x 17 11/16in).

£2,500 - 3,500
€3,200 - 4,500
US\$3,600 - 5,000

165 ^{AR}

EDOUARD HENRI LEON CORTÈS (FRENCH, 1882-1969)

Night time reverie
signed 'EDOUARD CORTÈS.' (lower right)
oil on canvas
33.5 x 25cm (13 3/16 x 9 13/16in).

£4,000 - 6,000
€5,200 - 7,800
US\$5,700 - 8,600

Exhibited

Liège, *Salon Trienal*, 4 May 1912 - 30 June 1912.

166 AR

LÉON BELLEMONT (FRENCH, 1866-1961)

Unloading the catch
signed and dated 'Léon Bellemont/1928'
(lower right)
oil on canvas
61 x 73cm (24 x 28 3/4in).

£1,500 - 2,000
€1,900 - 2,600
US\$2,200 - 2,900

167

ARMAND GUÉRY (FRENCH, 1850-1912)

Messe de minuit, nuit de Noël, à Bertincourt en Champagne
signed and dated 'Armand Guéry -1900-'
(lower left); inscribed 'Messe de minuit, nuit
de Noël, à Bertincourt en Champagne (claire
de lune, sur la neige)' (on a label attached to
the stretcher verso)
oil on canvas
81.7 x 116cm (32 3/16 x 45 11/16in).

£1,200 - 1,800
€1,600 - 2,300
US\$1,700 - 2,600

168 *

MAX TILKE (GERMAN, 1869-1943)

Washer women
signed and dated 'Max Tilke 1902' (lower left)
oil on canvas
56.5 x 76.5cm (22 1/4 x 30 1/8in).

£1,500 - 2,000
€1,900 - 2,600
US\$2,200 - 2,900



166



167



168



169

169

EDOUARD-MARIE-GUILLAUME DUBUFE (FRENCH, 1853-1909)

Portrait of Mrs Harry Vane Milbank, née Alice Sidonie Van den Bergh
signed and dated 'Edouard Dubufe 1874' (lower left)
oil on canvas, unframed
218 x 133cm (85 13/16 x 52 3/8in).

£4,000 - 6,000

€5,200 - 7,800

US\$5,700 - 8,600

Provenance

From the sitter to her son, Albert de Belleroche (French 1864-1944).
Thence by descent to the present owner.

The present lot portrays Alice Sidonie Van den Berg, daughter of Desire Baruch of Brussels, and a prominent socialite in London and Paris. Alice hosted great parties in both cities and was a good friend of both the Impératrice Eugénie, Napoleon 3rd's wife, in Paris and the Marquess of Queensberry in London. Described as having an 'almost legendary beauty', Alice's first marriage, to Edmund Charles, Marquis de Belleroche produced a son Albert, who went on to become a celebrated painter. But the marriage ended unhappily, and in 1871, Alice married Harry Vane Milbank, the nephew and heir-to-be of the Duke of Cleveland and a celebrated duellist, huntsman and adventurer; he was also an inveterate gambler. The family moved to Paris, where many great writers and artists were frequent visitors to Alice's salons, notably the writer and humourist Oscar Wilde and the great American painter John Singer Sargent (1856-1925).

170 AR

WILLEM GERARD HOFKER (DUTCH, 1902-1980)

Portrait of Jean Spears
signed and dated 'W. G Hofker/1954' (upper right); inscribed 'Jean Spears' (upper left)
oil on canvas
76 x 49cm (29 15/16 x 19 5/16in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance

Jean Spears (acquired directly from the artist).

Willem Gerard Hofker was born in The Hague in 1902. He attended the Haagse Academie and the Rijksacademie voor Beeldende Kunsten in Amsterdam. In 1938 Hofker, accompanied by his wife, travelled to the Dutch East Indies and stayed in Indonesia until 1944. During this time Hofker painted the Balinese landscape and numerous portraits of locals, focusing particularly on dancers. He had an eye for beauty and often they were portrayed in full dance regalia.

Hofker returned to Amsterdam in 1946 and the present lot was painted in 1954. The model, Jean Spears, was a member of a touring British dance company. Hofker frequented the rehearsals and after introducing himself to Spears, she agreed to sit for three portraits. The present lot depicts Spears in a Portugese style of dancing dress, chosen by Hofker. The unembellished background brings her to the forefront and her downward gaze and the full costume, is reminiscent of other portraits by Hofker of Balinese dancers executed in Indonesia.



170



171

171

CORALY DE FOURMOND (FRENCH, 1803-1853)

Portrait de Sidi Mohamed Machsen, gouverneur de Tripoli
signed 'Coralie de Fourmond' (lower left)

oil on canvas

91.5 x 73.5cm (36 x 28 15/16in).

£5,000 - 7,000

€6,500 - 9,100

US\$7,200 - 10,000

Literature

E. Bénézit, *Dictionnaire critique et documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Paris, 1976, IV, p. 464.



172

172

**MARIE-LOUISE-CATHERINE BRESLAU
(SWISS, 1856-1928)**

The Milliner
signed with initials and dated 'LB./1899.'
(lower left)
oil on canvas
63.5 x 66cm (25 x 26in).

£4,000 - 6,000
€5,200 - 7,800
US\$5,700 - 8,600

173 ^{AR}

HERNANDO VIÑES (1904-1993)

Retrato de mujer
signed 'H Viñes' (on the reverse)
oil on canvas
40.7 x 26.7cm (16 x 10 1/2in).
Painted circa 1945-1950

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

The authenticity of this work has kindly been confirmed by the Association Hernando Viñes.

Provenance

Anon. sale, Christie's, London, 1 April 2008, lot 434.
Private collection, UK (acquired at the above sale).



173

174 AR

BÉLA KÁDÁR (1877-1955)

Jeune femme

signed 'KÁDÁR/BÉLA' (lower right)
gouache on paper laid down on card
49 x 35cm (19 5/16 x 13 3/4in).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

Provenance

Mrs Sandor Békeffi née Karola Weiszmann
(possibly a gift from the artist).
Private collection, UK (thence by descent to
the present owner).

Béla Kádár is believed to have gifted the work
to the first owner Mrs Sandor Békeffi née
Karola Weiszmann, who was married to an
editor of the Hungarian language newspaper
of Milan Hodža agrarian party. Their house in
Bratislava was a haven for exiled and transient
Hungarian intellectuals, artists and writers.

175 AR

**VICTOR HAAGEN-MÜLLER (DANISH,
1894-1959)**

Morning, in the conservatory

signed and dated 'V.Haagen-Müller.39.' (lower
left)

oil on canvas

120 x 100cm (47 1/4 x 39 3/8in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance

Anon. sale, Christie's, South Kensington, 20
March 1997, lot 20.
Hanina Gallery, London.



174



175



176



177

176 AR

LOUIS ICART (FRENCH, 1888-1950)

The Kiss

signed and dated 'Louis Icart/1914' (lower right)

pastel

45.5 x 60cm (17 15/16 x 23 5/8in).

£1,200 - 1,500

€1,600 - 1,900

US\$1,700 - 2,200

177 AR

FERNAND TOUSSAINT (BELGIAN, 1873-1955)

Thoughtful

signed 'FToussaint' (lower right)

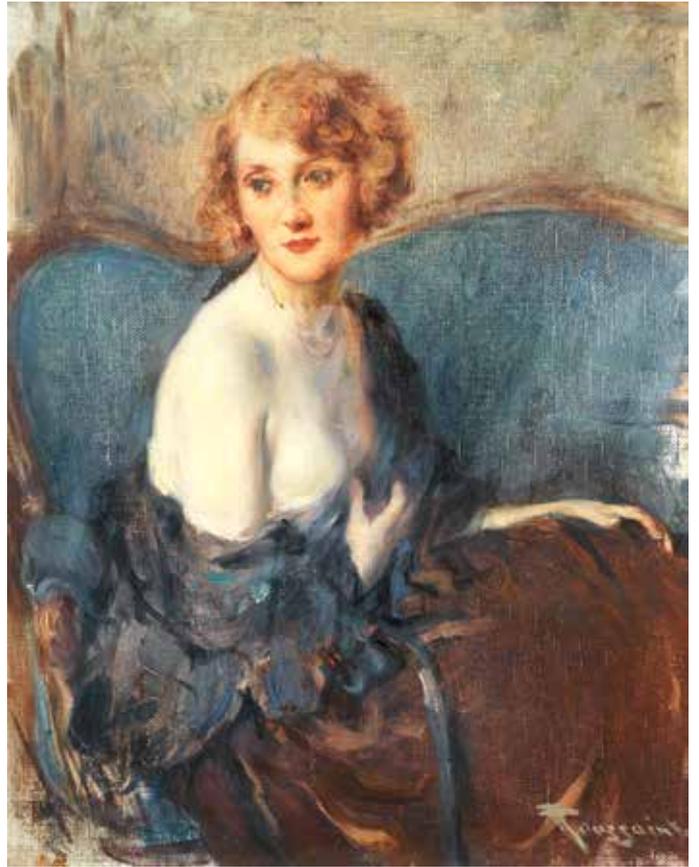
oil on canvas laid down on board

46 x 37cm (18 1/8 x 14 9/16in).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



178

178 AR

FERNAND TOUSSAINT (BELGIAN, 1873-1955)

Portrait d'une élégante
signed 'FToussaint' (lower right)
oil on canvas laid down on board
41 x 32cm (16 1/8 x 12 5/8in).

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300

179 AR

OCTAVE DENIS VICTOR GUILLONNET (FRENCH, 1872-1967)

Tranquillité au jardin
signed and inscribed 'En Hommage a
Monsieur/Fernand David/ O.D.V.Guillonnet'
(lower right)
oil on canvas
73.6 x 60.9cm (29 x 24in).

£4,000 - 6,000
€5,200 - 7,800
US\$5,700 - 8,600



179

180

**CHARLES GARABED ATAMIAN
(ARMENIAN, 1872-1947)**

Gazing out to sea
signed 'Atamian/ch-' (lower left)
oil on canvas
55 x 65.5cm (21 5/8 x 25 13/16in).

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 43,000



180



181

181 AR

VICTOR GUERRIER (FRENCH, 1893-1968)

Portrait d'une femme élégante, Paris
signed 'V. Guerrier' (lower left)
oil on canvas
73 x 60cm (28 3/4 x 23 5/8in).

£5,000 - 8,000

€6,500 - 10,000

US\$7,200 - 11,000

182 AR

VICTOR GUERRIER (FRENCH, 1893-1968)

La promenade
signed 'V. Guerrier' (lower right)
oil on canvas
100 x 73cm (39 3/8 x 28 3/4in).

£5,000 - 8,000

€6,500 - 10,000

US\$7,200 - 11,000



182



183

183 AR

JEAN-GABRIEL DOMERGUE (1889-1962)

Couple dans une gondole au clair de lune
signed and dated 'Jean Gabriel Domergue/1913' (lower left)
oil on board
36 x 29.5cm (14 3/16 x 11 5/8in).

£5,000 - 7,000

€6,500 - 9,100

US\$7,200 - 10,000

The authenticity of this work has kindly been confirmed by Monsieur
Noé Willer.



184



185

184 AR

MAURICE-AMBROISE EHLINGER
(FRENCH, 1896-1981)

Nue assise
signed 'M. Ehlinger' (centre right)
oil on canvas
46 x 55cm (18 1/8 x 21 5/8in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

185 AR

LUCIEN HENRI GRANDGERARD
(FRENCH, 1880-1970)

Baigneuse
signed 'L. Grandgerard' (lower left)
oil on paper laid down on board
64.5 x 50cm (25 3/8 x 19 11/16in).

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200



186

186

AYDEMIR SAIDOV (BORN 1979)

Sleeping beauty
signed 'Saidov' (lower right); inscribed in Cyrillic, signed and dated
'Aydemir Saidov/2015 r.' (on the reverse)

oil on canvas

50 x 76cm (19 11/16 x 29 15/16in).

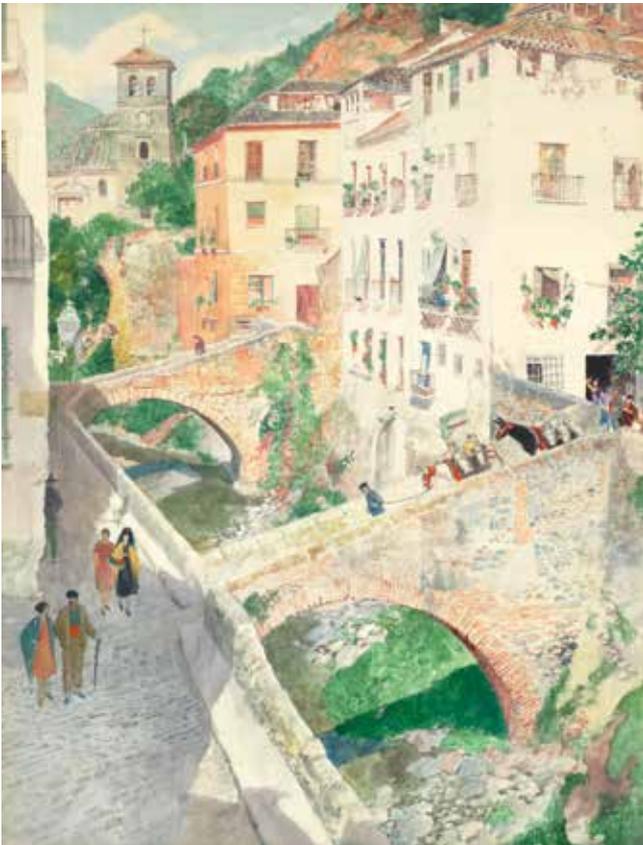
£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200



187



188

187 AR

GEORGES STEIN (FRENCH, 1870-1955)

Marché aux fleurs, Quai de l'Horloge
signed and inscribed 'Georges Stein Paris'
(lower left)

watercolour and gouache
38.7 x 56.5cm (15 1/4 x 22 1/4in).

£2,500 - 3,500

€3,200 - 4,500

US\$3,600 - 5,000

188 * AR

FRANCIS SMITH (PORTUGUESE, 1881-1961)

Village activity
signed 'Francis Smith' (lower right)

watercolour and pencil
62 x 47cm (24 7/16 x 18 1/2in).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300



189

189

**VINCENT STOLTENBERG LERCHE
(NORWEGIAN, 1837-1892)**

Market day, in front of the Rathaus, Bremen
signed, inscribed and dated 'Vinc. St-Lerche/
Ddf 1891' (lower left)
watercolour and bodycolour
61.6 x 80.6cm (24 1/4 x 31 3/4in).

£2,500 - 3,500
€3,200 - 4,500
US\$3,600 - 5,000

190 *

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

Campanile del Palazzo, Vecchio, Firenze
signed 'ABrandeis.' (lower right)
oil on board
24 x 15cm (9 7/16 x 5 7/8in).

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300



190



191

191 AR

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Boulevard de la Madeleine
 signed 'Antoine Blanchard' (lower right);
 signed and inscribed 'A. Blanchard/PARIS/Bd
 de la MADELEINE' (on the reverse)
 oil on canvas
 33 x 46cm (13 x 18 1/8in).

£2,500 - 3,500
 €3,200 - 4,500
 US\$3,600 - 5,000



192

192 AR

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Arc de Triomphe, Avenue des Champs-Élysées, Paris
 signed 'Antoine. Blanchard.' (lower left);
 signed and inscribed 'A. Blanchard/PARIS./
 CHAMPS ELYSEES' (verso)
 oil on canvas
 46 x 55cm (18 1/8 x 21 5/8in).

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,300 - 7,200

Provenance
 Omell Galleries, London.



193

193 AR

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Boulevard de la Madeleine

signed 'Antoine. Blanchard.' (lower right)

oil on canvas

61 x 91cm (24 x 35 13/16in).

£5,000 - 7,000

€6,500 - 9,100

US\$7,200 - 10,000



194

194 * AR

MARCEL DYF (1899-1985)

Chemin tournant
signed 'Dyf' (lower right)
oil on canvas
60.2 x 73cm (23 11/16 x 28 3/4in).
Painted in 1976

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

The authenticity of this work has kindly been confirmed by Madame Claudine Dyf. It is registered in the e-catalogue of Marcel Dyf's work under no. 2677.

Provenance

Frost & Reed, London, no. 51777.
E. Stacy-Marks Ltd., Eastbourne, no. D.2178.



195

195 * AR

MARCEL DYF (1899-1985)

Pêcheurs à Port Navalo
signed 'Dyf' (lower right)
oil on canvas
46 x 55cm (18 1/8 x 21 5/8in).
Painted in 1980

£2,500 - 3,500
€3,200 - 4,500
US\$3,600 - 5,000

The authenticity of this work has kindly been confirmed by Madame Claudine Dyf. It is registered in the e-catalogue of Marcel Dyf's work under no. 3264.

Provenance

Frost & Reed, London, no. 1533.



196

196 AR

HENRI HAYDEN (1883-1970)

La Marne à Ussy-sur-Marne
signed and dated 'Hayden/57' (lower left)
oil on board
38.1 x 45.7cm (15 x 18in).
Painted in 1957

£1,000 - 1,500
€1,300 - 1,900
US\$1,400 - 2,200

The authenticity of this work has kindly been confirmed by Monsieur Pierre Célice.

Provenance

Anon. sale, Sotheby's, Olympia, 24 March 2004, lot 75.
Private collection, UK (acquired at the above sale).

Samuel Barclay Beckett (1906 – 1989), the Irish playwright, novelist and poet, purchased a house in *Ussy-sur-Marne*, France. Hayden became friends with the Nobel prize-winning author while they were evading the Nazis during WWII. Numerous letters and cards were sent between the two after the war – both a difficult time for Beckett (he had recently lost his mother and brother) and one when his writing was particularly productive. Beckett in turn aided Hayden in a range of tasks, most notably introducing the artist to the dealer Victor Waddington and sorting out his finances. It was most likely Beckett who introduced Hayden to this village whilst he was living there.

197 AR

GEORGES ROBIN (FRENCH, 1895-1981)

Le Brevil, Charente

signed and inscribed 'Le Brevil-Charente-/
Georges Robin' (on the reverse)

oil on canvas

60 x 73cm (23 5/8 x 28 3/4in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

Provenance

Omell Galleries, London.

Private collection, UK.

198

MAXIMILIEN LUCE (1858-1941)

Bords de la Bresle

signed 'Luce' (lower left); signed, dated and
indistinctly inscribed 'Luce 1939/Bords de la
Bresle/Les..' (on the reverse)

oil on board

21.2 x 36cm (8 3/8 x 14 3/16in).

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

The authenticity of this work has kindly been
confirmed by Madame Denise Bazetoux.

199

**VICTOR CHARRETTON (FRENCH, 1864-
1937)**

The shepherd

signed 'Victor Charretton' (lower left)

oil on board

36.7 x 50.9cm (14 7/16 x 20 1/16in).

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900



197



198



199



200

200

JULES PASCIN (FRENCH, 1885-1930)

Paysage à la Havane

signed 'Pascin' (lower right)

pencil, watercolour and charcoal on paper laid down on card

18.4 x 25cm (7 1/4 x 9 13/16in).

Executed circa 1915

£1,500 - 2,500

€1,900 - 3,200

US\$2,200 - 3,600

The authenticity of this work has kindly been confirmed by Mr. Gérard Rambert.

Provenance

Maximilien Luce Collection.

Private collection (acquired from the above).

Anon. sale, Sotheby's, Paris, 1 July 2015, lot 18.

Private collection (acquired at the above sale).



201

201

JOHAN BARTHOLD JONGKIND (DUTCH, 1819-1891)

La péniche

stamped with the artist's signature 'Jongkind' (lower right)

charcoal and wash on paper

19 x 27.5cm (7 1/2 x 10 13/16in).

There is an additional sketch on the reverse of the present lot stamped with the artist's signature 'Jongkind' (lower right)

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

This work will be included in the forthcoming *critique de l'oeuvre graphique* currently being prepared by Galerie Brame et Lorenceau and Janine Sinizergues.

Provenance

Comte Arnaud Doria Collection.

Estate of Comte Renaud Doria; sale, Hôtel des Ventes de Senlis, Senlis, 16 December 2012, lot 169.

Private collection, UK (acquired at the above sale).

Exhibited

Paris, Galerie Guy Stein, *J.B. Jongkind*, November 1936, no. 160.

Dordrecht, Dordrecht Museum, *Jongkind*, 11 September - 10 October 1982, no. 2.

Tokyo, Odakyu Grand Gallery, *Jongkind*, 29 October - 10 November 1982.

Nagasaki, Nagasaki Prefectural Art Museum, *Jongkind*, 13 November - 5 December 1982.

Mie, The Mie Prefectural Art Museum,

Jongkind, 8 January - 13 February 1983.



201



202

202

JEAN FRANÇOIS RAFFAËLLI (FRENCH, 1850-1924)

Vue présumée d'un village à Jersey à la tombée du jour
signed 'JFRAFAËLLI' (lower right)

oil on canvas

40 x 63cm (15 3/4 x 24 13/16in).

£5,000 - 7,000

€6,500 - 9,100

US\$7,200 - 10,000

The authenticity of this work has kindly been confirmed by Galerie Brame & Lorenceau and this work is registered in their archives.



203

203 AR

THÉO TOBIASSE (1927-2012)

Nature morte aux fruits
signed 'Theo Tobiasse' (upper right); inscribed
'nature morte aux fruits' (upper left); dated
'70' (centre left)
oil on canvas
50 x 50cm (19 11/16 x 19 11/16in).
Painted in 1970

£3,000 - 5,000
€3,900 - 6,500
US\$4,300 - 7,200

The authenticity of this work has kindly been confirmed by Madame Catherine Faust-Tobiasse.

This work will be included in the forthcoming Théo Tobiasse *catalogue raisonné* currently being prepared by Madame Catherine Faust-Tobiasse.

Provenance
Private collection, UK.

204 AR

HENRI HAYDEN (1883-1970)

Le pot bleu et fraises
signed and dated 'Hayden/61' (lower right)
oil on canvas
45.7 x 59.7cm (18 x 23 1/2in).
Painted in 1961

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,300

The authenticity of this work has kindly been confirmed by Monsieur Pierre Célice.

Provenance
Waddington Galleries, London.
Private collection, UK (acquired from the above).



204



205

205 AR

CLAUDE VENARD (1913-1999)

Intérieur au bouquet

signed 'C. VENARD' (lower left)

oil on canvas, unframed

97 x 130cm (38 3/16 x 51 3/16in).

£4,000 - 6,000

€5,200 - 7,800

US\$5,700 - 8,600

The authenticity of this work has kindly been confirmed by Monsieur Alain Vercel.

Provenance

Anon. sale, Jean-Claude Anaf & Associé Anaf, Lyon, 9 November 2000, lot 210.



206

206 AR

CLAUDE VENARD (1913-1999)

Paysage

signed and dated 'C. VENARD 57' (lower right)

oil on canvas, unframed

129.6 x 97.1cm (51 x 38 1/4in).

Painted in 1957

£3,500 - 4,500

€4,500 - 5,800

US\$5,000 - 6,500

The authenticity of this work has kindly been confirmed by Monsieur Alain Vercel.

Provenance

Anon. sale, Tajan, Paris, 4 December 1998, lot 317.



207

207 AR

CLAUDE VENARD (1913-1999)

Nu blanc

signed 'C. VENARD' (lower right)

oil on canvas, unframed

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

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

The authenticity of this work has kindly been confirmed by Monsieur Alain Vercel.

Provenance

Galerie Romanet Rive-Gauche, Paris.



208

208 AR

CLAUDE VENARD (1913-1999)

L'arlequin aux cartes
signed 'C. VENARD' (lower right)
oil on canvas, unframed
146 x 114cm (57 1/2 x 44 7/8in).

£4,000 - 6,000
€5,200 - 7,800
US\$5,700 - 8,600

The authenticity of this work has kindly been confirmed by Monsieur Alain Vercel.

This work is accompanied by a certificate of authenticity from Monsieur Félix Vercel.

Provenance
Galerie Félix Vercel, Paris.



209

209 * AR

GEN PAUL (1895-1975)

Le Quatuor à Cordes

signed 'Gen Paul' (lower left)

pastel and crayon on paper

40.5 x 53.5cm (15 15/16 x 21 1/16in).

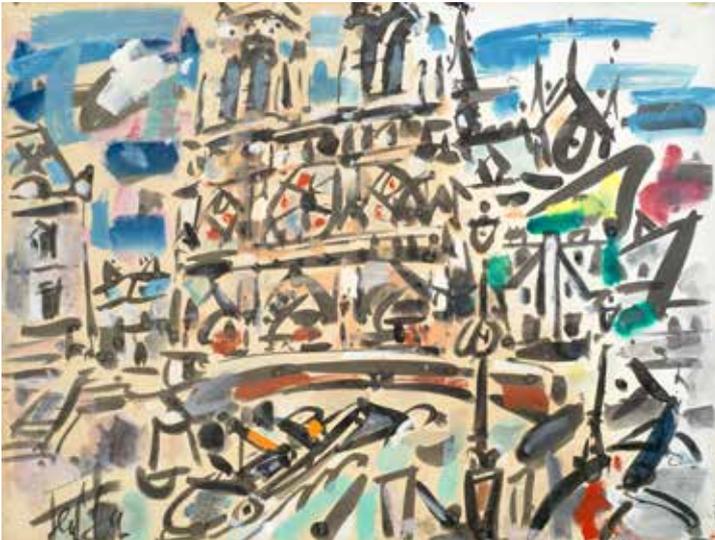
Executed circa 1965

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

The authenticity of this work has kindly been confirmed by Monsieur Julien Roussard.



210

210 * AR

GEN PAUL (1895-1975)

Notre Dame

signed 'Gen Paul' (lower left)

gouache and watercolour on paper laid down on card

50 x 65cm (19 11/16 x 25 9/16in).

Executed circa 1970

£1,500 - 2,000

€1,900 - 2,600

US\$2,200 - 2,900

The authenticity of this work has kindly been confirmed by Monsieur Julien Roussard.



211

211 * AR

GEN PAUL (1895-1975)

Cheveaux de course

signed 'Gen Paul' (upper right); indistinctly signed 'Gen Paul' (lower right)

gouache and watercolour on paper laid down on card

50 x 65cm (19 11/16 x 25 9/16in).

Executed circa 1970

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

The authenticity of this work has kindly been confirmed by Monsieur Julien Roussard.

212^{AR}

PAOLO MANAZZA (BORN 1959)

Love Swing

oil on canvas

50 x 50cm (19 11/16 x 19 11/16in).

Painted in 2015

£800 - 1,200

€1,000 - 1,600

US\$1,100 - 1,700

The work is accompanied by a certificate of authenticity from Paolo Manazza.

213^{AR}

RAOUL UBAC (BELGIAN, 1909-1985)

Le Lapin Marionette

signed with initials and dated 'R. U. 46.'

(lower left)

gouache

38.5 x 27.7cm (15 3/16 x 10 7/8in).

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

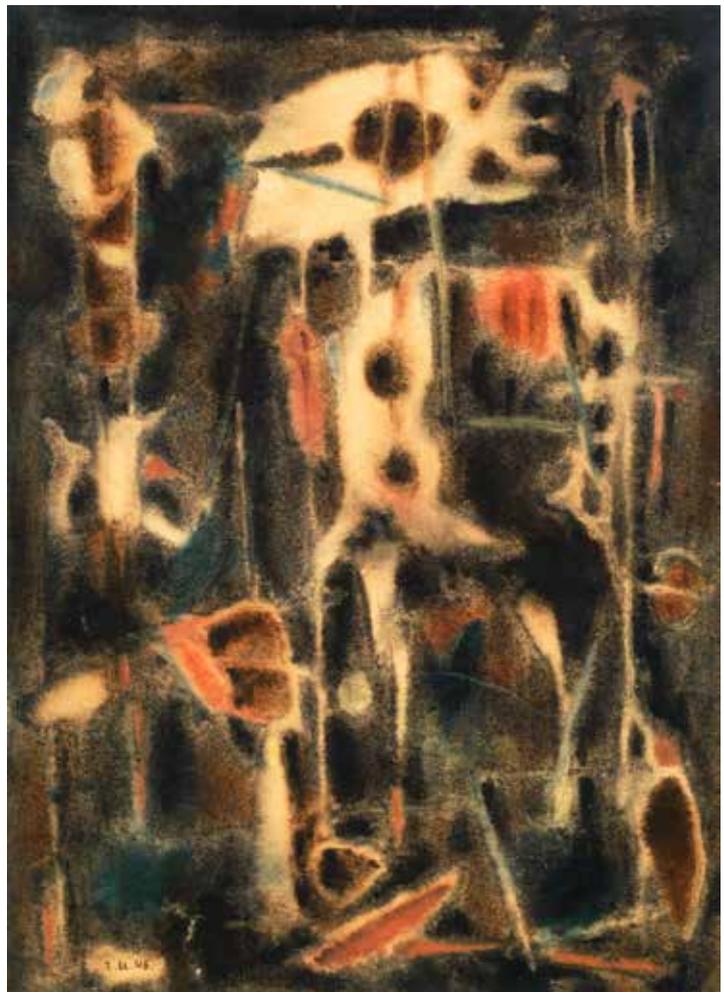
Provenance

Mr. Henry Roland.

Private collection, UK (thence by descent to the present owner).



212



213



214

214 ^{AR}

PIERRE BONNARD (1867-1947)

Tête de cheval

signed with artist's monogram and numbered '22/24' (on the reverse)

bronze with dark brown patina
4 x 18.2cm (1 9/16 x 7 3/16in) (excluding base)

Cast by C. and L. Valsuani in a numbered edition of 24 from 1948

£800 - 1,200

€1,000 - 1,600

US\$1,100 - 1,700

Provenance

Rune Hägg, Gothenburg.

Private collection, UK (thence by descent to the present owner).

Literature

A. Pingeot, *Bonnard Sculpteur: Catalogue raisonné*, Paris, 2006, pp. 138-141 (other casts illustrated p. 140, no. 110).

215 ^{AR}

PIERRE BONNARD (1867-1947)

Cheval marin

signed with artist's monogram (on the right side of the base) and numbered '22/24' (on the reverse)

bronze with dark brown patina
11.2 x 18.3cm (4 7/16 x 7 3/16in).

Cast by C. and L. Valsuani in a numbered edition of 24 from 1948

£1,000 - 1,500

€1,300 - 1,900

US\$1,400 - 2,200

This work is accompanied by a photo-certificate of authenticity from Monsieur Charles Terrasse.

Provenance

Rune Hägg, Gothenburg.

Private collection, UK (thence by descent to the present owner).

Literature

A. Pingeot, *Bonnard Sculpteur: Catalogue raisonné*, Paris, 2006, pp. 122-125 (another cast illustrated p. 125, no. 99).



215



216

216 ^{AR}

PIERRE BONNARD (1867-1947)

Baigneuse assise

signed with artist's monogram and numbered '22/24' (on the reverse)

bronze with black patina

15cm (5 7/8in) high

Cast by C. and L. Valsuani in a numbered edition of 24 from 1948

£4,000 - 6,000

€5,200 - 7,800

US\$5,700 - 8,600

This work is accompanied by a photo-certificate of authenticity from Monsieur Charles Terrasse.

Provenance

Rune Hägg, Gothenburg.

Private collection, UK (thence by descent to the present owner).

Literature

A. Pingot, *Bonnard Sculpteur: Catalogue raisonné*, Paris, 2006, pp. 94-99 (another cast illustrated p. 98, no. 79).



217

217 AR

PABLO PICASSO (1881-1973)

Quatre profils enlacés

stamped 'Madoura Plein Feu/Empreinte originale de Picasso'
(underneath)

unglazed terracotta plate

26cm (10 1/4) diameter

Conceived in 1949 and executed in an edition of 25, this work is a
variant in colour

£3,000 - 5,000

€3,900 - 6,500

US\$4,300 - 7,200

Literature

A. Ramié, *Picasso, Catalogue of the Edited Ceramic Works, 1947-1971*, Madoura, 1988, no. 89 (another version illustrated p. 55).



218

218 AR

PABLO PICASSO (1881-1973)

Nature morte

stamped 'Madoura Plein Feu/Edition Picasso' (underneath)
partially glazed and engraved ceramic plate

39 x 32cm (15 3/8 x 12 5/8in).

Conceived in 1953 and executed in an edition of 400

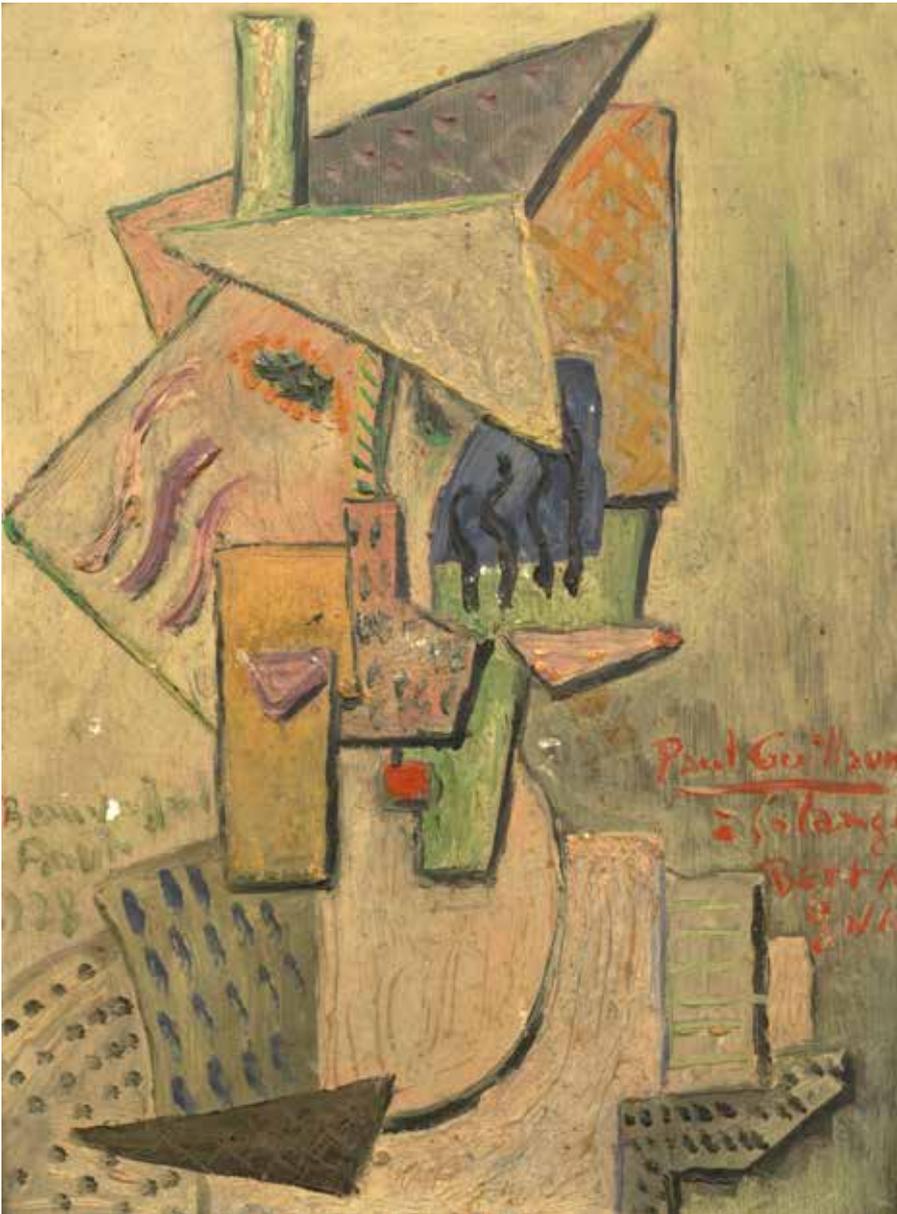
£5,000 - 7,000

€6,500 - 9,100

US\$7,200 - 10,000

Literature

A. Ramié, *Picasso, Catalogue of the Edited Ceramic Works, 1947-1971*, Madoura, 1988, no. 219 (another version illustrated p. 118).



219

219

PAUL GUILLAUME (1891-1934)

Tête

signed and dedicated 'Paul Guillaume/à Solange/Berta/gna' (lower right); indistinctly inscribed and dated 'Beaux-Art/Aout/1928' (lower left)

oil on board
22 x 16cm (8 11/16 x 6 5/16in).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,300

Provenance

Madame Solange Bertagna, Paris (possibly acquired directly from the artist).

Private collection, UK (thence by descent to the present owner).

The present lot is painted by the renowned art dealer Paul Guillaume, who was born in Paris in 1891. Guillaume was an avid collector, publisher and promoter of avant-garde art and African tribal art. He aspired to be a professional artist, however, with little formal art training and impatient to earn money, he started his career in a garage in Paris.

Guillaume's interest in traditional African sculpture was piqued when a tribal mask from Gabon was included in a shipment of rubber to the garage. He started importing works from African traders and became acquainted with Guillaume Apollinaire and Max Jacob, who encouraged this trade. His first gallery opened on *Rue de Miromesnil* in 1914, with a show promoting Rayonism. As well as primitive African art, Guillaume collected and sold works by numerous emerging modernist artists such as Matisse, Picabia, Derain, Modigliani, Soutine, Renoir, Picasso and Giorgio de Chirico. Part of his impressive collection is now housed in the *Musée de l'Orangerie* in Paris.

Guillaume's affiliation with primitive African art is evident in the present lot. He has adopted pictorial flatness and reduced geometric forms to portray a distorted figure's head. The two-dimensional space is heightened by a plain background and the realigned cubist shapes exemplify the burgeoning trend among avant-garde artists to challenge traditional depictions.

The present lot is dedicated to Solange Bertagna, who was born in *Bône, Algérie*. She moved to Paris at a young age and became connected with Guillaume through their shared passion for African art. The present lot has remained in the family since it was acquired.

End of Sale

The next sale of British and European Art is on 28 June 2016

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THE MARINE SALE

Wednesday 13 April 2016
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THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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* on each lot purchased:

25% up to £50,000 of the <i>Hammer Price</i>
20% from £50,001 to £1,000,000 of the <i>Hammer Price</i>
12% from £1,000,001 of the <i>Hammer Price</i>

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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

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.
- WT Objects displayed with a WT will be located at the Ward Thomas Removals Ltd warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ 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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	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.
8.1.1	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;	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;	10.7	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;	9.3.3	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.	10.8	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;	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.	10.10	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 seven days 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	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.	10.12	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.	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.	11	GOVERNING LAW
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.	10	MISCELLANEOUS		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 on each lot, and
- 3.1.3 if the Lot is marked [AP], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.

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

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

4 COLLECTION OF THE LOT

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

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

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

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

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):			9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;				
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;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	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:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	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	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8	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	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9	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:	10	OUR LIABILITY
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	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.2	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.	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:
		9	FORGERIES	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
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		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	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams's* 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 "indemnity" 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."

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

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Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

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

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Sale title: British and European Art		Sale date: 22 March 2016													
Sale no. 23538		Sale venue: Knightsbridge													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
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Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

Please note that all telephone calls are recorded.

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

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