

# BRITISH AND EUROPEAN ART

Tuesday 21 March 2017

Knightsbridge, London

Bonhams



# BRITISH AND EUROPEAN ART

PART I: VICTORIAN & BRITISH IMPRESSIONIST ART

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

Tuesday 21 March 2017 at 1pm

Knightsbridge, London

## BONHAMS

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Front Cover: Lot 79  
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Inside Front Cover: Lot 86  
Inside Back Cover: Lot 109

## SALE NUMBER

23944

## CATALOGUE

£12

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

Please see back of catalogue for important notice to bidders

## IMPORTANT INFORMATION

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



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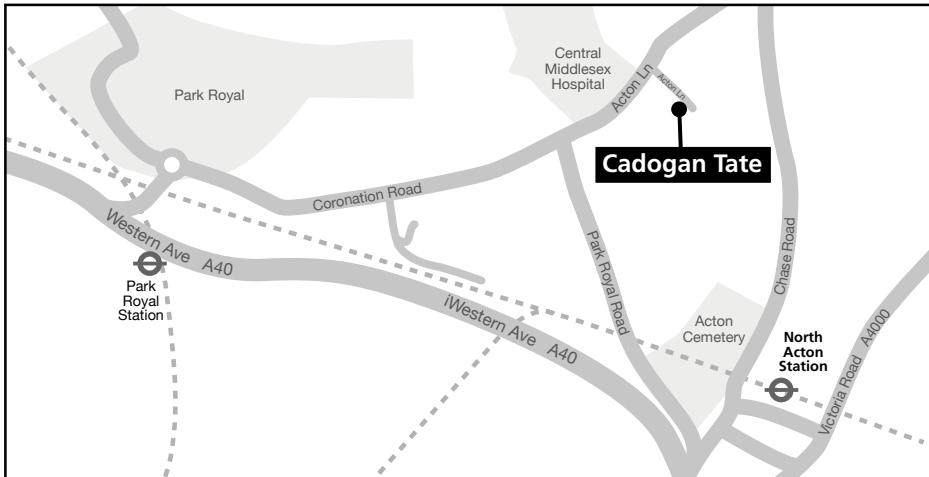
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All sold lots marked TP (Lot 135) will be removed to Cadogan Tate 241 Acton Lane, London, NW10 7NP from 9am on Wednesday 22 March 2017

## COLLECTION

TP sold lots will be available for collection from Cadogan Tate from 12pm Thursday 23 March 2017 and then every working day between 9.30am and 4.30pm. To arrange a collection please email: [collections@cadogantate.com](mailto:collections@cadogantate.com) or call +44 (0)800 988 6100.

All other sold lots will remain in the Collections room at Knightsbridge For a period of not less than 14 calendar days from the sale date 21 March 2017 Lots not collected by 5.30pm Tuesday 4 April 2017 will be returned to the Department storage charges may apply.

## STORAGE AND HANDLING CHARGES ON SOLD LOTS TRANSFERRED TO CADOGAN TATE

### Storage

Storage will be free of charge for the first 14 calendar days following the sale. Charges will apply from 9am Tuesday 4 April 2017.

### Storage Charges

Pictures & Small Objects:  
£2.85 per day + VAT  
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After the first 14 calendar days following the sale, the following handling charges apply:  
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### Loss and Damage

Extended Liability cover for the value of the Hammer Price will be charged at 0.6%. But capped at the total value of all other charges.

## VAT

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† VAT 20% on hammer price and buyer's premium

\* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

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

## IMPORTANT NOTICE

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

### Payment

All charges due to Cadogan Tate must be paid by the time of collection from their warehouse.

### Payment in Advance

(Telephone to ascertain amount due) by: cash, cheque with banker's card, credit, or debit card.

**Payment at time of collection by:**  
cash, cheque with banker's card, credit, or debit card.

# PART I: VICTORIAN & BRITISH IMPRESSIONIST ART

Lots 1 - 121





1

1

**ALFRED WILLIAM HUNT (BRITISH, 1830-1896)**

Waiting for the train  
watercolour and bodycolour with scratching out  
22.7 x 36cm (8 15/16 x 14 3/16in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

On an old label attached to the reverse is a passage written by art curator E. R. Dibdin. One part reads; '..Hunt from the very first showed that he possessed to a most unusual extent that most important attribute for a landscape painter - imagination - and that he was after to make his pictures not only beautiful in technique but fraught with deep poetic thought.'.



2

2

**WILLIAM TURNER OF OXFORD, OWS (BRITISH, 1789-1862)**

Barmouth estuary  
indistinctly signed 'W Turner/Ox' (lower right)  
watercolour  
33 x 56cm (13 x 22 1/16in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

**Provenance**

Mrs. Frederick Morrell of Black Hall Collection,  
Oxford.  
Private collection, UK.



3

3

**ALBERT GOODWIN RWS (BRITISH, 1845-1932)**

A view over Lake Lucerne  
signed 'Albert Goodwin' (lower right);  
inscribed 'Lucerne' (lower left)  
watercolour and pen  
25.4 x 35.5cm (10 x 14in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

4

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

A Surrey cottage  
signed 'H. Allingham' (lower right)  
watercolour heightened with scratching out  
21 x 30.5cm (8 1/4 x 12in).

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

**Provenance**

The Fine Art Society, London.



4

5  
**WILLIAM CALLOW, RWS (BRITISH, 1812-  
1908)**

View of Ghent  
signed and dated 'William Callow/1895'  
(lower left)  
watercolour  
54 x 81.5cm (21 1/4 x 32 1/16in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

**Provenance**

Leicester Galleries, London.



5

6  
**EDWARD DUNCAN, R.W.S. (BRITISH,  
1803-1882)**

Children playing on the beach with smoke  
house beyond, probably Norfolk  
signed and dated 'E.Duncan/1877' (lower  
right)  
watercolour  
31.7 x 48.9cm (12 1/2 x 19 1/4in).

£800 - 1,200  
€940 - 1,400  
US\$1,000 - 1,500



6



7



8

7

**R.S. MOSELEY (BRITISH, ACTIVE 1862-1893)**

Whilst the dog is rested, the shepherd may sleep  
signed with monogram and inscribed '19.05.6.' (lower left); indistinctly  
inscribed 'whilst the dog is rested, The/Shepherd may sleep/Eliza  
Cook/painted by R S Moseley/'Old Sarum' 1906./Wilts' (on the  
reverse)  
oil on canvas  
 $41 \times 66.5\text{cm}$  ( $16 \frac{1}{8} \times 26 \frac{3}{16}\text{in}$ ).

£1,800 - 2,500  
€2,100 - 2,900  
US\$2,300 - 3,100

The title is taken from a verse by Eliza Cook (24 December 1818 – 23 September 1889) who was an English author and poet associated with the Chartist movement. She was a proponent of political freedom for women, and believed in the ideology of self-improvement through education, something she called 'levelling up'. This made her hugely popular with the working class public in both England and America.

8

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

Eagle Owl  
signed and dated 'A Thorburn/1916.' (lower right); strengthened  
inscription 'Pl.28.' (upper right); strengthened inscription 'Eagle. Owl.  
♀' (lower centre)  
watercolour and bodycolour  
 $37.5 \times 30\text{cm}$  ( $14 \frac{3}{4} \times 11 \frac{13}{16}\text{in}$ ).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



9

**GEORGE WRIGHT (BRITISH, 1860-1942)**

A chance encounter; Going away, a pair  
one signed 'G. Wright' (lower right); the other  
signed 'Geo. Wright' (lower right)  
oil on canvas  
each 23 x 35.5cm (9 1/16 x 14in).(2)

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,800 - 6,300

10 \*

**JOHN EMMS (BRITISH, 1843-1912)**

"Keepsake" and "Peep'o"  
signed and dated 'JNO EMMS 1904' (lower  
left); inscribed "'Keepsake'" (lower centre);  
inscribed "'Peep'o'" (lower right)  
oil on canvas  
40.6 x 66cm (16 x 26in).

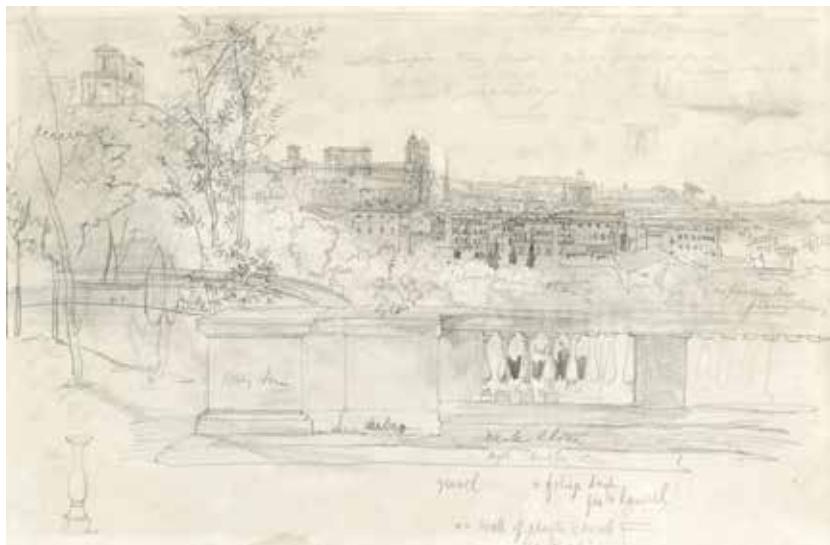
£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



9



10



11

11

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

View of Rome  
variously inscribed and annotated  
pencil on paper  
27 x 42cm (10 5/8 x 16 9/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

Ex collection of art critic Nicolas Powell (1920-1986).  
Private collection, UK (thence by descent).



12

12

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

Pentidattelo, Calabria  
inscribed and dated 'Pentidattelo/1 Sept 1847'  
(lower left); annotated (throughout)  
ink and wash heightened with white over  
traces of pencil  
20.3 x 29.2cm (8 x 11 1/2in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

13

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

An extensive landscape, Italy  
indistinctly inscribed and dated '6. Sept.  
1844' (lower right); variously annotated  
ink, pen and pencil on paper  
30 x 50cm (11 13/16 x 19 11/16in).

£800 - 1,200  
€940 - 1,400  
US\$1,000 - 1,500

**Provenance**

Ex collection of art critic Nicolas Powell (1920-1986).  
Private collection, UK (thence by descent).



13

14 AR

**SYDNEY HAROLD METEYARD (BRITISH, 1868-1947)**

An illustration for Longfellow's *The Golden Legend*: 'Lucifer flying over the city' signed with monogram (lower right) watercolour  
29.5 x 46.5cm (11 5/8 x 18 5/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

14



**Provenance**

The Piccadilly Gallery, London.  
Mr and Mrs T. Williams Collection, US  
(acquired from the above 29 August 1986).  
The Adriana Williams Collection; sale, Rago  
Arts & Auction Center, Lambertville, 5  
November 2016, lot. 346.

**Literature**

H.W. Longfellow, *The Golden Legend; with illustrations by Sidney H. Meteyard*, New York, circa 1910, (illustrated p. 30).

The present lot by Meteyard was used to illustrate the lines 'Sleep, sleep, O city! Till Light / Wake you to sin and crime again.' from *The Golden Legend* by Henry Wadsworth Longfellow.

15

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

Amalfi  
inscribed and dated 'Amalfihi/8. June. 1844'  
(lower right)  
pen and ink over traces of pencil  
48 x 34.5cm (18 7/8 x 13 9/16in).

£800 - 1,200  
€940 - 1,400  
US\$1,000 - 1,500

**Provenance**

Ex collection of art critic Nicolas Powell (1920-1986).  
Private collection, UK (thence by descent).



15



16

16  
**ALFRED VICKERS SNR. (BRITISH, 1786-1868)**

Riverside activity  
signed and dated 'A. Vickers/1860' (lower left)  
oil on panel  
71.1 x 102.9cm (28 x 40 1/2in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

Frost & Reed, London, no. 35117.  
E. Stacy-Marks Ltd., Eastbourne, no.  
35117/U.60.  
Private collection, UK.

17

**J.A. HENDERSON TARBET (BRITISH, 1865-1938)**

A woodland burn  
signed and dated 'Henderson Tarbet 1902'  
(lower right)  
oil on canvas  
88.9 x 113cm (35 x 44 1/2in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

**Provenance**

Julian Simon Fine Art Ltd., London.  
Private collection, UK (purchased from the  
above 21 October 1988).

17



17



18



19

18

**WILLIAM MELLOR (BRITISH, 1851-1931)**

'Thirlmere from the Hills, Cumberland'  
signed 'William Mellor' (lower left); inscribed 'Thirlmere/from the Hill/  
Cumberland' (on the reverse)  
oil on canvas  
40.6 x 61cm (16 x 24in).

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

19

**ALFRED AUGUSTUS GLENDENING (BRITISH, 1840-1921)**

Shepherd and his flock  
signed 'A A GLENDENING' (lower left)  
oil on canvas  
31 x 51cm (12 3/16 x 20 1/16in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500



20

20

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

Figures resting in a mountain landscape  
signed and dated 'S R Percy. 61' (lower right)  
oil on canvas  
45.7 x 76.2cm (18 x 30in).

£4,000 - 6,000  
€4,700 - 7,100  
US\$5,000 - 7,500

21

**HENRY HADFIELD CUBLEY (BRITISH, ACTIVE 1882-1904)**

'A North Country Road'  
bears signature, title and date '1885' (on the reverse)  
oil on canvas  
92 x 121cm (36 1/4 x 47 5/8in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

22

**HENRY WILLIAM BANKS DAVIS, RA (BRITISH, 1833-1914)**

Evening  
signed and indistinctly dated 'H W B Davis/1901' (lower left)  
oil on canvas  
77 x 123cm (30 5/16 x 48 7/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

(Probably) London, Royal Academy, 1901, no. 127.



21



22



23

23  
**ABRAHAM PETHER (CHICHESTER 1756-1812 SOUTHAMPTON)**

Sunset over a rural landscape  
oil on canvas  
57.1 x 76.2cm (22 1/2 x 30in).

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

24  
**ATTRIBUTED TO WILLIAM JAMES MÜLLER (BRITISH, 1812-1845)**

View of Westbury-on-Trym  
bears signature (lower right)  
oil on canvas  
71.1 x 92cm (28 x 36 1/4in).

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,500 - 2,300

**Provenance**

Frost & Reed, London, no. GR4668.  
Private collection, UK (purchased from the  
above 1 January 1964).



24



25

25

**GEORGE ARNALD (BRITISH, 1763-1841)**

Venus and Cupid  
oil on panel  
35 x 46cm (13 3/4 x 18 1/8in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

**Provenance**

Frost & Reed, London, no. 7796.  
Anon. sale, Butterfields, San Francisco, 15 May 2002, lot. 3219.  
Private collection, UK.

26

**WILLIAM POWELL FRITH, RA (BRITISH, 1819-1909)**

Henry the Eighth and Anne Boleyn deer-shooting in Windsor forest  
signed and dated 'W P Frith 1871' (lower left)  
oil on canvas  
45.7 x 37.5cm (18 x 14 3/4in).

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,800 - 6,300

The present lot is a version of the painting of the same title by William Powell Frith, RA, exhibited at the Royal Academy in 1872, number 470.



26



27

27  
**THOMAS KENT PELHAM (BRITISH, ACTIVE 1860-1891)**  
At the well  
signed 'T K Pelham' (lower right)  
oil on canvas  
71.1 x 91.4cm (28 x 36in).

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

28  
**FREDERICK MORGAN, ROI (BRITISH, 1847-1927)**  
The fisherman  
signed 'Fred Morgan' (lower right)  
oil on canvas  
79.5 x 51.5cm (31 5/16 x 20 1/4in).

£4,000 - 6,000  
€4,700 - 7,100  
US\$5,000 - 7,500



28

29

**JOHN EVAN HODGSON (BRITISH, 1831-1895)**

Begging for alms  
signed and dated 'J.E.Hodgson 1877' (lower right)  
oil on board  
45 x 56cm (17 11/16 x 22 1/16in).

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,500



29

**JOHN STURGESSION (BRITISH, ACTIVE CIRCA 1869-1903)**

The London to Dorking Coach resting at the Marquess of Granby  
signed and dated 'Jno Sturgess/1873' (lower right)  
oil on canvas  
41 x 77cm (16 1/8 x 30 5/16in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900



30

**JAMES CURNOCK (BRITISH, 1812-1870)**

The toy boats  
signed and dated 'James Curnock 1861'  
(lower right)  
oil on canvas  
70 x 96.5cm (27 9/16 x 38in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900



31



32

32

**CARLTON ALFRED SMITH, RI, RBA, ROI (BRITISH, 1853-1946)**

A quiet afternoon  
signed and dated 'Carlton. A. Smith. 1904' (lower right)  
watercolour  
64 x 104cm (25 3/16 x 40 15/16in).

£4,000 - 6,000  
€4,700 - 7,100  
US\$5,000 - 7,500

**Exhibited**

London, Royal Academy, 1904, no. 984.



33

**CARLTON ALFRED SMITH, RI, RBA, ROI (BRITISH, 1853-1946)**

A lullaby  
signed and dated 'Carlton. A. Smith 1908' (lower right)  
watercolour  
 $26 \times 19\text{cm}$  ( $10\frac{1}{4} \times 7\frac{1}{2}\text{in}$ ).

£800 - 1,200  
€940 - 1,400  
US\$1,000 - 1,500

34

**THOMAS WEBSTER RA (BRITISH, 1800-1886)**

The letter  
signed with monogram (lower left)  
oil on panel  
 $31.7 \times 26\text{cm}$  ( $12\frac{1}{2} \times 10\frac{1}{4}\text{in}$ ).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

Anon. sale, Christie's, London, 4 September 2003, lot 270.

35

**ENGLISH SCHOOL, 19TH CENTURY**

At the museum  
oil on canvas  
 $60.9 \times 50.8\text{cm}$  ( $24 \times 20\text{in}$ ).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



34



35



36

36

**BENJAMIN WALTER SPIERS (BRITISH, 1845-1894)**

Worthless old knicknacks and silly old books signed with initials and dated 'B.W.S./1878' (lower right); inscribed 'This snug little chamber is cramm'd in all nooks/with worthless old knicknacks and silly old books/Thackeray's "Cane-bottomed Chair"/by B.W. Spiers/70 Hereford Rd/Bayswater' (on an artist's label on the reverse of the frame) pencil and watercolour heightened with bodycolour on paper  
19 x 23cm (7 1/2 x 9 1/16in).



37

37

**JOHN BYAM SHAW (BRITISH, 1872-1919)**

'The Heir of Linne -  
No chain, ne table he mote spy,  
No cheerful hearth, ne welcome bed,  
Nought save a rope with running noose,  
That dangling hung up o'er his head.'

signed 'BYAM.SHAW' (lower right)  
watercolour  
33.7 x 24.2cm (13 1/4 x 9 1/2in).

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

The subject for this work seems to have been inspired by a poem titled *The Heir of Linne* which can be found in *Percy's Reliques*.



38

38

**AN ALBUM OF DRAWINGS AND  
WATERCOLOURS PRESENTED BY THE  
ARTIST CHARLES FREDERICK BUCKLEY  
TO HIS SISTER, MRS HOLDERNESSE**

signed and dedicated 'Mrs Holderness/the gift of her affectionate/Brother - C F Buckley'  
comprising of approximately 68 drawings,  
watercolours and miniatures by or attributed  
to Charles Frederick Buckley, John Edmund  
Buckley and other members of the Buckley  
family, and a wax seal  
various sizes

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



38



38

**JOHN HENRY FREDERICK BACON (BRITISH, 1868-1914)**

Never more to hear that silent voice, Her smile to meet no more  
 signed and dated 'John. H. Bacon./1889.' (lower right)  
 oil on canvas  
 66 x 96cm (26 x 37 13/16in).

**£1,000 - 1,500**  
**€1,200 - 1,800**  
**US\$1,300 - 1,900**

**Exhibited**

London, Royal Academy, 1889, no. 563.

*Never more to hear that silent voice, Her smile to meet no more* is the picture that Bacon himself described as 'my first success...which was painted when I was 23'. It was his first submission to the Royal Academy and is a fine example of the British social realism that had started in the 1870s when artists such as Luke Fildes (1843-1927) and Frank Holl (1845-1888) caused a sensation with their depiction of the harsh realities of contemporary life. The present lot was painted in 1889 when the move towards the portrayal of both the rural and urban poor was well established, some of it following the French example of Bastien-Lepage, and some of it keeping a stronger connection with the British narrative tradition. Bacon sits more in the latter camp and the present lot has a clear storyline which he is careful to cultivate, with the soldier's uniform and his reaction to the letter providing visual clues to the story behind the picture. Bacon was first noticed for his black and white illustrations as a teenager so it is no surprise the narrative element was always strong in his work.

'The idea which I sought to embody in that canvas was that of a young soldier who had left his home as a boy, and on returning to his native village went into a wayside tavern where two navvies, one of whom had known him in his early days, were sitting' (from an interview with Bacon, *Otago Witness*, issue 2887, 21 July 1909, p.82). It shows a soldier reading a letter finding out the news his long lost love is dead. This was a popular theme at the time with Frank Bramley's *A Hopeless Dawn* being painted the preceding year and gaining great recognition at the Summer Exhibition.

Later in his career Bacon would go on to become a great recorder of the higher echelons of Edwardian society and also of the patriotic and leisurely bourgeois subjects beloved of that age. In contrast this painting shows an empathy with the common man which was a theme that preoccupied the early careers of many of his contemporaries. Many of these artists who started out as social realists were 'drawn inexorably down the primrose path to fashionable portrait painting', in the words of Christopher Wood, and are now more celebrated for their uncompromising early work. Bacon is indicative of this wider trend, this is perhaps more understandable if seen in the context of his family life with a large household and seven children to support.

Despite the shift in emphasis of his subject matter, one constant throughout Bacon's career was the incredible technical accomplishment, already evident in the present lot, painted at the age of 23. The arrangement of the figures, the strong lighting and subtle palette heightened by the strong line of vermillion red down the soldier's trousers all speak of an artist who was in full control of his skills and had already mastered his technique. The models he used were not professional models but real people who agreed to sit for him, the soldier actually having served in the Zulu wars. He has not painted them as types, but as honest individuals whose expressions and pose give them a dignity and a sense of drama well suited to the subject. It is a painting that gives an insight into Bacon's early ambitions as an artist and his place within a group of artists who sought to reject sentimentality in their honest depictions of the hard lives of ordinary citizens. A visual equivalent to the more developed literary realism embodied in the work of George Eliot and other great writers of the Victorian era.



39



40



41



42

40

**ROBERT THOMAS LANDELLS (BRITISH, 1833-1877)**

Foregate Strand, Entrance to Boswell Court  
signed with initials and dated '68' (lower right); bears inscription  
'Foregate Strand, Entrance to Boswell Court - demolished for the site  
of the New Law Courts' (on an old label attached to the stretcher)  
oil on canvas  
 $28 \times 23\text{cm}$  ( $11 \times 9\frac{1}{16}\text{in}$ ).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

Sale, Christie's London, 20 November 1970, lot 271, property of H.  
Cockle 120gns.  
Anon. sale, Christie's London, 24 May 2002, lot 48.

The present lot depicts the demolition work in progress prior to the  
building of G. E. Street's New Law Courts, opened by Queen Victoria in  
1884.

41

**FREDERICK DANIEL HARDY (BRITISH, 1826-1911) AND  
GEORGE BERNARD O'NEILL (BRITISH, 1828-1917)**

Waiting by the hearth  
signed, dated and inscribed 'Interior by F.D. Hardy./Figure by G.B.  
O'Neill./1856.' (on the reverse)  
oil on panel  
 $19 \times 17\text{cm}$  ( $7\frac{1}{2} \times 6\frac{11}{16}\text{in}$ ).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

42

**CHARLES TREVOR GARLAND (BRITISH, 1855-1906)**

Don't be shy!  
signed and dated 'C.T.GARLAND.82.' (lower left)  
oil on canvas  
61 x 51cm (24 x 20 1/16in).

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,500 - 2,300



43

**ERNEST CROFTS, RA (BRITISH, 1847-1911)**

The soldier's tale  
signed and dated 'E. Crofts 75' (lower right);  
bears inscription 'After the/Franco Prussian/  
War 1870/1/Ernest Crofts' (on an artist's label  
attached to the stretcher)  
oil on canvas  
35.5 x 40cm (14 x 15 3/4in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

44

**ALEXANDER M. ROSSI (BRITISH, 1840-1916)**

Bedtime  
signed 'AM Rossi' (lower left)  
watercolour  
50.5 x 67cm (19 7/8 x 26 3/8in).

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,500 - 2,300



44



45

45  
**FOLLOWER OF ALBERT JOSEPH MOORE (BRITISH, 1841-1893)**  
Idleness  
oil on canvas  
53.5 x 89cm (21 1/16 x 35 1/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

46  
**THOMAS WEBSTER RA (BRITISH, 1800-1886)**  
Raiding the wardrobe  
signed 'T Webster' (lower right)  
oil on panel  
41 x 35cm (16 1/8 x 13 3/4in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**  
Frost & Reed, London, no. 39777.



46



47

47 AR

**ARTHUR DRUMMOND (BRITISH, 1871-1951)**

Musical chairs

signed and dated 'Arthur Drummond./99.' (lower left)

oil on canvas

81.5 x 121.5cm (32 1/16 x 47 13/16in).

£6,000 - 8,000

€7,100 - 9,400

US\$7,500 - 10,000



48



48<sup>†</sup>

**ATTRIBUTED TO WILLIAM TURNER DE LONDE, (IRISH 19TH CENTURY)**

The village fair  
oil on panel  
46 x 62cm (18 1/8 x 24 7/16in).

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

**Provenance**

Thomas Agnew & Sons Ltd., London, no. 17593.  
Property of an important public limited company.

49

**JOHN SEYMOUR LUCAS (BRITISH, 1849-1923)**

In his cups  
signed and dated 'Seymour Lucas. 1881.' (lower left); bears inscription  
"In his cups."/by Seymour Lucas./1881' (on the reverse)  
oil on canvas  
56 x 45cm (22 1/16 x 17 11/16in).

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

**Provenance**

M. Newman, London.  
Private collection, UK.

49

50

**ALFRED JOSEPH WOOLMER (BRITISH, 1805-1892)**

Haddon Hall Terrace  
signed 'A J Woolmer' (lower right)  
oil on canvas  
60 x 81.3cm (23 5/8 x 32in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

51

**ERNEST WALBOURN (BRITISH, 1872-1927)**

Feeding the ducks  
signed 'Ernest Walbourn' (lower right)  
oil on canvas  
50.8 x 76.2cm (20 x 30in).

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,500 - 2,300

**Provenance**

Frost & Reed, London, no. 23156.

52

**JOHN HENRY HENSHALL, RWS (BRITISH, 1856-1928)**

Fireside fancies  
signed 'Henry Henshall. R.W.S.' (lower right)  
watercolour  
21.5 x 29cm (8 7/16 x 11 7/16in).

£600 - 800  
€710 - 940  
US\$750 - 1,000



50



51



52



53



54

53\*

**FREDERICK GEORGE COTMAN (BRITISH, 1850-1920)**

Christchurch Priory, Hampshire  
signed and dated 'F.G.Cotman 1890.' (lower left)  
oil on canvas  
109 x 156.5cm (42 15/16 x 61 5/8in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800

54†

**HENRY H. PARKER (BRITISH, 1858-1930)**

'A Norfolk stream'  
signed 'Henry.H.Parker' (lower right); signed and inscribed 'A Norfolk Stream/Henry.H.Parker' (on the reverse)  
oil on canvas  
61 x 101.6cm (24 x 40in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800

**Provenance**

Anon. sale, Sotheby's, London, 14 July 1983, lot 66.  
Property of an important public limited company.



55

55

**WALTER HUNT (BRITISH, 1861-1941)**

Unexpected companions  
signed and indistinctly dated 'W. Hunt' (lower left)  
oil on canvas  
31 x 41cm (12 3/16 x 16 1/8in).

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

**Provenance**

Burlington Paintings, London.  
Private collection, UK (acquired from the above).

56

**CHARLES JONES, RCA (BRITISH, 1836-1892)**

A shady nook  
signed with monogram and dated '1861' (lower left)  
oil on canvas  
61 x 51cm (24 x 20 1/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



56



57



58



58

57 †

**DAVID BATES (BRITISH, 1840-1921)**

'A cornfield at West Malvern'  
signed and dated 'David Bates 1885' (lower right); signed, inscribed and dated 'a cornfield  
at West Malvern/David Bates/1885' (on the  
reverse)  
oil on canvas  
61 x 91.5cm (24 x 36in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

**Provenance**

Anon. sale, Sotheby's, London, 12 June 1985,  
lot 69.

Property of an important public limited  
company.

58 †

**JAMES HOLLAND RWS (STAFFORDSHIRE  
1799-1870)**

The village fair; a pair  
one signed with initials 'JH' (lower left); the  
other signed 'JHolland' (lower left)  
oil on canvas  
each 35.6 x 53.4cm (14 x 21in). (2)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

**Provenance**

E. Stacy-Marks Ltd., Eastbourne, 5 July 1982.  
Property of an important public limited  
company.

59 \*

**WILLIAM AFFLECK (BRITISH, 1869-1943)**

Waiting for the ferry  
signed 'William Affleck' (lower right)  
watercolour  
74.9 x 59.7cm (29 1/2 x 23 1/2in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

60

**JAMES JOHN HILL (BRITISH, 1811-1882)**

Mother and child  
signed 'JJ Hill' (lower left)  
oil on canvas  
61 x 50.8cm (24 x 20in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500



59



60



61

61  
**FRANK HIND (BRITISH, ACTIVE 1884-1904)**

Venice  
signed, inscribed and dated 'F. Hind.  
Venice/85' (lower right)  
oil on canvas  
59 x 99cm (23 1/4 x 39in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



62

62  
**SIR ALFRED EAST, RA, RI, PRBA (BRITISH, 1849-1913)**

Château Gaillard, on the Seine  
signed 'ALFRED EAST' (lower left)  
oil on canvas  
71 x 91cm (27 15/16 x 35 13/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



63

63  
**ALFRED POLLENTINE (BRITISH, 1836-1890)**

The Dogana  
signed 'APollentine' (lower right)  
oil on canvas  
75.5 x 127cm (29 3/4 x 50in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



64



65

64

**JOHN RALPH (BRITISH, 19TH/20TH CENTURY)**

The Mokattam Dervishes, Egypt  
signed and inscribed 'John Ralph Cairo' (lower left); bears inscription  
and date (lower right)  
oil on board  
75 x 99.5cm (29 1/2 x 39 3/16in).

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,800 - 6,300

**Provenance**

Galerie d'art Sirmali Bev, Cairo.

65

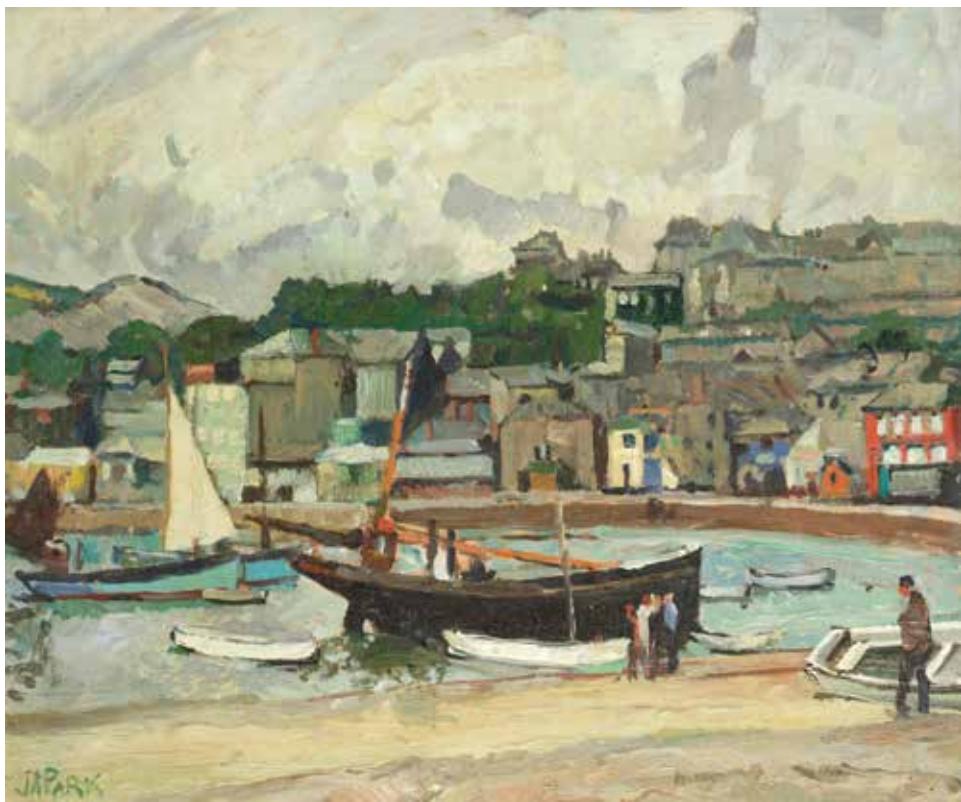
**JOHN ATKINSON GRIMSHAW (BRITISH, 1836-1893)**

St Ann's Square, Manchester  
signed and numbered 'F.23/Atkinson Grimshaw' (lower right)  
oil on a photographic base laid down on canvas  
31 x 46cm (12 3/16 x 18 1/8in).

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,500 - 2,300



66



67

66

**WILLIAM EDWARD WEBB (BRITISH, 1862-1903)**

Low tide, Penzance  
signed 'W. Webb' (lower right); signed and inscribed 'Nr NEWLYN/  
Penzance/Cornwall/W Webb' (on the reverse)  
oil on canvas  
47.5 x 73.5cm (18 11/16 x 28 15/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

67 AR

**JOHN ANTHONY PARK (BRITISH, 1880-1962)**

Foreshore, St. Ives  
signed 'J A PARK' (lower left)  
oil on board  
33 x 39.5cm (13 x 15 9/16in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

68 AR

**JOHN ANTHONY PARK (BRITISH, 1880-1962)**

Trees in bloom  
signed 'J A PARK' (lower centre)  
oil on canvas  
33 x 41cm (13 x 16 1/8in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

69 AR

**JOHN ANTHONY PARK (BRITISH, 1880-1962)**

Bob Pollard's farm  
signed 'JA PARK' (lower right)  
oil on board  
33 x 41cm (13 x 16 1/8in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

70 AR

**NORMAN WILKINSON (BRITISH, 1878-1971)**

The Thames at Westminster  
signed 'Norman Wilkinson' (lower right)  
oil on canvas  
61 x 81.3cm (24 x 32in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

The present lot was commissioned by the current owner.



68



69



70



71



72



71

**71  
GEORGE GOODWIN KILBURNE, RI, RBA (BRITISH, 1839-1924)**

The young pianist; Father's return  
two, one signed 'G G Kilburne' (lower left); the other signed 'G G  
Kilburne' (lower right)  
watercolour  
one 33 x 24cm (13 x 9 7/16in). the other 36.5 x 28cm (14 3/8 x 11in).  
(2)

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**72  
CHARLES SILLEM LIDDERDALE, RBA (BRITISH, 1831-1895)**

The flower seller  
signed with monogram and dated '68' (centre left)  
oil on board  
31.7 x 28.5cm (12 1/2 x 11 1/4in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**73  
RALPH HEDLEY (BRITISH, 1848-1913)**

'News-boy'  
signed with monogram and dated '78' (lower right)  
oil on canvas  
76.2 x 50.8cm (30 x 20in).

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

**Exhibited**

London, Royal Academy, 1879, no. 418.  
Edinburgh, Royal Scottish Academy, 1880, no. 1001.



73

74

**SARAH CECILIA HARRISON (BRITISH, 1863-1941)**

Portrait of a young boy  
signed and dated 'S.C. HARRISON./1891.' (upper left)  
oil on board  
28 x 21cm (11 x 8 1/4in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

Private collection, UK.

75

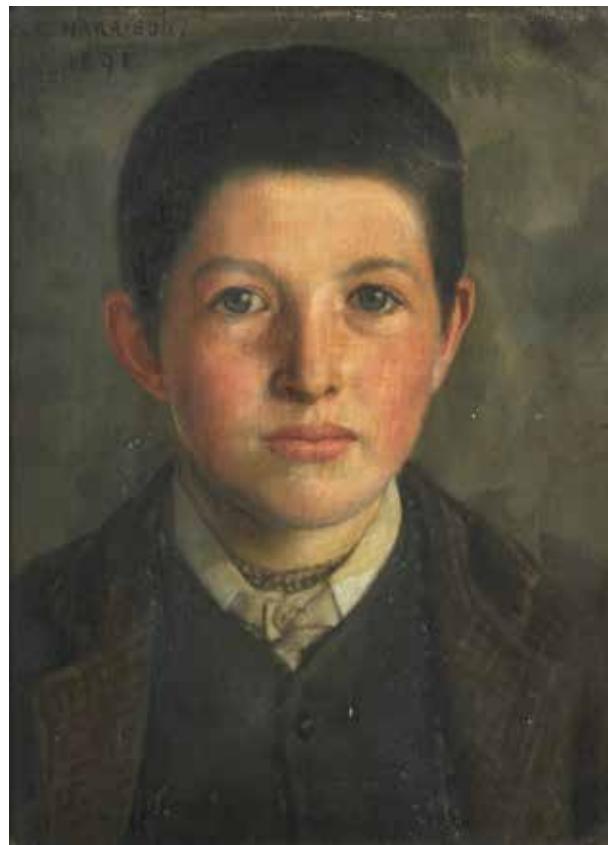
**JOHN HENRY HENSHALL, RWS (BRITISH, 1856-1928)**

Saying grace  
signed and dated 'Henry Henshall RWS.1915' (lower right)  
watercolour  
78 x 55.9cm (30 11/16 x 22in).

£800 - 1,200  
€940 - 1,400  
US\$1,000 - 1,500

**Provenance**

The Bourne Gallery, Surrey.



74



75



76



77



78

**76  
HORACE VAN RUITH (BRITISH, 1839-1923)**

A young fishwife  
signed and inscribed 'Venice HORACE VAN RUITH' (lower right)  
oil on canvas  
85.1 x 58.4cm (33 1/2 x 23in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

**77  
ROBERT ANNING BELL (BRITISH, 1863-1933)**

A Renaissance festa  
signed and dated 'R. An Bell/1910' (lower left)  
watercolour  
51.2 x 31.2cm (20 3/16 x 12 5/16in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

The meeting of Claudio and Hero, and Beatrice and Benedict.

**78  
CHARLES ROSSITER (BRITISH, 1827-1890)**

Mending the nets  
signed and dated 'CRossiter 1862' (lower right)  
oil on canvas  
61 x 50.5cm (24 x 19 7/8in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



79

79

**JOHN BERNARD MUNNS (BRITISH, 1869-1942)**

'Enigma'  
signed and dated 'Bernard Munns 1923' (lower left); signed, dated and inscribed with title and artist's address (upper canvas edge, verso)  
oil on canvas  
48.3 x 40.7cm (19 x 16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

Anon. sale, Christie's, London, 3 June 1994, lot. 146.

80 AR

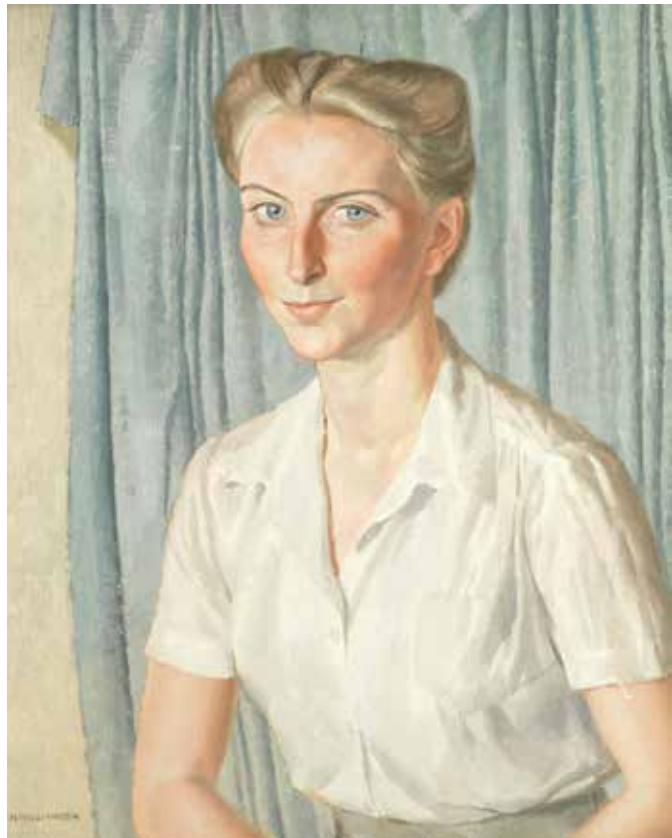
**HAROLD WILLIAMSON (BRITISH, 1898-1972)**

The chaise longue  
signed 'H WILLIAMSON' (lower right)  
oil on canvas  
76 x 63cm (29 15/16 x 24 13/16in).  
To be sold with an oil on board, portrait of a lady in a white shirt. (2)

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,500 - 2,300



80



80



81

81

**WILLIAM POWELL FRITH, RA (BRITISH, 1819-1909)**

Scene from *Le Bourgeois gentilhomme*  
signed and dated 'W.P.Frith/1862' (lower left)  
oil on canvas  
23.2 x 30.2cm (9 1/8 x 11 7/8in).

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

**Provenance**

Anon. sale, Christie's, South Kensington, 4 September 2003, lot 242.

82

**WILLIAM POWELL FRITH, RA (BRITISH, 1819-1909)**

Study of a young girl  
oil on canvas  
18 x 13cm (7 1/16 x 5 1/8in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

**Provenance**

J.S.Maas & Co Ltd., London.  
Anon. sale, Sotheby's, London, 21 March 2002, Lot 286.  
Private collection, UK.



82



84

83

**WILLIAM POWELL FRITH, RA (BRITISH, 1819-1909)**

'Dolly Varden'  
signed 'W.P.Frith' (lower right)  
oil on panel  
 $16 \times 11.5\text{cm}$  ( $6\frac{5}{16} \times 4\frac{1}{2}\text{in}$ ).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

Anon. sale, Christie's, South Kensington, 4 September 2003, lot 243.  
Private collection, UK.

84

**EDITH MARTINEAU (BRITISH, 1842-1909)**

'Myrrine'  
titled in Greek (lower left); bears artist's name and address 'by Edith Martineau/10. Gordon Street/London. W.C' (on piece of original backboard, affixed to reverse)  
watercolour heightened with gum arabic  
 $45.1 \times 35.6\text{cm}$  ( $17\frac{3}{4} \times 14\text{in}$ ).

£800 - 1,200  
€940 - 1,400  
US\$1,000 - 1,500

**Provenance**

Kaye Michie Fine Art, Richmond, Surrey.

85

**JAMES SANT (BRITISH, 1820-1916)**

Portrait of a young girl  
signed with monogram (lower left, lower right)  
oil on canvas  
 $72 \times 60\text{cm}$  ( $28\frac{3}{8} \times 23\frac{5}{8}\text{in}$ ).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



83



85



86

86<sup>AR</sup>

**FREDERICK HALL (BRITISH, 1860-1948)**

'One winter's morn'

signed 'Fred Hall' (lower right); inscribed with title and artist's address  
(on artist's label attached to the reverse of the frame)

oil on board

50.8 x 63.5cm (20 x 25in).

£4,000 - 6,000

€4,700 - 7,100

US\$5,000 - 7,500

**Exhibited**

Newbury, Newbury District Museum, *Paintings of the countryside by Fred Hall 1860-1948* - May 1984, no. 10.

87<sup>AR</sup>

**FREDERICK HALL (BRITISH, 1860-1948)**

'Deer in sunlight copse'

signed 'Fred Hall' (lower right)

oil on board

40.5 x 56cm (15 15/16 x 22 1/16in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

88<sup>AR</sup>

**FREDERICK HALL (BRITISH, 1860-1948)**

'Cloud shadows in the Lambourne vale'

signed 'Fred Hall' (lower left); inscribed with title and the artist's  
address (on artist's label attached to the reverse)

oil on board

50.5 x 61.3cm (19 7/8 x 24 1/8in).

£2,500 - 3,500

€2,900 - 4,100

US\$3,100 - 4,400



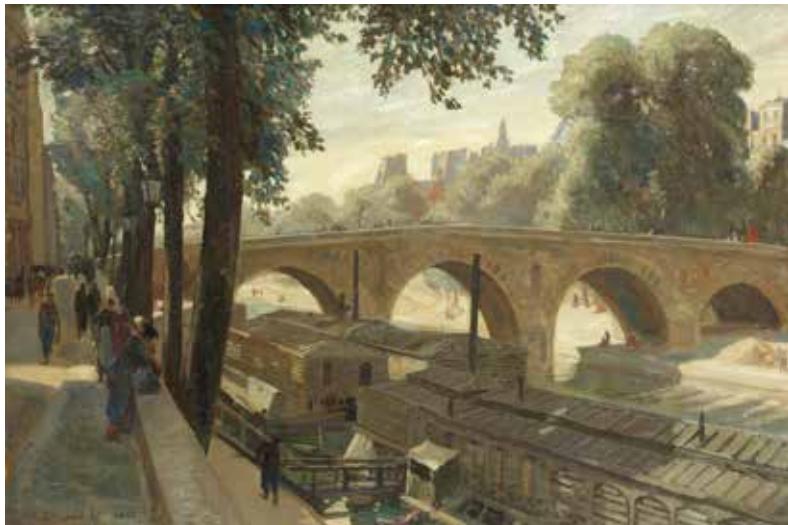
87



88



89



90



91

89 AR

**FREDERICK HALL (BRITISH, 1860-1948)**

Bridge at Alkmaar

signed 'Fred Hall.' (lower left)

oil on panel

32.5 x 40.7cm (12 13/16 x 16in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

90 AR

**CHARLES CUNDALL R.A. (BRITISH, 1890-1971)***Pont Marie, Paris*signed with strengthened signature and date  
'C.E.Cundall 1922' (lower right)

oil on board

34.3 x 49.6cm (13 1/2 x 19 1/2in).

£1,200 - 1,500

€1,400 - 1,800

US\$1,500 - 1,900

91

**DANIEL PENDER-DAVIDSON (BRITISH, 1855-1933)**

'Tawny - Cadiz'

signed, inscribed and dated '-TAWNY-CADIZ/D.PENDER-DAVISON. 1924.' (lower right)

oil on board

56.5 x 35.5cm (22 1/4 x 14in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

92 AR

**WILLIAM MILLER FRAZER, RSA  
(BRITISH, 1864-1961)**

Sheep grazing in the sun  
signed and indistinctly dated 'WM Frazer 12'  
(lower right)  
oil on canvas  
38.5 x 56cm (15 3/16 x 22 1/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

93

**EDWARD REGINALD FRAMPTON, ROI  
(BRITISH, 1873-1923)**

Landscape  
signed and dated 'E Reginald Frampton/-97-'  
(lower left)  
oil on canvasboard  
20.3 x 25.4cm (8 x 10in).

£800 - 1,200  
€940 - 1,400  
US\$1,000 - 1,500

94 AR

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

Gathering Turnips  
signed 'W.Lee Hankey' (lower right)  
oil on canvas  
36.2 x 41.3cm (14 1/4 x 16 1/4in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



92



93



94



95

95  
**ALLAN DOUGLAS DAVIDSON (BRITISH,  
1873-1932)**

Model posing  
signed 'Allan Davidson.' (lower left)  
oil on board  
35.6 x 30.5cm (14 x 12in).

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,500 - 2,300



96

96  
**DANIEL PENDER-DAVIDSON (BRITISH,  
1855-1933)**

'Prelude'  
signed, inscribed and dated 'PRELUDE-1921-  
/D.Pender-Davidson' (lower left)  
oil on canvas  
41 x 35.5cm (16 1/8 x 14in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



97

97

**ALBERT DE BELEROCHE (BRITISH, 1864-1944)**

Contemplation  
oil on board

47 x 50cm (18 1/2 x 19 11/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

Anon. sale, Christie's, South Kensington, 26 November 1998, lot 23.  
Private collection, UK.

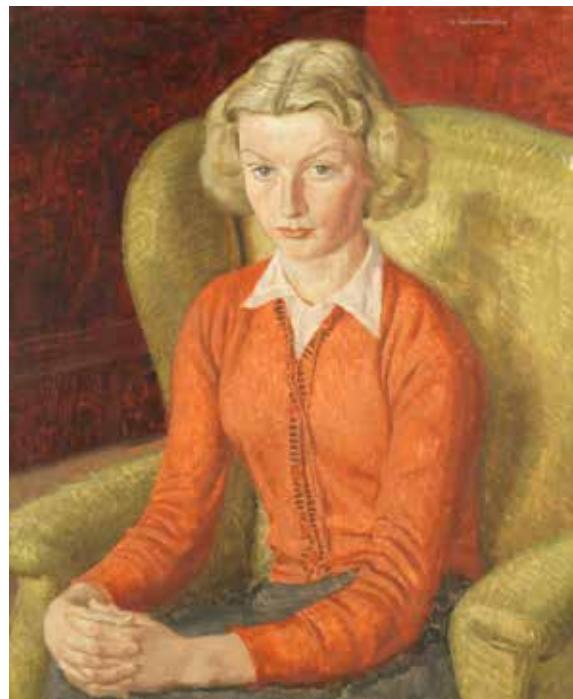
98 AR

**HAROLD WILLIAMSON (BRITISH, 1898-1972)**

Portrait of a girl in a red cardigan  
signed 'H WILLIAMSON' (upper right)  
oil on board

67 x 55cm (26 3/8 x 21 5/8in).  
To be sold with an oil on board, head of a lady with red lipstick. (2)

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



98



98

99

**JOHN WILLIAM SCHOFIELD (BRITISH, 1865-1944)**

Portrait of Christiana (Lily) Macdonald  
signed 'JW Schofield' (lower right)

oil on canvas

121.9 x 88.2cm (48 x 34 3/4in).

**£1,000 - 1,500**

**€1,200 - 1,800**

**US\$1,300 - 1,900**

**Provenance**

Private collection, UK.

The present lot is a portrait of Christiana Blanche Ashworth Macdonald, known as Lily. Her mother, Eleanor Montague Morris, was the daughter of a London solicitor. Eleanor's first husband was William Stanford the younger of Preston Manor, Brighton. A year after his death in 1853, Eleanor married Captain George Varnham Macdonald and the couple had three daughters Flora (1857) and later twins Diana and Lily (1866). Lily lived at Preston Manner until her half-sister Ellen Thomas-Stanford took residence in 1905. Lily was engaged twice, however never married. The 1911 census shows Lily living in London by private means.

There is little public knowledge of Lily's life, however, she is believed to have had interactions with ghosts at Preston Manor. She was involved in a famous séance on the 11 November 1896, attended also by Douglas Murray, who presented the findings to the Ghost Club members at their meeting in 1897.

Lily died in 1947 and is buried at the St Peter Preston Park's Church, Brighton.

John William Schofield is known for his painted portraits, landscape and figurative subjects. He studied at the Westminster School of Art and exhibited fourteen paintings at the Royal Academy.





100

100

**ALLAN DOUGLAS DAVIDSON (BRITISH, 1873-1932)**

Reclining model  
signed 'Allan Davidson-' (upper right)  
oil on canvasboard  
22.5 x 30cm (8 7/8 x 11 13/16in).

£800 - 1,200

€940 - 1,400

US\$1,000 - 1,500

101

**ABRAHAM SOLOMON (BRITISH, 1824-1862)**

"I love another!"  
signed with monogram and dated '1861' (lower left)  
oil on canvas  
54 x 43.5cm (21 1/4 x 17 1/8in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800



101



102

102<sup>AR</sup>

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

Reclining nude  
signed and dated 'Leslie Brockhurst. 1911' (lower right)  
pencil  
34 x 54cm (13 3/8 x 21 1/4in).

£2,500 - 3,500

€2,900 - 4,100

US\$3,100 - 4,400

**Provenance**

Anon. sale, Christie's, South Kensington, 30 September 1999, lot. 28.  
Private collection, UK.

103

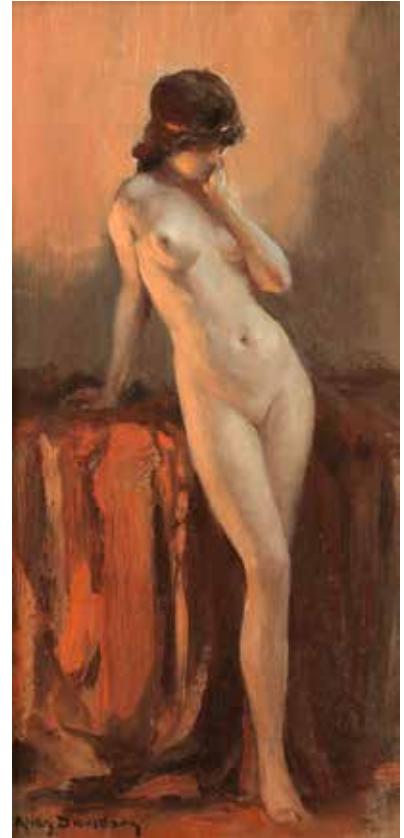
**ALLAN DOUGLAS DAVIDSON (BRITISH, 1873-1932)**

In thought  
signed 'Allan Davidson' (lower left)  
oil on board  
25 x 12cm (9 13/16 x 4 3/4in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900



103



104

104 AR

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

Off the Walworth road, South London  
signed 'Edward Seago' (lower left)  
oil on board  
50.8 x 76.2cm (20 x 30in).

£5,000 - 7,000  
€5,900 - 8,200  
US\$6,300 - 8,800

**Provenance**

The artist's estate.

105 AR

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

The green pool  
signed 'Edward Seago' (lower left)  
oil on board  
35.6 x 50.8cm (14 x 20in).

£4,000 - 6,000  
€4,700 - 7,100  
US\$5,000 - 7,500

**Provenance**

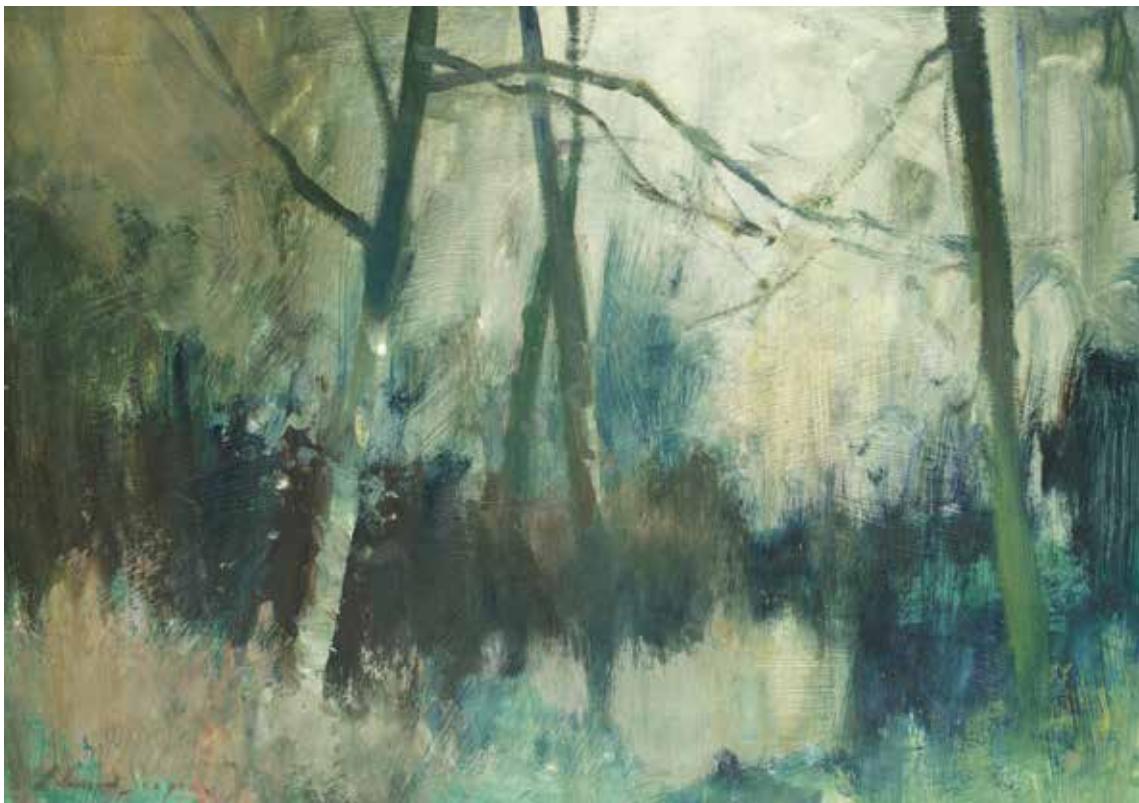
Marlborough Fine Art, London.  
Thompson's Gallery, Aldeburgh, no. 9773/c/p.  
Private collection, UK.

106 AR

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

The leaning tree  
signed 'Edward Seago' (lower left)  
watercolour  
28 x 38.5cm (11 x 15 3/16in).

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



105



106



107



108

107 AR

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

Paris outskirts  
signed 'Edward Seago' (lower left)  
oil on board  
50.8 x 76.2cm (20 x 30in).

£4,000 - 6,000  
€4,700 - 7,100  
US\$5,000 - 7,500

**Provenance**

The artist's estate.  
P& D. Colnaghi & Co. Ltd., London.

108 AR

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

A sunny piazza  
signed 'Edward Seago' (lower left)  
watercolour over traces of pencil  
29.9 x 41.3cm (11 3/4 x 16 1/4in).

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

109

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

Country garden  
signed and dated 'G Clausen.1881.' (lower left)  
watercolour  
24.5 x 32cm (9 5/8 x 12 5/8in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800



109

**JOHN SAMUEL RAVEN (BRITISH, 1829-1877)**

Cornfield  
signed with monogram (lower left); dedicated 'To John Hancock Esq/with the kind regards of J S Raven' (on the reverse)  
oil on canvas laid on board  
11.5 x 13cm (4 1/2 x 5 1/8in).

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,500

**Provenance**

The Maas Gallery Ltd, London, no. P13321.  
Private Collection, UK.



110



111

111 AR

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

Study of a young boy

oil on panel

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

£3,000 - 5,000

€3,500 - 5,900

US\$3,800 - 6,300

The present lot is accompanied by a copy of *The Artist* magazine, August 1931, Vol. 1 No. 6, where it is illustrated on page 224.

112 AR

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

Shakespeare, Stratford-upon-Avon

signed 'Laura Knight' (lower right)

watercolour, ink and charcoal

45.8 x 30.5cm (18 1/16 x 12in).

£1,500 - 2,000

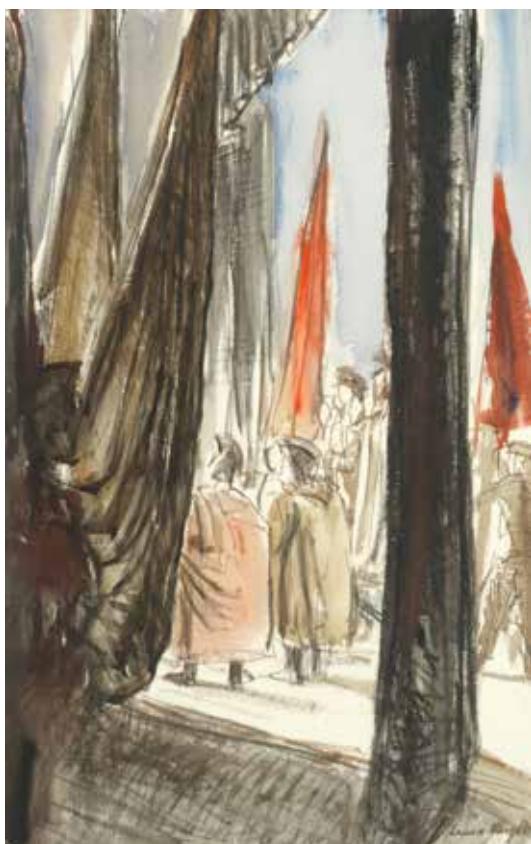
€1,800 - 2,400

US\$1,900 - 2,500

**Provenance**

Anon. sale, Christie's, London, 12 May 1989, lot. 225.

Private collection, UK.



112

113

**ALLAN DOUGLAS DAVIDSON (BRITISH,  
1873-1932)**

The model  
signed 'Allan Davidson' (lower right)  
oil on board  
29 x 23cm (11 7/16 x 9 1/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

The Wroxham Art Gallery, Norfolk.  
20th Century Gallery, London, no. SE20.  
Private collection, UK.

114 AR

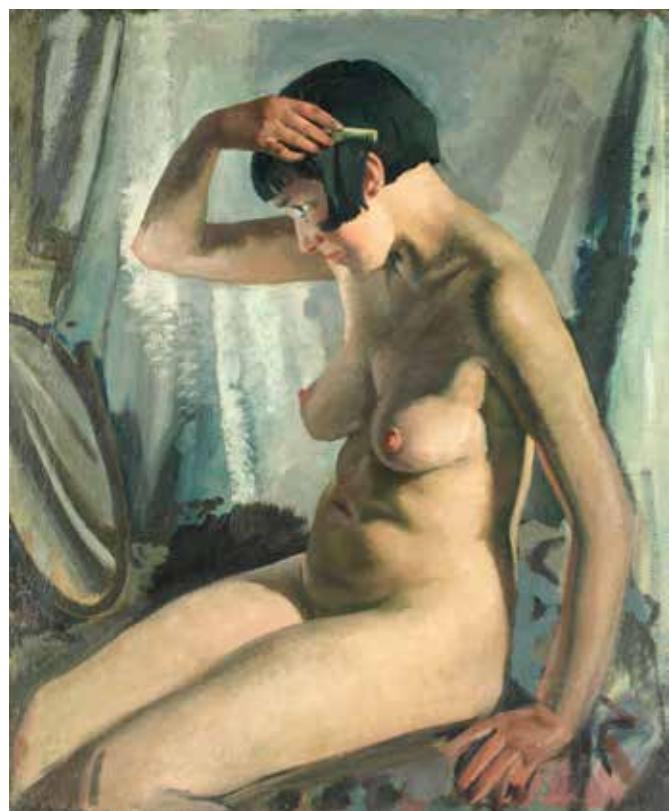
**BERNARD FLEETWOOD-WALKER  
(BRITISH, 1893-1965)**

*La Toilette*  
bears inscription and artist's address (on an  
old label attached to the stretcher)  
oil on canvas  
61.4 x 51cm (24 3/16 x 20 1/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



113



114



115

115 AR

**HAROLD CLAYTON (BRITISH, 1896-1979)**

Still life of flowers in a marble vase  
signed 'Harold Clayton' (lower left)  
oil on canvas  
55.9 x 66.7cm (22 x 26 1/4in).

£3,000 - 5,000

€3,500 - 5,900

US\$3,800 - 6,300

**Provenance**

E. Stacy-Marks Ltd., Eastbourne, no C.907.

116 AR

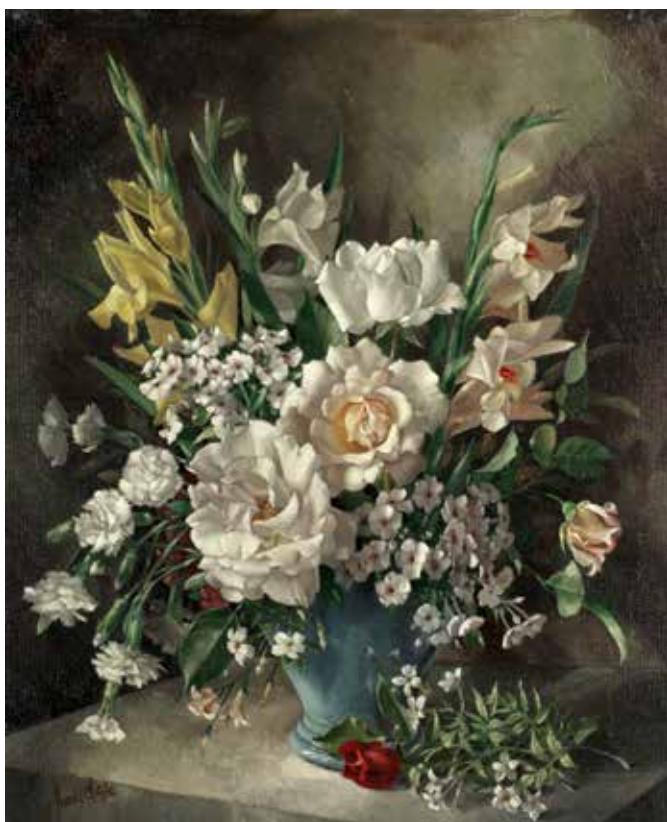
**HAROLD CLAYTON (BRITISH, 1896-1979)**

Still life of flowers  
signed 'Harold Clayton' (lower left)  
oil on canvas  
61 x 50.8cm (24 x 20in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800



116



117



118

117<sup>AR</sup>

**IRENE KLESTOVA (BRITISH, 1908-1989)**

Bouquet of roses  
signed 'I. Klestova' (lower right)  
oil on canvas  
45.7 x 54.6cm (18 x 21 1/2in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

**Provenance**

E. Stacy-Marks Ltd., Eastbourne, no. K.371.  
Private collection, UK.

118<sup>AR</sup>

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

The white rose  
signed and dated 'C. SPENCELAYH/1947' (lower right)  
oil on canvas  
34 x 54cm (13 3/8 x 21 1/4in).

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

**Provenance**

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



119

119

**EDWARD LADELL (BRITISH, 1821-1886)**

Still life with prawns  
signed with monogram (lower left)  
oil on canvas  
30.5 x 25.5cm (12 x 10 1/16in).

£4,000 - 6,000

€4,700 - 7,100

US\$5,000 - 7,500

120 AR

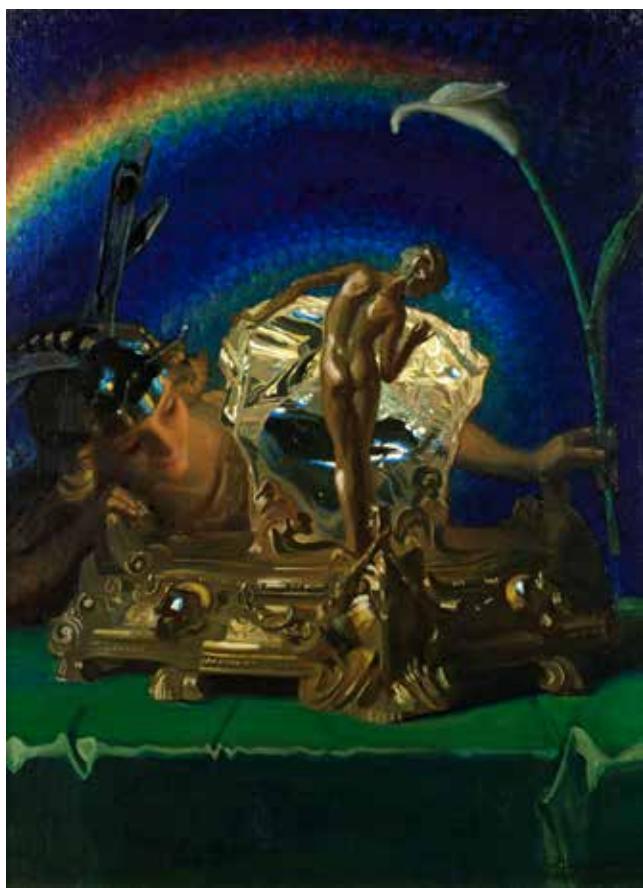
**FRANK O. SALISBURY RI, ROI, RP (BRITISH, 1874-1962)**

The magic crystal  
signed 'Frank.O.Salisbury' (lower right)  
oil on canvas  
76.8 x 101.6cm (30 1/4 x 40in).

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,500



120



121

121 †

**EDWIN FREDERICK HOLT (BRITISH, 1830-1912)**

The Albert Memorial, London  
signed, dated and indistinctly inscribed 'E.F.Holt/1877 Prize Med t.  
R.A.' (lower left)  
oil on canvas  
81 x 76cm (31 7/8 x 29 15/16in).

£5,000 - 7,000  
€5,900 - 8,200  
US\$6,300 - 8,800

**Provenance**

Anon. sale, Christie's, London, 13 February 1987, Lot 138.  
Property of an important public limited company.

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

Lots 122 - 231



122

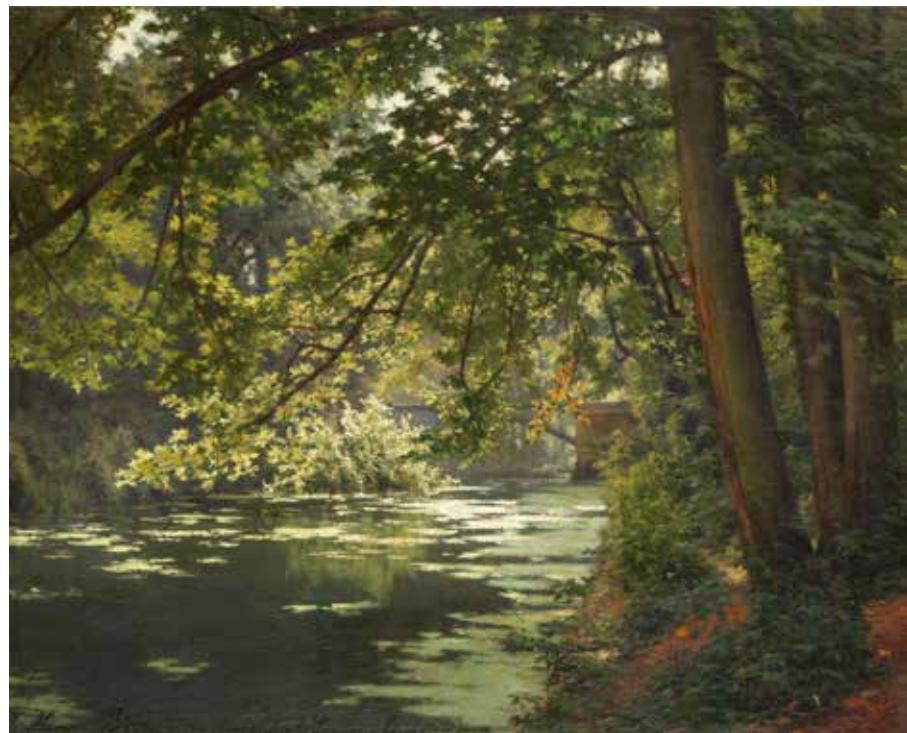
**HENRI BIVA (FRENCH, 1848-1928)**

A sunlit woodland river  
signed and dedicated 'Henri Biva à mes chers  
enfants Lucien et Charles Biva' (lower left)  
oil on canvas  
46.5 x 55.5cm (18 5/16 x 21 7/8in).

£3,500 - 4,500

€4,100 - 5,300

US\$4,400 - 5,600



123<sup>AR</sup>

**ALFREDO PROSA (ITALIAN, 1884-1966)**

Farmers at work  
signed 'Prosa' (lower right)  
oil on canvas  
100 x 126cm (39 3/8 x 49 5/8in).

£2,500 - 3,500

€2,900 - 4,100

US\$3,100 - 4,400

**Provenance**

Private collection, Italy (acquired in 1936 and  
thence by descent).

122



123



124



125

124  
**CHARLES CLAUDE DELAIX (FRENCH, 1793-1848)**  
A new acquisition  
signed 'Delaix' (lower left)  
oil on canvas  
38.1 x 47cm (15 x 18 1/2in).

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

125  
**JEAN JACQUES ZUIDEMA BROOS (FLEMISH, 1833-1877)**  
The waiting room  
signed and dated 'Broos 1861' (lower left)  
oil on panel  
29.2 x 44cm (11 1/2 x 17 5/16in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500



126

**FRITZ FREUND (GERMAN, 1859-1942)**

The thirsty tutor  
signed, inscribed and dated 'F. Freund/Munchen 1888'  
(upper right)  
oil on canvas  
110 x 147cm (43 5/16 x 57 7/8in).

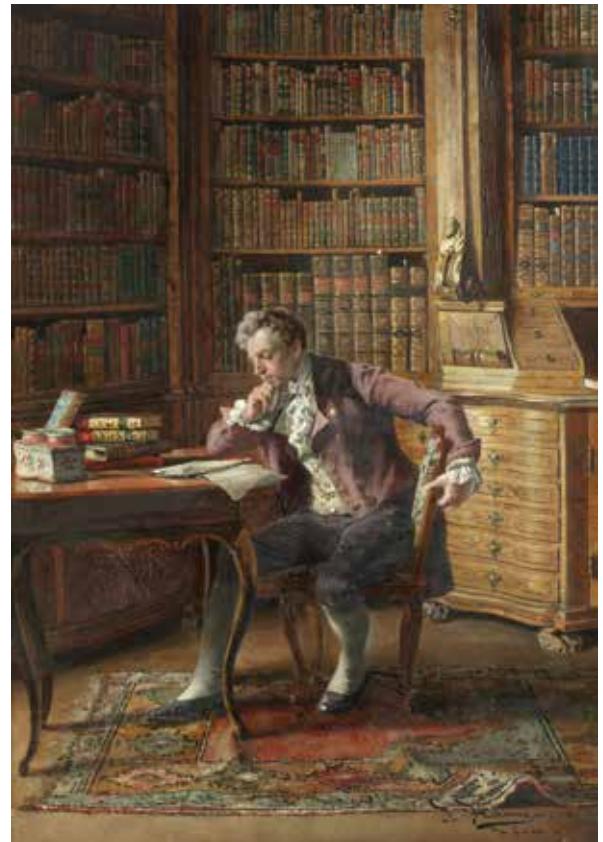
£2,000 - 3,000  
€2,400 - 3,500  
US\$2,500 - 3,800

127

**JOHANN HAMZA (GERMAN, 1850-1927)**

The library  
signed and inscribed 'J.Hamza./Wien.' (lower left)  
oil on panel  
34.3 x 24.2cm (13 1/2 x 9 1/2in).

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,800 - 6,300



127



128



129

128  
**GIUSEPPE PALIZZI (ITALIAN, 1812-1888)**  
Tending the herd  
signed 'Palizzi' (lower left)  
oil on canvas  
47.5 x 86.5cm (18 11/16 x 34 1/16in).

129  
**FRANZ RICHARD UNTERBERGER (AUSTRIAN, 1838-1902)**  
View of the Dolomites, Lago di Landro  
signed 'F R Unterberger' (lower left)  
oil on canvas  
66 x 93cm (26 x 36 5/8in).

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,800 - 6,300

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

130

**ARNOLD MARC GORTER (DUTCH, 1866-1933)**

Autumn landscape  
indistinctly signed (lower right)  
oil on canvas  
*40 x 61cm (15 3/4 x 24in).*

£800 - 1,200  
€940 - 1,400  
US\$1,000 - 1,500

131 AR

**ATTRIBUTED TO ALFRED THÉODORE JOSEPH BASTIEN (BELGIAN, 1873-1955)**

*Forêt de Soignes*  
oil on canvas  
*54 x 65cm (21 1/4 x 25 9/16in).*

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

Grove Gallery, Windsor.  
Private collection, UK (acquired from the above  
22 May 1993).

132 AR

**GINO FEDERICI (ITALIAN, 1888-1973)**

*Il monte Mayola con le cime di Pizzo Badile e Cengalo*  
signed 'GFEDERICI' (lower left)  
oil on canvas  
*51 x 70cm (20 1/16 x 27 9/16in).*

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



130



131



132



133

133

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

He loves me, he loves me not  
signed 'EZampighi' (lower left)  
oil on canvas  
59.5 x 46cm (23 7/16 x 18 1/8in).

£4,000 - 6,000

€4,700 - 7,100

US\$5,000 - 7,500

134

**GEORGES LAUGÉE (FRENCH, 1853-1937)**

A l'heure de traire  
signed 'Georges Laugée' (lower left)  
oil on canvas  
85.4 x 60.3cm (33 5/8 x 23 3/4in).

£2,500 - 3,500

€2,900 - 4,100

US\$3,100 - 4,400

**Exhibited**

Paris, Salon, 1892, no. 1000.

**Literature**

Catalogue illustré du Salon de 1892, p.91 (sketch illustrated).

In 1904 this work was also included titled as *Milking Time* in the *Cyr Graded Art Readers, Book Two*, by Ellen M. Cyr, who developed a series of textbooks intended to introduce grade school students in Boston to art history.



134



135



135 (frame)

135 \* TP

**HERMANN DAVID SALOMON CORRODI (ITALIAN, 1844-1905)**

Torre Astura, Nettuno  
signed and inscribed 'H. Corrodi. Roma' (lower left)  
oil on canvas  
125.5 x 233cm (49 7/16 x 91 3/4in).

£10,000 - 15,000  
€12,000 - 18,000  
US\$13,000 - 19,000

**Provenance**

Anon. sale, Leonard Joel, 27 May 1981, lot 671.  
Private collection, Australia (acquired at the above sale).



136

136

**HENRI JOSEPH GOMMARUS  
CARPENTERO (BELGIAN, 1820-1874)**

The love letter  
signed and dated 'J. Carpentero/1865' (lower left)  
oil on panel  
46.5 x 41cm (18 5/16 x 16 1/8in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

137

**STEFANO NOVO (ITALIAN, BORN 1862)**

Day dreams  
signed 'Novo' (lower left)  
oil on panel  
40 x 19.5cm (15 3/4 x 7 11/16in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500



137

138 AR

**CORNELIS CAREL VERSCHUUR BOUTER  
(DUTCH, 1888-1966)**

Milking time  
signed 'C.Verschuur' (lower left)  
oil on canvas  
61 x 81cm (24 x 31 7/8in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

139 †

**ANTON ERIK CHRISTIAN THORENFELD  
(DANISH, 1839-1907)**

A Danish farmstead  
signed and dated 'A Thorenfeld 1869' (lower left)  
oil on canvas  
77.5 x 115cm (30 1/2 x 45 1/4in).

£800 - 1,200  
€940 - 1,400  
US\$1,000 - 1,500

**Provenance**

Anon. Sale, Christie's, London, 7 February 1986, lot 136.

Property of an important public limited company.

140 \* AR

**CONSTANT ARTZ (DUTCH, 1870-1951)**

Ducks and ducklings by the waterside  
signed 'Constant Artz' (lower left)  
oil on board  
30.5 x 39cm (12 x 15 3/8in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



138



139



140



141



142



141

**141  
THÉODORE FANTIN-LATOUR (FRENCH, 1805-1872)**

In the boudoir; Love's rose, a pair  
signed 'Fantin Latour' (centre right)  
pastel  
each 73.7 x 62.2cm (29 x 24 1/2in). (2)

£1,800 - 2,500  
€2,100 - 2,900  
US\$2,300 - 3,100

Théodore Fantin-Latour was father of Henri Fantin-Latour known for his portraits and still lifes of flowers.

**142  
GUSTAVE JEAN JACQUET (FRENCH, 1846-1909)**

Portrait of a young beauty  
signed and dated 'G Jacquet 1875' (upper left)  
oil on panel  
35 x 25.5cm (13 3/4 x 10 1/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



143

143

**JOHANN GEORG MEYER VON BREMEN (GERMAN, 1813-1886)**

Portrait of a young girl  
signed and dated 'Meyer von Bremen 1878' (lower right)  
oil on panel  
13 x 9cm (5 1/8 x 3 9/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

144

**JULES MARIE SEVESTRE (FRENCH, 1834-1901)**

Portrait of a lady; Portrait of a gentleman, a pair  
one signed and dated 'J. Sevestre/1883' (upper right)  
oil on canvas  
each 55.5 x 36cm (21 7/8 x 14 3/16in). (2)

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

**Provenance**

Anon. sale, Christie's, South Kensington, 21 March 2002, lot 513.  
Private collection, UK.



144



144



145

145  
**FRANCISCO MASRIERA MANOVENS (SPANISH, 1842-1902)**  
Indolence  
signed and dated 'F. Masriera/1894' (lower right)  
oil on canvas  
66 x 96cm (26 x 37 13/16in).

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

146  
**HEINRICH FREDERIC SCHOPIN (GERMAN, 1804-1881)**  
Paul and Virginia  
signed 'H.Schopin' (lower right)  
oil on canvas  
64.8 x 50.2cm (25 1/2 x 19 3/4in).

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,800 - 6,300



146



147

147

**JAKOB KULLE (SWEDISH, 1838-1898)**

The Dowry  
signed and dated 'Jakob Kulle/1876' (lower left)  
oil on canvas  
85.1 x 103.8cm (33 1/2 x 40 7/8in).

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

148

**ATTRIBUTED TO FLORIS ARNTZENIUS (DUTCH, 1864-1925)**

Still life of flowers  
bears signature (lower right)  
oil on canvas laid down on board  
38.1 x 30.5cm (15 x 12in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



148



149



150

149

**HERMAN LINDQVIST (SWEDISH, 1868-1923)**

Spring stroll, Nybroplan  
signed and dated 'H. Lindqvist-84' (lower right)  
oil on canvas  
49.5 x 65.7cm (19 1/2 x 25 7/8in).

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

150

**AUGUST SIEGEN (GERMAN, 1850-1910)**

Notre Dame, Paris  
signed, dated and inscribed 'Aug. Siegen/Paris 1894' (lower left)  
oil on canvas  
42 x 66.5cm (16 9/16 x 26 3/16in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

**Provenance**

Anon. sale, Christie's, London, 10 February 1995, lot. 30.

151

**EDWARD FREDERIK PETERSEN (DANISH,  
1841-1911)**

View of the city Sulmona, Abruzzo, Italy  
signed with initials, dated and inscribed 'EP  
1880 Sulmona' (lower right)  
oil on canvas  
40 x 57cm (15 3/4 x 22 7/16in).

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

152 †

**VINCENT H GORMER (GERMAN )  
19TH/20TH CENTURY**

'Cologne Cathedral on the Rhine'  
signed and dated 'Vincent.H.Gormer.1890.'  
(lower right); signed, dated and inscribed  
'Cologne Cathedral/on the Rhine/  
Vincent.H.Gormer./1890.' (on the reverse)  
oil on canvas  
96.2 x 114.6cm (37 7/8 x 45 1/8in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

**Provenance**

Anon. sale, Christie's, London, 7 February  
1986, lot 186.  
Property of an important public limited  
company.



151



152



153



154

153

**LOUIS APOL (DUTCH, 1850-1936)**

Volendam

signed 'Louis Apol' (lower left); inscribed 'Volendam' (lower right)

oil on canvas

55.5 x 75.5cm (21 7/8 x 29 3/4in).

£3,000 - 5,000

€3,500 - 5,900

US\$3,800 - 6,300

154

**DUTCH SCHOOL, 19TH CENTURY**

Skating on the Scheldt

bears signature and date (lower right)

oil on panel

49.5 x 75cm (19 1/2 x 29 1/2in).

£2,500 - 3,500

€2,900 - 4,100

US\$3,100 - 4,400



155



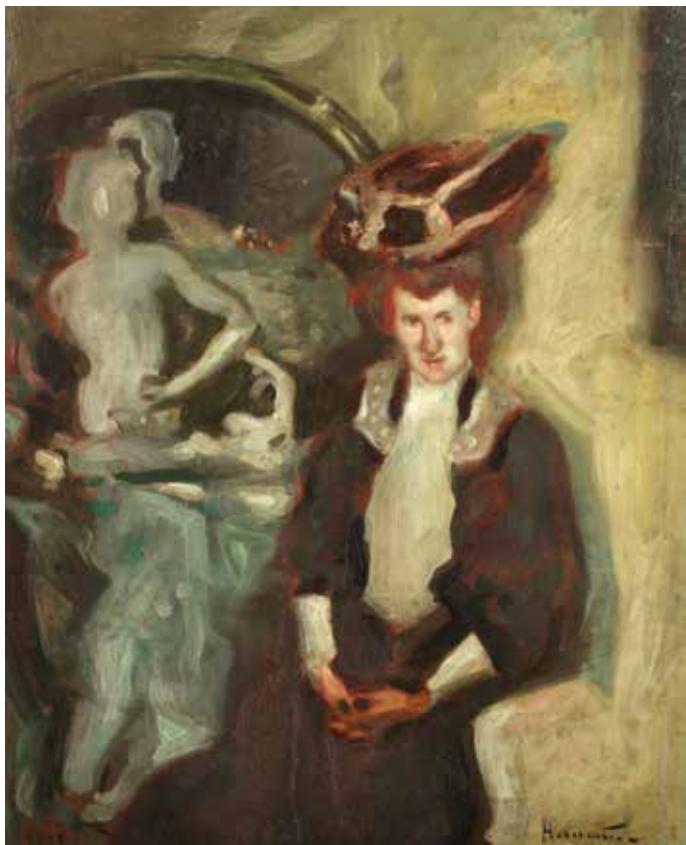
156

155

**ANTON CASTELL (GERMAN, 1810-1867)**

Moonlit coastal scene  
signed and dated 'A Castell 1863' (lower right)  
oil on canvas  
73.6 x 113.7cm (29 x 44 3/4in).

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



157

157

**HUGO VON HABERMANN (GERMAN, 1849-1929)**

Portrait of lady, thought to be Annette Kolb (1870-1967)  
signed 'Habermann' (lower right)  
oil on board  
62.5 x 48cm (24 5/8 x 18 7/8in).

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

**Provenance**

Purchased in Munich between 1920-1923 by the family of the present owner.  
Private collection, UK.

Annette Kolb, born Anna Mathilde Kolb, was a German author. Born in Munich to a German father and French mother, her heritage played a significant part in her life. Kolb was a key figure in German literary life in the 1920s, and was awarded the prestigious Goethe Prize in 1955. Her involvement in pacifist activities during the First World War led to the Bavarian Ministry of War imposing on her a travel block. In 1933, Kolb emigrated to Paris, and became a French citizen in 1936. She fled to New York during the Second World War, and the Third Reich banned her works. When the war was ended, she moved back to Europe and spent the remaining years of her life between Munich and Paris.

Hugo von Habermann painted at least two other portraits of Annette Kolb, one in 1903, the other in 1930. They grew up in the same Munich neighbourhood and formed a lifelong friendship.



158

158

**MARIUS JOGNARELLI (ITALIAN, ACTIVE CIRCA 1890)**

Diane  
signed 'Marius Jognarelli' (lower right)  
oil on canvas  
46 x 38cm (18 1/8 x 14 15/16in).

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



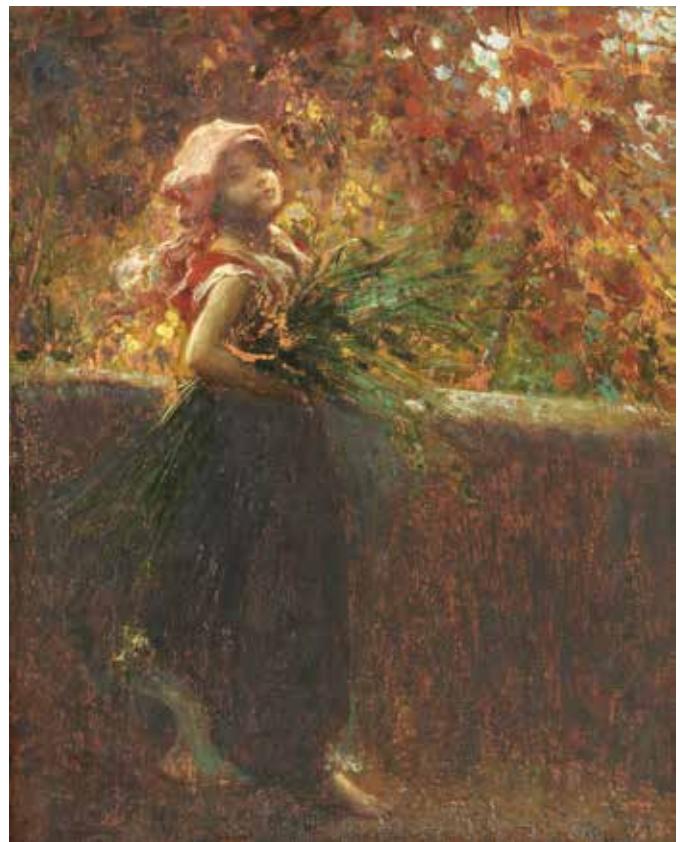
159

159

**LUCA POSTIGLIONE (ITALIAN, 1876-1936)**

Young girl resting; Young girl with flowers  
one signed 'L. Postiglione' (lower right)  
oil on board  
one 20 x 25.5cm (7 7/8 x 10 1/16in); the other 25 x 20cm (9 13/16 x  
7 7/8in)(2).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



159



160



161

160 AR

**FERNAND DE LAUNAY (BORN 1896)**

*La marchande de fleurs*

signed 'F. De LAUNAY' (lower right)

oil on canvas

27.5 x 36cm (10 13/16 x 14 3/16in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800

**Provenance**

Frost & Reed, Bristol and London, by 20 September 1963, no. R6930.

161

**MANUEL CUSI Y FERRET (SPANISH, 1857-1922)**

At the theatre

signed and dated 'M. Cusi/1905' (lower left)

oil on canvas

82.5 x 59.7cm (32 1/2 x 23 1/2in).

£3,000 - 5,000

€3,500 - 5,900

US\$3,800 - 6,300



162

162

**ARNALDO FERRAGUTI (ITALIAN, 1862-1925)**

Carnival, Piazza della Scala, Milan  
signed and dated '-AFerraguti- 97-' (lower left)  
oil on canvas  
35 x 60cm (13 3/4 x 23 5/8in).

£5,000 - 7,000  
€5,900 - 8,200  
US\$6,300 - 8,800

**Provenance**

Acquired at auction by the family of the present owner in the late 1950s.  
Private collection, Italy.

Arnaldo Ferraguti was born in Ferrara in 1862. From 1879 he studied at the Academy of Fine Arts in Naples under Domenico Morelli (1826-1901) having moved to the city with his family. His early work tended to be historical, but in 1883, having met painter Francesco Paolo Michetti (1851-1929) at The International Exhibition in Rome, he turned increasingly to subjects drawn from everyday life which he produced in both oil and pastel.

Through his friendship with Michetti, Ferraguti met the brothers Giuseppe and Emilio Treves, the Milanese publishers, and he began illustrating magazines and books such as *The Heart of Edmondo De Amicis* and *The Stories of Verga*. He settled in Milan where he married Olga Treves, the granddaughter of his employers. In the 1890s the couple moved to Pallanza where they enjoyed the lively social life of the salons of Villa San Remigio and Villa Cordelia. Here Ferraguti built himself a mansion with wonderful views of the lake.

In 1905 he collaborated again with Michetti working on the sets for *The Daughter of Jorio D'Annunzio*, an ambitious play by Gabriele D'Annunzio.

Ferraguti is probably best remembered for his masterpiece of 1890, *Alla Vanga* (Museo del Paesaggio, Verbania-Pallanza), a huge canvas nearly 3 x 6 metres, which showed a line of barefoot peasants working the soil with spades. The picture received massive critical acclaim. Ferraguti died suddenly in 1925.



163



164

163

**JULES BASTIEN-LEPAGE (FRENCH, 1848-1884)**

*Etude pour 'Au temps des vendanges'*  
signed 'J. BASTIEN LEPAGE' (lower left)  
oil on canvas  
35.6 x 26.5cm (14 x 10 7/16in).

£1,500 - 1,800  
€1,800 - 2,100  
US\$1,900 - 2,300

**Provenance**

Paris, Hôtel Drouot, Vente Bastien-Lepage,  
11 - 12 May 1885, lot 85, as *Pendant les vendanges; esquisse (Damvillers)*.  
Private collection, Switzerland.

**Exhibited**

Paris, Hôtel de Chimay, *École Nationale des Beaux Arts, Jules Bastien-Lepage*, no 108, as *Pendant les vendanges; esquisse (Damvillers)*.

**Literature**

Marie-Madeleine Aubrun, *Jules Bastien-Lepage, 1848-1884, Catalogue raisonné de l'Oeuvre*, 1985, p. 183, no. 271 as *Pendant les vendanges (Damvillers)*.

Following his early encounters with British art Bastien-Lepage hoped to introduce sentiment into his work. Coy peasant lovers would eventually emerge in *l'Amour au Village* 1883 (Pushkin Museum, Moscow), his last important Salon painting, however the theme may have originated here in a small sketch of grape-pickers in a vineyard close to his home village of Damvillers (Meuse). It did not however survive into the finished work, *Au temps des vendanges* 1880 (Private Collection, Aubrun no 270), a picture which shows a single foreground figure walking towards the spectator, a basket slung over her left arm and her head thrown back to answer the call of distant companions (see Jules Bastien-Lepage. 1848-1884, 2007, exhibition catalogue, Musée d'Orsay, Paris, p. 131). The same hilltop contour appears in both works.

We are grateful to Mr. Kenneth McConkey for his assistance in cataloguing this lot.

164

**EVERT PIETERS (DUTCH, 1856-1932)**

Collecting seaweed  
signed 'E Pieters' (lower left)  
oil on canvas  
50 x 41cm (19 11/16 x 16 1/8in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

165

**PIERRE AUGUSTE BRUNET-HOUARD  
(FRENCH, 1829-1922)**

The Huntsman returning home  
signed 'Brunet-Houard' (lower right)  
oil on canvas  
49.5 x 61cm (19 1/2 x 24in).

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



165

**LÉON FRANÇOIS COMERRE (FRENCH  
1850-1916)**

*La Saône et Le Rhône*  
inscribed 'La Saône' (lower left); inscribed 'Le  
Rhône' (lower right); signed 'Leon Comerre'  
(on the reverse)  
oil on canvas  
55.9 x 130.8cm (22 x 51 1/2in).

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300



166

**RAYMOND DESVARREUX (FRENCH,  
1848-1912)**

*Les cavaliers*  
signed 'Raymond Desvarreux' (lower right)  
oil on board  
33 x 41.2cm (13 x 16 1/4in).

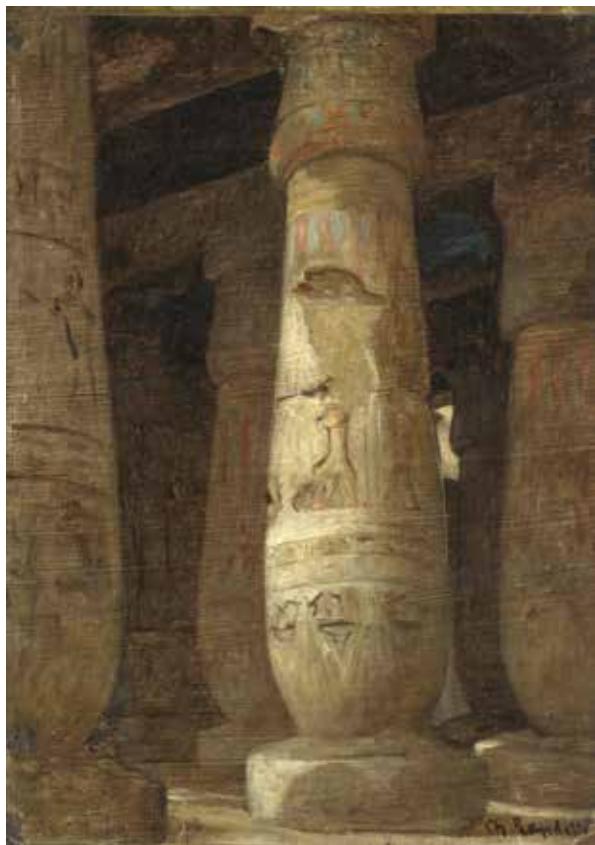
£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900



167



168



169

168  
**CHARLES ZACHARIE LANDELLE (FRENCH, 1812-1908)**

Egyptian street scene; Egyptian Column, a pair  
each signed 'Ch Landelle' (lower right)  
oil on board  
each 23.2 x 32.5cm (9 1/8 x 12 13/16in). (2)

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

It has been suggested that the subject of the present works may be the Temple of Khonsu at Karnak, Egypt.

169  
**ARTURO ZANIERI (ITALIAN, BORN 1870)**

Portrait of arab gentleman  
inscribed, signed 'A.Zanieri.' and dated 'giugno 1911.' (lower right)  
and further inscribed (lower left) oil on canvas  
55.9 x 46.3cm (22 x 18 1/4in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



168



170

170  
**ATTRIBUTED TO LÉON FRANÇOIS COMERRE (FRENCH 1850-1916)**

*Le manteau légendaire*  
oil on canvas  
36 x 52cm (14 3/16 x 20 1/2in).

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

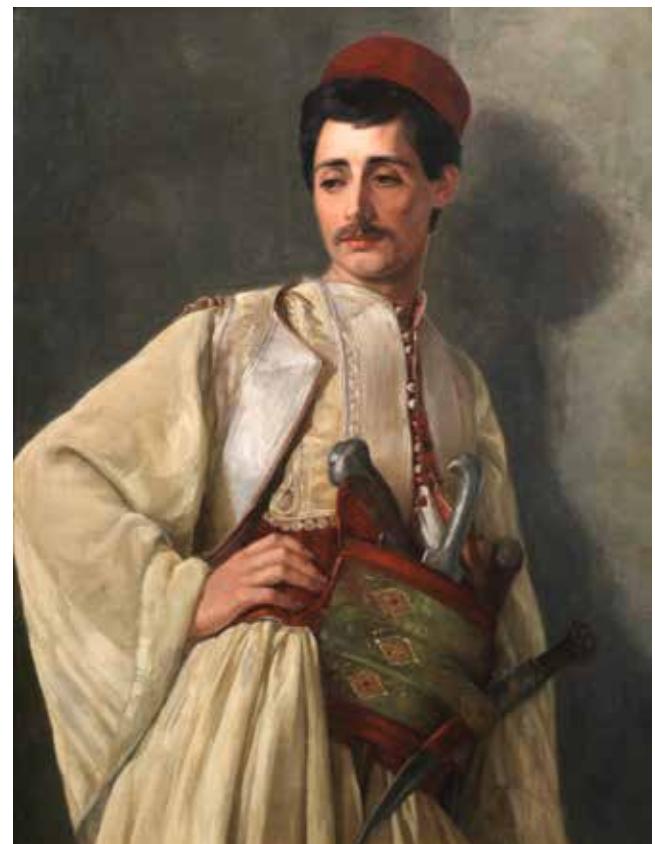
The present lot is a version of the painting of the same title by Léon François Comerre, sold Sotheby's Paris, 22 October 2015, lot 128. Léon Comerre executed several paintings with the same composition.

171  
**CONTINENTAL SCHOOL, 19TH CENTURY**

Young Balkan soldier  
oil on canvas  
75 x 100cm (29 1/2 x 39 3/8in).

£3,000 - 4,000  
€3,500 - 4,700  
US\$3,800 - 5,000

**Provenance**  
Sale, Millon Paris, 7 June 2010, lot 288.  
Private collection, Brussels.



171



172



172



173

**172  
CONTINENTAL SCHOOL, 19TH CENTURY**

In the boudoir  
contained within a secondary locked frame showing a continental  
landscape by another hand.  
the inner work - oil on canvas, the outer - oil on panel  
each 44.5 x 40.7cm (17 1/2 x 16in)

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**173  
GIUSEPPE AURELI (ITALIAN, 1858-1929)**

Vanity  
signed and inscribed 'G Aureli/Roma' (lower left)  
watercolour and gouache  
56 x 42cm (22 1/16 x 16 9/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



174

**GIAMBATTISTA TODESCHINI (ITALIAN,  
1857-1938)**

Odalisque; a pair  
both signed 'GTodeschini' (lower right)  
oil on canvas  
each 40 x 70cm (15 3/4 x 27 9/16in).(2)

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

**Provenance**

Private collection, Italy (acquired in 1936 and thence by descent).



174

**GEORGES DEVY (FRENCH, 19TH  
CENTURY)**

The note  
signed and dated 'Georges Devy.82' (lower left)  
oil on canvas  
74.5 x 93.3cm (29 5/16 x 36 3/4in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500



175



176

176  
**LOUIS GABRIEL EUGÈNE ISABEY  
(FRENCH, 1803-1886)**

Sailing vessels in the harbour  
signed 'E. Isabey' (lower right)  
oil on panel  
34.5 x 54.5cm (13 9/16 x 21 7/16in).

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



177

177\*  
**EUGÈNE GALIEN-LALOUE (FRENCH,  
1854-1941)**

River landscape  
signed 'L. Dupuy.' (lower left)  
oil on panel  
15.8 x 22cm (6 1/4 x 8 11/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



178

178  
**PIETER CORNELIS DOMMERSEN  
(DUTCH, 1834-1908)**

Borselen on the Scheldt, Holland  
signed and dated 'P. C. Dommersen. 1899.'  
(lower left); inscribed "Borselen"/on the  
Scheldt/Holland" and artist's wax seal (on the  
reverse)  
oil on panel  
29.5 x 40cm (11 5/8 x 15 3/4in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

Royal Exchange Art Gallery, London.  
Private collection, UK.

179

**PIETER CORNELIS DOMMERSEN  
(DUTCH, 1834-1908)**

Hoorn on the Zuiderzee, Holland  
signed and dated 'P. C. Dommersen.  
1902.' (lower left); inscribed '"Hoorn"/on the  
Zuiderzee/Holland' and artist's wax seal (on  
the reverse)  
oil on panel  
30 x 40.7cm (11 13/16 x 16in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

**Provenance**

Royal Exchange Art Gallery, London.  
Private collection, UK.

180

**VICTOR ALFRED PAUL VIGNON  
(FRENCH, 1847-1909)**

*Bords de l'Oise dans le Vexin*  
signed 'V. Vignon' (lower right)  
oil on canvas  
38 x 55.5cm (14 15/16 x 21 7/8in).  
Painted circa 1880

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

The authenticity of this work has kindly been  
confirmed by Monsieur Stéphane Kempa.

**Provenance**

Kaplan Gallery, London.  
Private collection, UK.

Victor Alfred Paul Vignon (1847-1909) was  
born in Villers-Cotterêts. His mother Marie-  
Noémie Cadiot was a sculptor, writer and a  
proprietor of a hotel. The hotel was decorated  
by Puvis de Chavannes in the 1850s and  
Vignon therefore had an early introduction to  
art. He went on to study under Camille Corot  
and Adolphe-Félix Cals.

Vignon painted around Val-d'Oise and in the  
1870s associated with Camille Pissarro and  
his circle in Auver-sur-Oise. The present lot,  
painted circa 1880, is demonstrative of the  
artist's preoccupation with the poetic and  
realistic expression of landscape.



179



180



181



182

181 †

**JEAN-BAPTISTE ROBIE (BELGIAN, 1821-1910)**

Still life with flowers and raspberries

oil on panel

32.4 x 40.6cm (12 3/4 x 16in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800

**Provenance**

Anon. sale, Christie's, London, 17 May 1985, lot 2.

Property of an important public limited company.

182 \*

**JAN ADAM ZANDLEVEN (DUTCH, 1868-1923)**

Still life of flowers

signed and dated 'J.A. Zandleven/1909' (lower left)

oil on canvas laid down on board

37.6 x 30.5cm (14 13/16 x 12in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800

**Provenance**

Private collection, South Africa.

183<sup>AR</sup>

**VIDA GÁBOR (HUNGARIAN, 1937-1999)**

Construction  
signed with initials 'V.G.' (lower right)  
oil on board  
45.7 x 30.5cm (18 x 12in).

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,800 - 6,300

**Provenance**

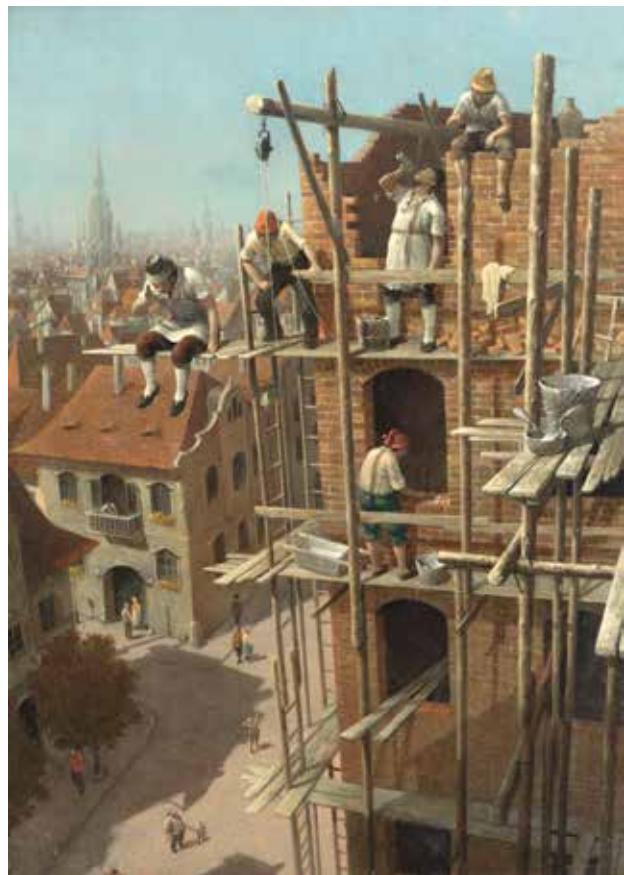
Private collection, UK.

184

**AUGUST VON SIEGEN (GERMAN, 1850-1910)**

A street market  
signed 'Aug. Seigen' (lower right)  
oil on panel  
52.5 x 42cm (20 11/16 x 16 9/16in).

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900



183



184



185



185

185

**GIOVANNI FATTORI (ITALIAN, 1825-1908)**

Soldiers in a landscape; Soldier drinking  
two, both signed 'Gio. Fattori' in pencil (lower right); both inscribed on  
the reverse, the first 'All'egregio dott. Di Carlo. con amicizia per la sua  
sensibilità artistica. Giovanni Malesci. Milano. 30.6.34.XII', the other  
'Disegno originale del mio maestro Giovanni Fattori. Giovanno Malesci.  
Milano 31.6.34.XII'  
the first pencil and grey wash, the other pencil  
the larger 26 x 37cm (10 1/4 x 14 9/16in).  
(2)

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

Macchi Collection, Gallarate.  
Thence by descent.  
Private collection, UK.

We are grateful to Andrea Baboni for confirming the attribution  
to Giovanni Fattori. The works will be sold with certificates of  
authentication.

186

**MAXIMILIEN LUCE (FRENCH, 1858-1941)**

*Plan d'exposition*  
signed 'Luce' (lower right); variously inscribed (throughout)  
pen and ink over traces of pencil on paper  
42.9 x 32cm (16 7/8 x 12 5/8in).

£600 - 800  
€710 - 940  
US\$750 - 1,000

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

**Provenance**

Anon. sale, Sotheby's, London, 13 October 1993, lot 180.  
Private collection, Milan (acquired at the above sale).

186

187 AR

**TOYEN (MARIA CERMINOVA) (CZECH,  
1902-1980)**

Untitled, Landscape  
signed and dated 'Toyen 37' (lower right)  
pen and ink over traces of pencil on paper  
22.5 x 31cm (8 7/8 x 12 3/16in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500

188

**LÉON AUGUSTIN LHERMITTE (FRENCH,  
1844-1925)**

*Étude de paysage*  
pastel on paper  
39.5 x 46.5cm (15 9/16 x 18 5/16in).  
Executed circa 1924 - 1925

£1,000 - 1,500  
€1,200 - 1,800  
US\$1,300 - 1,900

**Provenance**

Artist's studio.  
Hôtel Drouot, Paris, 1982.

**Literature**

M. Le Pelley Fonteny, *Léon Augustin Lhermitte. Catalogue raisonné*, Paris, 1991,  
no. 283 (illustrated p. 209).



187



188



189



189

189

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

Allegories of the four seasons: *Les Lavandières; La Moisson; Les Vendanges; and Les Fagotteuses*

oil on canvas

largest 50.2 x 111.7cm (19 3/4 x 44in)(4).

£3,000 - 5,000

€3,500 - 5,900

US\$3,800 - 6,300



190



191

190

**JEAN D'ALHEIM (RUSSIAN, 1840-1894)**

Moonlit coastal scene  
signed 'D'alheim' (lower right)  
oil on canvas  
92.7 x 120.6cm (36 1/2 x 47 1/2in).

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,800 - 6,300

191

**GOTTFRIED SAMUEL N. KALLSTENIUS (SWEDISH, 1861-1943)**

Coastal landscape at sunset  
signed and dated 'G.Kallstenius,33' (lower left)  
oil on canvas  
88.9 x 116.8cm (35 x 46in).

£1,500 - 2,000  
€1,800 - 2,400  
US\$1,900 - 2,500



192



192

192

**PIETRO SCOPPETTA (ITALIAN, 1863-1920)**

Street scene

two, both signed 'P. Scoppetta' (lower right)  
oil on canvas

one 14.5 x 20.3cm (5 11/16 x 8in); the other 20.3 x 14.5cm (8 x 5 11/16in). (2)

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800

193

**FRANZ ALT (AUSTRIAN, 1821-1914)**

A bustling flower market  
signed 'Franz Alt' (lower left)  
watercolour heightened with bodycolour  
20.5 x 25cm (8 1/16 x 9 13/16in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800

**Provenance**

Property of the late Eveline Newgas, nee Blumka, whose parents and grandparents were among the leading antique dealers in pre-war Vienna.

194

**ATTRIBUTED TO FRANZ ALT (AUSTRIAN, 1821-1914)**

View of Skodagasse, Vienna  
inscribed 'Skodagasse' (lower right)  
watercolour  
17 x 21.5cm (6 11/16 x 8 7/16in).  
Together with an oil on panel sketch of a *festa* in an Italian town, by the same hand. (2)

£500 - 700

€590 - 830

US\$630 - 880

195

**JOAQUÍN PALLARÉS Y ALLUSTANTE (SPANISH, 1853-1935)**

After the shower  
signed and dated 'J PALLARES /1891' (lower left)  
oil on canvas  
45 x 55cm (17 11/16 x 21 5/8in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

**Provenance**

Colin Stodgell Fine Art, Torquay, Devon.



193



194



195



196



197

196 AR

**CHARLES MALLE (BORN 1935)**

*Journée ensoleillée à Cornwall*

signed 'C. MALLE' (lower left); stamped with the artist's atelier stamp  
'Atelier Charles Malle Vente' (on the stretcher)  
oil on canvas  
38.5 x 55.5cm (15 3/16 x 21 7/8in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

**Provenance**

Private collection, UK (a gift from the artist).

197 AR

**CHARLES MALLE (BORN 1935)**

*Le Havre*

signed 'C. MALLE' (lower right); stamped with the artist's atelier stamp  
'Atelier Charles Malle Vente' (on the stretcher)  
oil on canvas, unframed  
54 x 73cm (21 1/4 x 28 3/4in).

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,500

**Provenance**

Private collection, UK (a gift from the artist).

198

**JOAQUIN SOROLLA Y BASTIDA (SPANISH, 1863-1923)**

Boats in a harbour  
bears signature and date (lower left)  
oil on board  
17.5 x 11.5cm (6 7/8 x 4 1/2in).

£5,000 - 7,000  
€5,900 - 8,200  
US\$6,300 - 8,800

The authenticity of this work has kindly been confirmed by Blanca Pons Sorolla and it will be included in the forthcoming catalogue raisonné currently being prepared by Blanca Pons Sorolla under inventory no. BPS 18.

199

**PIETRO GABRINI (ITALIAN, 1856-1926)**

A pleasure trip in the bay of Naples  
signed 'P.GABRINI' (lower centre)  
oil on canvas  
134.6 x 100.3cm (53 x 39 1/2in).

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,800 - 6,300



198



199

200<sup>AR</sup>

**JEAN-GABRIEL DOMERGUE (1889-1962)**

*Au derby*

signed 'Gabriel/Domergue' (lower right); inscribed with title and number on stretcher  
oil on canvas

73 x 60.3cm (28 3/4 x 23 3/4in).

**£15,000 - 20,000**

**€18,000 - 24,000**

**US\$19,000 - 25,000**

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

This work will be included in the forthcoming *catalogue raisonné* currently being prepared by Monsieur Noé Willer.

**Provenance**

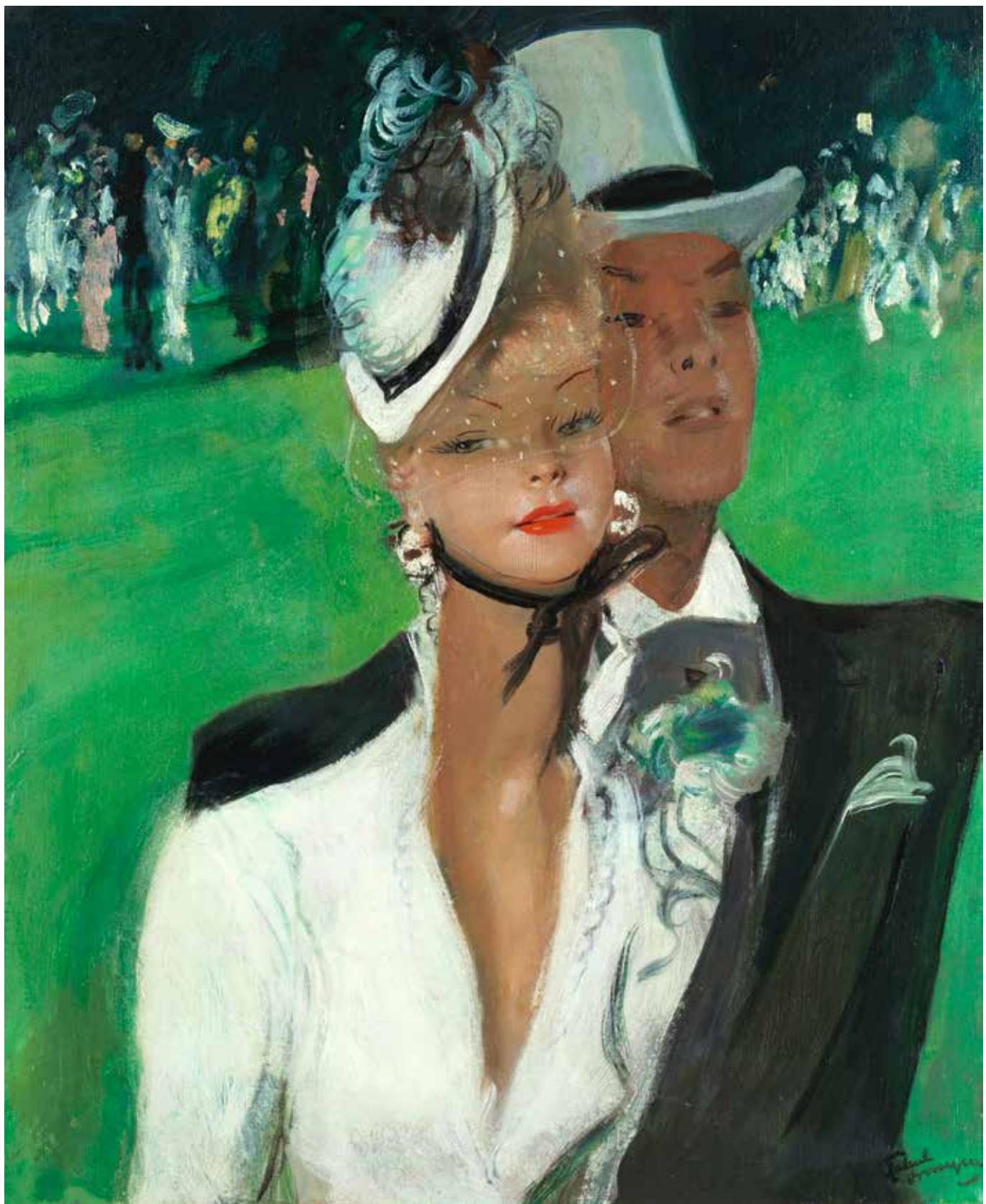
Purchased directly from the artist by the previous owner.

Jean-Gabriel Domergue, born in Bordeaux in 1889, was talented and precocious from a young age, exhibiting works at the 1906 Salon d'Artistes Français at the age of 17. In 1920 he was awarded the prestigious Prix de Rome and then began showing outside the exhibition. In his early years he painted landscapes with great ease and it was for these which first gained recognition. In the 1920s however, his career took a decisive turn; Domergue devoted himself to painting portraits of Parisian ladies and would go on to paint over 3,000 images of this kind.

Domergue's woman was typically thin, airy, elegant, with a swanlike neck and wide seductive eyes which gaze upon the world with longing, characteristics which lead to him later claiming that 'I invented the pin-up.' Before long, his paintings of nudes and semi-nude coquettes became fantastically popular, and his aggressively modern style secured his reputation and his fortune. He is perhaps best known for his Côte d'Azur nudes which summed up the carefree abandonment of modern Cannes life, where he lived from 1927.

He was also a sought-after portraitist in aristocratic circles and could always be found at events in Paris, Cannes, Monte-Carlo, Juan-les-Pins, Biarritz and, of course, Deauville, quite possibly the location of the present lot. Domergue changed the way women were portrayed, breaking the traditional melancholic and vapourish poses; the female figure became airy, sparkling and effervescent. He had a talent for expressing the fickle and dazzling nature of a beautiful woman which can be seen in the composition of the present lot. The confident, bright lady in the foreground looks directly out at the audience and commands the scene when compared to the dark male figure behind her looking off to the right.

His style progressed throughout his career, reaching an almost definitive period at the beginning of the 1930s, which would mark the peak of his career. His paintings were no longer dated even though often titled on the back and sometimes numbered, as in the case of the present lot. He would go on to be curator of the Jacquemart-André Museum in Paris starting from 1955 and it was during his organisation for the exhibit in honour of his own master, Giovanni Boldini, that he passed away in 1962.



200



201

201 AR

**HUGUES CLAUDE PISSARRO (FRENCH, BORN 1935)**

*Trois pommiers au champs de la mousse*

signed 'Claude Pissarro' (lower left)

pastel on paper

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

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,500

The authenticity of this work has kindly been confirmed by Madame Lélia Pissarro.

202 AR

**MARIA VOROBIEVA (CALLED MAREVNA) (RUSSIAN/FRENCH, 1892-1984)**

*Saint-Paul-de-Vence*

signed 'MAREVNA' (lower left); signed, dated and inscribed 'MAREVNA/1944/St. Paul/France' (on the reverse)

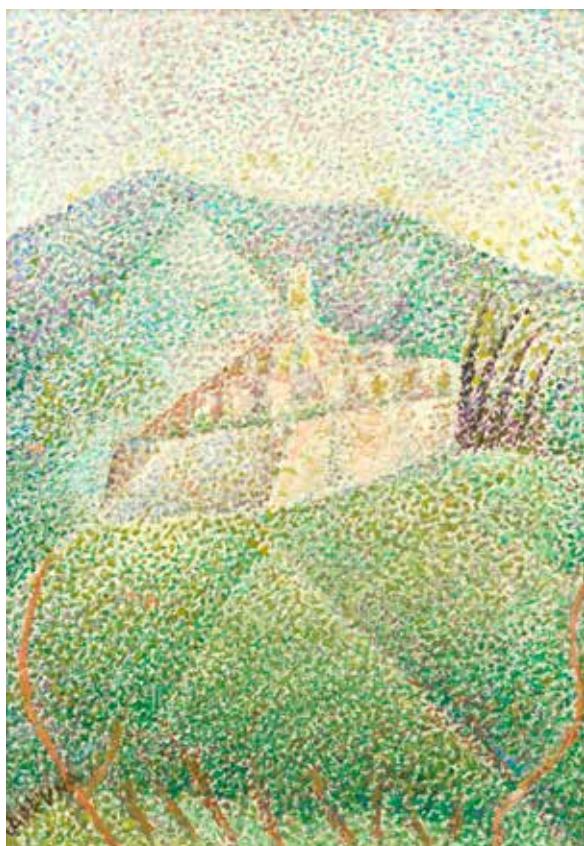
oil on canvas

27.5 x 20cm (10 13/16 x 7 7/8in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900



202

203<sup>AR</sup>

**ADRIANO SPILIMBERGO (ITALIAN, 1908-1975)**

*Versilia*

oil on canvas

80 x 100cm (31 1/2 x 39 3/8in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800

**Provenance**

Private collection, Milan.

Thence by descent to the present owner.

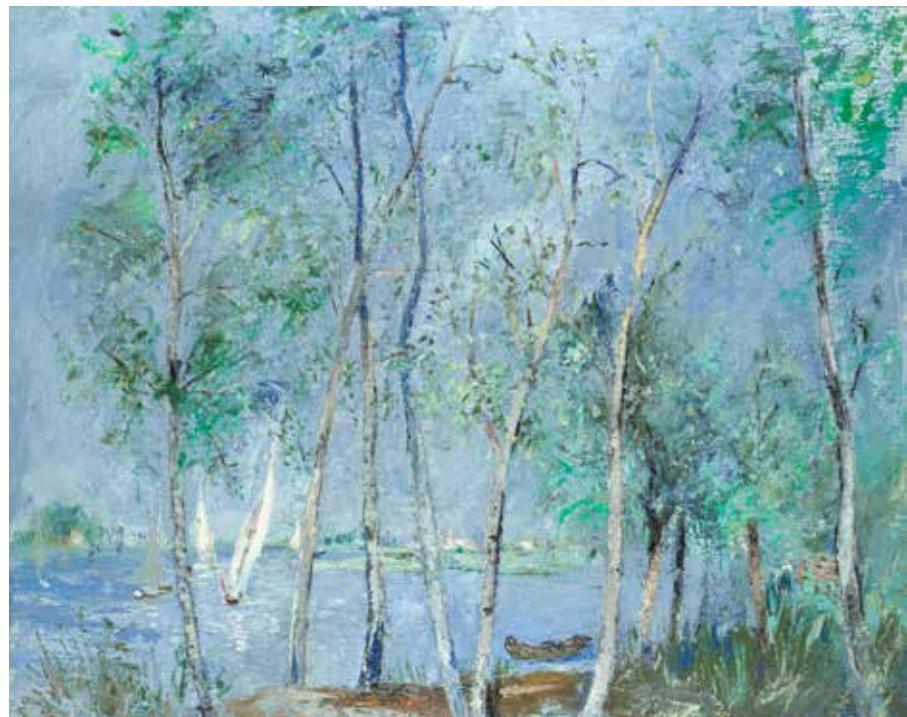
**Exhibited**

Milan, Galleria Gussoni, *Mostra personale*

*Adriano Spilimbergo*, 1963.

Milan, Società per le Belle Arti ed Esposizione Permanente, *Mostra antologica di Adriano di Spilimbergo*, 1981.

Spilimbergo, Palazzo Tadea, *Mostra Antologica di Adriano Di Spilimbergo*, 1981.



203

204<sup>AR</sup>

**OTOKAR NEJEDLY (CZECHOSLOVAKIAN, 1883-1957)**

A forest meeting

signed 'Ot. Nejedly' (lower right)

oil on board

31 x 39cm (12 3/16 x 15 3/8in).

£3,000 - 5,000

€3,500 - 5,900

US\$3,800 - 6,300



204



205

205 AR

**EINAR JOLIN (SWEDISH, 1890-1976)**

Seated nude

signed and dated 'Jolin/1950' (upper left)

oil on canvas

65.4 x 54.6cm (25 3/4 x 21 1/2in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800

206 AR

**OCTAVE DENIS VICTOR GUILLONET (FRENCH, 1872-1967)**

Garden in bloom

signed and dated 'ODV.Guillonnet 24' (lower right)

oil on canvas

95.2 x 63.5cm (37 1/2 x 25in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800



206



207

207<sup>AR</sup>

**PAUL SIEFFERT (FRENCH, 1874-1957)**

*Nue allongée*  
signed 'P.Sieffert' (lower right)  
oil on canvas

97 x 130.5cm (38 3/16 x 51 3/8in).

£5,000 - 7,000  
€5,900 - 8,200  
US\$6,300 - 8,800



208

**EDMOND MARIE PETITJEAN (FRENCH, 1844-1925)**  
*Le port*

signed 'E. Petitjean' (lower right)  
oil on canvas  
46 x 66cm (18 1/8 x 26in).

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,800 - 6,300

**Provenance**  
M. Newman, London.  
Private collection, UK.

**EMMA CIARDI (ITALIAN, 1879-1933)**  
Venice

signed, inscribed and dated 'Emma Ciardi/Venezia/1911' (lower right)  
oil on board  
28 x 28cm (11 x 11in).

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,800 - 6,300



209

210 AR

**ANTOINE BLANCHARD (FRENCH, 1910-1988)**

*Place Saint Michel, Notre-Dame*

signed 'Antoine. Blanchard' (lower right);  
signed and inscribed 'A. Blanchard./PARIS/  
NOTRE DAME/PLACE ST MICHEL' and  
stamped with the artist's atelier stamp (on the  
reverse)

oil on canvas

46 x 56cm (18 1/8 x 22 1/16in).

£2,500 - 3,500

€2,900 - 4,100

US\$3,100 - 4,400

**Provenance**

Unicorn Gallery, Wilmslow, Cheshire.  
Private collection, UK (acquired from the  
above).



210

211 AR

**ANTOINE BLANCHARD (FRENCH, 1910-1988)**

*Porte St. Denis, Paris*

signed 'Antoine. Blanchard.' (lower right);  
stamped with the artist's atelier stamp (on the  
reverse)

oil on canvas

33 x 46cm (13 x 18 1/8in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800

**Provenance:**

Unicorn Gallery, Wilmslow, Cheshire.  
Private collection, UK (acquired from the  
above).



211



212

212<sup>AR</sup>

**MARCEL DYF (FRENCH, 1899-1985)**

*Village de Laroque, Languedoc-Roussillon*

signed and dated 'Dyf 41' (lower right)

oil on canvas

73.6 x 91.5cm (29 x 36in).

Painted in 1941

£5,000 - 7,000

€5,900 - 8,200

US\$6,300 - 8,800

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. 5124.

213 AR

**MARCEL DYF (1899-1985)**

*Promenade dans les blés en Bretagne*

signed 'Dyf' (lower right)

oil on canvas

46 x 55cm (18 1/8 x 21 5/8in).

Painted in 1984

£3,000 - 5,000

€3,500 - 5,900

US\$3,800 - 6,300

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. 2806.

**Provenance**

Frost & Reed, London, no. 56203.

214

**HANS DAHL (NORWEGIAN, 1849-1937)**

Summer in the fjords

signed 'Hans Dahl' (lower right)

oil on canvas

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

£3,000 - 5,000

€3,500 - 5,900

US\$3,800 - 6,300

**Provenance**

Thos Agnew & Sons., London.



213



214



215



216

215 AR

**PAUL SIEFFERT (FRENCH, 1874-1957)**

Reclining nude on a fur rug  
signed 'P.Sieffert' (lower left); signed and numbered 'P. Sieffert. N° 315'  
(on the reverse)  
oil on canvas  
33 x 55.2cm (13 x 21 3/4in).

£3,000 - 5,000

€3,500 - 5,900

US\$3,800 - 6,300

**Provenance**

E. Stacy-Marks Ltd., Eastbourne, no. 81276.

216

**MARINA MARINA (RUSSIAN, BORN 1970)**

The day dream  
signed 'Marina' (lower right); inscribed in Cyrillic and signed and dated  
'Marina Marina/2014r/X.M.' (on the reverse)  
oil on canvas  
90.1 x 47cm (35 1/2 x 18 1/2in).

£3,000 - 5,000

€3,500 - 5,900

US\$3,800 - 6,300



217

217<sup>AR</sup>

**VICTOR GUERRIER (FRENCH, 1893-1968)**

*Un couple élégant dans un restaurant*

signed 'V.Guerrier' (lower right)

oil on canvas

73 x 100cm (28 3/4 x 39 3/8in).

£5,000 - 8,000

€5,900 - 9,400

US\$6,300 - 10,000

218<sup>AR</sup>

**VICTOR GUERRIER (FRENCH, 1893-1968)**

*L'omnibus*

signed 'V.Guerrier' (lower left)

oil on canvas

100 x 73cm (39 3/8 x 28 3/4in).

£5,000 - 8,000

€5,900 - 9,400

US\$6,300 - 10,000



218



219



220

219<sup>AR</sup>  
**VICTOR GUERRIER (FRENCH, 1893-1968)**  
*Une promenade paisible*  
signed 'V.Guerrier' (lower right)  
oil on canvas  
73 x 100cm (28 3/4 x 39 3/8in).

£5,000 - 7,000  
€5,900 - 8,200  
US\$6,300 - 8,800

220<sup>AR</sup>  
**VICTOR GUERRIER (FRENCH, 1893-1968)**  
*Le métro*  
signed 'V.Guerrier' (lower left)  
oil on canvas, unframed  
73 x 100cm (28 3/4 x 39 3/8in).

£5,000 - 7,000  
€5,900 - 8,200  
US\$6,300 - 8,800

221

**AYDEMIR SAIDOV (BORN 1979)**

Contemplation

signed 'Saidov' (lower right); inscribed in Cyrillic and signed and dated  
'Aydemir Saidov/2014r./X.M.' (on the reverse)

oil on canvas

70.5 x 59.7cm (27 3/4 x 23 1/2in).

£3,000 - 5,000

€3,500 - 5,900

US\$3,800 - 6,300

222

**JEAN LEON HENRI GOUWELOOS (BELGIAN, 1865-1943)**

Study of a nude

signed 'Jean Gouweuloos' (lower left)

oil on canvas

50.2 x 30.5cm (19 3/4 x 12in).

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,500



221



222



223



223



224

223 \* AR

**JANKEL ADLER (POLISH, 1895-1949)***Junges Mädchen*  
signed 'Adler' (lower right)  
oil on board31 x 25cm (12 3/16 x 9 13/16in).  
There is an additional ink sketch (on the reverse); portrait, stamped  
'Jankel Adler C.A.' (lower right)

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

**Provenance**Redfern Gallery, London.  
Anon. sale, Sotheby's, Tel Aviv, November 1992, no. 59.  
Private collection, Israel.

224 AR

**PAUL DELVAUX (BELGIAN, 1897-1994)***Etudes de personnages*  
signed 'P. DELVAUX' (lower right)  
pen, brush and ink on paper  
32.9 x 22.5cm (12 15/16 x 8 7/8in).  
Executed circa 1950

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,800 - 6,300

The authenticity of this work has kindly been confirmed by the Foundation Paul Delvaux.

**Provenance**Ewan Phillips Gallery, London.  
Private collection, UK.

225<sup>AR</sup>

**MARIO SIRONI (1885-1961)**

*Due nudi femminili*

watercolour and pencil on paper  
19 x 24cm (7 1/2 x 9 7/16in).

Executed in 1923

There is an additional sketch for an illustration  
inscribed 'Autunno 1923' (on the reverse)

£1,000 - 2,000

€1,200 - 2,400

US\$1,300 - 2,500

The authenticity of this work has kindly  
been confirmed by the *Associazione per  
il patrocinio e la promozione della figura e  
dell'opera di Mario Sironi* and is recorded in  
their archives under number 105/12 RA.

**Provenance**

The artist's studio.

Aglae Sironi Collection, Italy (by descent from  
the above).

Private collection, Italy (gifted from the above  
to the present owner).



225

226<sup>AR</sup>

**MARIO SIRONI (1885-1961)**

*Figura femminile con palla, portale e chiesa*

pencil on paper

29 x 23cm (11 7/16 x 9 1/16in).

Executed circa 1922

£1,000 - 2,000

€1,200 - 2,400

US\$1,300 - 2,500

The authenticity of this work has kindly  
been confirmed by the *Associazione per  
il patrocinio e la promozione della figura e  
dell'opera di Mario Sironi* and is recorded in  
their archives under number 107/12 RA.

**Provenance**

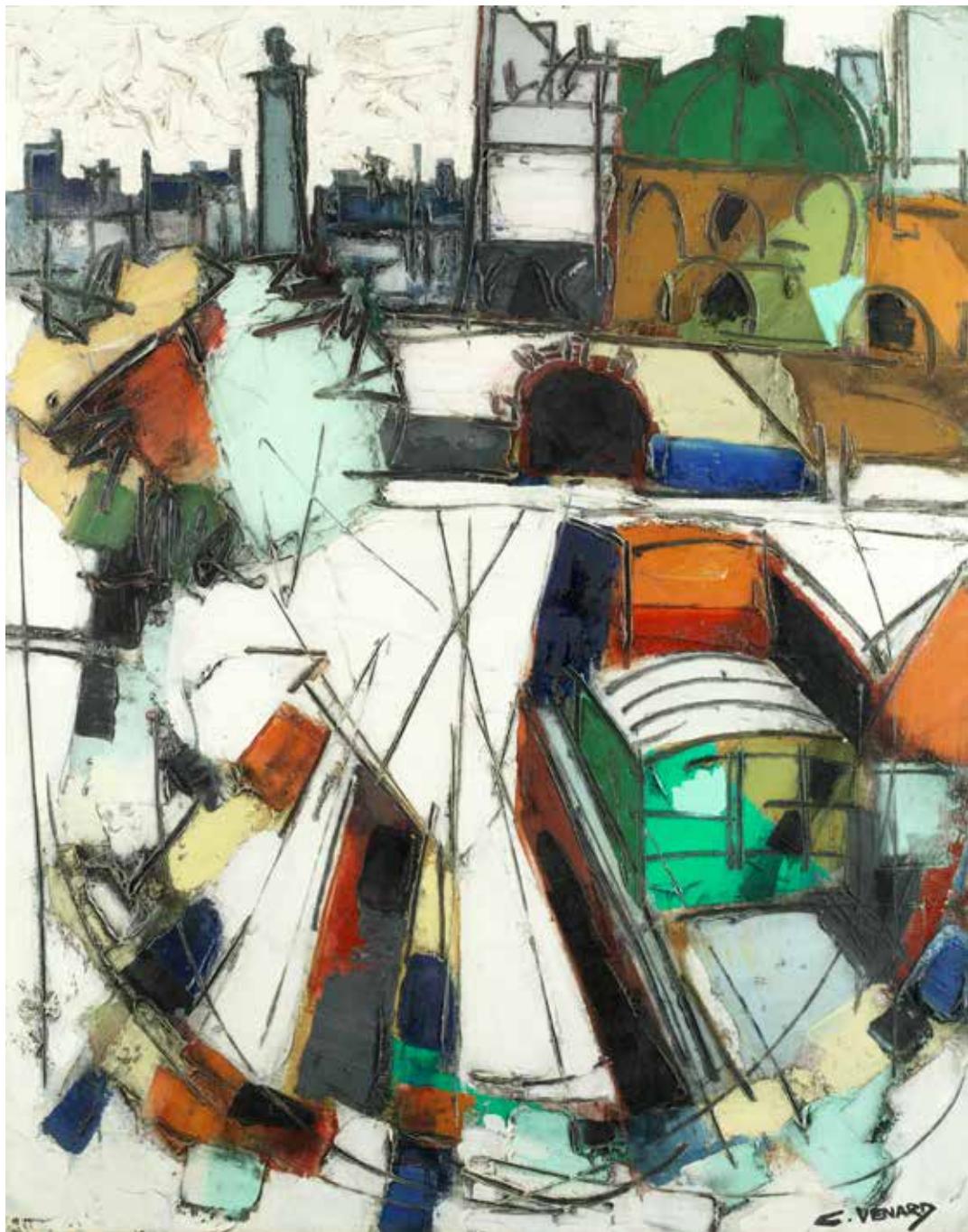
The artist's studio.

Aglae Sironi Collection, Italy (by descent from  
the above).

Private collection, Italy (gifted from the above  
to the present owner).



226



227

227 \* AR

**CLAUDE VENARD (1913-1999)**

*Le canal*  
signed 'C. VENARD' (lower right)  
oil on canvas  
90.1 x 73.6cm (35 1/2 x 29in).  
Painted circa 1971

£5,000 - 7,000  
€5,900 - 8,200  
US\$6,300 - 8,800

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



228

228<sup>AR</sup>

**JEAN MIOTTE (FRENCH, BORN 1926)**

*Sans titre*

signed and dated 'Miotte 77' (lower right)  
oil on canvas  
73 x 100cm (28 3/4 x 39 3/8in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800

229<sup>AR</sup>

**LEON ZACK (RUSSIAN/FRENCH, 1892-1980)**

*Composition*

signed and dated 'Leon Zack 59' (lower right)  
oil on canvas  
115.5 x 80cm (45 1/2 x 31 1/2in).

£1,500 - 2,000

€1,800 - 2,400

US\$1,900 - 2,500

**Provenance**

The Waddington Galleries, London.

The Nancy Balfour Collection, from whom gifted to Wycombe Abbey,  
Buckinghamshire.



229

230

**HERBERT GARBE (GERMAN, 1888-1945)**

Elephant

signed 'H Garbe' (on the base)

bronze

46cm (18 1/8) high

£3,000 - 5,000

€3,500 - 5,900

US\$3,800 - 6,300

Herbert Garbe was born in Berlin on the 1 June 1888. He married fellow sculptor Emy Roeder in January 1919 and they moved in the circles of other famous German artists of the time such as Käthe Kollwitz, Ernst Barlach and Karl Schmidt-Rottluff. Garbe and Roeder worked closely together and influenced each other's work, sharing a studio and exhibiting together in 1927. The couple moved to Rome in 1933 so Garbe could work in the headquarters of the cultural institution of the Federal Republic of Germany, the Villa Massimo, however after a year in Rome Garbe returned to Berlin alone to take up a role as artistic director in the Städelschule in Frankfurt.

During the time Garbe was working, avant-garde movements were flourishing in Germany and he was associated with the expressionist movement. In response to the rapidly changing environment, artists were greatly experimenting with painting, design, sculpture and technique. The present lot is exemplary of Garbe's creativity, with thick planes at juxtaposing angles, fitting together to form a distinctly unique and bold shape. His later years, during the Second World War, were seen out in Alsace where he focused on creating sculptures of the female form which were often softer in style when compared with the futuristic elements evident in the present lot.



230



231

231

**PETER UPWARD (1932-1983)**

Taurus with Venus

artist's stamp (lower right); bears inscription "Taurus with Venus"/Peter Upward/Rowan Gallery'  
(on the reverse)

oil and PVA on canvas

116.5 x 91.5cm (45 7/8 x 36in).

£2,000 - 3,000

€2,400 - 3,500

US\$2,500 - 3,800

**Provenance**

Private collection, UK (acquired from the artist and thence by descent).

Peter Upward is considered to be one of Australia's first abstract expressionist painters, whose works primarily conveyed movement and a calligraphic quality through the vigorous application of paint. He worked in London 1962-1971, where he exhibited with the Rowan Gallery

**END OF SALE**

**The next sale of British and European art is on 4 July 2017**

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# THE MARINE SALE

Wednesday 12 April, 2017  
Knightsbridge, London

CIRCLE OF WILLIAM JOHN  
HUGGINS (BRITISH, 1781-1845)  
*Coming ashore at Madras*  
£20,000 - 30,000

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# Bonhams

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

## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description* of a *Lot*

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

#### *Estimates*

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

#### *Condition Reports*

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

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

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

#### *Bonhams' responsibility to you*

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

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

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

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

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

#### *Alterations*

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

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

### 4. CONDUCT OF THE SALE

Our Sales are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any Sale without stating a reason. We have complete discretion as to whether the Sale proceeds, whether any *Lot* is included in the Sale, the manner in which the Sale is conducted and we may offer *Lots* for Sale in any order we choose notwithstanding the numbers given to *Lots* in the Catalogue. You should therefore check the date and starting time of the Sale, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for Sale. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a Sale and, before the Sale has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from Sale to Sale and from Auctioneer to Auctioneer. Please check with the department organising the Sale for advice on this. Where a Reserve has been applied to a *Lot*, the Auctioneer may, in his absolute discretion, place bids (up to an amount not equaling 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 £100,000 of the *Hammer Price*  
20% from £100,001 to £2,000,000 of the *Hammer Price*  
12% from £2,000,001 of the *Hammer Price*

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**

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

## **12. EXPORT/TRADE RESTRICTIONS**

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

## **13. CITES REGULATIONS**

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

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

## **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

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

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

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

### Bottling Details and Case Terms

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

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

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An Additional Premium will be payable to us by the Buyer to cover our Expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- ▲ Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- ◊ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

### DATA PROTECTION – USE OF YOUR INFORMATION

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

### APPENDIX 1

#### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

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

1.4	The contract is made on the fall of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.	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.
<b>2</b>	<b>SELLER'S UNDERTAKINGS</b>	<b>5</b>	<b>RISK, PROPERTY AND TITLE</b>
2.1	The Seller undertakes to you that:	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.
2.1.1	the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;	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.
2.1.2	save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guaranteee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;	<b>6</b>	<b>PAYMENT</b>
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);	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.
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;	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.
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.	<b>7</b>	<b>COLLECTION OF THE LOT</b>
<b>3</b>	<b>DESCRIPTIONS OF THE LOT</b>	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.
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.	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.
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.	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.
<b>4</b>	<b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b>	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.
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.	7.5	You will be wholly responsible for any removal, storage or other charges or Expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, Expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

<b>8 FAILURE TO PAY FOR THE LOT</b>	<b>9 THE SELLER'S LIABILITY</b>	
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 hammer</i> 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, restitutary 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 restitutary 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, restitutary 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;	9.4 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.	10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	10.11 Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8 to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	10.12 Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.	
8.1.9 to retain possession of, and on 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		
8.1.10 so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.		
8.2 You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10 MISCELLANEOUS</b>	<b>11 GOVERNING LAW</b>
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> .	All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
	10.2 The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	

## APPENDIX 2

### BUYER'S AGREEMENT

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

### 1 THE CONTRACT

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

### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
  - 3.1.1 the Purchase Price for the Lot;
  - 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders 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.

<b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price of the 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;	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> ;	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .		
7.1.3 to remove, and/or store the <i>Lot</i> at your expense;	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and Expenses paid by you in respect of the <i>Lot</i> .		
7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.		
7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.		
7.1.6 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .		
7.1.7 to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	<b>10 OUR LIABILITY</b>			
7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .		
7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:		
7.1.10 on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or		
7.1.11 refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	10.2.2	changes in atmospheric pressure; nor will we be liable for:		
7.2 You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	10.2.3	damage to tension stringed musical instruments; or		
	9.1	9.2 Paragraph 9 applies only if:		
	9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
	9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
	9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business profits</i> , revenue or income or for loss of <i>Business reputation</i> or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
		the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
		the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
		If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .	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.
		The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
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.	<b>12 MISCELLANEOUS</b>	13	<b>GOVERNING LAW</b>
11	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>	12.1	You may not assign either the benefit or burden of this agreement.	All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
	Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:	12.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.	<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>
	the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and	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.	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 <a href="http://www.bonhams.com">www.bonhams.com</a> or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from <a href="mailto:info@bonhams.com">info@bonhams.com</a> .
	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and	12.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.	<b>APPENDIX 3</b>
	within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	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.	<b>DEFINITIONS AND GLOSSARY</b>
	but not if:	12.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.	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.
	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or			<b>LIST OF DEFINITIONS</b>
				"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams'</i> Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a Hammer Price which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i> ). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

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

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

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

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

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

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

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

**"Website"** Bonhams Website at [www.bonhams.com](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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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](http://www.bonhams.com)) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from [info@bonhams.com](mailto:info@bonhams.com).

## Credit and Debit Card Payments

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

## Notice to Bidders.

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

## If successful

I will collect the purchases myself


Please contact me with a shipping quote  
(if applicable)

Sale title: British and European Art		Sale date: Tuesday 21 March 2017																									
Sale no. 23944		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><b>General Bid Increments:</b></p> <table> <tr><td>£10 - 200 .....</td><td>by 10s</td><td>£10,000 - 20,000 .....</td><td>by 1,000s</td></tr> <tr><td>£200 - 500 .....</td><td>by 20 / 50 / 80s</td><td>£20,000 - 50,000 .....</td><td>by 2,000 / 5,000 / 8,000s</td></tr> <tr><td>£500 - 1,000 .....</td><td>by 50s</td><td>£50,000 - 100,000 .....</td><td>by 5,000s</td></tr> <tr><td>£1,000 - 2,000 .....</td><td>by 100s</td><td>£100,000 - 200,000 .....</td><td>by 10,000s</td></tr> <tr><td>£2,000 - 5,000 .....</td><td>by 200 / 500 / 800s</td><td>above £200,000 .....</td><td>at the auctioneer's discretion</td></tr> <tr><td>£5,000 - 10,000 .....</td><td>by 500s</td><td></td><td></td></tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200 .....	by 10s	£10,000 - 20,000 .....	by 1,000s	£200 - 500 .....	by 20 / 50 / 80s	£20,000 - 50,000 .....	by 2,000 / 5,000 / 8,000s	£500 - 1,000 .....	by 50s	£50,000 - 100,000 .....	by 5,000s	£1,000 - 2,000 .....	by 100s	£100,000 - 200,000 .....	by 10,000s	£2,000 - 5,000 .....	by 200 / 500 / 800s	above £200,000 .....	at the auctioneer's discretion	£5,000 - 10,000 .....	by 500s		
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£5,000 - 10,000 .....	by 500s																										
Customer Number	Title																										
First Name	Last Name																										
Company name (to be invoiced if applicable)																											
Address																											
City	County / State																										
Post / Zip code	Country																										
Telephone mobile	Telephone daytime																										
Telephone evening	Fax																										
Preferred number(s) in order for Telephone Bidding (inc. country code)																											
E-mail (in capitals)																											
<p>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.</p>																											
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="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>		<input type="checkbox"/>																									

**Please note that all telephone calls are recorded.**

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

## FOR WINE SALES ONLY

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

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.**

Your signature: \_\_\_\_\_ Date: \_\_\_\_\_

\* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

**Please email or fax the completed Auction Registration form and requested information to:**

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, [bids@bonhams.com](mailto:bids@bonhams.com)

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