



THE GREEK SALE

Wednesday 2 May 2018

Bonhams

LONDON







N. Eychonopoulos
87

THE GREEK SALE

Wednesday 2 May 2018, at 2pm
101 New Bond Street, London

ATHENS VIEWING

36 Amalias Avenue
10558, Athens
Tuesday 17 April
11am to 8pm
Wednesday 18 April
11am to 8pm
Thursday 19 April
11am to 8pm

LONDON VIEWING

New Bond Street, London
Sunday 29 April
11am to 3pm
Monday 30 April
9am to 4.30pm
Tuesday 1 May
9am to 4.30pm
Wednesday 2 May
9am to 12pm

SALE NUMBER

24729

CATALOGUE

£20.00

BIDS

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
To bid via the internet please
visit bonhams.com

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

Telephone bidding will only be accepted on lots with a low estimate in excess of £1,000.

Live online bidding is available for this sale

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

ENQUIRIES

London

Anastasia Orfanidou
+44 (0) 20 7468 8356
anastasia.orfanidou@bonhams.com

Athens

Terpsichore Maria Angelopoulou
Lola-Theodora Stefanidou
Philippe Glyptis
Timos Economopoulos
+30 210 36 36 404
+30 210 36 36 470 (fax)
athens@bonhams.com
art@expertise.gr
7, Neofytou Vamva Street
106 74 Athens

CUSTOMER SERVICES

Monday to Friday 8.30am to 6pm
+44 (0) 20 7447 7447

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

ILLUSTRATIONS

Front cover: lot 22
Back cover: lot 58
Inside front cover: lot 32
Inside back cover: lot 15
Opposite: lot 11

IMPORTANT INFORMATION

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

Bonhams 1793 Limited

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

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

Bonhams International Board

Robert Brooks Co-Chairman,
Malcolm Barber Co-Chairman,
Colin Sheaf Deputy Chairman,
Matthew Girling CEO,
Patrick Meade Group Vice Chairman,
Jon Baddeley, Rupert Banner, Geoffrey Davies,
Jonathan Fairhurst, Asaph Hyman, James Knight,
Caroline Oliphant, Shahin Virani,
Edward Wilkinson, Leslie Wright.

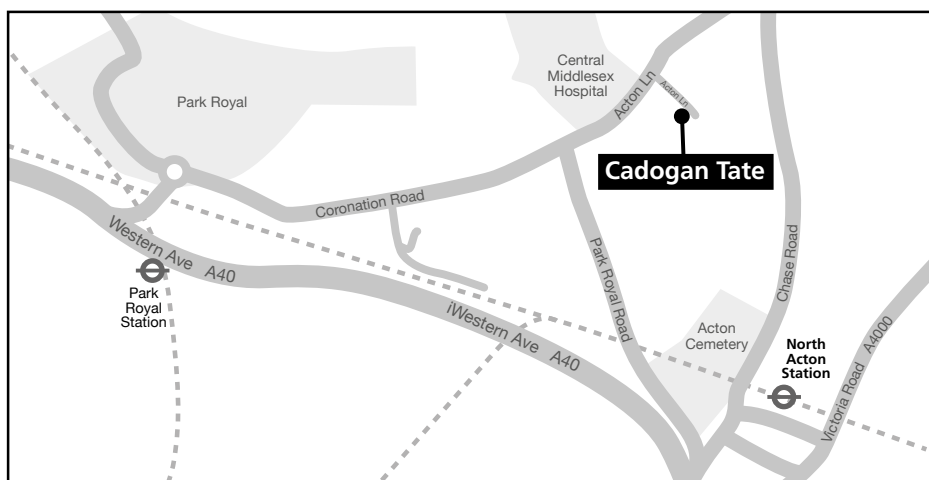
Bonhams UK Ltd Directors

Colin Sheaf Chairman,
Harvey Cammell Deputy Chairman,
Antony Bennett, Matthew Bradbury,
Lucinda Bredin, Simon Cottle, Andrew Currie,
Jean Ghika, Charles Graham-Campbell,
Matthew Haley, Richard Harvey, Robin Hereford,
David Johnson, Charles Lanning, Grant Macdougall

Gordon McFarlan, Andrew McKenzie,
Simon Mitchell, Jeff Muse, Mike Neill,
Charlie O'Brien, Giles Peppiatt, India Phillips,
Peter Rees, John Sandon, Tim Schofield,
Veronique Scorer, Robert Smith, James Stratton,
Ralph Taylor, Charlie Thomas, David Williams,
Michael Wynnell-Mayow, Suzannah Yip.



SALE INFORMATION



BIDS

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

PAYMENTS

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

Sellers

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

VALUATIONS, TAXATION & HERITAGE

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

CATALOGUE SUBSCRIPTIONS

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

SHIPPING

For information and estimates
on domestic and international
shipping as well please contact
the Greek department on
+44 (0)20 7468 8356 or email
greek@bonhams.com

BUYERS COLLECTION & STORAGE AFTER SALE

All sold lots will remain in the
Collections room at Bonhams
New Bond Street free of charge
until 5.30pm Thursday 17 May
2018. Lots not by this time will be
transferred to Cadogan Tate & will
be available for collection from 9am
Monday 21 May 2018 and then every
working day between 9am-4.30pm
on production of photographic
identification and written authorisation
for third-party collections.

Collections are by appointment
only & a booking email or phone
call are required in advance to
ensure lots are ready at time of
collection. Photographic ID will be
required at time of collection & if
a third-party is collecting written
authorisation from the successful
buyer is required in advance.
Photographic ID of the third party will
be requested at the time of collection.

To arrange a collection time
please send a booking email to:
collections@cadogantate.com or
call +44 (0) 800 988 6100.
Charges will apply.

**Bonhams can arrange shipment
to the Athens office on behalf
of successful purchasers. Those
who wish to ship their items
to Athens please inform us by
6pm on the day of the sale for
your lots to be included in our
consolidated shipment.
+44 (0) 7968 621 869
greek@bonhams.com**

**For small sized paintings:
if the largest dimension is
smaller than 70 cm, there
will be a charge of £200+VAT**

**For medium sized paintings:
if the largest dimension is
between 71cm and 150 cm,
there will be a charge
of £250+VAT**

**For large sized paintings:
if the largest dimension is
151cm or larger, there will
be a charge of £300+VAT.**

PLEASE NOTE THAT DIMENSIONS INCLUDE FRAMES.

Sculptures

**For sculptures below 150
cm, there will be a charge
of £250+VAT. For sculptures
exceeding 150 cm, there will
be a charge of £300+VAT**

CADOGAN TATE ADDRESS

Cadogan Tate
241 Acton Lane, London
NW10 7NP
To arrange a collection time
pleasesend a booking email to
collections@cadogantate.com
or telephone call to +44 (0)800 988
6100 will be required to ensure lots
are ready at time of collection.

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

Storage

Storage will be free of charge for
the first 14 calendar days from &
including the sale date Wednesday
2 May 2018.

Charges will apply from 9am Thursday 17 May 2018.

Pictures and small objects:
£2.85 per day + VAT
Furniture, large pictures and large
objects: £5.70 per day + VAT
(Please Note: Charges apply every
day including weekends and
Public Holidays)

Handling

After the first 14 calendar days
following the sale, the following
handling charges apply per Lot:
Pictures and small objects:
£21.00 + VAT
Furniture, large pictures
£42.00 + VAT

Loss and Damage

Extended Liability cover to the value
of the Hammer Price will be charged
at 0.6% but will not exceed the total
value of all other transfer and storage
charges.

VAT

Will be applied at the current rate
on all above charges

**The following symbol is used
to denote that VAT is due on
the hammer price and buyer's
premium**

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

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

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

Payment

All charges due to Cadogan
Tate may be paid to them in advance
or at the time of collection from their
warehouse. Payment may be made
by cash, cheque with banker's card,
credit, or debit card (Please note:
Amex is not accepted).

Information on charges
due is available by email at
collections@cadogantate.com or
telephone on +44 (0)800 988 6100

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.

1

THÉODORE JACQUES RALLI (1852-1909)

Young girl weaving willow branches
signed 'Ralli' (lower right)
oil on panel
18.5 x 24 cm.

£12,000 - 18,000

€14,000 - 20,000

Provenance

Sotheby's, London, 2 December 1998, lot 64.
Private collection, Athens.

Literature

M. Palioura, *The Painting Oeuvre of Theodoros Ralli (1852-1909)*,
doctoral dissertation, University of Athens, Athens 2008, no. 276,
vol. II, p. 452 (illustrated).



2

GEORGIOS JAKOBIDES (1852-1932)

A Smiling Girl

signed in Greek and dated '1901' (lower right)

oil on panel

21 x 16.5 cm.

£10,000 - 15,000

€11,000 - 17,000

Provenance

Private collection, Greece.

Unsurpassed draughtsman and keen observer of human nature, Jakobides established his reputation as the quintessential *kindermaler* or painter of young children. The artist has been recognized as such because he managed to look beyond beautified sentimental stereotypes and capture a wide variety of childhood expressions, from evocatively absorbed as in *Girl Reading* (Bonhams, Greek Sale, 20/5/2008) and mischievously capricious as in *Naughty Grandson* (Bonhams, Greek Sale, 9/4/2014) to disarmingly joyful as in *Girl laughing*.

In 1886, around the time he painted this enchanting picture, Jakobides wrote: "I am always trying to blend, as much as possible, the natural with the beautiful."¹. Here, his young protagonist captures a world of unpretentious joy, lively presence and genuine feeling, reminding an adult audience of the magic of childhood. As uniquely put by the great writer Pavlos Nirvanas, "the painters who have managed to capture the miracle of childhood and fix it on a flat surface, as we do with butterflies, careful not to disturb a single scale from their colourful wings, are but few. One of them is Jakobides."²

¹. See O. Mentzafou-Polyzou, *Jakobides* [in Greek], Adam editions, Athens 1999, p. 92.

². P. Nirvanas, "The Painter of Children" [in Greek], *Pinakothiki journal*, 12 (1912-13), pp. 100-101.





3

3 AR

NIKOS ENGONOPOULOS (1910-1985)

Chalkis
signed in Greek (lower left) and titled
(upper right)
egg tempera on panel
16.5 x 9.5 cm.

£5,000 - 7,000

€5,700 - 7,900

Provenance

Private collection, Athens.

Exhibited

Athens, Astrolavos Gallery, *N. Engonopoulos, Mythology, Byzantium, War of Independence*,
March 16 - April 3, 1999, no. 31.
Athens, Astrolavos Gallery, *Religious Subjects*,
April 26 - May 7, 2005, no. 23.

Literature

Nikos Engonopoulos, the Byzantine, Athens
2001, p. 51 (illustrated).
D. Vlachodimos, *Reading the Past in Engonopoulos*, Indiktos editions, Athens
2006, p. 267 (listed).
K. Perpinioti-Agazir, *Nikos Engonopoulos, Son Univers Pictural*, exhibition catalogue and
catalogue raisonnée, Benaki Museum, Athens
2007, no. 511, p. 288 (illustrated), p. 449
(illustrated).
N. Chaini, *The Painting of Nikos Engonopoulos*, doctoral dissertation, National
Technical University of Athens, 2007, no. 217,
p. 535 (discussed), p. 536 (illustrated).

4 AR

FOTIS KONTOGLOU (1895-1965)

The hand of Pantocrator, after the depiction of
the dome of the Omorfoklissia church, Attica.
signed and inscribed in Greek and dated
'1956' (upper left)
egg tempera on hardboard
62 x 50 cm.

£6,000 - 8,000

€6,800 - 9,000

Provenance

Acquired directly from the artist by the present
owner.





5 AR

MARIOS PRASSINOS (1916-1985)

Still life

signed and dated 'Prassinos 46' (lower left)

oil on canvas

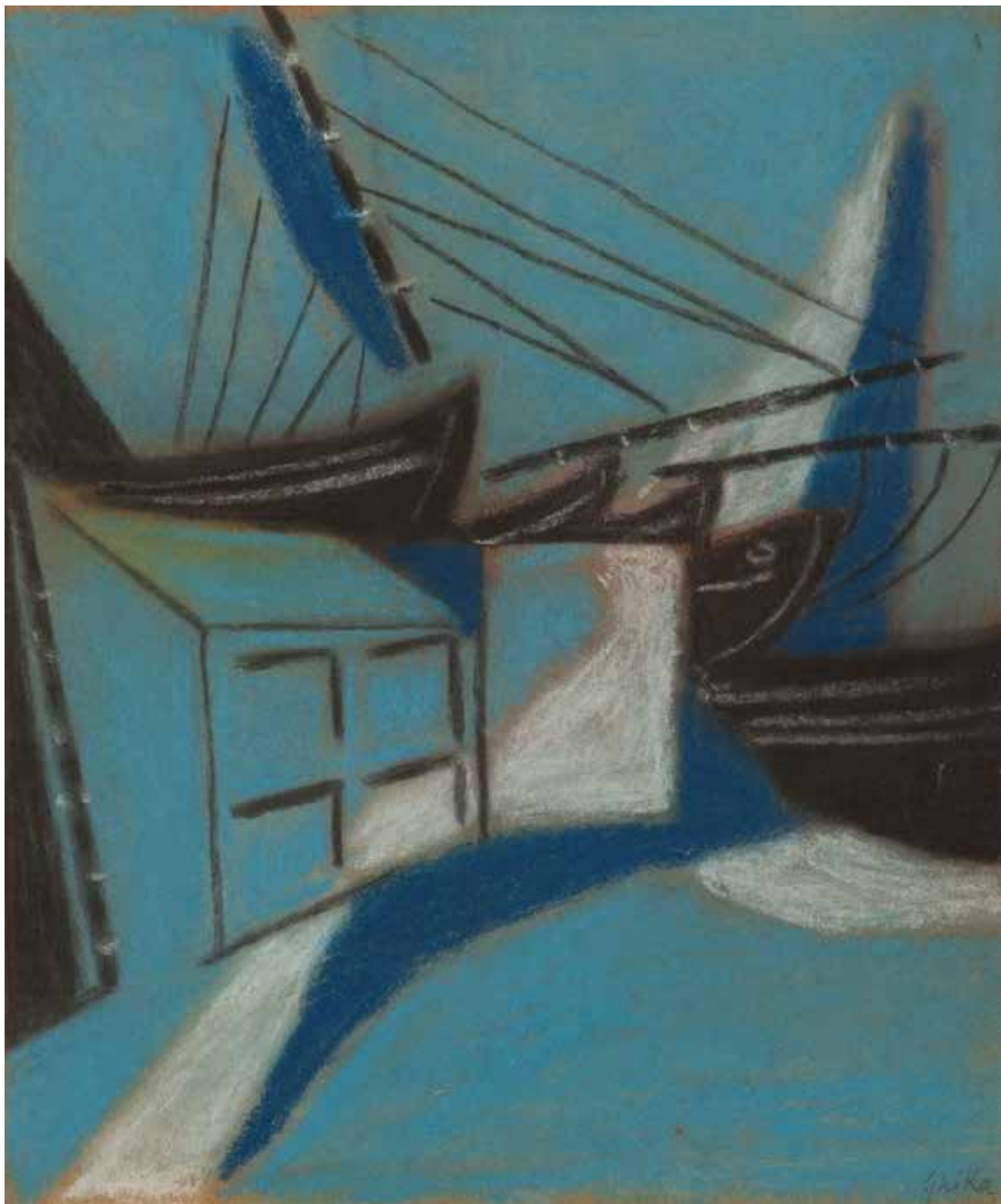
38.5 x 46 cm.

£6,000 - 8,000

€6,800 - 9,000

Provenance

Private collection, Athens.



6 AR

NIKOS HADJIKYRIAKOS-GHIKA (1906-1994)

Boats, 1935
signed 'Ghika' (lower right)
pastel on paper
24 x 20 cm.

£3,000 - 5,000
€3,400 - 5,700

Provenance

Private collection, Athens.

Exhibited

Athens, Atelier artists' club gallery, *M. Tombros, G. Gounaropoulos, N. Hadjikyriakos-Ghika*, May 12 - July 1, 1935, no 26 or 27.
Andros, Museum of Contemporary Art – Basil and Elise Goulandris Foundation, *Nikos Hadjikyriakos-Ghika, a Timeless Contemporary*, July 3 - September 25, 2011 (illustrated in the exhibition catalogue, p. 57).



Δια σχινυίου
σιάλα αγαθίδα
ζομένης ο

Ἐρωταυρίτος
Χριστῶν
τὴν Ἀριτοῦσαν.

Σύμεν Βιολέττα

Μ. 18



THEOFILOS HADJIMICHAEL (1871-1934)

Erotokritos and Aretoussa

signed and inscribed in Greek and dated '1930' (lower left)

oil on canvas laid on board

59 x 96 cm.

£30,000 - 50,000

€34,000 - 57,000

Provenance

Private collection, Athens.

In a luxuriant garden inhabited by succulent plants and trees, a white marble statue and a majestic peacock, and embellished with a frame of boldly coloured roses, Erotokritos has climbed a rope ladder to reach the balcony of his beloved Aretoussa. He is portrayed, however, frontally with only his bent left leg indicating an upward movement. The young princess embraces him and leans in to kiss him, stretching her wonderful long neck set against the cascading locks of her hair. The composition is further animated by a row of buildings in the background used as an indication of the structured space needed to set the stage for the meeting of the two lovers.

Written by Vintsentzos Kornaros around 1640, at a time when Crete laid across the lifelines of commerce and culture between Venice and Constantinople, *Erotokritos* is considered the masterpiece of Cretan poetry and a milestone in the history of Greek literature. The story of this heroic verse romance runs as follows: Erotokritos falls in love with the King's daughter Aretoussa, whom he serenades night after night. Aretoussa, enchanted by his beautiful songs falls in love too. After various secret meetings between the two lovers, Erotokritos asks the king for her hand in marriage. The king, infuriated by this request, exiles the young lover and casts Aretoussa into a dark dungeon. Later, when the city is about to fall to invaders, Erotokritos arrives in time to save the day. As a reward he asks for the hand of Aretoussa, which is gratefully granted, and the two lovers reign happily ever after over the kingdom of Athens. Setting great store by true love, courage and patriotism, the poem enjoyed immense popularity among Greeks, who learned it from refugees after the fall of Crete in 1669. The romance became a national poem and its hero a symbol of suffering Hellenism, exalted side by side with Digenis Akritas and Alexander the Great.¹

The lovers' meeting on the balcony, as depicted in Theofilos's painting, has no exact counterpart in the poem, which recounts their conversation through a double barred window.² As noted by theatre expert K. Nitsos, "the meeting is obviously related to the balcony scene in Romeo and Juliet. This seems to support the conjecture that Theofilos was inspired

by the performance of a travelling theatre company. It can also be inferred by the theatricality of the Renaissance costumes and the balcony's architecture, even the curtain-like drapery at the balcony's entrance."³

Though Erotokritos is represented in a Renaissance outfit and the scene does not correspond exactly to the poem, Theofilos's painting is imbued by a profoundly Greek atmosphere. The buildings in the background seem perched on a hill, resembling the mansions of the Mt. Pelion villages, while the same Greek spirit is evident in the depiction of the foreign garb. As noted by K. Nitsos, "Theofilos's self-assured and courageous Aretoussa, the gaze, the luxurious mustache and the facial traits of his Erotokritos, which make him look no different than the other braves he painted, endow the scene with an air of folk gallantry and honesty, poignantly capturing -even reviving- the Greek spirit and the Greek ethos of the Cretan Renaissance. Note the fascinating pictorial, even theatrical interplay of stripped and monochromatic fabrics and the different shades of blue generated by the alternating pleats and foldings. Amidst ochres and reds, this radiant blue echoes the magnificent Byzantine harmonies that blend with both western influences and traditional sources without seeming to clash or be out of place."⁴ Erotokritos has struck deep roots in the Greek soul and, not surprisingly, Theofilos's legendary wooden chest contained a popular edition of this celebrated narrative poem.⁵

¹ See V. Kornaros, *Erotokritos*, Papazissis editions, Athens 1984, pp. 19-22.

² "bars blocked the window all along", V. Kornaros, *Erotokritos*, Canto III, ver. 395-396.

³ K. Nitsos, "A Short Note on Theofilos" [in Greek], *Theatro magazine*, no.4, July-August 1962, p. 7.

⁴ Nitsos, "A Short Note on Theofilos", p. 7. See also I. Alexopoulou-Kaliyanni, *Modern Greek Painting-Sculpture-Literature*, doctoral dissertation, Athens 1992, vol. A' p. 115.

⁵ G. Seferis, *Dokimes (Treatises)* [in Greek], Fexis editions, Athens 1962, p. 58.

Please note that due to Greek regulation, this lot cannot be exported from Greece and will be available for viewing and inspection in Athens either by appointment or during the Athens Preview, 17-19 April 2018. This work will be located in Athens during the auction.



8

JEAN ALTAMOURA (1852-1878)

Ship in storm

signed 'Jean Altamura' (lower left)

oil on canvas

39 x 61 cm.

£20,000 - 30,000

€23,000 - 34,000

Provenance

The estate of the artist and thence by descent to the present owner.

Exhibited

Athens, Benaki Museum, *Jean Altamours, his Life and Works*, March 31 - May 22, 2011 (illustrated in the exhibition catalogue, p. 185).

Skillfully rendering the quality of light and shade and beautifully composed with wispy, evanescent brushstrokes that melt into the fabric of the paint, this canvas exemplifies Altamura's compelling mature work. Based on a vigorous diagonal rhythm, which extends from the extreme foreground on the lower left to the tilted mast of the sailing ship at the middle ground and then towards the heavy cloud concentration on the upper right, the picture conveys an extraordinary effect of recession towards the horizon. This strong diagonal is further accentuated by the white highlights on the foreground and mainly by the big foamy wave in the center, which serves as the picture's focal point. Moreover, the artist's fondness for placing the horizon low in the composition, contributes to the illusion that the vast expanse of sky and sea extends far beyond the limits of the framed canvas.

The breadth and openness of the shimmering sky, crossed by silvery travelling clouds and the choppy sea full of cool green waves animated by luminous white splashes, combine academic principles with a vivid sense of on-the-spot immediacy, while the shifting atmosphere and the mobility of light have been recorded with effortless brilliance. Capturing the freedom of the sea and the fleeting beauty of natural phenomena in a manner that usually eludes the painstaking style preached at the academies, the young painter developed a fresh approach to the seascape, "transforming natural elements into a lyrical image"¹ that distantly echoes the splendour of late 17th century marine painting.

¹. See M. Vlachos, *Greek Marine Painting*, Olkos editions, Athens 1993, p. 136.





9

ARISTIDES OECONOMO (AUSTRIAN/GREEK, 1821-1887)

An aristocratic lady dressed in a traditional costume from Pontus
signed and dated 'A.Oeconomo 1859' (lower right)

oil on canvas

84 x 69 cm.

£3,000 - 5,000

€3,400 - 5,700

Provenance

Christie's, London, 14 October 1999.

Private collection, Athens.

This is a portrait of a young European woman depicted as an oriental noblewoman. The figure is placed diagonally with her head tilted forward and leaning towards her right shoulder. The work reflects a trend of the time for European works with oriental elements. In this context, the costume elements represent a European subversion and simplification of the traditional Pontian women's costume. On the head, over her black braided hair, she wears a red velvet fez with wrought metal decoration (*tepelik* or *tampla*) and two long golden tassels. On her ears she wears 'double heart' earrings. Her round face is set against a neutral background, illuminated by her faint smile and liquid eyes. Her revealing costume is a semi-transparent Renaissance version of the traditional off-white *camis* shirt. The shawl covering her arms and hands is reminiscent of the Pontic stamped linen square kerchief (*tsiti*) and its brown paisleys on a dark green plain lead us to the area of Nicopolis of Pontus. The work resembles the portrait of a "young woman with Pontian costume" by Symeon Savdis at the Municipal Art Gallery of Larissa - G.I. Katsigras Museum.



10 AR

NIKOS ENGONOPOULOS (1910-1985)

Commedia dell'Arte
stamped with the stamp of the artist's studio
charcoal and pencil on paper
59 x 45 cm.

£6,000 - 8,000

€6,800 - 9,000

Painted in 1965.

Provenance

Private collection, Athens.

Literature

Nikos Engonopoulos, Sketches and Colours, Ypsilon editions, Athens 1996, no. 96 (illustrated).

K. Perinioti-Agazir, *Nikos Engonopoulos, Son Univers Pictural*, exhibition catalogue and catalogue raisonnée, Benaki Museum, Athens 2007, no. 882, p. 348 (illustrated), p. 494 (illustrated).

N. Chaini, *The Painting of Nikos Engonopoulos*, doctoral dissertation, National Technical University of Athens, 2007, no. 228, p. 555 (discussed), p. 556 (illustrated).

11

GEORGIOS JAKOBIDES (1852-1932)

Girl with daisy
oil on canvas
69 x 57 cm.

£40,000 - 60,000

€45,000 - 68,000

Provenance

The artist's family.
Property of a private collection, Greece.
Christie's, Athens, 7 March 2001, lot 39.
Private collection (acquired from the above sale).

Exhibited

Athens, National Gallery - A. Soutzos Museum, *Iakovidis, a Retrospective*, November 14 - December 30, 2006, no. 189 (illustrated in the exhibition catalogue, pp. 287, 290).

Literature

O. Mentzafou-Polyzou, *Iakovidis 1853-1932*, Adam editions. Athens 1999, no. 287, p. 358 (catalogued), p. 304 (illustrated).

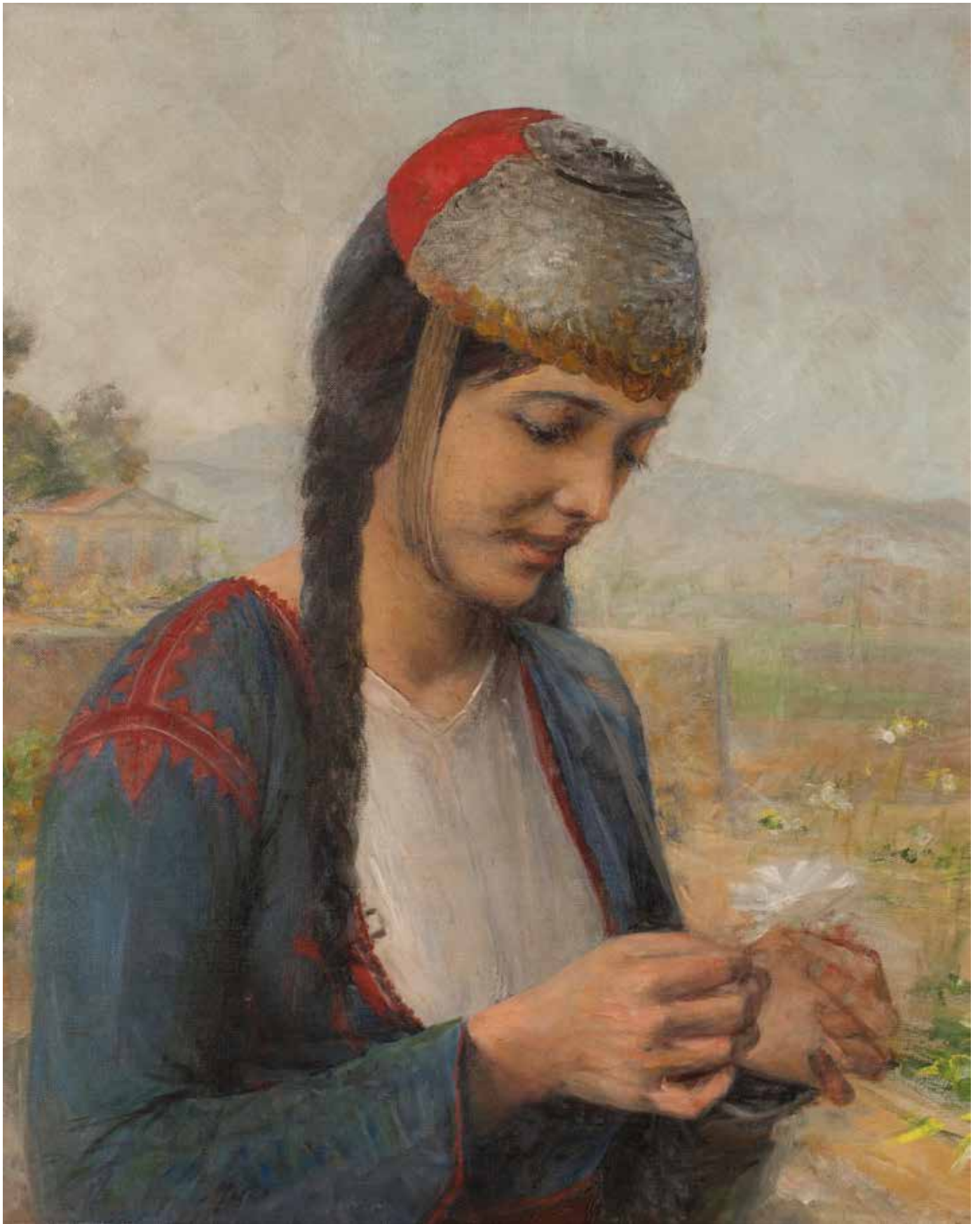
In an article published in New York's National Herald in 1928 under the title "Truth in Art", Jakobides noted that "the work of art should be a celebration of nature... the artist has to indispensably rely on the elements so generously provided by Nature"¹.

Painted probably around the same time, *Girl with daisy* captures a country girl in the fields wearing a traditional Greek costume and a red headpiece adorned with silver coins. Set against a luminous background bathed in shimmering light—head lowered and hands poised as if for a delicate task—she picks off the petals of a white daisy, winning the viewer over with her freshness and unpretentious simplicity. While the composition adheres to academic traditions of country genre, the vigorous brushwork, which describes texture and models form, and the prominence of atmospheric light effects are informed by impressionist principles, effectively balancing pictorial concerns with the picture's mood and conveying a sense of joy and intimate informality.

As noted by Mentzafou-Polyzou, as early as the 1890s light acquired a very specific character in Jakobides's work. The intense contrast between shady and bright parts became dominant and the outlines were stressed in the areas where light fell. During this decade he broke away from conventional portraiture and painted figures in the countryside, as mentioned in one of his letters.² His paint handling became freer yet confident, coming closer to Max Liebermann's loosened brushwork and the style known today as German impressionism.

¹. Monthly Illustrated National Herald, March 1928.

². See O. Mentzafou-Polyzou, *Jakobides* [in Greek], Adam publ., Athens 1999, p. 184. See also *Georgios Jakobides (1853-1932) The Painter of Childhood*, 2006 Calendar, National Gallery-A. Soutzos Museum.







12

MICHALIS ECONOMOU (1888-1933)

Church with red shade
signed 'M.Economou' (lower right)
oil on cardboard
39 x 70 cm.

£30,000 - 50,000

€34,000 - 57,000

Provenance

Private collection, Athens.

Literature

A. Kouria, *M. Economou*, Adam editions, Athens 2001, no. 65, p. 255 (catalogued), pp. 98, 99 (illustrated).

A quintessential Economou captured in textured, sculptural forms, this compelling rendition of a humble seaside chapel with a glowing red tent showcases the artist's ability to distil the expressive potential of an ordinary subject and transform it into a lyrical image of subjective truth. As noted by art historian A. Kouria, "Economou's intention was not to capture the world of appearances with descriptive accuracy but, rather, to transcend external reality in formulating a personal artistic vision."¹

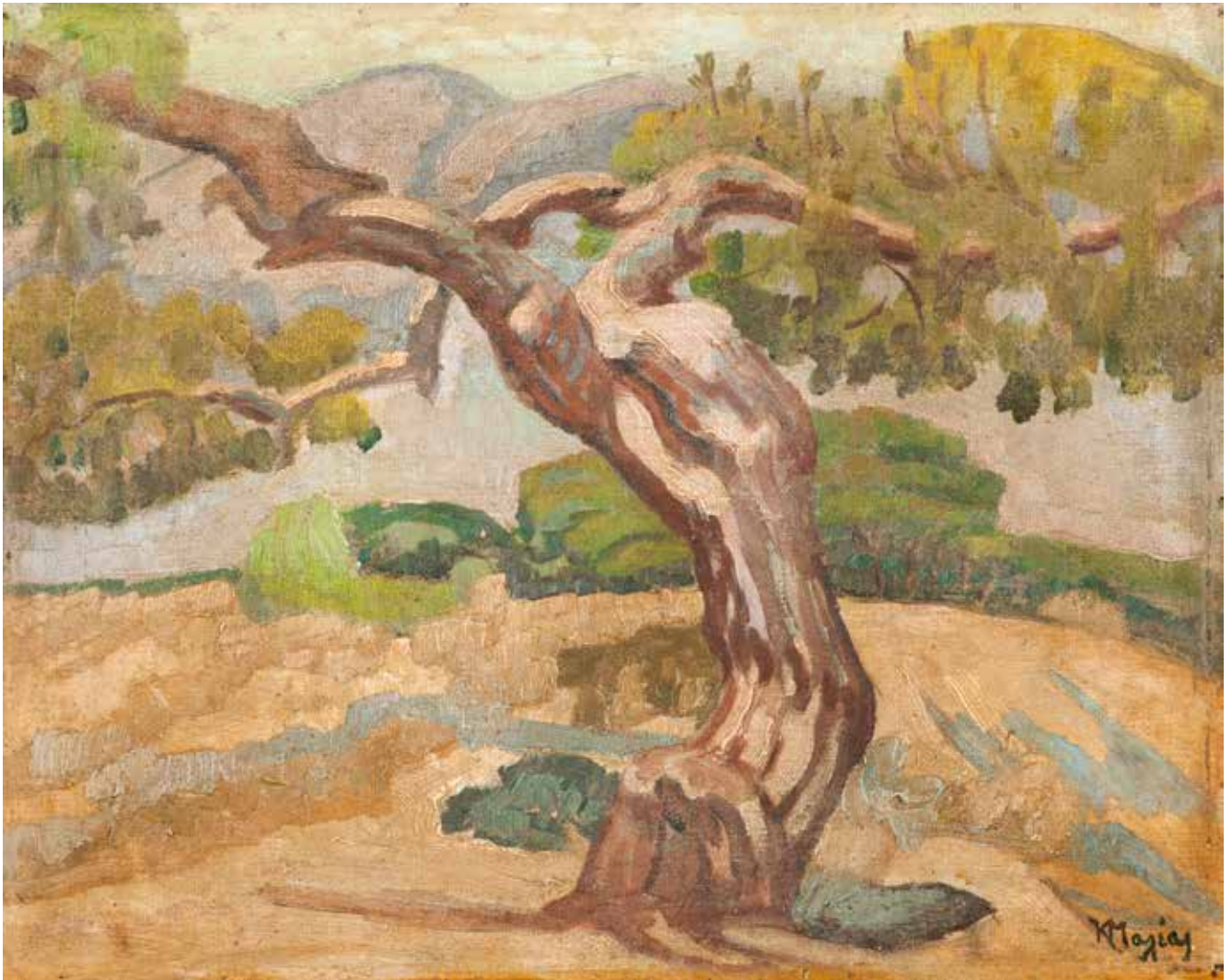
The motif of the seaside house reflected on shallow waters is a favourite and recurrent theme throughout Economou's oeuvre, echoing distant memories marked by early experiences and visual recollections of the Aegean Sea and his native port town of Piraeus.² The artist is also concerned with the harmonious incorporation of the human presence into the whole—in this case two women standing under the red tent—and the spatial relationship between the figures and their surrounding space. This need to pictorially unite human figures and their environment into a cohesive and meaningful whole—a lifelong preoccupation of the artist—dictated a uniform handling of energetic brushwork throughout the picture plane (compare *Women in the yard*, lot 44).

¹ A. Kouria, *Michalis Economou* [in Greek], Adam editions, Athens 2001, p. 33.

² Ibid, pp. 27-28.







13

CONSTANTINOS MALEAS (1879-1928)

Tree

signed in Greek (lower right)

oil on canvas laid on cardboard

32 x 40 cm.

£6,000 - 8,000

€6,800 - 9,000



14 AR

THEOFRASTOS TRIANTAFYLLIDIS (1881-1955)

Boats in the river
signed in Greek (lower left)
oil on canvas laid on board
27 x 46.5 cm.

£6,000 - 8,000
€6,800 - 9,000

Provenance

Christie's, Athens, 4 December 1995, lot 60.
Private collection (acquired from the above sale).

Literature

A.Kotidis, *Theofrastos Triantafyllidis, Another Thirty in Painting*,
University Studio Press, Thessaloniki 2002, no. 65, p. 135 (referred),
p. 335 (catalogued), p. 136 (illustrated).

15

PÉRICLÈS PANTAZIS (1849-1884)

The painter Maurice Hagemans
initialed 'P' (lower left)
oil on panel
42 x 33 cm.

£15,000 - 20,000

€17,000 - 23,000

Painted in 1877.

The work bears an inscription by M. Hagemans (on the reverse).

Provenance

Private collection, Athens.

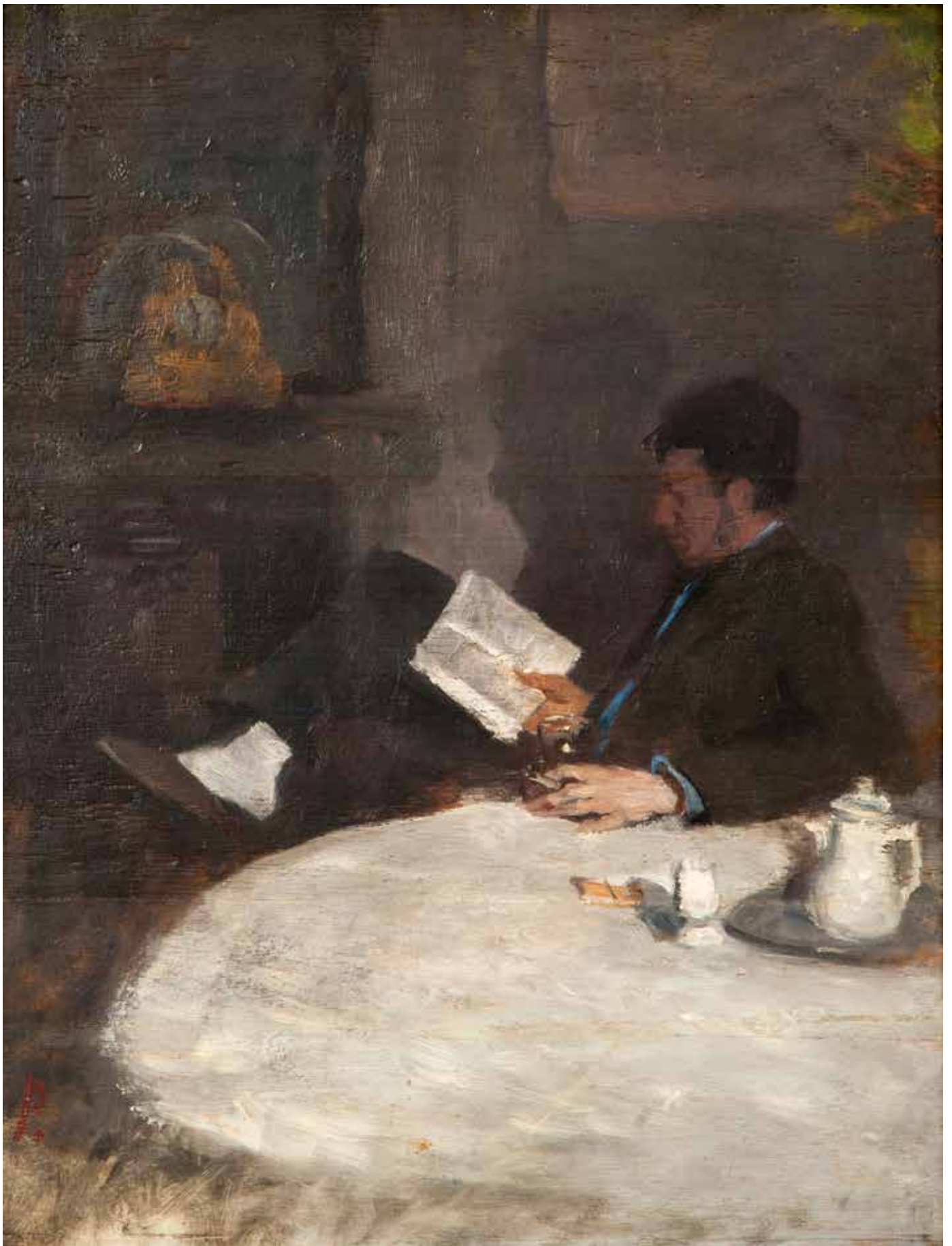
Literature

Pericles Pantazis 1849-1884, Evangelos Averoff-Tositsas Foundation,
Athens 1994, no. 332, p. 37 (referred), p. 227 (catalogued), p. 152
(illustrated).

Painted in 1877, right in the midst of the artist's most creative and prolific period (1876-1878), this engaging work is an impressionist portrait of Pantazis's close friend Maurice Hagemans (1852-1917), a notable landscapist and prominent member of the Belgian avant-garde. In 1875, Pantazis, together with Hagemans and other distinguished Belgian artists, including T. Baron, L. Speckhart, L. Artan and F. Rops, co-founded Chrysalis, an art movement that championed freedom of expression and aimed to liberate painting from the shackles and confines of academicism. During these exciting years, Pantazis frequently visited the Belgian Ardennes and especially the village of Anseremme, which attracted many of his fellow painters and members of the Chrysalis group. There, at the Auberge des Artistes, a renowned hangout frequented by artists, writers and other free spirits, Pantazis painted the portraits of Félicien Rops, novelist Léon Domartin and Maurice Hagemans. In a signed handwritten note attached to the verso of the panel, Hagemans himself asserted that his portrait was painted on a winter evening of 1877 at the Auberge des Artistes.

This exquisite painting reveals Pantazis as a restless artist who was receptive to new ideas and ventured into compositions that departed from the tenets of institutionalised realism. In the 1878 International Exposition in Paris, in which 29-year old Pantazis participated along with such towering figures of Greek art as N. Gysis and N. Lytras, critics made extensive references to his output, placing him among the avant-garde of European art.¹ Here, he skilfully combined acute observation with purely pictorial values, such as confident brushwork, bold modelling of form, wise handling of light and stark contrast between bright and dark areas—indebted to Manet—all set against a monochromatic background that blocks recession into space. A wonderful still life arrangement on the right, floating on a sea of shimmering white hues, offers solidity and weight as well as convex shapes for the artist's exploration of volume and complex treatment of pictorial space.

¹. See O. Mentzafou-Polyzou, "Pantazis in Greece" and S. Samaras, "Pericles Pantazis, an Unfulfilled Destiny" in *Pericles Pantazis*, pp. 27, 37.



16

NIKOLAOS LYTRAS (1883-1927)

Playing with the wind, triptych
signed in Greek (lower right)
oil on card, framed by the artist
39 x 50 cm.

£20,000 - 30,000

€23,000 - 34,000

Exhibited

Athens, Zappeion Hall, *Exhibition of Works by Nikolaos N. Lytras 1902-1927*, 1929, no. 57 or 58 (listed in the exhibition catalogue, p. 4).

Literature

A. Kouria, D. Portolos, *Nikos Lytras, Building Form with Colour and Light*, exhibition catalogue, National Gallery - A. Soutzos Museum & Hellenic Literary and Historical Archive, Athens 2008, p. 295 (shown in a photograph of the artist's 1929 posthumous exhibition).

Conspicuously displayed in the Zappeion Hall during the artist's 1929 posthumous retrospective exhibition, *Triptych* is a plein-air gem that captures the brilliance and allure of the Greek light, inviting the viewer to engage in the picture and fill in the sketchy forms and elusive narrative that unfolds in the foreground. As noted by Athens National Gallery Director M. Lambraki-Plaka, "Nikolaos Lytras was a painter committed to the truth of vision, perhaps the most representative exponent of early Greek plein-air painting. He was a true revolutionary who reinvigorated Greek painting and left a rich legacy of works full of vitality and inner truth that can deservedly stand next to the great masterpieces of early European modernism."¹

Painterly technique, loose and energetic brushwork, pure colour, vibrant form and spontaneity of execution support the liberation of properties intrinsic to the artist's medium, asserting the freedom of his pictorial gesture, while the fluid rhythm of the execution becomes the means by which the artist not only records but shares in this field of energy. A frank admission of admiration for atmosphere and landscape, this idyllic view, interrupted by two vertical elements as if relished from a waterfront window, evokes a sense of an immediate and subjective impression, of a first-hand visual experience that is dynamic rather than dictated by rigid iconographical schemes.

In his search for an interpretative approach to nature, Lytras co-founded the legendary 'Omas Techni,' an anti-academic art group, which infused the forces of renewal in Greek painting with a fresh and vital impetus and had a major impact on the 1930s generation.

¹. M. Lambraki-Plaka, introduction to A. Kouria, D. Portolos, *Nikos Lytras, Building Form with Colour and Light* [in Greek], National Gallery-A. Soutzos Museum & Hellenic Literary and Historical Archive, Athens 2008, p. 14.



17

THÉODORE JACQUES RALLI (1852-1909)

Odalisque

oil on canvas

35 x 27 cm.

£15,000 - 25,000

€17,000 - 28,000

Provenance

Katerina Politi, the artist's daughter and by descent to Eleni Eliaskou in 1948.

Private collection, Athens.

Bonhams, London, 11 June 2002, lot 20.

Private collection, Greece.

Literature

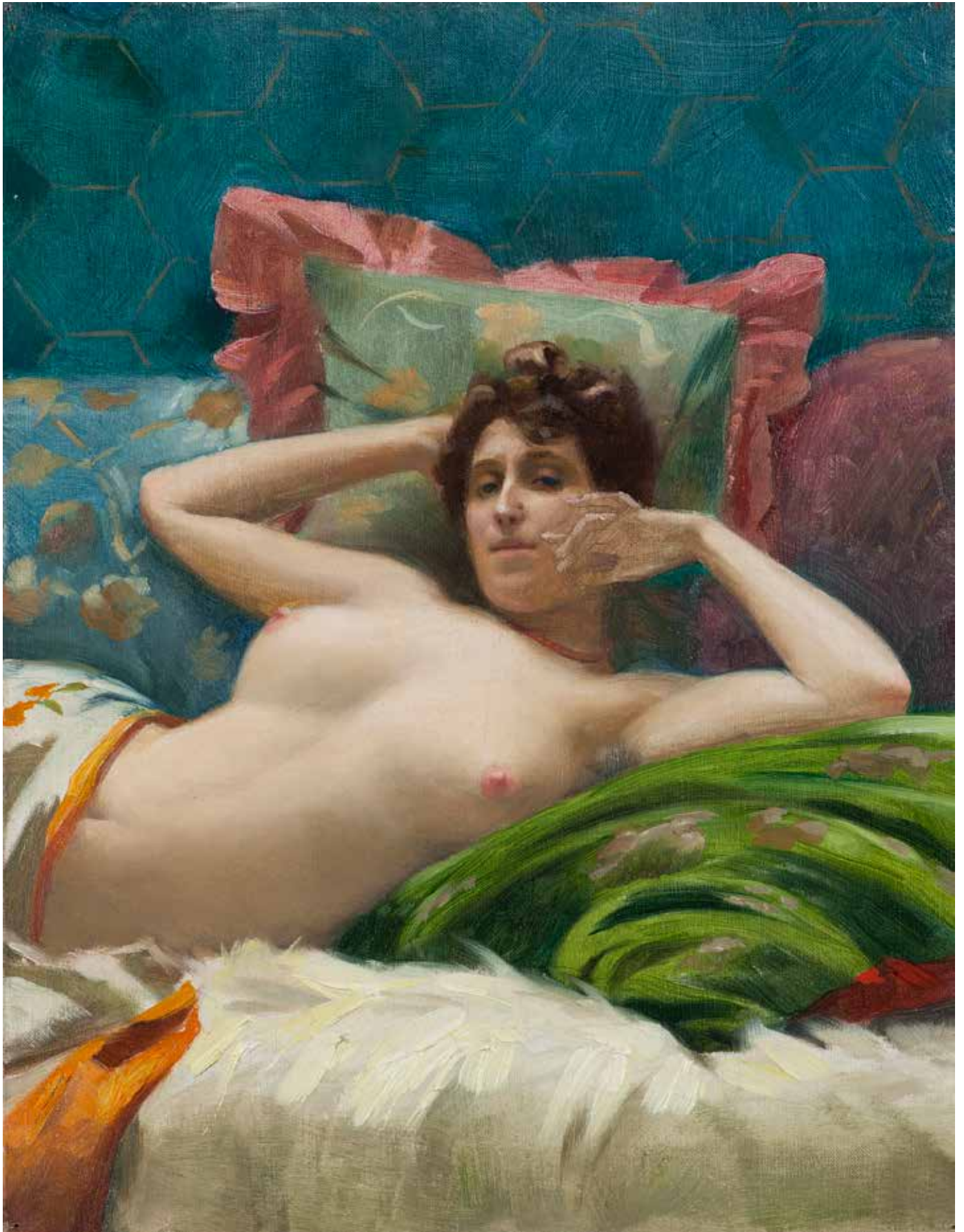
M. Palioura, *The Painting Oeuvre of Theodoros Ralli (1852-1909*, doctoral dissertation, University of Athens, Athens 2008, no. 312, vol. I, p. 127 (referred), vol. II, p. 465 (illustrated).

Ralli's training in the studio of Jean-Léon Gérôme in Paris had a decisive impact on his style, which was to focus on intimate genre scenes throughout his career.

Gérôme advised his students to travel to the East in order to study the light, the colours and the traditions of its people.

In Ralli's work eroticism is always present to a greater or lesser degree. Women are draped on beds, half clothed with alluring looks. The carefully observed details, the tangibility of the surfaces and the tender flesh of the nude body bears witness to the artist's meticulous training and his most instinctive technique.

Exotic subjects with erotic overtones were extremely favoured by Ralli's clientèle, for the East possessed a mysterious yet compelling quality, a refuge from the constraints of the civilized world.





18

18 AR

VASSILIS GERMENIS (1896-1966)

Repairing the blanket
signed in Greek (lower right)
oil on canvas
50 x 71 cm.

£3,000 - 5,000
€3,400 - 5,700

Provenance

Private collection, London.

19 AR

GEORGIOS GOUNAROPOULOS (1889-1977)

i. Nymph in a forest
signed 'G.Gounaro' (lower left)
oil on canvas
50 x 64 cm.

ii. Landscape with boats in a lake
signed 'G.Gounaro' (lower right)
oil on canvas
54.5 x 65 cm.

(2)

£6,000 - 8,000
€6,800 - 9,000





20

20 AR
PARIS PREKAS (1926-1999)
 Parallel lives
 signed in Greek (lower left)
 oil on canvas
 65 x 81.5 cm.

£5,000 - 7,000
 €5,700 - 7,900

21 AR
PARIS PREKAS (1926-1999)
 Winner and defeated
 signed in Greek and dated '1970' (upper left)
 oil on canvas
 95 x 80 cm.

£6,000 - 8,000
 €6,800 - 9,000



22 AR

YIANNIS TSAROUCHEIS (1910-1989)

Young man from Piraeus

signed in Greek and dated '39' (lower left)

oil on canvas

65 x 53 cm.

£50,000 - 70,000

€57,000 - 79,000

Provenance

Private collection, London.

An early Tsarouchis masterpiece acquired directly from the painter right out of his studio, *Young man from Piraeus* reflects the artist's attitude towards painting, both as a long and rich tradition to draw from, as well as an ideal vehicle to probe into the inner world of Greekness. In its rich surface texture, archaizing process of simplification, shallow compositional structure, solidly outlined forms and silent inflexibility, it's akin to similar paintings by Matisse (compare *Music*, 1939, Albright-Knox Art Gallery, Buffalo,) while its clarity and truthfulness of vision, combined with echoes of Byzantine art, recall the pictorial conventions of Karaghiozi shadow puppet theatre, which exerted a strong influence on Tsarouchis throughout his career. In 1939, the year he painted *Young man from Piraeus*, Tsarouchis published an article on Karaghiozi, noting its figures "have an external resemblance to ancient Greek vase painting but what matters most is their beauty, the realism of their design, the effortless and rich rhythm that governs them. Their value lies in that they interpret the most essential aspects of Modern Greek life."¹

Tsarouchis' signature male subject—here a working class young man from his native port town of Piraeus holding a *komboloi* (worry beads) and a cigarette (compare N. Engonopoulos, *The sailor*, Bonhams Greek Sale 12/12/2006, lot 104)—is placed in a traditional coffee-shop setting featuring the ubiquitous three-legged metal table and wooden chair. In her monograph on the artist, art historian E. Florou noted: "Tsarouchis's subjects from 1936-1939 were mainly male figures set in a room with only a few objects, such as a chair, a door, a flower vase stand or a mirror. These figures were usually seated and portrayed at full length frontally or in profile, dominating the foreground and taking up most of the pictorial space (compare *Young man facing to the right*, Bonhams Greek Sale 21/11/2011, lot 35). They were inspired by the time's standard photo-studio poses assumed by working class people next to

a vase stand or against a stage-set like backdrop screen². Tsarouchis used those popular photographic poses because he believed that, compared to academic posing, they were more expressive and better suited for capturing the type of the Modern Greek folk."³

Reviewing Tsarouchis's first one man show in 1938, art critic Z. Papantoniou noted: "The artist often feels the need to redraw inspiration from unspoiled folk sources to lend it the purity which gave birth to myth and folk song."⁴, while in an article that constituted the first comprehensive review of Tsarouchis' work, D. Kapetanakis perceptively observed that his works "are truly Greek in essence. What's remarkable is that Tsarouchis managed, with the wisdom of his art, to elevate a model posing in his studio into a symbol of the Modern Greek spirit."⁵

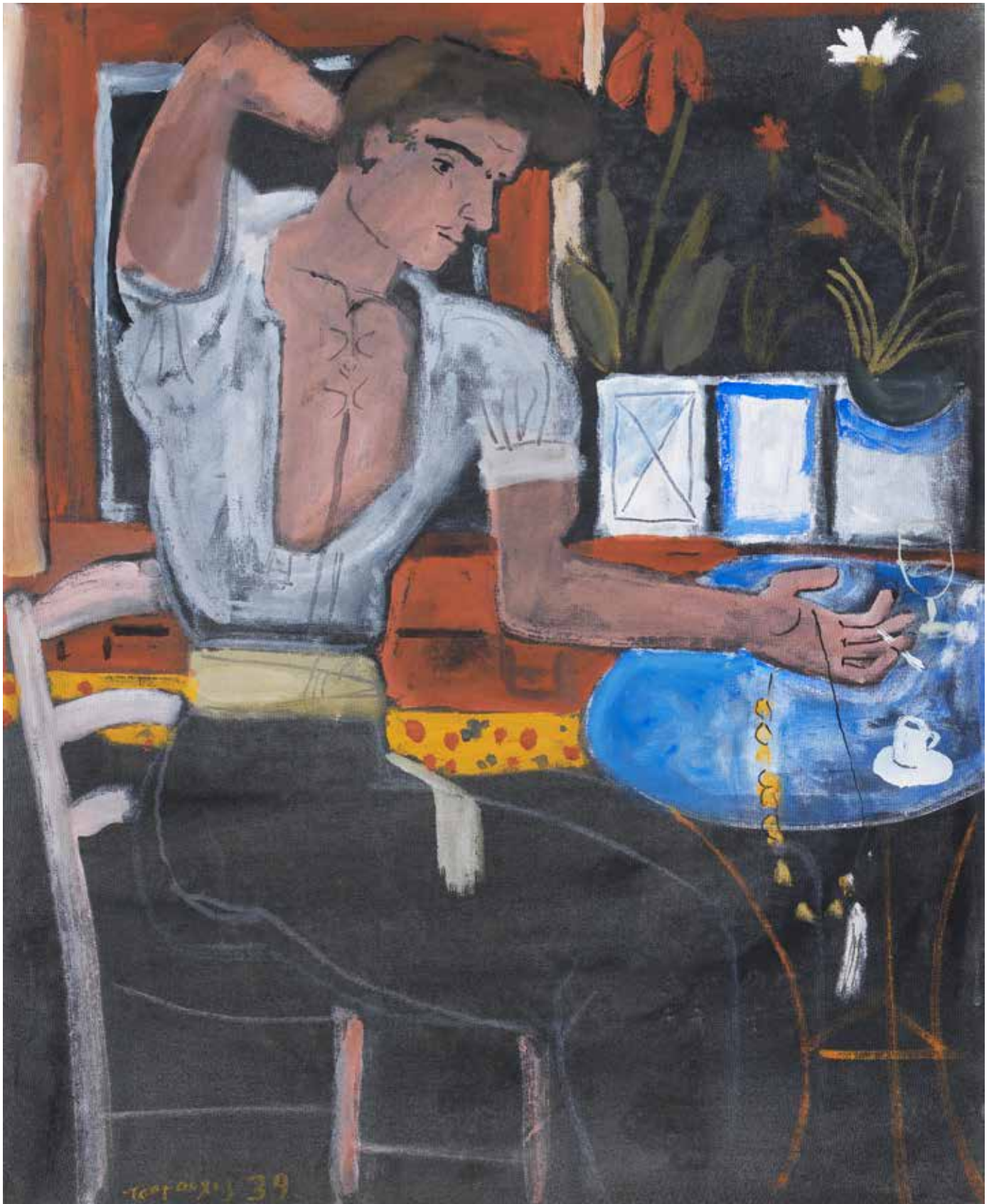
¹ . Y. Tsarouchis, "Karaghiozis is Theatre" [in Greek], *Paraskinia* journal, no. 74, 14.10.1939.

² . The stage designer's perception of space played an important role in the work of Tsarouchis as it did in that of Engonopoulos, Moralis and Vasilou. In the 1930s, these painters designed sets and costumes for the National Theatre under the directorship of F. Politis, while later their contribution proved to be instrumental in the international renown of K. Koun's *Theatro Technis*. See H. Kambouridis - G. Levounis, *Modern Greek Art, The Twentieth Century*, Ministry of the Aegean, Athens 1999, p. 66.

³ . E. Florou, *Yiannis Tsarouchis: His Painting and his Era* [in Greek], Athens 1999, pp. 41-42. See also *The Greek Painters*, vol. 2, Melissa editions, Athens 1975, p.298.

⁴ . Z. Papantoniou, "Y. Tsarouchis Exhibition", *Kathimerini* daily, 8.2.1938.

⁵ . Kapetanakis, "Yiannis Tsarouchis, Return to Roots", *Nea Grammata* journal, 1937 as reprinted in *Tsarouchis* [in Greek], *Zygos* journal, Athens 1978, pp. 7-8.





23

23 AR

GEORGIOS MAVROIDIS (1912-2003)

Figures

signed in Greek and dated '59' (lower right)

colour pigments and glue on canvas

137 x 87 cm.

£8,000 - 12,000

€9,000 - 14,000

24 AR

DIAMANTIS DIAMANTOPOULOS (1914-1995)

Seated man against green background with red floor

signed in Greek (lower left)

oil on canvas laid on board

63.5 x 29 cm.

£6,000 - 8,000

€6,800 - 9,000

Painted c.1949-1978.

Exhibited

Athens, National Gallery - A. Soutzos Museum, *Diamantis Diamantopoulos*, March 1978, no. 153 (illustrated in the exhibition catalogue).



THEOFILOS HADJIMICHAEL (1871-1934)

Eleftherios Venizelos and King Constantine I

inscribed in Greek (upper part)

natural pigments on wooden door

174.5 x 72.5 cm.

£40,000 - 60,000**€45,000 - 68,000**

Enchanted by Greece's military triumphs during the Balkan Wars (1912-1913) and combining instinctive knowledge with a keen sense of history, Theofilos pays homage to the main protagonists of this Modern Greek epic, namely King Constantine I, presented on horseback in full regalia and described right above as "the pride of the Greek soul", and Prime Minister Eleftherios Venizelos, "the beloved politician of the Greeks", whose portrait is set in a laurel wreath on the upper left corner of the panel.

As Crown Prince and Inspector-General of the Army, Constantine commanded the Greek forces in the liberation of Thessaloniki and Ioannina during the first Balkan War (1912-1913). When he ascended to the throne following the assassination of his father King George I in 1913, his military prestige stood high and the country regarded him with pride and affection as the man who had realised some of their most cherished dreams. The new King, whom many wished to call Constantine XII, thereby regarding him as the successor of the last Byzantine Emperor, mounted the throne with his military laurels fresh upon him. His triumphs in the field of battle and the fact that he was the first sovereign of modern Greece born in the country, invested him with an immense popularity, while the tragic circumstances of his father's death won for him sympathy everywhere.¹ As noted by A.S. Gould Lee, "it can be understood why his reception in Athens, when he returned in the dual role of conqueror and newly ascended king, was one of the most exuberant the Greeks had extended to their monarchs."²

In the aftermath of the wars, Greeks possessed in Constantine a King whom they revered and trusted and in Eleftherios Venizelos a Premier of acknowledged skill and statesmanship. Under the inspiring leadership of Venizelos, Greece's gains had been spectacular, with its land area

having increased by almost 70 percent. This was one of the happiest moments in Modern Greek history and Venizelos, as the prime architect of these spectacular victories, was at the peak of his popularity. As argued by historian R. Clogg, "it seemed that if the Greeks could only remain united, then their most cherished irredentist ambitions lay within their grasp. The widely believed prophecy that the Greeks would recapture Constantinople when a Constantine once again sat on the throne of Hellas, no longer seemed all that far-fetched"³—a prospect that certainly intrigued Theofilos, who back in the late 1890s had left Smyrna for Athens to voluntarily enlist to fight in the 1897 conflict against Turkey and did indeed take part in the battles of Velestino and Domokos, probably wearing his famed fustanella kilt.

Here, his brilliant palette, bold organisation of space and free handling of facial characteristics clearly demonstrate that he worked his subject to comply with his artistic temperament and creative zeal, while a loving depiction of an idyllic boating scene occupying the lower part of the picture, reflects a particularly happy period in Theofilos' art and life.

¹. See W. Miller, *A History of the Greek People (1821-1921)*, Methuen & Co. editions, London 1922, pp. 141-142.

². A.S. Gould Lee, *The Royal House of Greece*, Ward Lock & Co. editions, London and Melbourne, 1948, pp. 35-37.

³. R. Clogg, *A Short History of Modern Greece*, Cambridge University Press, Cambridge 1979, pp. 104-105.

Please note that due to Greek regulation, this lot cannot be exported from Greece and will be available for viewing and inspection in Athens either by appointment or during the Athens Preview, 17-19 April 2018. This work will be located in Athens during the auction.





26 AR

EPAMINONDAS THOMOPOULOS (1878-1974)

Paysage grecque

signed in Greek (lower right)

oil on canvas

70 x 120 cm.

£6,000 - 8,000

€6,800 - 9,000



27

THÉODORE JACQUES RALLI (1852-1909)

Resting by a haystack
signed 'Ralli' (lower right)
oil on canvas
28.5 x 39.5 cm.

£15,000 - 20,000

€17,000 - 23,000

Provenance

Private collection, Athens.

Literature

M. Palioura, *The Painting Oeuvre of Theodoros Ralli (1852-1909)*, doctoral dissertation, University of Athens, Athens 2008, no. 274, vol. I, p. 197 (discussed), vol. II, p. 450 (illustrated).

MICHALIS ECONOMOU (1888-1933)

Lycabettus, Athens
 signed 'M.Economou' (lower left)
 oil on canvas
 61 x 50 cm.

£20,000 - 30,000

€23,000 - 34,000

Provenance

Private collection, Athens.

Literature

A. Kouria, *M. Economou*, Adam editions, Athens 2001, no. 88, p. 255 (catalogued), p. 139 (illustrated).

A painting of vibrating pulse and melodic rhythm suspended between real time and memory, Lycabettus amply demonstrates Economou's interpretative approach to nature. Handled with an abstractive expressive vocabulary, the imposing Athenian landmark and the dense hillside foliage, with their stylised shapes, sinuous lines and undulating, curvilinear forms, become a screen on which the artist projects his inner world. Infused with ethereal light and a dreamlike atmosphere, reality is transformed into a subjective image charged with symbolic, almost metaphysical import.

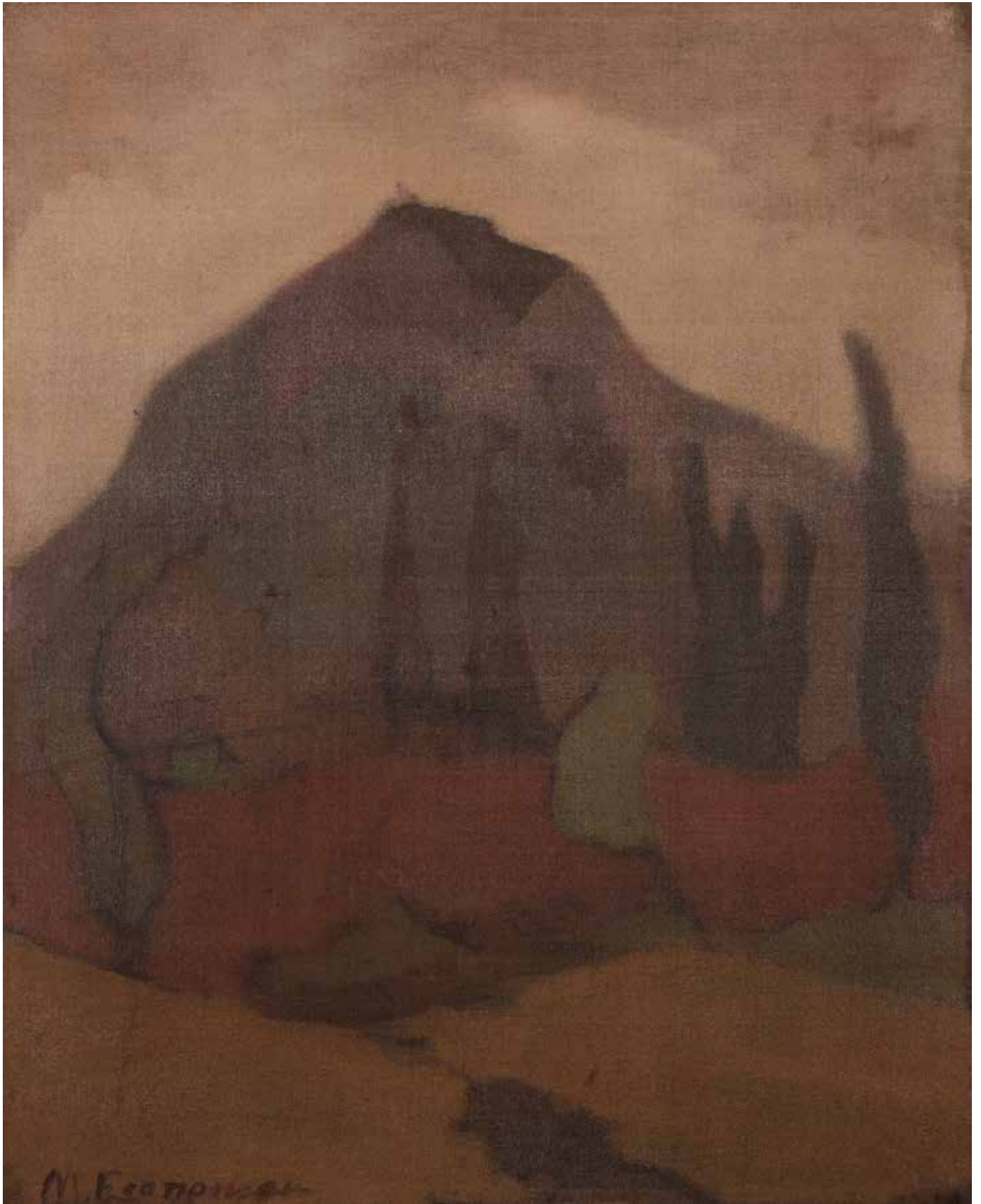
Lycabettus most probably dates after 1926, the year the artist returned to Greece from France, and was probably completed in 1927, when he had his second one-man show in Athens featuring mostly Greek landscapes from Attica, the isle of Poros and elsewhere. As noted by A. Kouria who prepared the artist's monograph, "this output can be considered the most personal expression of Economou's art. The landscape, no longer just a pictorial space, becomes an expressive-symbolic field recording the artist's emotional and intellectual response to the stimuli offered by the natural environment. In some paintings, the trees (pines and cypresses) seem to have lost their weight, becoming insubstantial and vulnerable. A latent energy, a secret, surreptitious life force enlivens these paintings."¹

In 1927, D. Kokkinos noted that the latest works by Economou were true works of poetry,² while art critics of the time urged collectors to hasten and purchase them. In light of the critical and popular acclaim his Athens one-man shows met with, it's no wonder that his works were acquired by such major early 20th century Greek collectors as C. Loulis, G. Stringos and A. Benakis.³

¹. A. Kouria, *Michalis Economou* [in Greek], Adam ed., Athens 2001, pp. 106-116.

². Elliniki daily, December 4, 1927.

³. Kouria, p. 125.





29

29 AR

THANOS TSINGOS (1914-1965)

Pink and Red flowers on white background
signed and dated 'TSINGOS/59' (upper left)
oil on canvas
27 x 40.5 cm.

£5,000 - 7,000
€5,700 - 7,900

Provenance

Private collection, Athens.

30 AR

THANOS TSINGOS (1914-1965)

Yellow and Green flowers
signed and dated 'TSINGOS/62' (lower right)
oil on canvas
58 x 36 cm.

£6,000 - 8,000
€6,800 - 9,000

Provenance

Private collection, Athens.



31

PÉRICLÈS PANTAZIS (1849-1884)

The young farm girl
oil on canvas
47.5 x 29.5 cm.

£10,000 - 15,000

€11,000 - 17,000

Provenance

With Galerie George Giroux, Brussels.
Blanche Thibaut.
Private collection, Belgium.
Bonhams, London, 14 December 2004, lot 54.
Acquired from the above sale by the present owner.

Literature

Trésors inconnus du musée Charlier, text by Jean de Heinzelin and
Constantine Ekonomides, edition Pandora, Sabam 2003, p.46
(illustrated).

Pantazis studied with Nikiforos Lytras in Athens and spent a year at the Academy in Munich before hearing the call of Paris in 1872. His stay was brief, but long enough to acquaint himself with the art of the Barbizon painters, Boudin and the avant garde artists of the day. A year later, he left to settle permanently in Brussels, during a period when realist painters – following the aesthetic of Courbet – had proclaimed their independence from academic art. Artists such as Rops, Artan, Vogels (who became Pantazis' friend) were looking for new ways of expressing their vision. His participation in the World's Fair in Paris in 1878 assured him of international exposure and the establishment of his reputation beyond the borders of Belgium. He was a founding member of the Groupe du XX in 1883 which had a strong impact on the development of a modern idiom in Belgium.

In this painting of a young peasant girl Pantazis makes no attempt to idealise any aspect of her poverty or to portray her in sentimental terms. The harmonious colours and the carefully structured composition where the verticality of the child is relieved by the diagonals of the dirt path and the walls of the buildings, are infused with the artist's mastery of the techniques of his art. Following Courbet's belief that art should deal with the appearance of one's times, Pantazis employs his full powers of observation endowing at the same time, the peasant girl with a dignity that emanates from within.



CONSTANTINOS VOLANAKIS (1837-1907)

Pulling the catch
signed and dated 'C. Bolanachi München 69' (lower right)
oil on canvas
74 x 146 cm.

£40,000 - 60,000

€45,000 - 68,000

Painted in 1869.

Provenance

Stavros Mihalarias Art, Athens, 19 March 1990, lot 53.
Private collection, Greece.

Literature

S. Lydakis, *Constantinos Volanakis*, Adam editions, Athens 1997,
pp. 26-27 (illustrated).
Kathimerini daily - Epta Imeres, February 22, 1998, pp. 4-5 (illustrated).

A superb example of the artist's German period—as indicated both by its signature in Latin characters (Bolanachi) and date (1869)—*Pulling in the catch* showcases the defining elements of Volanakis's art. Virtuoso brushwork, immediacy of execution, sense of space, remarkable precision of detail, harmony of proportion and unity of effect come together to create a moving composition of austere beauty. His cultivation of a near monochrome, which stems from the School of Munich, the suggestion of the atmosphere, the low horizon that gives full value to the spaciousness of the sweeping sky, and the trenchant design are reminiscent of the great 17th c. Dutch seascape painters, especially Simon de Vlieger, his pupil Jan van de Cappelle and the outstanding Jan Van Goyen (compare Jan Van Goyen, *A River Scene with Fishermen Laying a Net*, 1638, London, National Gallery). The Dutch-like windmill which rises into the greyish cloud on the far right, might be regarded as an homage to those old masters.

Though the influence of the Munich School is evident, Volanakis, who was raised on the island of Crete and had experienced open horizons and the constantly changing sea, could not limit himself to strict academic tenets, allowing himself to demonstrate a freer exercise of his technical abilities and perceive the seascape as a complex entity with unlimited expressive potential. In contrast to his historical maritime compositions, handled in a more rigorous academic style, *Pulling in the catch* shows spontaneity and immediacy of execution, foreshadowing his great impressionist *Circus* (1876) at the National Gallery in Athens.

Volanakis focused with great love on everyday life on the seacoast and the hard toil of fishermen, showing genuine interest in the ordinary activities of people who lived and worked by the sea, a social concern that links him to Gustave Courbet and the Barbizon artists. Though low brow and working class, Volanakis' seaside is often visited by people

from various social groups, including elegant gentlemen and well-dressed ladies. Here, a diverse crowd of embarking passengers, as well as a shipment of bales and barrels, are waiting on the quayside of a small local port for an incoming vessel, possibly the one shown hazily emerging from the distant horizon.

Despite the wealth of detail, the human figures become an integral part of the whole, almost absorbed by their surroundings and the natural environment, in a romantic notion of art echoing Claude Lorrain, the great 17th century master of imaginative landscapes. As noted by Professor M. Vlachos, who prepared the artist's monograph, "by the end of the 1860s, Volanakis, well versed in maritime themes, thoroughly familiar with the German studio art and fully acquainted with the types and styles of Dutch seascape painting, ventured to include in his iconography borrowings from Claude Lorrain (1602-1682), Claude Joseph Vernet (1714-1789), Delacroix (1798-1863) and Ivan Aivazovsky (1817-1900)."¹

Attention should be given to the woman holding a red parasol on the extreme left who turns her gaze towards the sea, suggesting the manner in which the marine scene should be contemplated. Reverie by the sea, as perceptively noted by M. Vlachos, "is a recurrent motif portrayed in a variety of ways by many artists, in particular Caspar David Friedrich and Courbet, whose work Volanakis was acquainted with."²

1. M. Vlachos, "Constantinos Volanakis (1837-1907)" in *Constantinos Volanakis. The Father of Greek Seascape Painting* [in Greek], exhibition catalogue, V & M Theocharakis Foundation of Fine Arts and Music, Athens 2018, p. 17.

2. Vlachos, *The Emergence of Modern Greek Painting 1830-1930 From the Bank of Greece Collection*, Athens 2002, p. 50.





33 AR

POLYKLEITOS RENGOS (1903-1984)

Church of Aghia Irene, Ios island
signed in Greek and dated 'POL.REGOS/1957' (lower right)
oil and egg tempera on canvas
69 x 72 cm.

£5,000 - 7,000
€5,700 - 7,900

Painted in 1957.

Exhibited

Paris, Palais des Beaux-Arts, December 7-27, 1957, no. 926.
Athens, Zygos Gallery, *Polykleitos Rengos*, April-May 1958, no. 13 (listed in the exhibition catalogue).
Athens, National Gallery - A. Soutzos Museum, *Polykleitos Rengos*, September 15 - October 19, 1980, no. 90 (listed in the exhibition catalogue, p. 43).
Thessaloniki, Vafopouleio Cultural Centre - XVIII Dimitria, *Polykleitos Rengos*, October 29 - November 30, 1983, no. 49 (listed in the exhibition catalogue, p. 57).



34 AR

YIANNIS SPYROPOULOS (1912-1990)

Sunday in the village

signed in Greek (lower right)

oil on paper

33.5 x 48.5 cm.

£5,000 - 7,000

€5,700 - 7,900



35 AR

SPYROS VASSILIOU (1902-1984)

Reveille

signed in Greek and dated '54' (lower right)

egg tempera on hardboard

112 x 145 cm.

£10,000 - 15,000

€11,000 - 17,000

Exhibited

Thessaloniki, Techni Gallery, *Spyros Vassiliou (Works from 1950 to 1960)*, March 29 - April 12, 1960, no. 11 (the only work illustrated in the exhibition catalogue).

Literature

Zygos magazine, no. 46-47, September-October 1959, p. 7 (illustrated).

Architektoniki magazine, no. 17, September-October 1959, pp. 38, 39 (shown in a photograph of the artist's home studio), p. 36 (shown with the artist).

H. Kambouridis, *Spyros Vassiliou, Exhibitions*, Ikaros editions, Athens 1982, p. 78 (illustrated).

Maurice Saltiel: Art and the Techni Gallery, ELIA editions, Thessaloniki 2008, p. 155 (shown in a photograph with the artist).



36 AR

SPYROS VASSILIOU (1902-1984)

Molyvos

signed in Greek and dated '66'

oil on canvas laid on board

80.5 x 121 cm.

£12,000 - 18,000

€14,000 - 20,000

Exhibited

London, Upper Grosvenor Galleries, *Vassiliou's Greece*, July 1966,
no. 11 (possibly).

37 AR

SPYROS PAPALOUKAS (1892-1957)

View of a Greek village
signed in Greek (lower right)
oil on card
28 x 33.5 cm.

£15,000 - 25,000

€17,000 - 28,000

Painted in 1924.

Bearing certificate of authenticity from the artist's daughter Mina Papalouka (on the reverse).

Provenance

Bonhams, London, 23 May 2006, lot 94.
Private collection, Athens.

In November 1923, Papaloukas went to Mt. Athos where he stayed for an entire year studying "nature's untameable green."¹ Indeed, in this painting it is evident that the artist is trying to tame the sea of green and capture the mystery of the man-made environment that seems to be trying to spring forth from the landscape. As noted by Professor A. Prokopiou "in his Mt. Athos paintings, Papaloukas introduced the iconography of the rural abode that would be imitated later by most Greek landscape painters."² As if he were making a Byzantine mosaic, he ignores western perspective and endeavours to liberate colour from its obligation to describe reality. This perception is also of pivotal importance to the art of the Nabis, Cezanne and the cubist experiments at the beginning of the 20th century.

Bathed in diffused light, View of a Greek village is dominated by soft and cool tonalities, without intense gradations. One almost believes that the buildings are losing their structural integrity and material substance. The vertical, slender cypresses, typical of the Mt. Athos landscape, emerge triumphantly from a field of pink, turquoise and violet hues, as if wanting to break out from the painting's narrow confines and reach the sky—timeless symbols of eternity.³ As Papaloukas once said "up there, in Mt. Athos I clearly saw that art in all its great manifestations through the ages has always been about form and colour."⁴

¹ S. Doukas, "Spyros Papaloukas", Zygos magazine no.31, May-June 1958, p. 7.

² A. Prokopiou, *History of Art 1750-1950*, vol.2 [in Greek], Athens, 1968, p. 497.

³ See A. Kouria, Spyros Papaloukas' Athos, and G. Gavalaris, Spyros Papaloukas: "Longing for Infinity" in *Spyros Papaloukas /Apprenticing in Mt. Athos* [in Greek], Athos 2003, pp. 19-30.

⁴ Doukas, p. 8.





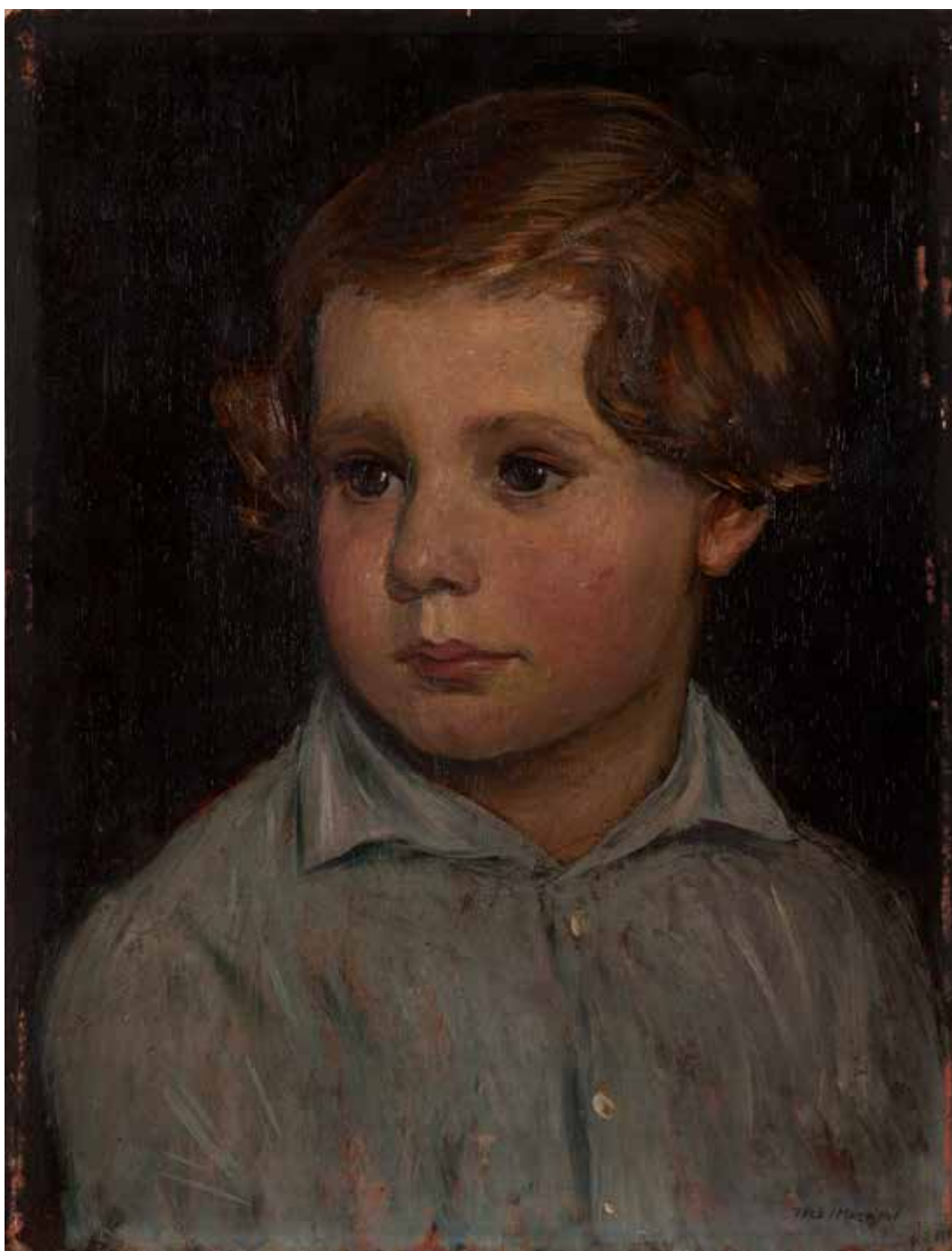
38 AR

PAVLOS MATHIOPOULOS (1876-1956)

Young boy with cornet
signed in Greek and dated '1905' (lower left)
pastel and chalks on paper
119 x 78 cm.

£5,000 - 7,000

€5,700 - 7,900



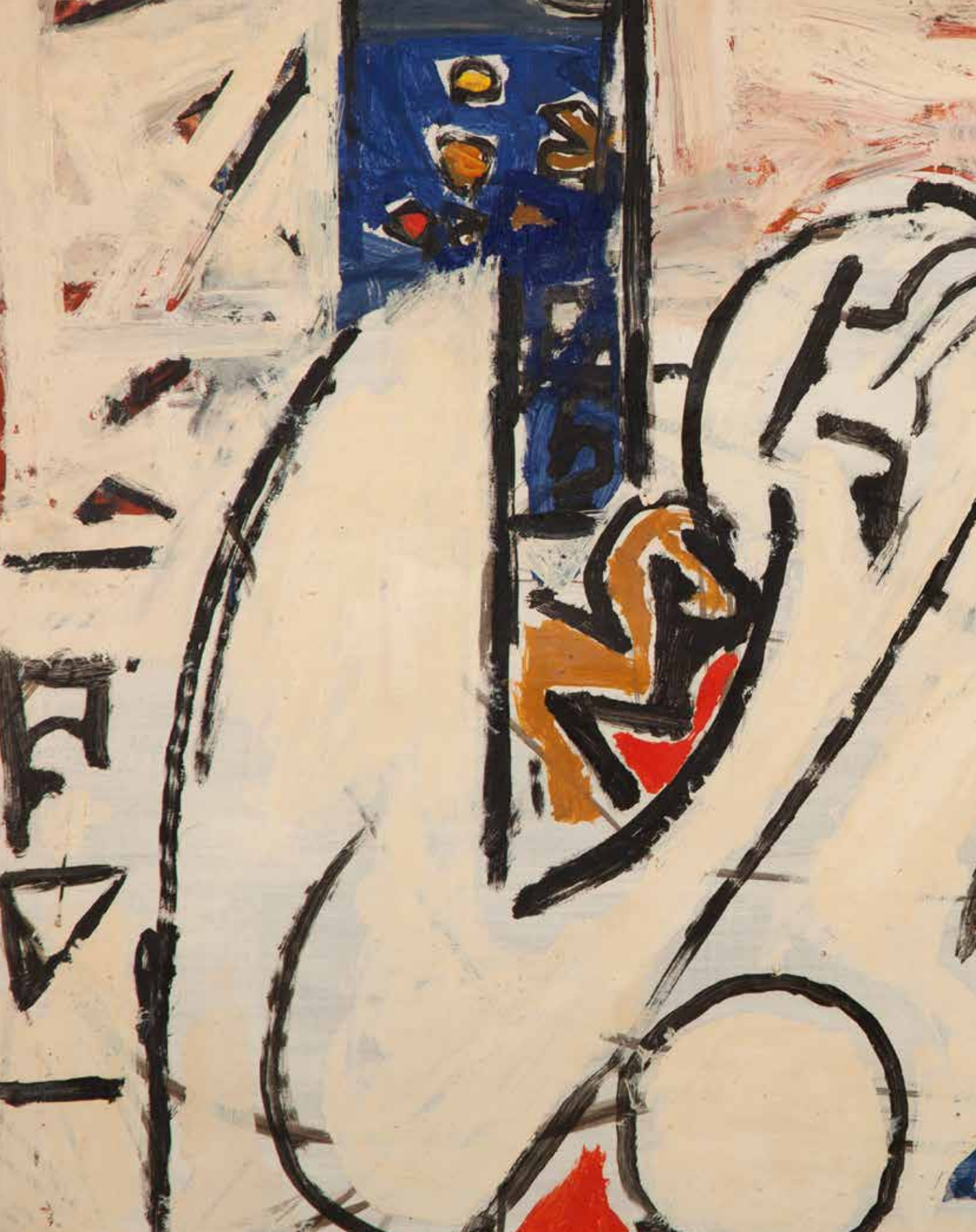
39 AR

YIANNIS MORALIS (1916-2009)

Portrait of a young boy
signed in Greek and dated '1945' (lower right)
oil on panel
35 x 27 cm.

£5,000 - 7,000

€5,700 - 7,900





40 AR

YIANNIS MORALIS (GREEK, 1916-2009)

Couple, 1957

signed in Greek and dated '1/12/57' (lower right)

oil and egg tempera on hardboard

56 x 81.5 cm.

£30,000 - 50,000

€34,000 - 57,000

Painted in 1957.

Provenance

Private collection, Paris.

Exhibited

Venice, XXIX Biennale, 1958, Greek Pavilion, no. 560.

Literature

Sima magazine, no. 22, March 1979, p. 20 (illustrated).

Zygos magazine, no. 60, July-August 1983, p. 19, referred (possibly).

Yannis Moralis, Commercial Bank of Greece Group of Companies, Athens 1988, no. 105, p. 107 (illustrated).

C. Christou, *Moralis*, Adam editions, Athens 1993, no. 58 (illustrated).

Adhering to an inner rhythm dictated by the classical sense for human scale and echoing the timeless values of Greek art, this perfectly balanced composition of pure form, elegant line and harmonious proportion celebrates the erotic union of man and woman. In the 1950s, Moralis's figures, and especially his evocative female nudes, were gradually stripped of descriptive detail and handled in such an abstractive fashion that they took on a symbolical meaning, liberated from the burden of physical existence without losing their recognisable form. As noted by Athens National Gallery Director M. Marina Lambraki-Plaka, "around 1950, Moralis's thematic core began to emerge clearly. If Tsarouchis celebrated preadolescence and youth, Moralis sang of a girl's coming into sexual maturity. He then achieved the impossible: to assimilate volume within the outline, to translate an eloquent physicality into a luminescent form, without any shades, any tone modelling."¹ One can almost trace the progress from the sensual aspects of the subject to the metaphysical and transcendental.

Here, the shallow compositional depth, reminiscent of sculptural relief, and the austerity of the horizontal and vertical lines set up a geometric edifice from which the human forms emerge. The subtle palette, limited to warm siennas and ochres, evening-sky blues, reds, blacks and greys, and the well thought out spatial relationships, compose an intense yet harmonious whole, echoing the idealised images on a Doric metope and reviving an archetypal universe of timeless glory.

¹. M. Lambraki-Plaka, "Yannis Moralis, a 20th Century Classic" in *Yannis Moralis - Christos Kapralos, Friendship in Life and Art*, exhibition catalogue, Stavros Niarchos Foundation Cultural Center, Athens 2016, p. 13.



41 AR

YIANNIS TSAROUCHEIS (1910-1989)

Sailor dancing Zeibekiko
signed in Greek (lower right)
mixed media on paper
50 x 32.5 cm.

£20,000 - 30,000

€23,000 - 34,000

Painted in 1975.

Provenance

Private collection, Athens.

Tsarouchis, sporadically since 1957 and then more systematically starting in the mid-1970s, painted young men dancing the zeibekiko –the male dance expressing the despair and unfulfilled desires of people on the margins of life. The artist's relationship with the zeibekiko was long, profound and above all experiential. He had been an excellent dancer himself and was thoroughly familiar with this saturnine, almost ritualistic and extremely personal dance, whose social evolution and broadening appeal he had witnessed in the music scene of Athens even before 1940. Tsarouchis himself mentioned that he never used models for his zeibekiko paintings, which were based solely on his memory and imagination.¹

For Tsarouchis, zeibekiko expresses the Modern Greek male psyche. A dance representative of a marginal male culture, it symbolizes the eternal struggle of life with death. By depicting it in his work as being danced by Greek sailors and soldiers, he highlights its folk character and states his belief that the mystic origins of zeibekiko have Greek roots, deriving from the ancient divination centers of Thrace and Dodoni.

¹. Y. Tsarouchis, preface to the Tsarouchis, *Zeibekika and Some More* [in Greek], exhibition catalogue, Zoumboulakis Gallery, Athens 1982, p. 7. See also E. Florou, *Yannis Tsarouchis: His Painting and his Era*, [in Greek], Nea Synora-Livanis editions, Athens 1999, pp. 192, 207.





42 AR

DIMITRIOS GALANIS (1880-1966)

Still life with book

signed and dated 'D.Galanis/1919' (lower right)

oil on panel

62 x 50 cm.

£6,000 - 8,000

€6,800 - 9,000



43

NIKOLAOS LYTRAS (1883-1927)

Kittens

oil on paper

20 x 32.5 cm.

£5,000 - 7,000

€5,700 - 7,900

MICHALIS ECONOMOU (1888-1933)

Women in the yard
 signed 'M.Economou' (lower left)
 oil on canvas laid on cardboard
 48 x 60 cm.

£20,000 - 30,000

€23,000 - 34,000

Provenance

Private collection, Athens.

Literature

A. Kouria, *M. Economou*, Adam editions, Athens 2001, no. 34, p. 253 (catalogued), p. 69 (illustrated).

A.Kotidis, *Theofrastos Triantafyllidis, Another Thirty in Painting*, University Studio Press, Thessaloniki 2002, no. 138, p. 220 (referred), p. 221 (illustrated).

This captivating picture is a fine display of Economou's ability to transform ordinary subjects into evocative visions of 'humble monumentality', while offering him the opportunity to elaborate on some key pictorial and formal issues raised by the modernist avant-garde. The stark juxtaposition of a luminous foreground and a dark background in the vein of van Gogh and the Nabis animates the pictorial field, while the uniform handling of energetic brushwork throughout the picture plane in the vein of many Pissaro landscapes transforms the image into a compelling entity. The key expressive means here are the application of vivid, unmodulated colour in rigorous brushstrokes, the highly textured surface and the lifting up of the foreground to eliminate the traditional illusion of receding space.

As the composition opens upwards, it reveals two female peasant figures placed boldly with their backs towards the viewer and aligned in such a way as to establish a diagonal running parallel to the line of the shadow cast by the building on the left half of the canvas. Handled with lively brushstrokes and modelled through close juxtapositions of varied hues evoking tactile roundness, they are harmoniously incorporated into their surrounding space, showcasing the artist's lifelong preoccupation with achieving pictorial unity.





45

45 AR

PERICLES BYZANTIOS (1893-1972)

Mules in Metsovo
signed in Greek (lower right)
gouache on card
49 x 69 cm.

£4,000 - 6,000
€4,500 - 6,800

Painted in 1967.

Provenance

Private collection, London.

Literature

Dimiourgies magazine, no. 4 (16), March-April 1972, p. 78
(illustrated).

46 AR

POLYKLEITOS RENGOS (1903-1984)

Simonopetra, Mount Athos
signed in Greek and dated 'POL.REGOS 63' (lower left)
oil on board
80 x 58 cm.

£8,000 - 12,000
€9,000 - 14,000

Provenance

Bonhams, London, 23 November 2010, lot 34.
Acquired from the above sale by the present owner.





47 AR

YANNIS GAÏTIS (1923-1984)

Abstrait
signed 'Gaitis' (lower left)
mixed media on canvas
65 x 54.3 cm.

£3,000 - 5,000
€3,400 - 5,700

Painted in c.1959-1960.

Provenance

Jacqueline Spathis collection, Paris.

Exhibited

Paris, Maison de l'Europe, Hôtel de Coulanges-Sévigné, *Peintres et Sculpteurs Grecs Contemporains en France*, January 28 – February 10, 1994.

Literature

Yannis Gaitis, Catalogue Raisonné, Ioannis F. Costopoulos Foundation, Athens 2003, no. 508, p. 167 (illustrated).



48 AR

YIANNIS SPYROPOULOS (1912-1990)

Tinos Harbour

signed in Greek (lower right)

oil on board

22 x 35 cm.

£3,000 - 4,000

€3,400 - 4,500

Painted in 1952.





50

49 AR

BOST (CHRYSANTHOS BOSTANTZOGLU)
(1918-1995)

The brave hero Skaltsodimos
signed in Greek (lower right)
oil on board
90 x 39.5 cm.

£3,000 - 5,000
€3,400 - 5,700

50 AR

GEORGIOS SIKELIOTIS (1917-1984)

The liberation of a princess
signed and titled in Greek (lower left)
felt pens on paper
74.5 x 102 cm.

£4,000 - 6,000
€4,500 - 6,800

Painted c. 1971-1975.

51 AR

NIKOS ENGONOPOULOS (1910-1985)

Adélaïde, la (grande) prêtresse du fétichisme
signed in Greek and dated '77' (lower right)
oil on canvas
55 x 45 cm.

£40,000 - 60,000

€45,000 - 68,000

Provenance

Private collection, Athens.

Exhibited

Athens, Goethe-Institute, *Imagination and Reality*, January 16-31, 1978.

Athens, 3 Gallery, *Nikos Engonopoulos*, retrospective exhibition, March 23 - April 15, 1981, no. 23 (illustrated in the exhibition catalogue).

Athens, National Gallery - A. Soutzos Museum, *Nikos Engonopoulos*, retrospective exhibition, April 3-15, 1983, no. 98 (listed in the exhibition catalogue, p. 45).

Thessaloniki, Macedonian Museum of Contemporary Art, *Topos: Engonopoulos*, May 18 - July 29, 2007, no. 11 (discussed and illustrated in the exhibition catalogue, pp. 16-17).

Andros, Museum of Contemporary Art - Basil & Elise Goulandris Foundation, *Nikos Engonopoulos*, 2017 (illustrated in the exhibition catalogue, p. 131).

Literature

N. Engonopoulos, *In the Vale of Roseries*, Ikaros editions, 1978, p. 159 (illustrated).

Tachydromos magazine, no. 1508, April 7, 1983, p. 28 (full page illustration).

Eleftherotypia daily, June 6, 1996.

E. Benisi, *Nikos Engonopoulos and Cityscapes*, doctoral dissertation, University of Athens, 2006, no. 116, pp. 149-150 (discussed), p. 150b (illustrated).

Perpinioti-Agazir, *Nikos Engonopoulos, Son Univers Pictural*, exhibition catalogue and catalogue raisonnée, Benaki Museum, Athens 2007, no. 1072, p. 198 (illustrated), p. 378 (illustrated), p. 515 (illustrated).

N. Chaini, *The Painting of Nikos Engonopoulos*, doctoral dissertation, National Technical University of Athens, 2007, no. 312, p. 736 (discussed), p. 737 (illustrated).

D. Menti, *Faces and Masks*, Gutenberg editions, Athens 2007, pp. 173-174 (discussed).

Filologiki magazine, no. 101, October-November-December 2007, p. 48 (referred).

N. Engonopoulos, *Love is the Only Way*, National Book Centre of Greece, Athens 2007, p. 63 (illustrated).

O. Tachopoulou, *Modernist Primitivism, Surrealist Versions in the Poetic Work of Nikos Engonopoulos*, Nefeli editions, Athens 2009, p. 337-338 (discussed), no. 7 (illustrated).

Is life, knowledge,
the knowledge of life (of eyes as always)
food for a gentle dream,
or perhaps delirium?

N. Engonopoulos ¹

In 1978, Nikos Engonopoulos, a leading figure of 20th c. surrealist art and literature, published his poetry collection *In the Vale of Roseries*, which included the poem *Adelais of the Hierophants*, accompanied by an illustration of his 1977 painting *Adelais the Great High-Priestess of Fetishism*. While the poem emphasizes the multi-faceted vocabulary of the eyes, the picture features an amputated woman-mannequin with no eyes—not even a face—except for a black carnival mask, sensual clothing and accessories. Beside her, the also amputated torso of a male nude draws attention to the obvious similarities and differences between the two figures. It seems that one of the things they share is a rather detached and sagacious approach towards life, articulated in the poem: *Is life, knowledge / the knowledge of life (of eyes as always) / food for a gentle dream, / or perhaps delirium?* This question echoes the riddle of the Sphinx, the answer to which revealed Oedipus's understanding of the nature of human existence, becoming in surrealist hands an inquiry into complex psychological issues² (compare N. Engonopoulos, *Rien dans la vien'est une énigme*, Bonhams Greek Sale, 25/11/2014, lot 15).

As noted by Dr. O. Tachopoulou, "in *Adelais the Great High-Priestess of Fetishism*, Engonopoulos creates objects-fetishes that allude to the custom of primitive cultures to attribute magical properties to various objects, while his corresponding poem associates fetishism with the divination powers of the hierophants (*In my view, / accountable / for the priestly oracles / will be the hierophants of the Temple / of the life [the glory] of eyes*).³ One of the fetishes used by Engonopoulos is the mask. In the first decades of the 20th century, African masks from Gabon and Congo exerted a strong influence on the Parisian avant-garde and inspired Picasso who saw them as magical objects, as fetishes, that could liberate humankind: "The masks weren't just like other pieces of sculpture... They were magic things... I always looked at fetishes... But all the fetishes were used for the same thing. They were weapons. To help people avoid coming under the influence of spirits again, to help them become independent."⁴

As perceptibly noted by N. Loizidi, "*Adelais the Great High-Priestess of Fetishism* includes many erotic fetishes that function as Freudian symbols (birdcage, open hat box, long-neck bottle, lamp, mystifyingly covered objects). The figure of the high-priestess results from the combination of a dressmaker mannequin (in a tight, provocative corset, blonde wig, black wide-brimmed hat) and a mask. As it is widely known, the mask owes its power to the unspoken promise of eventually revealing what is so diligently concealed. In the case of the great high-priestess Adelais however—a case not so rare after all—this diligently hidden truth is but an illusion, a spectre. Ultimately, the only existing reality is the (specious) game played on us by our own desires."⁵

¹ N. Engonopoulos, *In the Vale of Roseries*, translated by D. Connolly in *Nikos Engonopoulos, The Beauty of a Greek*, Ypsilon editions, Athens 2007, p. 203.

² See D. Menti, *Faces and Masks* [in Greek], Gutenberg editions, Athens 2007, pp. 173-174.

³ O. Tachopoulou, *Modernist Primitivism, Surrealist Versions in the Poetic Work of Nikos Engonopoulos* [in Greek], Nefeli editions, Athens 2009, p. 337-338.

⁴ As quoted in S. Lemke, *Primitivist Modernism. Black Culture and the Origins of Transatlantic Modernism*, Oxford University Press, Oxford 1998, pp. 36-37.

⁵ N. Loizidi in *Topos: Engonopoulos* [in Greek], exhibition catalogue, Macedonian Museum of Contemporary Art, Thessaloniki 2007, p. 17.





52 AR

MICHALIS MAKROULAKIS (BORN 1940)

A proposed memorial to hesitation
signed in Greek and dated '8.10.82' (lower centre)
egg tempera and acrylic on canvas laid on board
80 x 54 cm.

£6,000 - 8,000

€6,800 - 9,000

Provenance

Ethousa Technis Athinon, Athens.
Acquired from the above by the present owner.

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



53 AR

YIANNIS TSAROUCIS (1910-1989)

Landscape, Pompeii
signed in Greek (lower right)
mixed media on panel
60.5 x 60.5 cm.

£16,000 - 22,000

€18,000 - 25,000

54 AR

YIANNIS MORALIS (1916-2009)

Portrait of Eirini Dogani
signed in Greek (lower right)
oil on canvas
31 x 25 cm.

£10,000 - 15,000

€11,000 - 17,000

Provenance

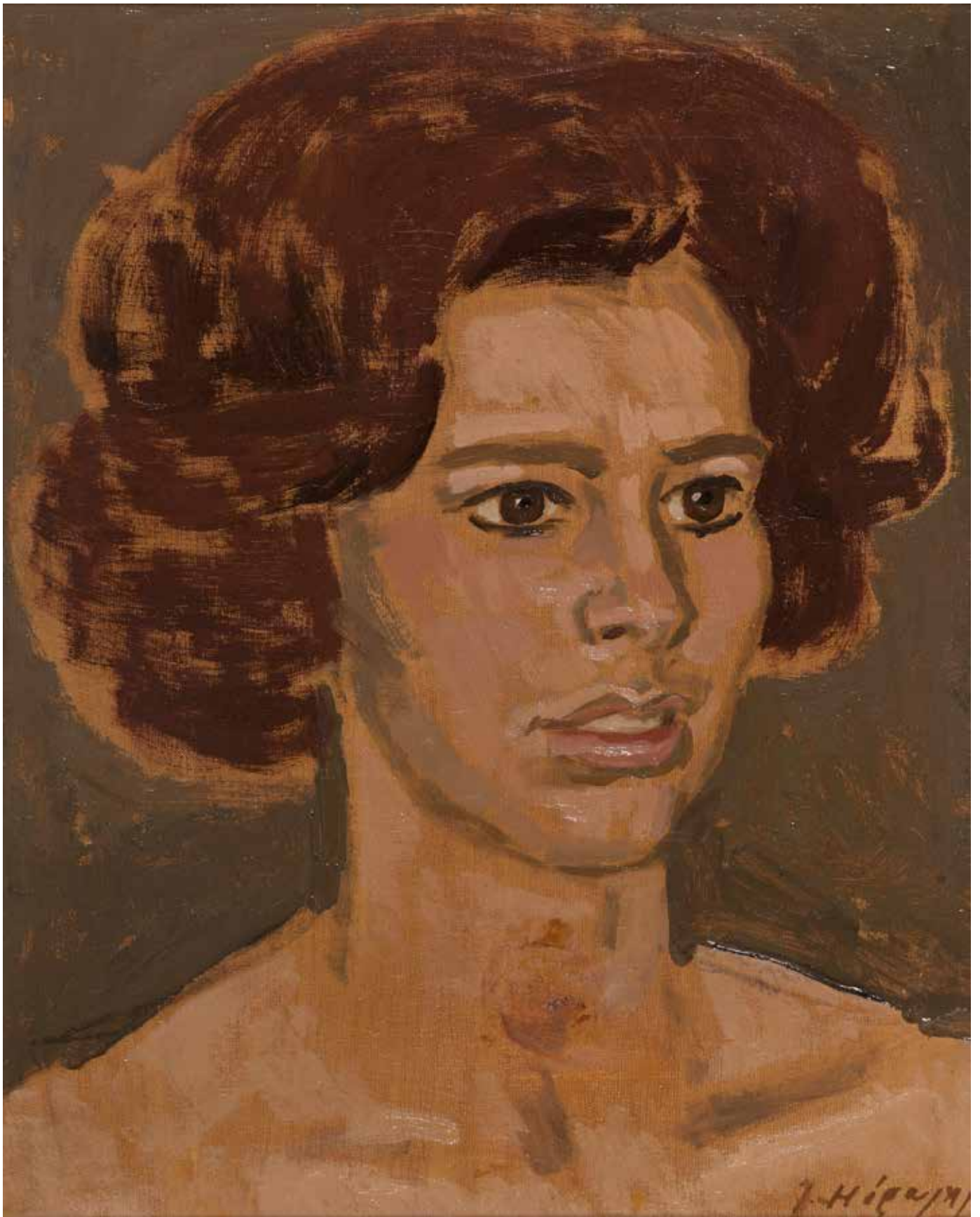
Acquired directly from the artist by the previous owner and thence by descent to the present owner.

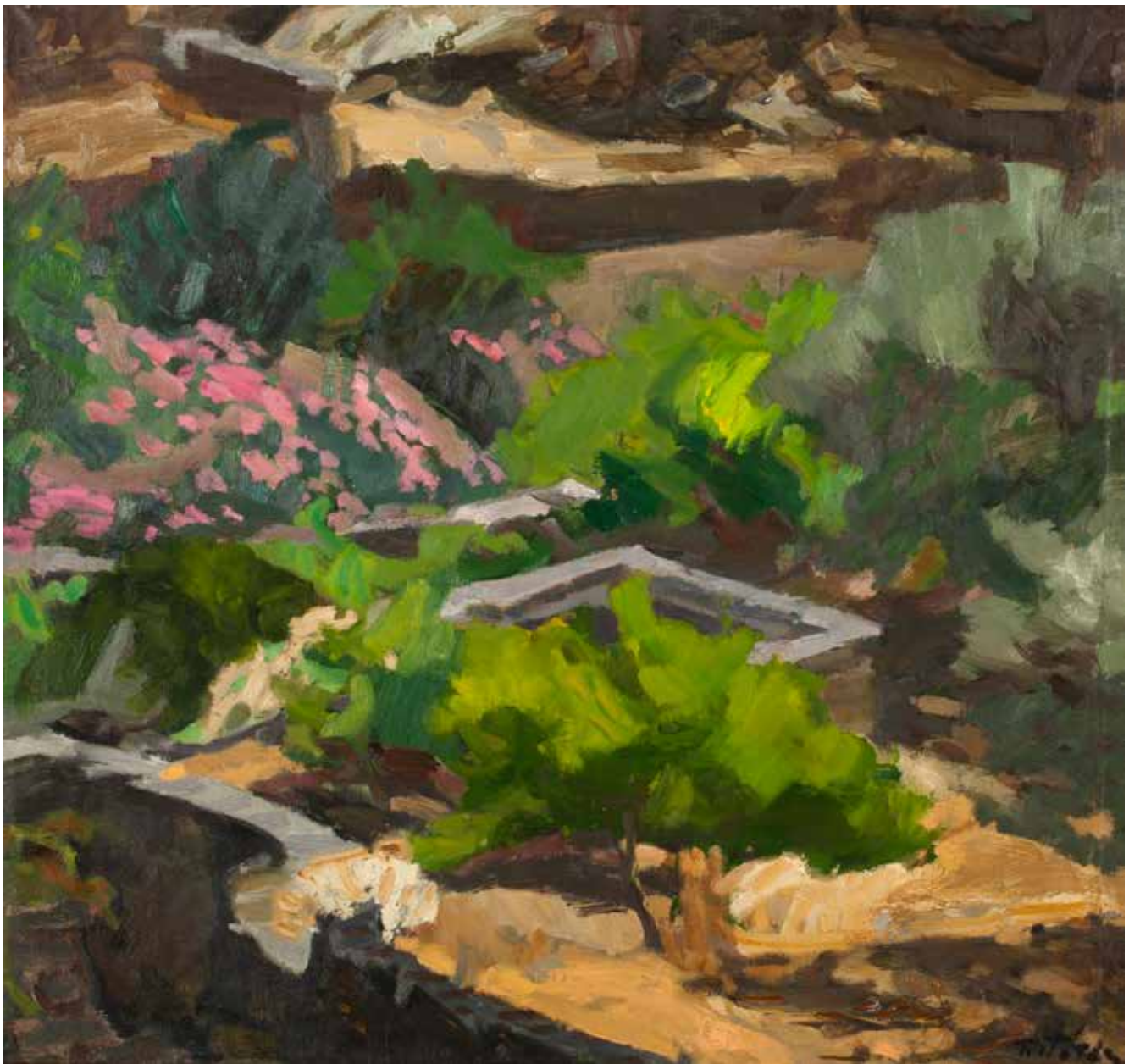
This exquisite bust-length portrait of the well-known Greek actress Eirini Dogani is defined by a marvellous restraint and an outward gaze. The model is gradually stripped from her descriptive details and handled in a more abstract fashion, without, however, losing her recognisable form. The artist seeks to skillfully explore the suggestively rendered female form and strike a balance between sensuality, lyrical feeling and intellectual thought.

Peggy Zoumboulakis, the artist's gallerist and close friend, once mentioned that "Moralis charmed women and loved them essentially. His whole work is an ode to womankind."¹ As noted by Professor C. Christou, "his paintings are at once erotic, profoundly sentimental and poetic. In them one may trace a progress from earthly to heavenly love, from the sensual aspects of the subject to the universal and eternal, to the metaphysical and transcendental."²

¹. Peggy Zoumboulakis interview [in Greek], To Vima daily, 2010.

². C. Christou, *Moralis* [in Greek], Adam editions, Athens 1993, pp. 33-34.





55

55 AR

PANAGIOTIS TETSIS (1925-2016)

Sifnos VIII
signed in Greek (lower right)
oil on canvas
82 x 87 cm.

£10,000 - 15,000
€11,000 - 17,000

Painted in 1972.

Provenance

Private collection, Athens.

Literature

P. Tetsis, Painting, Nees Morfes Gallery editions, Athens 1999, no. 20, p. 36 (illustrated).

56 AR

PANAGIOTIS TETSIS (1925-2016)

Top-down view of Sifnos
signed in Greek and dated '1968' (lower right)
ink on paper
100 x 70 cm.

£7,000 - 10,000
€7,900 - 11,000

Provenance

Private collection, Athens.

Literature

P. Tetsis, Painting, Nees Morfes Gallery editions, Athens 1999, no. 22, p. 38 (illustrated).
Panayotis Tetsis, Ta Nea editions - Contemporary Greek Painters, Athens 2007, p. 54 (illustrated).



57 AR

YIANNIS MORALIS (1916-2009)

Erotic

signed in Greek and dated '95' (upper right)

oil on canvas

52 x 52 cm.

£30,000 - 50,000

€34,000 - 57,000

Painted in 1995.

Provenance

Private collection, Paris.

Imbued with the eroticism of the curved line, *Erotic* reflects the artist's long preoccupation not only with the suggestively rendered female form, but also with the inner rhythm and musical resonance generated by the combination of varied types, shapes and colours. As aptly noted by Professor D.N. Maronitis, "Moralis's paintings take us directly to the wondrous world of pure vision, which emerges, however, from the world of touch."¹

Demonstrating solid structure, purity of form, poetic abstraction, disciplined rhythm, harmonious proportions, inspired synthesis of gently flowing curves and ingenious interplay of active and passive themes, *Erotic* achieves a striking balance between passion, feeling and thought. "The erotic encounter of two people, life's greatest mystery, stripped from any external element that threatens to alienate it, is depicted in a simple and, therefore, essential way. The figures are broken down to their constituent parts and then reassembled; as a result, the lines take on a symbolic import and respond to each other by means of their contrasts and similarities. Any dryness or harshness that could result from such an austere, constructivist approach, is avoided due to the artist's sensitivity."²

¹ D.N. Maronitis, "The Gift of Vision" [in Greek], *To Vima* daily, 15.3.1992.

² V. Karaïskou, "An Attempt to Approach Yannis Moralis's Work" [in Greek], *Sima* magazine, no. 7, March-April 1992, p. 20.



58 AR

CHRISTOS BOKOROS (BORN 1956)

Olive tree - candle, 1994
signed in Greek (lower right)
oil and mixed media on canvas
200 x 180 cm.

£18,000 - 28,000

€20,000 - 32,000

Provenance

Private collection, Athens.

Exhibited

Paris, FIAC, 1994.
Agrinio, Municipal and Regional Theatre of Agrinio, *Christos Th. Bokoros, Exhibition in Agrinio*, April 23 - May 23, 2000, no. 27 (listed, p. 84 and illustrated in the exhibition catalogue).

A dazzling draftsman and tromp l'oeil master “who speaks about the invisible through the visible and the immaterial through the material”¹, Christos Bokoros uses the image of the candle flame—this sacred symbol of hope and remembrance—in a novel and unexpected way, lending new dimensions to the stereotypical motifs of Christian worship and reviving the religious sentiment of Fotis Kontoglou's painting. The flickering flame sprouting out of the dark silhouette of the olive tree, which has nourished people's lives across the Mediterranean for thousands of years, striking deep roots in folk traditions and becoming an integral part of the Hellenic world, speaks of persistence and continuity, sending out a message of hope and spiritual rebirth.

¹ M. Lambraki-Plaka, “Eternal Greek Light” in *Christos Bokoros, 2002 Calendar*, Heracles Group of Companies, Athens, 2001.



59 AR

CONSTANTINOS PARTHENIS (1878-1967)

Drawing for the 'Apotheosis of Athanasios Diakos'
charcoal on paper
197 x 97 cm.

£15,000 - 20,000

€17,000 - 23,000

Provenance

The estate of the artist.
Private collection, Athens.

Parthenis's famous *Apotheosis of Athanasios Diakos* at the National Gallery in Athens is a triumphant expression of his ideological orientation and a glorious recapitulation of his spiritual values, poetic vision and lofty symbolist ideals, following thirty years of artistic endeavour. The National Gallery collection includes only one preliminary drawing of this masterpiece (donated by the artist's daughter Sophia), which, as noted by Kafetsi "is in very bad condition. The scarcity of such drawings is quite odd, considering that the artist worked on the painting for many years before finally exhibiting it at the 1938 Venice Biennale"¹—something that makes this large scale drawing of the Apotheosis a great find.

Captured in fine lines and curvilinear shapes echoing the simplicity of ancient Greek vase painting, the work traces the left part of the final composition, featuring a winged figure with shield, spear and helmet, identified with the Spartan king Leonidas, whom Parthenis considered akin to revolutionary war hero Athanasios Diakos, since both men chose to die—under similar circumstances and in the same location—instead of being captured, forever etching their names in the pantheon of Hellenism. To his right stands a female figure in a long classical chiton emerging from a box-like structure—an allegorical personification of Greece being resurrected and restored to her former splendour following four centuries of Ottoman occupation. The upper part of the composition is occupied by angels with large outstretched wings—a recurrent theme in Parthenis's work—who chant the eternal glory of the hero with lyres and trumpets.² In this significant work of lofty national exaltation, ideologically related to the poetry of C. Palamas and A. Sikelianos, Parthenis expresses the resurgence of Hellenism after the Balkan Wars and the efforts to geographically extend Greece and restructure it into a modern state.

¹. A. Kafetsi, *Parthenis Drawings at the National Gallery* [in Greek], Athens 1989, p. 86.

². See A. Kotidis, *Modernism and Tradition in Greek Art of the Interwar Period*, University Studio Press, Thessaloniki 1993, pp. 226-235.



© National Gallery of Greece

CONSTANTINOS PARTHENIS (1878-1967)

The Apotheosis of Athanasios Diakos
before 1933
oil on canvas
371 x 380 cm.

Donated by Sofia Partheni to the National Art Gallery - Alexandros Soutzos Museum, Athens, Greece. Inv. No. Π.6506







61

60 AR

THANOS TSINGOS (1914-1965)

Blue composition

signed and dated '1953 Th.Tsingos' (upper centre)

oil on canvas

131 x 97 cm.

£5,000 - 8,000

€5,700 - 9,000

61 AR

THANOS TSINGOS (1914-1965)

Oiseaux blanches

signed and dated 'Tsingos/56' (lower right)

oil on canvas

73 x 93 cm.

£6,000 - 8,000

€6,800 - 9,000

62 AR

DIMITRIS MYTARAS (1934-2017)

Vetch plants

signed in Greek and dated '58' (lower right)

oil on canvas

100 x 150 cm.

£10,000 - 15,000

€11,000 - 17,000

Painted in 1958.

Provenance

Private collection, Athens.

Literature

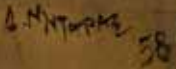
E. Vakalo, *Dimitris Mytaras, Painting 1948-1983*, Kedros editions, Athens 1984, no. 51, p. 54 (illustrated).

As early as the late 1950s, at a period when pure abstraction was the irrefutable language of the international avant-garde and representational painting was relegated to the limbo of philistinism, Dimitris Mytaras articulated a highly personal, reductive vocabulary of form, where certain recurrent motifs, such as the table and the dense foliage, in evocative settings, are handled based on the teachings of both Cezanne and Matisse, Mondrian and de Staël, namely that colour is drawing and drawing is colour. "The juxtaposition of colours, size of forms, quantity and nature of colour, increased and decreased tone and syncopated rhythm are all scrutinised as in a musical composition."¹ Reviewing the artist's work in 1961, then Athens National Gallery Director M. Kalligas noted: "Mytaras is the great hope of the new generation."²

¹ E. Vakalo, "D. Mytaras Exhibition" [in Greek], *Ta Nea* daily, 29.9.1961.

² M. Kalligas, "The Humanity of Dimitris Mytaras" [in Greek], *To Vima* daily, 27.9.1961.









64

63 AR

ALECOS FASSIANOS (BORN 1935)

The abduction of Helen of Troy
signed 'A.Fassianos' (upper left)
acrylic and mixed media on paper laid on canvas
76 x 116 cm.

£12,000 - 18,000

€14,000 - 20,000

Painted in 1968.

Provenance

Galerie Paul Facchetti, Paris.
Private collection, Athens.

Exhibited

Thessaloniki, Macedonian Museum of Contemporary Art, *A. Fassianos, Paintings 1953-1993*, September 1993, no. 6 (illustrated in the exhibition catalogue, p. 21).

64 AR

ALECOS FASSIANOS (BORN 1935)

Pink figure
signed in Greek and dated '67' (upper edge)
oil on canvas
73 x 73 cm.

£6,000 - 8,000

€6,800 - 9,000

Provenance

Private collection, London.

65 AR

YANNIS GAÏTIS (1923-1984)

La cathédrale de Chartres

signed 'Gaitis' (lower right)

oil on canvas

116 x 89 cm.

£12,000 - 18,000

€14,000 - 20,000

Painted in c.1964-1965.

Provenance

Jacqueline Spathis collection, Paris.

Exhibited

Paris, Maison de l'Europe, Hôtel de Coulanges-Sévigné, *Peintres et Sculpteurs Grecs Contemporains en France*, January 28 – February 10, 1994.

Literature

D. Macris, D. Papastamos, *Cahiers de l'Ambassade de Grèce à Paris*.

No 1: Artistes Grecs en France, Maison de l'Europe, Ambassade de Grèce, Paris 1995.

Yannis Gaitis, Catalogue Raisonné, Ioannis F. Costopoulos Foundation, Athens 2003, no. 721, p. 202 (illustrated).





66 AR

THEODOROS STAMOS (GREEK/AMERICAN, 1922-1997)

Aegean Sun Box

signed 'Σtamos' (lower left); signed, dated, titled and inscribed
'Aegean Sun Box/ Stamos 1968' (on the reverse)

watercolor on paper board

60 x 50 cm.

£6,000 - 8,000

€6,800 - 9,000

Provenance

Christie's, New York, 6 March 2014, lot 295.

Private collection (acquired from the above sale).



67 AR

THEODOROS STAMOS (GREEK/AMERICAN, 1922-1997)

Infinity Field, Lefkada Series #3

signed, titled and dated 'Σtamos Infinity Field, Lefkada Series

#3/ 1978'

acrylic on paper

76.5 x 56 cm.

£7,000 - 9,000

€7,900 - 10,000

Provenance

The Ciba-Geigy Art Collection.

Malea brothers auctions, New Jersey.

Private collection.

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

68 AR

NIKOS HADJIKYRIAKOS-GHIKA (1906-1994)

River and Rushes

signed and dated 'Ghika/66' (lower right);

signed, dated and titled 'Ghika/66/River and Rushes' (on the reverse)

oil on canvas

99 x 73 cm.

£20,000 - 30,000

€23,000 - 34,000

Provenance

Private collection, London.

"What remains as my strongest impression about Ghika's work is its constant inspiration from nature – the wonder, the strength, the beauty, the power, the patterns. I asked him if nature was always inspiring to him and he answered, Always. No matter what happens in life, nature is always an inspiration."¹

Painted in 1966, *River and Rushes*, a vivacious and luminous landscape represented by a colourful maze of green, grey and beige tones and shapes ruled by a severe and at the same time harmonious geometry, aptly illustrates Ghika's innovative approach and mystical connection to nature: "The artist discovers pulsating rhythms derived from his intimate relationship with nature. He discovers them in the leaves and insects, in the light and the shadows cast by wind swayed trees, in the flight of birds and the nuances of colour. In other words, I want the viewer to feel the knife used to carve out nature. I want him or her to even feel the music, the sounds emanating from the orchestration of different forms, different shapes, different lines and not only the orchestration but, if possible, even the inherent scent they exude, which is the most elusive sense of all."²

In his quest for Greekness Ghika created his own visual universe and established his personal artistic language that was inseparably linked to the luminosity and radiance of the Mediterranean light and landscapes of Greece. *River and Rushes* thus reinforces the artist's creative harmony and purity and shows how Ghika skilfully analysed the Greek landscape and intense natural light into simple geometric shapes and interlocking planes that form his poetical compositions.

¹ H. Livas, *Contemporary Greek Artists*, Vantage Press, New York, 1993, p. 11.

² Transcribed excerpts from the 'Monogramma' television documentary, ERT-2, 1984 in *Nikos Hadjikyriakos-Ghika*, Tegopoulos editions, 2009, p. 150.





69 * AR

ALECOS CONDOPOULOS (1905-1975)

Lourdes Fleurs

signed in Greek and dated '967' (lower left)

oil on canvas

74 x 62 cm.

£6,000 - 8,000

€6,800 - 9,000

Provenance

Acquired by the present owner circa 50 years ago from the Forsythe gallery in Ann Arbor, Michigan.

A work of blazing colour and compositional assurance, *Abstract Composition* epitomises Condopoulos' mature style: capacious and solid geometric forms complemented by free, apparently accidental, but essentially self-controlled brushstrokes. Logical association and expressive thrust, perfect order and pure emotion seem to coexist in a

harmonious way, building up a robust architectural structure that is set in motion while retaining a coherent inner rhythm. "From within his fiery expressionistic surfaces, where colour has devoured shape, something organic emerges that contains this blazing expressive thrust in between the sturdy beams of a well-constructed edifice. Having studied with great passion the ideal proportions and 'gold mean' of Ancient Greek art, it was impossible for Condopoulos to let himself be carried away by a frenzied game of colours deprived of any deeper meaning and contemplation."¹

A leading figure of modern Greek art, Alecos Condopoulos aspired to the creation of a new visual cosmos, a new order of consciousness. In the early 1950s his work began to free itself from the confines of mundane reality and by the end of the decade he was hailed internationally as a pioneer of post-war abstraction.²

¹ D. Papastamos, *The Abstract Imagery of Condopoulos's Painting* [in Greek] in *Alekos Condopoulos 1905-1975*, Aghia Paraskevi Municipal Cultural Centre, 1986.

² See H. Kambouridis - G. Levounis, *Modern Greek Art, The 20th Century*, Athens 1999, pp. 154, 156.



70 AR

ALECOS CONDOPOULOS (1905-1975)

Les fleurs du mal

signed in Greek and dated '972' (lower right); signed, dated and titled 'A.CONTOPOULOS 972/Les Fleurs du Mal' (on the reverse)

oil on canvas

80 x 60 cm.

£8,000 - 12,000

€9,000 - 14,000

Provenanace

Bonhams, London, 11 June 2002, lot 66.

Private collection, Greece (acquired from the above sale).

Solid vertical volumes and energetic curvilinear forms, intense colours and lyrical tones, gestural drawing and disciplined structure overlap and interlock in a quest for balance between order and emotion, rational thought and romantic expressiveness, reflecting Condoopoulos's sensitive response to the nature of contemporary experience. As aptly noted by the painter himself, "the artist's goal is to orderly assemble disparate elements in order to discover poetic compositions of a given meter and rhythm."¹ This fusion of poetic vision and bipolar meaning that alludes to the archetypal struggle between human nature and divine reason, reflects the aspiration of abstract art to express the collective consciousness of mankind through universal imagery.

¹. A. Condoopoulos, *26 Recent Paintings and a Brief Retrospect* [in Greek], Athens Hilton Art Gallery, 1969.



71 AR

GEORGE IOANNOU (GREEK, 1926-2017)

From the decay of the accidental
signed 'georges ioannou' (lower right)
oil on canvas
100 x 71 cm.

£5,000 - 7,000

€5,700 - 7,900

Exhibited

Athens, Ora Gallery, *Giorgos Ioannou*, October 12-31, 1973 (illustrated on the cover of the exhibition catalogue).

Athens, Pyrgos Athinon Art Gallery, *Four Greek Painters*, April 3-30, 1974 (illustrated in the exhibition catalogue).

Literature

Chroniko '74 annual review of cultural life, Ora editions, Athens 1974, p. 127 (illustrated).

Newspaper clipping, April 1974 (illustrated).

S. Lydakis, *Dictionary of Greek Painters and Engravers - The Greek Painters*, vol. 4, Melissa editions, Athens 1976, p. 147 (illustrated).



72 AR

MAYO (ANTONIS MALLIARAKIS) (GREEK, 1905-1990)

Vacances

signed 'mayo' (lower right); signed, titled and dated 'MAYO/
VACANCES/PARIS-1963' (on the reverse)

oil on canvas

61 x 50 cm.

Provenance

Private collection, Athens.

£5,000 - 7,000

€5,700 - 7,900

Painted in Paris in 1963.

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





73 AR

MICHALIS MANOUSAKIS (BORN 1953)

The Settler

signed and dated 'Michalis/ Manoussakis/1993' (on the reverse);

each tile signed and dated 1992 (on the reverse)

oil on wood (the painting); soil, iron, wood, pigment and plaster on

7 ceramic tiles

150 x 210 cm (panel).

43 x 28 cm (each tile).

£18,000 - 28,000

€20,000 - 32,000

Exhibited

Alexandria, XVIII Biennale, 1994.

Athens, Titanium Gallery, *M. Manoussakis, Nostos*, March 1995

(illustrated in the exhibition catalogue, p. 21).

Tel Aviv, Tel Aviv Museum of Art, *Contemporary Greek Art, Three*

Generations, February 19 - April 4, 1998 (discussed and illustrated in the exhibition catalogue, pp. 76-77).

Athens, National Gallery - A. Soutzos Museum, *Contemporary Greek Art, Three Generations*, July 5 - August 24, 1998 (discussed and illustrated in the exhibition catalogue, pp. 76-77).

Literature

The Art Magazine, no. 17, May-June 1995, p. 82 (shown in a b/w photograph with the artist).

One of the most gifted and perceptive exponents of the neo-figurative trends that emerged in the late 1980s, Michalis Manousakis uses the sparest of means to create an evocative dreamscape of poetic nostalgia and personal mythology. Archetypal symbols, minimalist forms, bold monochromatic surfaces, dramatic lighting and a limited palette dominated by a dazzling blue, fashion an original and advanced interpretation of the landscape, while the large areas of raw wood allude to the artist's handling of nature not merely as a spectacle but also as a valid means of expression.

Discussing The settler in the exhibition catalogue of the 1998 Contemporary Greek Art, Three Generations show at the Tel Aviv Museum of Art, Athens National Gallery Director M. Lambraki-Plaka noted: "Naked and homeless, Michalis Manoussakis' solitary traveller wanders in a limitless space seeking good omens that will guide him to settle a new land. He is the symbol of all the uprooted of our age, those who lost the paradise of their inner or outer homeland. All the narrative elements in Manoussakis' works allude to a time before or after history. His hero is naked like Adam after his expulsion from Paradise. This nakedness is humiliated. Humiliated but not defeated. Manoussakis' hero strides in breathless haste across an infinite space, a wasteland with no points of reference. The divisionistic depiction of the space, with small dots of pure colour, multiplies its vastness just as the grains of sand define the infinity of a desert.

"In his recent works, Manoussakis' hero seems to have reached his final destination, his home. The large painting on panel in the Alexandria Biennale, the house, is a transparent codified construction which dominates the descriptive space. On its roof has landed our familiar wanderer – half "real", half painted; he has been embodied by it. A deliberate semantic duality has been created. The roof eventually identifies itself with the painted surface on which the figure of the man is depicted. The means of expression have reached, at this point, a much greater austerity, as the supporting wooden surface itself serves as a projection screen of the image and chromatic background as well. The dominant blue colour has a complementary role and lends the wood an orange glow."

"A row of tiles metonymically alludes to the theme of home. The painter's familiar symbols—nest, well, ladder—plastically wrought in the cavity of the tile summarize the essence of his quest."¹

¹. Marina Lambraki-Plaka, "Michalis Manoussakis, The Settler" in *Contemporary Greek Art, Three Generations*, exhibition catalogue, Tel Aviv Museum of Art, Athens 1998, p. 76.





74

74 AR

YIANNIS SPYROPOULOS (1912-1990)

Painting 990

signed in Greek (lower right)

oil and mixed media on card

35.3 x 45.5 cm.

£5,000 - 7,000

€5,700 - 7,900

Painted in 1987.

Provenance

Private collection, Athens.

Exhibited

Athens, Astrolavos Dexameni Gallery, *Yannis Spyropoulos*, December 12, 1994 – January 31, 1995, no. 1262A (illustrated in the exhibition catalogue).

75 AR

CHRISTOS LEFAKIS (1906-1968)

Script and spots, 1966

i. signed in Greek and dated '66' (lower right)

mixed media on paper

50 x 70 cm.

ii. mixed media on paper

50 x 70 cm.

(2)

£6,000 - 9,000

€6,800 - 10,000

Exhibited

i. Thessaloniki, Vafopouleio Cultural Centre, *Optical Dialogues 1965-1968*, January 28 - February 22, 1984 (illustrated in the exhibition catalogue).

ii. Athens-Thessaloniki, National Gallery A.Soutzos Museum - Vellidion Cultural Centre, *Lefakis*, October-November 1989 (illustrated in the exhibition catalogue, p. 66).

Literature

i. Ch. Lefakis, *The Painter and his Work*, Egnatia editions, Thessaloniki 1978, no. 113, p. 140 (illustrated).



76 AR

TAKIS (PANAYIOTIS VASSILAKIS) (BORN 1925)

Signal, 1970

signed 'Takis' (on the base)

iron, objets trouvés

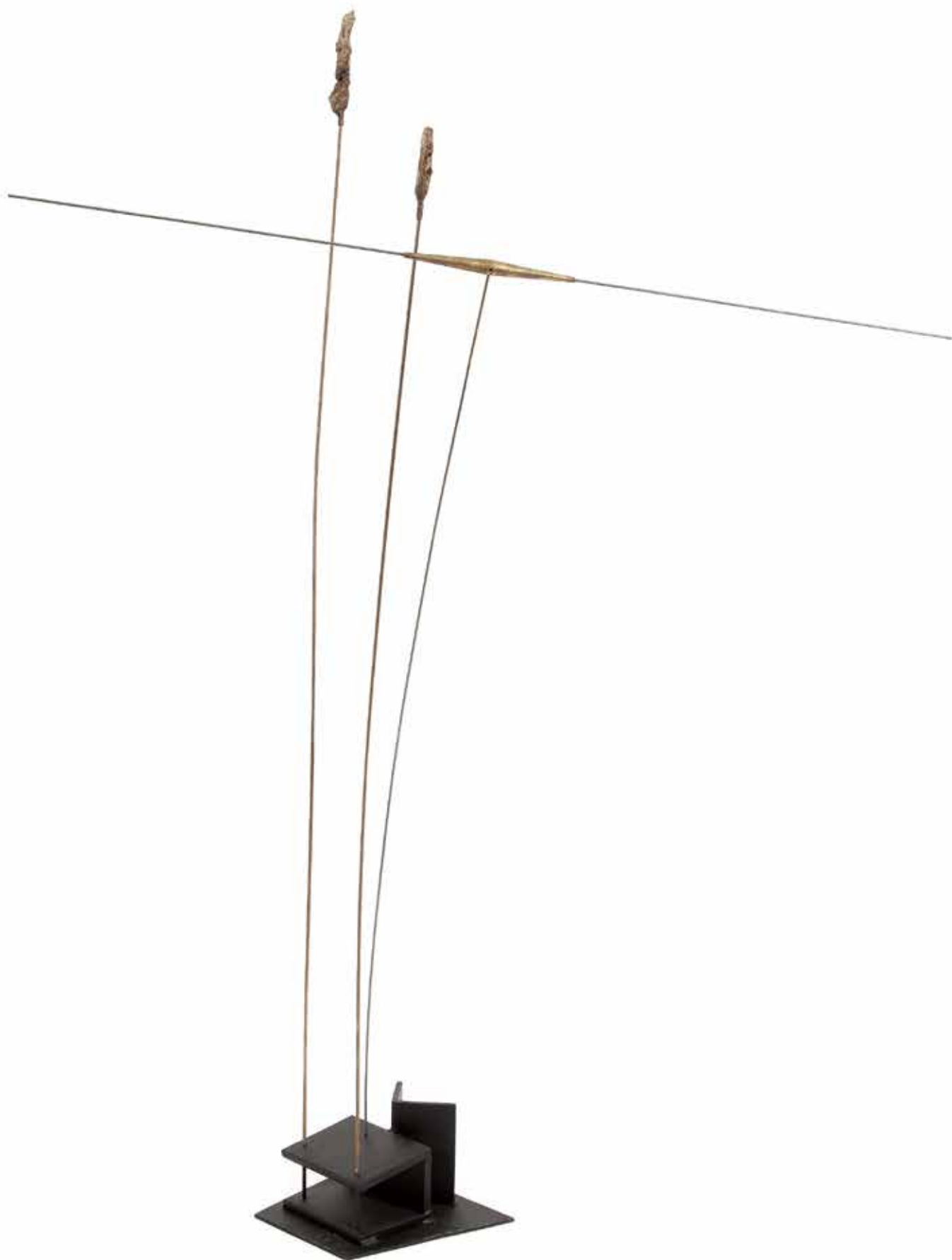
131 x 95 cm.

£20,000 - 30,000

€23,000 - 34,000

This piece is unique.

This work is accompanied by a certificate of authenticity by the
Research Center for the Art and the Sciences.







78

77 AR

PANAGIOTIS TETSIS (1925-2016)

Still life with bottles and lemons
signed in Greek (lower right)
oil on canvas
87 x 46 cm.

£7,000 - 10,000
€7,900 - 11,000

Painted in 1975.

78 AR

CHRISTOS BOKOROS (BORN 1956)

Towel and green soap
signed in Greek and dated '96' (lower right)
mixed media on wood
63 x 107.5 x 3.5 cm.

£12,000 - 18,000
€14,000 - 20,000

Painted c.1995-1996.

Provenance

Private collection, Athens.

Exhibited

Andros, Petros and Marika Kydonieffs Foundation, *Christos Th. Bokoros, the Landscape of Hinterland, Ploes VI*, July 23 - September 28, 2000, no. 5 (listed and illustrated in the exhibition catalogue).

Literature

Y. Bolis, *Christos Bokoros, The Painter of Allegory*, Ta Nea editions - Contemporary Greek Artists series, Athens 2009, p. 51 (referred).

In his affection for the familiar in everyday life and his nostalgic longing for traditional values, Bokoros shares a strong common bond with the 1930s generation, elaborating on the discourse of "Greekness" and raising issues of cultural continuity. As noted by Athens National Gallery Director M. Lambraki-Plaka, consciousness of time is at the root of Bokoros's creative drive. The pieces of old wood he salvages from decay and disintegration are given a second chance to life without losing the traces of their previous existence. These weathered pieces of wood, which are identified with the pictorial surface, are assigned a new role, becoming "altars of offerings" on which the artist paints the images he wants to preserve. What is depicted on them in an illusionistic manner is seen *ex vivo*—from above, from up high—as he would see some utensils resting on the low wooden tables used in traditional Greek country houses. The transition from the weathered wood to the painted objects, the passage from the world of the real to the world of illusion evokes in the viewer an exhilarating sense of vertigo. A shadow attempts to bridge the abyss that separates the two worlds.¹

¹. M. Lambraki-Plaka, "Christos Bokoros, Time, Memory and Secular Eternity" in *Christos Bokoros - Chronis Botsoglou, Illuminated Shadows*, exhibition catalogue, Athens 2011, pp. 20-21.





80

79 AR

YANNIS GAÏTIS (1923-1984)

i. Three figures
signed 'Gaitis' (lower right)
oil on canvas
40 x 50 cm.

ii. Birdman
signed 'Gaitis' (lower right)
oil on canvas
27 x 35 cm.

(2)

£8,000 - 12,000
€9,000 - 14,000

Provenance

Private collection, Greece.

Exhibited

i. Thessaloniki, Kochlias gallery, *Yannis Gaitis*,
September 21 - November 8, 1972.

Literature

i. *Yannis Gaitis, Catalogue Raisonné*, Ioannis
F. Costopoulos Foundation, Athens 2003, no.
1191, p. 285 (illustrated)

80 AR

YANNIS GAÏTIS (1923-1984)

Vol parmi les monuments
signed 'Gaitis' (lower right); signed and titled
in Greek (on the reverse)
oil on canvas
81 x 65 cm.

£10,000 - 15,000
€11,000 - 17,000

Painted c. 1981-1982.

Exhibited

Nardò, Galleria L'Osanna, *Yannis Gaitis*,
April 3-22, 1982, no 1983.

Literature

Yannis Gaitis, Catalogue Raisonné, Ioannis
F. Costopoulos Foundation, Athens 2003,
no. 1524, p. 351 (illustrated).



81

81 AR

YANNIS GAÏTIS (1923-1984)

Abstract

signed 'Gaitis' (lower right)

oil on canvas

81 x 116 cm.

£8,000 - 12,000

€9,000 - 14,000

Provenance

Private collection, Greece.

Literature

La Gazette de l'Hotel Drouot, no. 43, Paris, November 28, 1997.

Yannis Gaitis, Catalogue Raisonné, Ioannis F. Costopoulos Foundation, Athens 2003, no. 589, p. 180 (illustrated).

82 AR

COSTAS TSOCLIS (BORN 1930)

Space and wooden pole

signed and dated 'C.Tsoclis 77' (lower right)

oil, wood and wood shavings on canvas with aluminium frame

151 x 94 x 10 cm.

£7,000 - 10,000

€7,900 - 11,000

Provenance

Private collection, Athens.





83 AR

ALECOS CONDOPOULOS (1905-1975)

Female Nude

signed in Greek and dated '40' (lower left)

initialled and dated '940' (lower right)

signed, dated and titled in Greek '1940' (on the backing board)

pastel on paper

85.5 x 59.5 cm.

£4,000 - 6,000

€4,500 - 6,800



84 AR

YIANNIS PSYCHOPEDIS (BORN 1945)

Nude in studio

signed 'J. Psychopedis' (upper left)

coloured crayons on paper

68 x 72.5 cm.

£7,000 - 10,000

€7,900 - 11,000

85 * AR

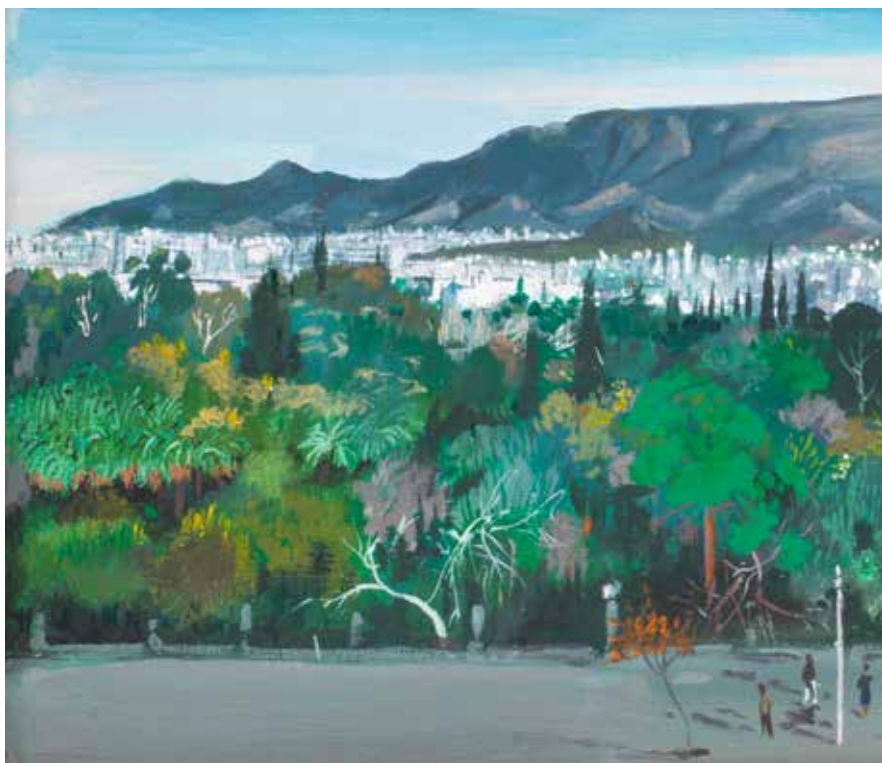
SPYROS VASSILIOU (1902-1984)

View of Athens with Zappeion, the Panathenaic stadium and Hymettus in the background
signed in Greek and dated '78' (lower right)
oil on canvas
28 x 83.5 cm.

£6,000 - 8,000

€6,800 - 9,000

Painted in 1978.



85

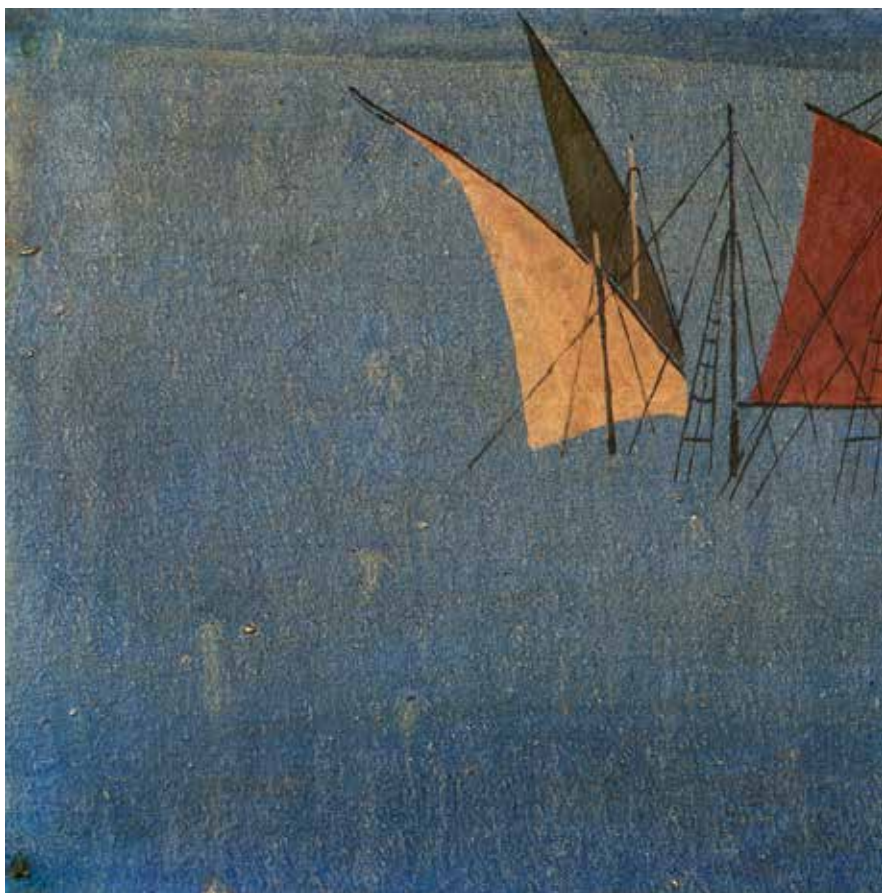
86 AR

SPYROS VASSILIOU (1902-1984)

Boats and gramophone
signed in Greek and dated '64' (lower right)
oil on hardboard
35 x 90.5 cm.

£5,000 - 7,000

€5,700 - 7,900



86



87 AR

NIKOS KESSANLIS (1930-2004)

Untitled / Labyrinth

signed 'NIKOS' (lower centre)

mixed media on canvas

150 x 150 cm.

£10,000 - 15,000

€11,000 - 17,000





88 AR

YIANNIS SPYROPOULOS (1912-1990)

Prothesis C, 1966

signed in Greek (lower right)

signed, titled and dated 'JANNIS SPYROPOULOS PROTHESIS C,

1996' (on the stretcher); inscribed with the address and telephone

address of the artist (on the stretcher)

oil and mixed media on canvas

80.8 x 59.8 cm.

£7,000 - 9,000

€7,900 - 10,000

Provenance

Private collection, London.



89 AR

ILIAS DEKOULAKOS (1929-1998)

Abstract Composition

signed in Greek and dated '1965' (lower right);

inscribed with size and date '135 x 110 – 1965' (on the stretcher)

oil on canvas

135.5 x 110 cm.

£6,000 - 8,000

€6,800 - 9,000

Provenance

Private collection, London.



90 AR

CHRISTOS CARRAS (BORN 1930)

Still life at the window

signed in Greek and dated '18.1.1969' (lower left)

oil on canvas

114 x 196 cm.

£8,000 - 12,000

€9,000 - 14,000



91 AR

COSTAS PAPANIKOLAOU (BORN 1959)

Apartment building
signed in Greek and dated '2008' (lower right)
acrylic on panel
122 x 153 cm.

£6,000 - 8,000

€6,800 - 9,000



92 AR

COSTAS TSOCLIS (BORN 1930)

Untitled / Fullmoon

signed and dated 'C.Tsoclis' (lower right)

oil, plaster, sand and mirror on canvas

100 x 75 x 9 cm.

£8,000 - 12,000

€9,000 - 14,000



93 AR

COSTAS TSOCLIS (BORN 1930)

Untitled

signed and dated 'C. Tsoclis 91' (lower right)

oil, sand and wood on canvas

120 x 162 x 15 cm.

£12,000 - 18,000

€14,000 - 20,000

Literature

E. Trichon-Milsani, *The Seas of Costas Tsoclis*, A.A. Livanis editions, Athens 2001, p. 59 (illustrated).



94 AR

DIMOS SKOULAKIS (BORN 1930)

Protest; The Demonstration
signed and dated 'Skoulakis 68' (lower right)
oil on canvas
70 x 90 cm.

£5,000 - 7,000
€5,700 - 7,900

Provenance

The artist's collection.
Private collection, Athens.

Exhibited

London, Convent Garden, *Freedom (anti-junta event organized by Greek artists in exile, 1971.*
Athens, University of Athens Museum - Nikos Poulantzas Institute of Political Studies, *Because I didn't Comply*, group show, 2002.
Athens, Fryssiras Museum Contemporary European Painting, *Demosthenis Skoulakis*, September 27 - December 31, 2006 (illustrated in the exhibition catalogue, pp. 70-71).
Athens, National Museum of Contemporary Art - The Megaron Athens Concert Hall, *The Years of Defiance, the Art of the '70s in Greece*, December 15, 2005 - May 7, 2006, no. 61 (listed, pp. 198, 2002, and illustrated in the exhibition catalogue, pp. 88-89).



Literature

Express daily, September 29, 2006 (illustrated).
 Proto Thema newspaper, October 15, 2006 (illustrated).
 Galera magazine, November 2007 (illustrated).

As stated by the artist, the painting was inspired by newspaper photographs of street protest violence following the funeral of former Prime Minister Georgios Papandreou on December 3, 1968.

95 AR

APOSTOLOS GEORGIU (BORN 1952)

Untitled
 signed in Greek and dated '11' (on the reverse)
 oil on canvas
 80 x 80 cm.

£6,000 - 8,000
€6,800 - 9,000

Painted in 2011.

Provenance

Acquired directly from the artist by the present owner.



96 * AR

ALECOS FASSIANOS (BORN 1935)

The Cyclist

signed and dated 'A.Fassianos 1987' (upper edge)

mixed media on paper laid on canvas

73 x 51.4 cm.

£10,000 - 15,000

€11,000 - 17,000

Provenance

Christie's, New York, 30 June 2008, lot 189.

Acquired from the above sale.



97 AR

YANNIS GAÏTIS (1923-1984)

Flyer and people
signed 'Gaitis' (lower right)
oil on canvas
55 x 45 cm.

£5,000 - 7,000

€5,700 - 7,900

Painted c.1966.

Provenance

Acquired from the artist c.1973 by the present owner.

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



98 AR

SOFIA KALOGEROPOULOU (BORN 1946)

View of Symi

signed in Greek (lower right)

oil on panel

120 x 151 cm.

£6,000 - 8,000

€6,800 - 9,000



99 AR

SPYROS VASSILIOU (1902-1984)

Knitwear and Fer forgé

signed in Greek and dated '82' (lower right)

acrylic and gold leaf on canvas

60 x 73 cm.

£6,000 - 8,000

€6,800 - 9,000

100 AR

PAVLOS (DIONYSOPOULOS) (BORN 1930)

Manteau

signed and dated 'Pavlos 1970' (lower right)

paper construction framed in plexiglass

120.5 x 100 x 4 cm.

£10,000 - 15,000

€11,000 - 17,000







102

101 AR

GEORGIOS DERPAPAS (1937-2014)

Ace of spades
signed in Greek (lower right)
oil and silver leaf on panel
89 x 75 cm.

£7,000 - 9,000
€7,900 - 10,000

Painted in 1984.

Exhibited

Athens, Titanium Gallery, *Giorgos Derpapas, Painting*, October 1987
(illustrated in the exhibition catalogue).

102 AR

ALECOS FASSIANOS (BORN 1935)

Still life with apples
signed 'Fassianos' (upper left); signed and inscribed 'aples afternoon/
Fassianos' (on the reverse)
oil on canvas
65 x 81 cm.

£8,000 - 12,000
€9,000 - 14,000

Provenance

Galerie Beaubourg, Paris.
Christies Greek Sale of 14 December 1993, lot 20.
Acquired from the above sale by the present owner.



103 AR

SPYROS VASSILIOU (1902-1984)

Reeds / End of season

signed in Greek and dated '69' (lower right)

acrylic on canvas

65 x 77 cm.

£6,000 - 8,000

€6,800 - 9,000



104 AR

SPYROS VASSILIOU (1902-1984)

Eretria

signed in Greek and dated '60' (lower right)

oil on hardboard

53 x 71.5 cm.

£6,000 - 8,000

€6,800 - 9,000

105 ^{AR}

TAKIS (PANAYIOTIS VASSILAKIS) (BORN 1925)

Signal, 2009

signed 'Takis' (on the base)

iron and aluminium

297 cm high.

£15,000 - 20,000

€17,000 - 23,000

This piece is unique.

This work is accompanied by a certificate of authenticity by the
Research Center for the Art and the Sciences.







107

106 AR

NIKOS KESSANLIS (1930-2004)

La ragazza; Conversazione

a pair, both signed and dated 'K.Nikos 57' (lower right);
signed, dated, titled and numbered (on the reverse)

oil on canvas

34 x 48 cm each.

(2)

£4,000 - 6,000

€4,500 - 6,800

107 * AR

NIKOS KESSANLIS (1930-2004)

Uccello con fiori

signed 'K.Nikos 1957' (lower left)

titled, signed and dated 'Uccello con fiori/ K.Nikos 1957'
(on the reverse)

oil on canvas

80 x 100 cm.

£6,000 - 8,000

€6,800 - 9,000

Provenance

Private collection, Los Angeles.



108

108 AR

OPY ZOUNI (1941-2008)

Red houses
signed 'ZOUNI' (upper right); signed and
dated 'OPY ZOUNI/2001' (on the reverse)
oil on canvas
90 x 90 cm.

£5,000 - 7,000
€5,700 - 7,900

Exhibited

Nicosia, State Gallery of Contemporary
Cypriot Art, *Opy Zouni, Imaginary
Environments 1990-2002*, November-
December 2002, no. 67 (illustrated in
the exhibition catalogue, p. 54).
Athens, Museum of Cycladic Art - N.P.
Goulandris Foundation, *Opy Zouni, Itineraries
through Light and Colour*, November 14, 2006
- January 20, 2007 (illustrated in the exhibition
catalogue, p. 224).

Literature

Opy Zouni, *Course of Idea, Course of Form*,
Paratiritis editions, Thessaloniki 2003,
no. 158, p. 111 (illustrated).

109 AR

PAVLOS SAMIOS (BORN 1948)

Still life with summer fruits
signed and dated 'Samios 88' (lower right)
oil on canvas
180 x 100 cm.

£7,000 - 10,000
€7,900 - 11,000

Provenance

Private collection, Athens.





110 AR

GIORGOS LANARAS (BORN 1962)

Untitled

signed in Greek (upper left)

oil on canvas

200 x 200 cm.

£3,000 - 5,000

€3,400 - 5,700

Provenance

Titanium Gallery, Athens.

Bonhams Greek sale of 23 November 2010, lot 122.

Acquired from the above sale by the present owner.



111 AR

COSTAS TSOCLIS (BORN 1930)

Untitled

signed and dated 'C.Tsoclis/ 1983' (on the reverse)

mixed media on panel and framed in plexiglass

100 x 75 x 5.3 cm.

£5,000 - 7,000

€5,700 - 7,900



112 AR

GEORGIOS DERPAPAS (1937-2014)

Composition

signed in Greek and dated '1986' (at the centre)

oil and gold leaf on panel

111 x 111 cm.

£5,000 - 8,000

€5,700 - 9,000



113 AR

ANGELOS (PANAGIOTOU) (BORN 1943)

Prayer

signed in Greek (lower left)

oil on canvas

100 x 121 cm.

£15,000 - 20,000

€17,000 - 23,000

Painted in 1995.



INDEX

A

Altamura, Jean 8
Angelos (Panagiotou) 113

B

Bokoros, Christos 58, 78
Bost (Chrysanthos Bostantzoglou) 49
Byzantios, Pericles 45

C

Carras, Christos 90
Condopoulos, Alecos 69, 70, 83

D

Dekoulakos, Ilias 89
Derpapas, Georgios 101, 112
Diamantopoulos, Diamantis 24

E

Economou, Michalis 12, 28, 44
Engonopoulos, Nikos 3, 10, 51

F

Fassianos, Alecos 63, 64, 102

G

Gaitis, Yannis 47, 65, 79, 81, 97
Galanis, Dimitrios 42
Georgiou, Apostolos 95
Germeris, Vassilis 18
Gounaropoulos, Giorgios (Gounaro) 19

H

Hadjikyriakos-Ghika, Nikos 6, 68
Hadjimichael, Theofilos 7, 25

I

Ioannou, George 71

J

Jakobides, Georgios 2, 11

K

Kalogeropoulou, Sofia 98
Kessanlis, Nikos 87, 107
Kontoglou, Fotis 4

L

Lanaras, Giorgos 110
Lefakis, Christos 75
Lytras, Nicolas 16, 43

M

Makroulakis, Michalis 52
Maleas, Constantinos 13
Manousakis, Michalis 73
Mathiopoulos, Pavlos 38
Mavroidis, Georgios 23
Mayo (Antonis Malliarakis) 72
Moralis, Yiannis 39, 40, 54, 57
Mytaras, Dimitris 62

O

Oeconomo, Aristides 9

P

Pantazis, Périclès 15, 31
Papaloukas, Spyros 37
Papanikolaou, Costas 91
Parthenis, Constantinos 59
Pavlos (Dionysopoulos) 100
Prassinos, Marios 5
Prekas, Paris 20, 21
Psychopedis, Yiannis 84

R

Ralli, Théodore Jacques 1, 17, 27
Rengos, Polykleitos 33, 46

S

Samios, Pavlos 109
Sikeliotis, Georgios 50
Skoulakis, Dimos 94
Spyropoulos, Yiannis 34, 48, 74, 88
Stamos, Theodoros 66, 67

T

Takis (Panayiotis Vassilakis) 76, 105
Tetsis, Panagiotis 55, 56, 77
Thomopoulos, Epaminondas 26
Triantafyllidis, Theofrastos 14
Tsarouchis, Yiannis 22, 41, 53
Tsingos, Thanos 29, 30, 60, 61
Tsoclis, Costas 82, 92, 93

V

Vassiliou, Spyros 35, 85, 86, 99, 103, 104
Volanakis, Constantinos 32

Z

Zouni, Opy 108

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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

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

The Seller’s responsibility to you

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

Bonhams’ responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* 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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*
20% from £175,001 to £3,000,000 of the *Hammer Price*
12.5% from £3,000,001 of the *Hammer Price*

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

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

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

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

<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, shown beside the *Lot* number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

9. PAYMENT

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

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *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.

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

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

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

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

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

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

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

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

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or

otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for

sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

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

4 COLLECTION OF THE LOT

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

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

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
12	MISCELLANEOUS		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.
12.1	You may not assign either the benefit or burden of this agreement.		13	GOVERNING LAW All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
12.2	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.			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 <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.
12.3	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.			APPENDIX 3 DEFINITIONS AND GLOSSARY Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
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.			LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
12.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.			
12.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.			

“**Bidder**” a person who has completed a *Bidding Form*.

“**Bidding Form**” our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

“**Book**” a printed *Book* offered for *Sale* at a specialist *Book Sale*.

“**Business**” includes any trade, *Business* and profession.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“**Sale**” the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

“**Sale Proceeds**” the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

“**Seller**” the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), “*Seller*” includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words “you” and “your”.

“**Specialist Examination**” a visual examination of a *Lot* by a specialist on the *Lot*.

“**Stamp**” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

“**Standard Examination**” a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

“**Storage Contract**” means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

“**Storage Contractor**” means the company identified as such in the *Catalogue*.

“**Terrorism**” means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

“**Trust Account**” the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

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

“**Website**” *Bonhams Website* at www.bonhams.com

“**Withdrawal Notice**” the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

“**Without Reserve**” where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

“**artist's resale right**”: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

“**bailee**”: a person to whom goods are entrusted.

“**indemnity**”: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “indemnify” is construed accordingly.

“**interpleader proceedings**”: proceedings in the Courts to determine ownership or rights over a *Lot*.

“**knocked down**”: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

“**lien**”: a right for the person who has possession of the *Lot* to retain possession of it.

“**risk**”: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

“**title**”: the legal and equitable right to the ownership of a *Lot*.

“**tort**”: a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

“Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties.”

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Liz Goodridge
+1 917 206 1621

Antiquities

Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A
Benjamin Walker
+1 212 710 1306
Dan Tolson
+1 917 206 1611

Australian Art

Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A
Catherine Williamson
+1 323 436 5442

British & European Glass

UK
John Sandon
+44 20 7468 8244
U.S.A
Suzy Pai
+1 415 503 3343

British Ceramics

UK
John Sandon
+44 20 7468 8244

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
carpets@bonhams.com
U.S.A.
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A
Dessa Goddard
+1 415 503 3333
HONG KONG
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+44 20 7393 3914
U.S.A
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
+44 20 7447 7403
U.S.A
Jeremy Goldsmith
+1 917 206 1656

Entertainment Memorabilia

UK
Katherine Schofield
+44 20 7393 3871
U.S.A
Catherine Williamson
+1 323 436 5442

European Ceramics

UK
Sebastian Kuhn
+44 20 7468 8384
U.S.A
+1 415 503 3326

Furniture

UK
Thomas Moore
+44 20 8963 2816
U.S.A
Andrew Jones
+1 415 503 3413

European Sculptures & Works of Art

UK
Michael Lake
+44 20 8963 6813

Greek Art

Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 131 240 2296

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A
Nathania Nisonson
+1 917 206 1617

Indian, Himalayan & Southeast Asian Art

H.K.
Edward Wilkinson
+85 22 918 4321
U.S.A
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

Oliver White
+44 20 7468 8303

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A
Caroline Morrissey
+1 212 644 9046
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern & Contemporary Middle Eastern Art

Nima Sagharchi
+44 20 7468 8342

Modern & Contemporary South Asian Art

Tahmina Ghaffar
+44 207 468 8382

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia

UK
Toby Wilson
+44 8700 273 619
Adrian Pipiros
+44 8700 273621

Motorcycles

Ben Walker
+44 8700 273616

Native American Art

Ingmars Lindbergs
+1 415 503 3393

Natural History

U.S.A
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew McKenzie
+44 20 7468 8261
U.S.A
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A
Laura Paterson
+1 917 206 1653

Prints and Multiples

UK
Lucia Tro Santafe
+44 20 7468 8262
U.S.A
Morisa Rosenberg
+1 323 447 9374

Russian Art

UK
Daria Chernenko
+44 20 7468 8334
U.S.A
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Ellis Finch
+44 20 7393 3973
U.S.A
Aileen Ward
+1 323 436 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 8315

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
Jonathan Darracott
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Whisky

UK
Martin Green
+44 1292 520000
U.S.A
Erin McGrath
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A
Kate Wollman
+1 415 503 3221
Erin McGrath
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London
101 New Bond Street ●
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street ●
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East England

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight

+44 1273 220 000

Representative:
Brighton & Hove
Tim Squire-Sanders
+44 1273 220 000

West Sussex

+44 (0) 1273 220 000

South West England

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Tetbury
Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia and Bury St. Edmunds
Michael Steel
+44 1284 716 190

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds
The West Wing
Bowcliffe Hall
Bramham
Leeds
LS23 6LP
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester
2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey
La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh ●
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Bonhams West of Scotland
Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Representatives:
Cardiff
Jeff Muse
+44 2920 727 980

EUROPE

Belgium
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

France
4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Hamburg
Annabelle Hosie
+49 (0)157 596 17473
hamburg@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Germany - Stuttgart
New Bridge Offices
Neue Brücke 2
70173 Stuttgart
+49 (0)711 219 52640
stuttgart@bonhams.com

Greece
7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland
31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands
De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal
Rua Bartolomeu Dias nº
160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona
Teresa Ybarra
+34 930 156 686
barcelona@bonhams.com

Spain - Madrid
Nunez de Balboa no 4-1C
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Sweden
Ingrid Bjäringer
+46 (0)709 79 90 07
sweden@bonhams.com

Switzerland - Geneva
Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich
Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

MIDDLE EAST

Israel
Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco ●
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles ●
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York ●
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:
Arizona
Terri Adrian-Hardy
+1 (602) 859 1843
arizona@bonhams.com

California
Central Valley
David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

California
Palm Springs
Brooke Sivo
+1 (760) 350 4255
palmsprings@bonhams.com

California
San Diego
Brooke Sivo
+1 (323) 436 5420
sandiego@bonhams.com

Colorado
Lance Vigil
+1 (720) 355 3737
colorado@bonhams.com

Florida
Jon King
Palm Beach
+1 (561) 651 7876
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630
florida@bonhams.com

Georgia
Mary Moore Bethea
+1 (470) 393 7322
georgia@bonhams.com

Illinois
Ricki Blumberg Harris
+1 (773) 267 3300
chicago@bonhams.com

Massachusetts
Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada
David Daniel
+1 (775) 831 0330
nevada@bonhams.com

Oregon
Sheryl Acheson
+1 (971) 727 7797
oregon@bonhams.com

Texas
Amy Lawch
+1 (713) 621 5988
texas@bonhams.com

Virginia
Gertraud Hechl
+1 (202) 422 2733
virginia@bonhams.com

Washington
Heather O'Mahony
+1 (206) 566 3913
seattle@bonhams.com

Washington DC
Gertraud Hechl
+1 (202) 422 2733
washingtonDC
@bonhams.com

CANADA

Toronto, Ontario ●
Jack Kerr-Wilson
340 King St East
2nd Floor, Office 213
Toronto ON
M5A 1K8
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 894 1138
info.ca@bonhams.com

SOUTH AMERICA

Brazil
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong ●
Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Jessica Zhang
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Singapore
Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan
Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
summer.fang@
bonhams.com

AUSTRALIA

Sydney
97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria
Neil Coventry
+234 (0)8110 033 792
+27 (0)7611 20171
neil.coventry@bonhams.com

South Africa - Johannesburg
Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

Registration and Bidding Form

Bonhams

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

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

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

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: The Greek Sale

Sale no. 24729

Sale date: Wednesday 2 May 2018

Sale venue: New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion
£5,000 - 10,000by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number

First Name

Company name (to be invoiced if applicable)

Address

City

Post / Zip code

Telephone mobile

Telephone evening

Preferred number(s) in order for Telephone Bidding (inc. country code)

E-mail (in capitals)

Title

Last Name

County / State

Country

Telephone daytime

Fax

By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.

I am registering to bid as a private buyer

I am registering to bid as a trade buyer

If registered for VAT in the EU please enter your registration here:
 / - -

Please tick if you have registered with us before

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond

Please include delivery charges (minimum charge of £20 + VAT)

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/01/18



Bonhams

101 New Bond Street
London
W1S 1SR

+44 (0) 20 7447 7447

+44 (0) 20 7447 7400 fax

