

ART OF PAKISTAN

Wednesday May 24 2017



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ART OF PAKISTAN

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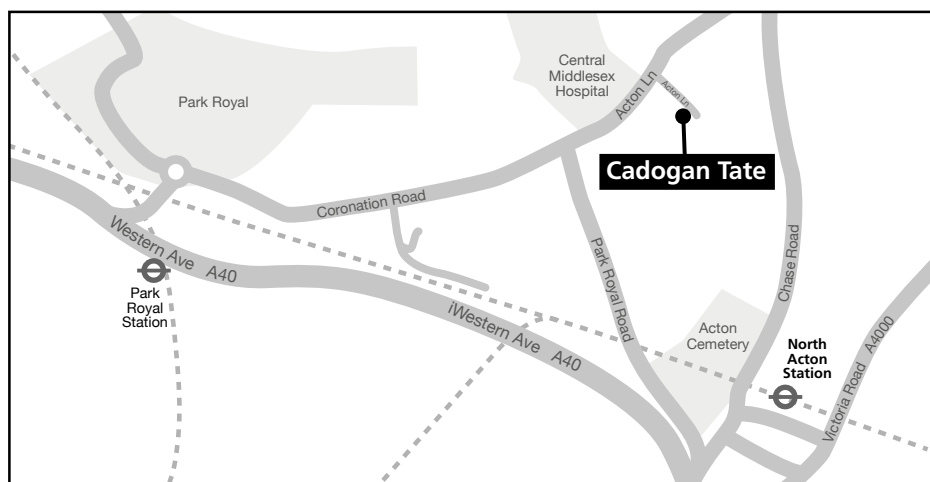
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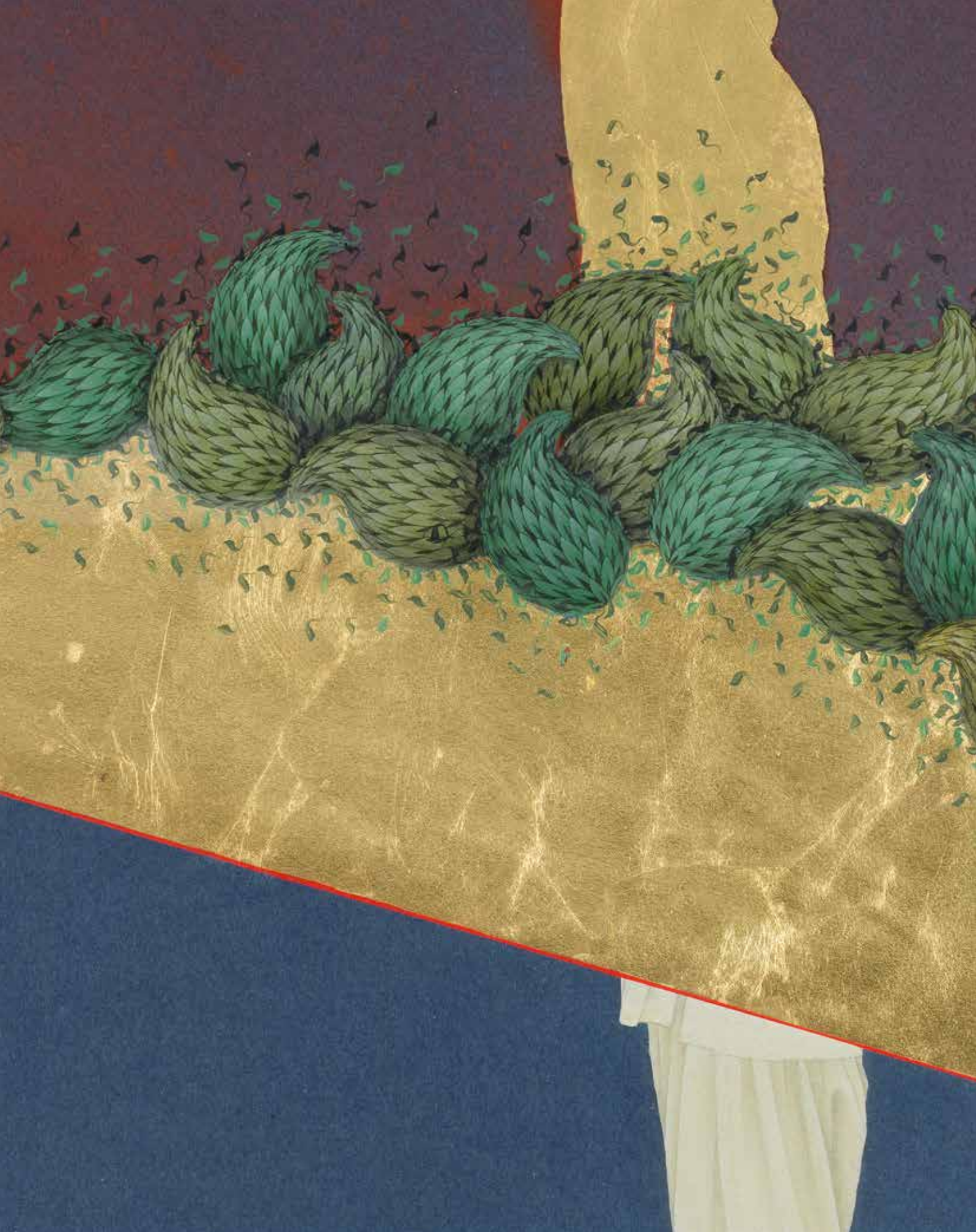
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INTRODUCTION: ART OF PAKISTAN

For centuries, the land that is now Pakistan, has held a unique position in the cultural landscape of Asia. Set at the crossroads of West and Central Asia, some of the earliest known human civilisations of South Asia are to be found in what is now Pakistan. The location has been home to the Mehrgarh civilisation of the Neolithic period and the Indus Valley civilisations of the Bronze Age. Discoveries at sites such as Harappa and Mehrenjo-Daro demonstrate how visually adept these societies were from as early as 2,800 BC. The diversity of Pakistan, under its many names, is testament to the different faiths and cultures that ruled the area including the Achaemenid Empire, Alexander the Great of Macedonia, the Indian Mauryan Empire, the Arab Umayyad Caliphate, the Delhi Sultanate, the Mongol Empire, the Mughal Empire, the Durrani Empire, the Sikh Empire, and most recently, the British Empire.

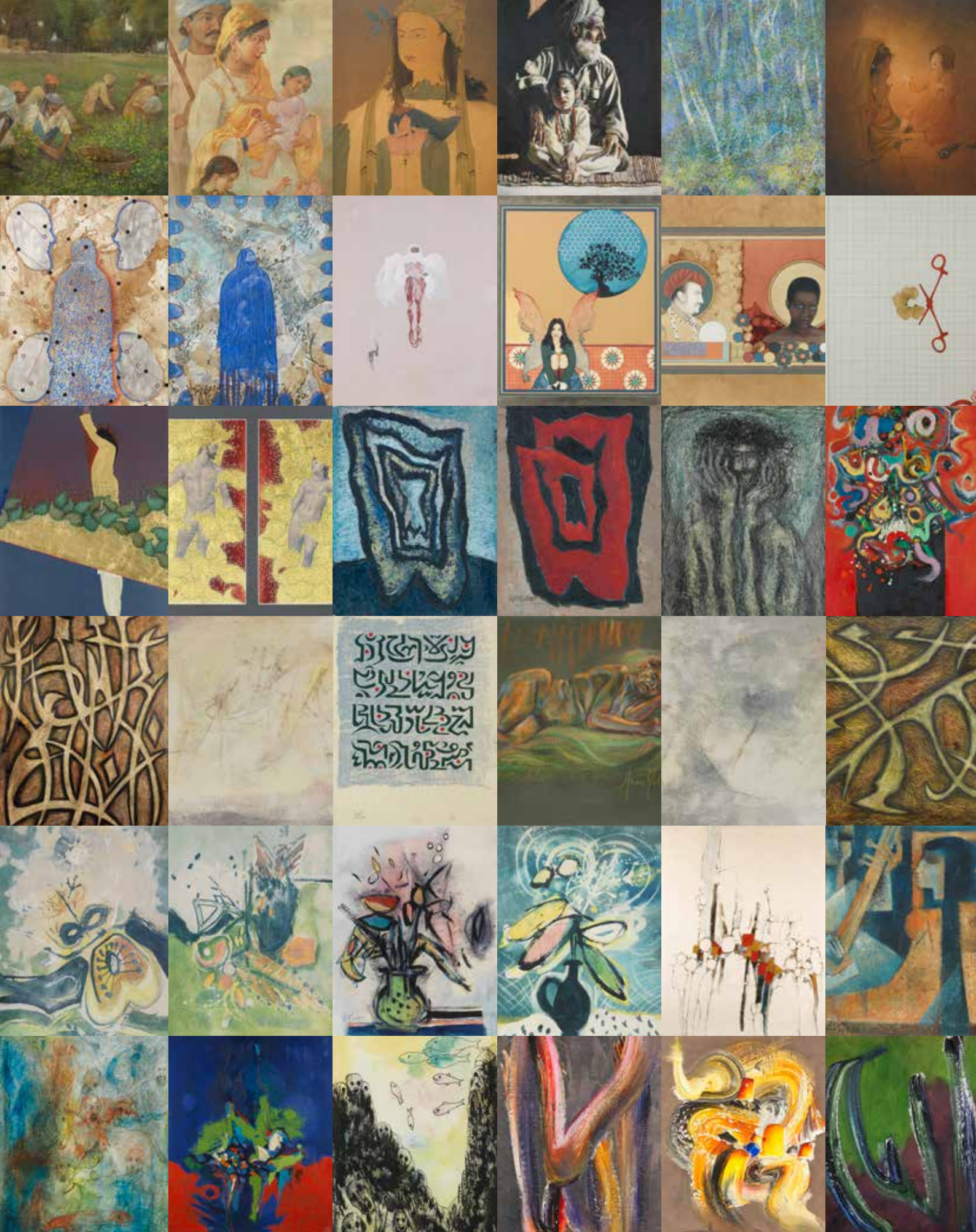
This auction showcases only a mere pinpoint in the extensive history of Pakistan. However, in looking at the modern and the contemporary, we can see the culmination of influences and ingredients that produce the artwork we see here. This year Pakistan celebrates the 70th anniversary of its Independence and a reminder of how fledgling the modern day nation is. A tumultuous period followed the ugliness of partition and a civil war between East and West Pakistan ultimately lead to the creation of Bangladesh. These pivotal and globally influential events, as well as hard line oppressive regimes, are the socio-political milieu against which the artists of today were nurtured.

Pakistani heritage is far reaching and untethered. Conceived as a country of refuge and sanctuary, with new residents came new languages, foods and customs. Many of the masters featured in this auction, such as Sadequain, Ali Imam, Bashir Mirza and Shemza were born in what is still India and also travelled overseas, their influences and references grew wider and further more international. Similarly, those who hail from Pakistan now live across the world.

Bonhams have been proud supporters of Pakistani art for a number of years. This auction is in direct response to the increasing demand for Pakistani art, in the knowledge that the expanse and diversity of what is to offer deserves and requires a platform to itself. Long considered secondary to other regional markets, Pakistani art is in fact unique in its variety.

Art has long been a medium to inspire collaboration and understanding. The excellent work by organisations such as the Lahore Literary Festival, the Karachi Biennale and the eagerly anticipated Lahore Biennale is already propelling the region into an international spotlight. It is hoped that the present auction will give an introduction to Pakistan that begins with the beautiful; and foster a sense of pride in the achievements and strength of the country.

Tahmina Ghaffar





1



'Within his limits, and with no opportunity to travel abroad, the Ustad succeeded in becoming an artist. He created his own pictorial images from Punjab, its villages, folklore, and even the sky. These attempts to redefine his land were personal statements of good intention.'

Akbar Naqvi, *Image and Identity: Fifty years of Painting and Sculpture in Pakistan*, Karachi, 1998, p. 112

1

**USTAD ALLAH BUX
(PAKISTAN, 1895-1978)**

Untitled (Potato Harvest)
Signed and dated 1968 lower right
Oil on Canvas
87 x 137.5cm (34 1/4 x 54 1/8in).

**£25,000 - 35,000
US\$32,000 - 45,000**

Provenance

Collection of Mr Salman Khaliq, retired senior civil servant, Lahore, Pakistan.
Acquired directly from the artist by the above in 1976

Born in Wazirabad, a town in Punjab, in 1885, Allah Bux had become an accomplished signboard painter at a very young age. In 1914 he travelled to Bombay where he worked in various establishments as a photographer, retouch artist and portrait and landscape painter at the Bombay Art Studio. In 1919 he returned to Lahore.

He painted popular scenes of Hindu Mythology. Allah Bux's beautiful work caught the eye of the Maharajah of Patiala, where he lived and worked until he moved to Lahore permanently. His focus on Hindu iconography and his free movement between what became India and Pakistan was telling of a pre-partitional shared visual identity.

Allah Bux was not just creating a whimsical romanticised scene, he was creating a narrative of a golden age, an innocence pre-dating the war and bloodshed of partition and independence.

Once settled in the newly formed Pakistan, Allah Bux looked to a regional history of his homeland of Punjab for inspiration. He created idyllic scenes of villagers, festivities and folk tales.



USTAD ALLAH BUX (Pakistan, 1895-1978) Heer and Ranjha, Sold for US\$ 120,000 (£93,531)

2

USTAD ALLAH BUX (PAKISTAN 1895-1978)

Untitled (Family Scene)
Signed lower right
Oil on canvas
109 x 44.5cm (42 15/16 x 17 1/2in).

**£16,000 - 20,000
US\$21,000 - 26,000**

Provenance

Private UK collection
Gift from the artist in the early 1950s to Ghulam Nabi Malik, principle of Mayo school of Art, Lahore from 1947 -1954.
Thence by descent.

This premier artwork is a fine example of Ustad Allah Bux's archetypal romanticised family scenes, often painted specifically for patrons on requests.

The colours are vibrant for the setting but there is a softness to Allah Bux's paintings. The delicate glinting jewellery and gold embroidery on the clothes is masterfully highlighted in Allah Bux's paintings. Charming details such as the little girl's doll or baby's rattle demonstrate the level of attention Allah Bux gave his canvases. The composition of this piece is quite typical of Allah Bux, overlapping figures in order to depict as many characters as possible in the space available.





3

EQBAL MEHDI (PAKISTAN, 1946-2008)

Untitled
Signed upper left
Oil on jute
81.5 x 63.5cm (32 1/16 x 25in).

£2,500 - 3,500
US\$3,200 - 4,500

Provenance
Private UK collection
Acquired from a private collection, Pakistan



4

A.Q. ARIF (PAKISTAN, B. 1975)

Untitled (The Coronation of the 7th Nizam of Hyderabad)
Signed and dated 99 lower right
Watercolour on paper
43 x 33cm (16 15/16 x 13in).

£1,000 - 1,500
US\$1,300 - 1,900

Provenance
This painting was commissioned directly by the current owner from the artist in 1999

From left to right:
Krishen Prashad, Nawab Sir Afsar Ul Mulk, The Nizam of Hyderabad,
Nawab Sadik Jung

This painting is a rendition of the original state painting celebrating the 'Tankth Nasheeni' (Coronation) of the 7th Nizam of Hyderabad, Mir Osman Ali Khan.



5

5
ALLAH BUX (PAKISTAN, 1895-1978)

Untitled (Forest)

Signed and dated 1950 lower left

Watercolour on paper

60 x 38.5cm (23 5/8 x 15 3/16in).

£4,000 - 6,000

US\$5,200 - 7,800

Provenance

Private UK Collection

Acquired from Paris Picture House, 30 Ewing Road, Chowk Nila
Gumbad, Lahore.

Thence by descent



"The only aim of art is that life should thrive. My art is living and will continue to throb with life, so that the land that gave me birth, will be truly immortal."

S. Kashmira Singh, *Chughtai's Indian Paintings*, Dhoomi Mal Dharam Das, New Delhi, 1951, p. 7

6*

ABDUR RAHMAN CHUGHTAI (PAKISTAN, 1897-1975)

The Holy Man's Daughter
Signed in Urdu lower left
Watercolour on paper

£30,000 - 40,000
US\$39,000 - 52,000

Provenance

From the collection of Dr and Mrs Hamid Quraishi, Washington DC.
Acquired from Sotheby's London, 8 June 2000, lot 140

Hailing from a family of artisans and craftsmen, Chughtai used only the finest materials for his work, and so with each drawing or painting he created a leaf of quality and importance - a homage to the Mughal and Persian miniature traditions he was so heavily influenced by. The artist chose to paint Mughal, Iranian, Hindu, Punjabi, Kashmiri and Brahman subjects and later expanded to incorporate a 'pan-Persianism'. The tendency to group him together with the Bengal school of painters was contested by the artist, who stated that contrary to Bengal art, which "favoured gods and goddesses and was full of pessimism and gloom, ... his art was radically different because it inculcated hope and faith in life" (Akbar Naqvi, *Image and Identity: Fifty years of Painting and Sculpture in Pakistan*, Karachi, 1998, p. 51 & 54)

In 1911 Abdur Rahman Chughtai joined Mayo School of Art (now known as the National College of Arts, Lahore) where he was taught by Samarendranath Gupta, a pupil of Abanindranath Tagore. Tagore was seen as the founder of the Calcutta based, Bengal School of art. Chughtai has often been affiliated as part of this school however Chughtai himself distanced himself from this association. Chughtai had a very distinctive style, incorporating the art nouveau, Indo-Persian miniature technique and Indian folklore. Although he shared the rejection of the classical European style he felt that Tagore's Bengal School was preoccupied with Hindu religious subject solely and when referencing the miniature tradition ignored that of Persian miniature in favour of Mughal both in content and stylistically. He believed that 'an artist is above prejudice and that he must pay homage to a culture and tradition which is inclusive and hence universal'. (Akbar Naqvi, *Image and Identity: Fifty years of Painting and Sculpture in Pakistan*, Karachi, 1998, p. 54)

Chughtai looked to the complex and varied history of South Asia, to create a modern rendition of these archaic fables. His work is beautifully nostalgic and thus shares some of the longevity of the tales it recounts.

"The only aim of art is that life should thrive. My art is living and will continue to throb with life, so that the land that gave me birth, will be truly immortal." (S. Kashmira Singh, *Chughtai's Indian Paintings*, Dhoomi Mal Dharam Das, New Delhi, 1951, p. 7)



Krishna and Radha: Loveplay in Moonlight Guler, circa 1810.
From the collection of A.R. Chughtai. Sold for US\$ 32,500



Abdur Rahman Chughtai (Pakistan, 1897-1975) Untitled
(Radha and Krishna). Sold for £62,500

6*

ABDUR RAHMAN CHUGHTAI (PAKISTAN, 1897-1975)

The Holy Man's Daughter

Signed in Urdu lower left

Watercolour on paper

£30,000 - 40,000

US\$39,000 - 52,000

Provenance

From the collection of Dr and Mrs Hamid Quraishi,

Washington DC.

Acquired from Sotheby's London, 8 June 2000, lot 140

The most outstanding Muslim artist, Chughtai contributed to the growing Muslim cultural nationalism...Chughtai was the first Muslim to use Muslim classics in a personal manner, conjuring up a fin-de-siecle voluptuous decadence to express Muslim feelings of degeneration under colonialism

Partha Mitter, *Art and Nationalism in Colonial India, 1850-1922*, 1994, p. 332



7*

ABDUR RAHMAN CHUGHTAI (PAKISTAN, 1897-1975)

Remorse

Watercolour on paper

54.6 x 33.6cm (21 1/2 x 13 1/4in).

£30,000 - 40,000

US\$39,000 - 52,000

Provenance

From the collection of Dr and Mrs Hamid Quraishi, Washington DC

Acquired from Sotheby's New York, September 2000, Lot 205

From the collection of Field Marshall Qaiser Shamsheer Jung Rana

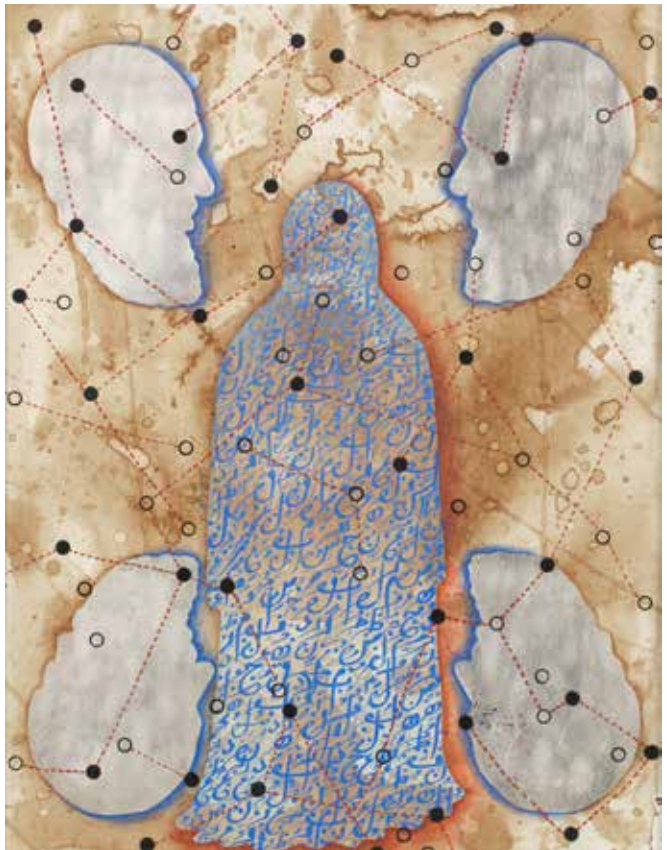
Chughtai embarked on a path toward artistic modernism by recognizing the necessity for grounding art in a discursive relationship with writers and poets such as Muhammad Iqbal and Muhammad Din Tasir. He also recognized that modern patronage and audience arrangements in the age of nationalism had decisively shifted from the early modern era. His response to these changes, however, avoided both inner exploration of self and intervention in outer frameworks.

Ifthikar Dadi, *Modernism and the Art of Muslim South Asia*, 2010, p. 132



'It is perhaps a curious fact that the very tradition of miniature painting, particularly the Mughal style which is promoted as Pakistan's cultural heritage, has become the inspiration for some of the most radical contemporary art work in Pakistan today. Within the current 're-invention' of miniature painting, practitioners are interrogating the ideological motives behind such revival strategies, while still fascinated by the tradition.'

Virginia Whiles



8
WASEEM AHMED (PAKISTAN, B. 1976)
Untitled
Each of the two items measures 33 x 25cm (13 x 9 13/16 in).
Pigment and silver leaf on wasli paper
33 x 25cm (13 x 9 13/16 in).

£5,000 - 7,000
US\$6,500 - 9,100

Provenance
Private UK Collection
Acquired from Unicorn Gallery, Karachi



9*

SHAZIA SIKANDER (PAKISTAN, B. 1969)

The Immobile Acts of Balance 1

Signed lower right

Gouache on paper

68.6 x 56cm (27 x 22 1/16in).

Provenance

Private US collection

Acquired by the above from Barbara Davis Gallery, Houston in 1997

£4,000 - 6,000

US\$5,200 - 7,800

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.



10

10

KIRAN SAEED (PAKISTAN) 1

Hope

Signed in Urdu and dated 07 lower centre right

Watercolour on paper

36 x 30cm (14 3/16 x 11 13/16in).

£2,000 - 3,000

US\$2,600 - 3,900

Provenance

Private UK collection

Acquired by the above from Chawkandi Art Gallery, Karachi, 2007



11

11

KIRAN SAEED (PAKISTAN) 2

Untitled

Signed in Urdu and dated 04 lower right

Watercolour on paper

22 x 34cm (8 11/16 x 13 3/8in).

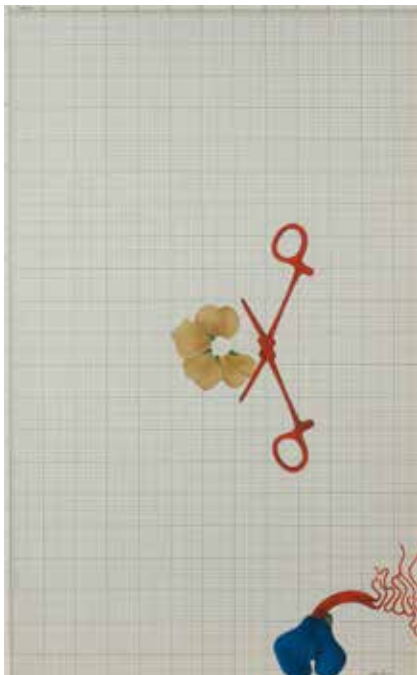
£2,000 - 3,000

US\$2,600 - 3,900

Provenance

Private UK collection

Acquired by the above from Chawkandi Art Gallery, Karachi, 2006



12

12

ATTIYA SHAUKAT (PAKISTAN, B. 1980)

Untitled

Signed and dated 2007 in Urdu lower right

Watercolour on paper

£1,000 - 2,000

US\$1,300 - 2,600

Provenance

Private UK collection

Acquired by the above from Canvas Gallery, Karachi in 2007

13

No lot

14

MUDASSAR MANZOOR (PAKISTAN, B 1979)

Untitled

Watercolour and gold leaf on paper
48 x 34cm (18 7/8 x 13 3/8in).

£2,500 - 3,500

US\$3,200 - 4,500

Provenance

Private UK collection

Acquired directly from the artist in

15

MUDASSAR MANZOOR (PAKISTAN, B 1979) 2

Adam and Eve

Panel 1: Signed and dated '14' lower right; Panel 2: Signed and dated '14' lower left

Watercolour and gold leaf on paper
33 x 25cm (13 x 9 13/16in). Each panel

£2,500 - 3,500

US\$3,200 - 4,500

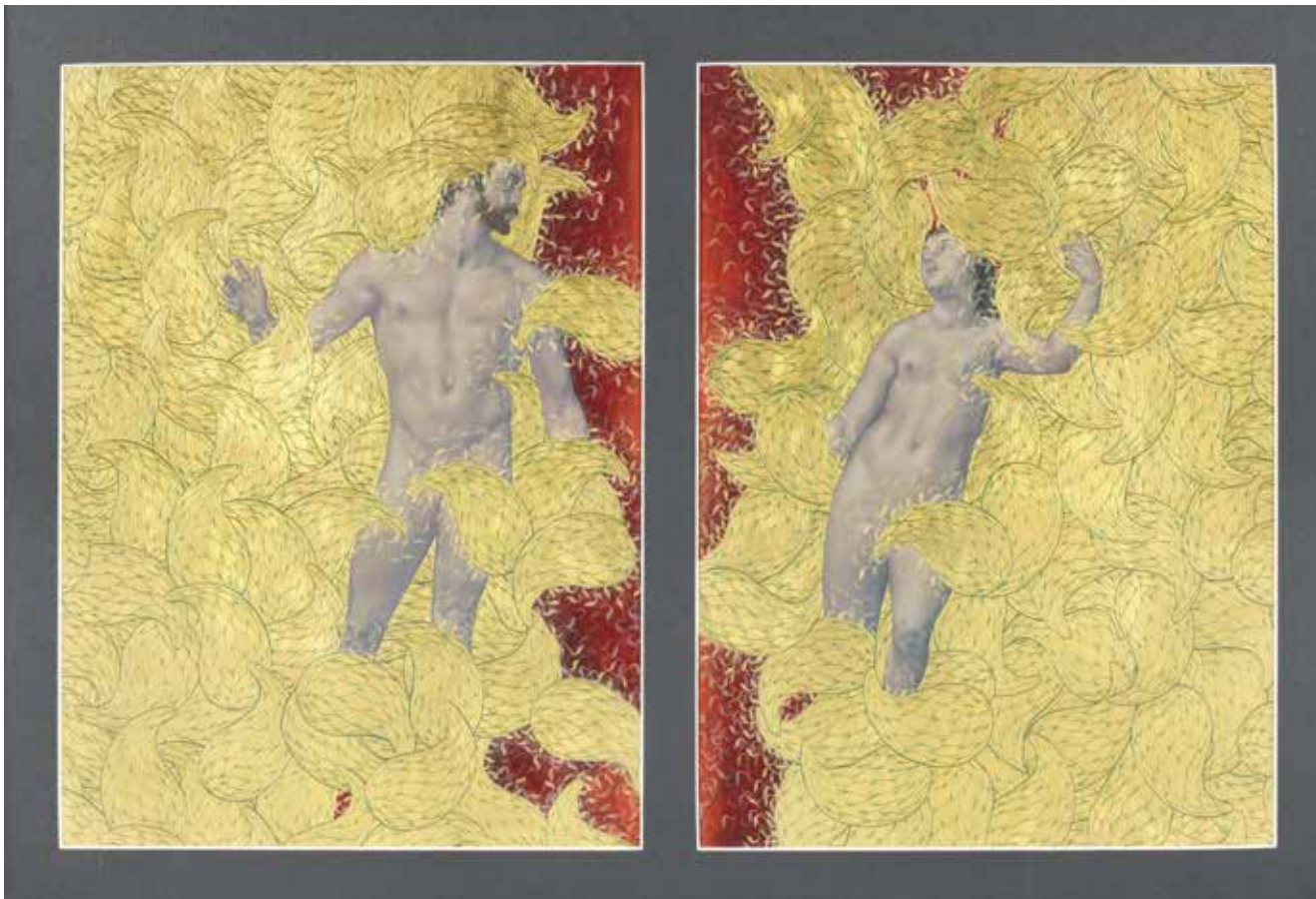
Provenance

Private UK collection

Acquired from 'Not Another Miniature Art Exhibition' 2016, Unicorn Gallery, Lahore



14



15



16

SADEQUAIN (PAKISTAN, 1923-1987),

Untitled (Figurative Form in Blue)

Oil on canvas

24 x 19cm (9 7/16 x 7 1/2in).

£7,000 - 9,000

US\$9,100 - 12,000

Provenance

Private French Collection

Acquired by the above from Joron Derem, 14 December 2014

Acquired from Galerie Presbourg

Published

Realism to Calligraphic Cubism: The Legacy of Sadequain, From Paris to Pakistan, Sadequain Foundation, 2011, p. 142



17

SADEQUAIN (PAKISTAN, 1923-1987)

Untitled (Figurative Form in Red)

Signed lower left

Oil on canvas

24 x 19cm (9 7/16 x 7 1/2in).

£7,000 - 9,000

US\$9,100 - 12,000

Provenance

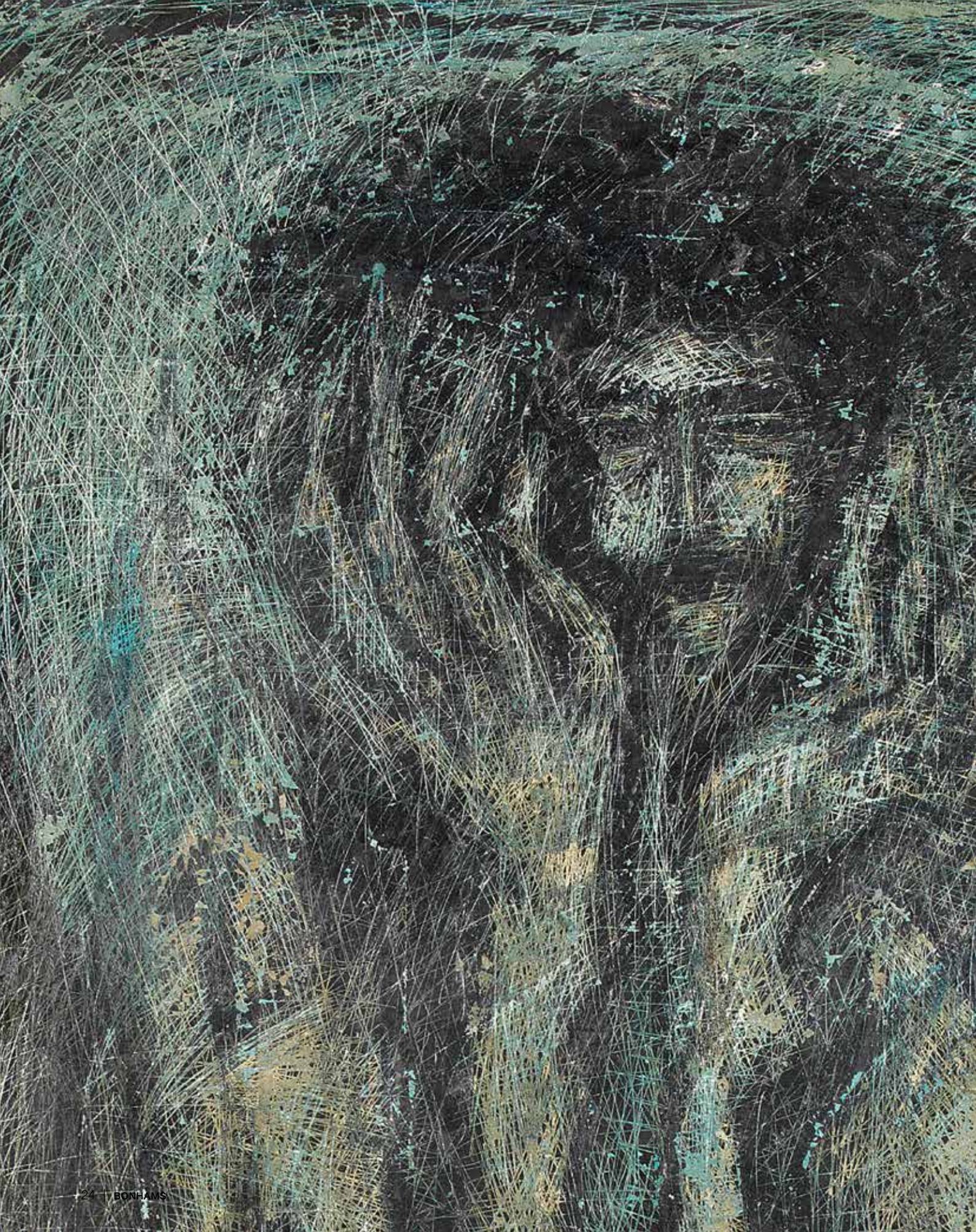
Private French Collection

Acquired by the above from Joron Derem, 14 December 2014

Acquired from Galerie Presbourg

Published

Realism to Calligraphic Cubism: The Legacy of Sadequain, From Paris to Pakistan, Sadequain Foundation, 2011, p. 141





*“The prison of life and the
bondage of grief are one and
the same, Before the onset of
death, how can man expect to
be free of grief?”*

Mirza Ghalib

**SADEQUAIN (PAKISTAN, 1923-1987)
CRUCIFIXION**

1968

Oil on canvas

198 x 88.5cm (77 15/16 x 34 13/16in).

£60,000 - 90,000

US\$78,000 - 120,000

Provenance

From the collection of Rukhsana and Ahmed Maqsood Hamidi

Thence by descent

Published

Abdul Hamid Akhund et al, *Sadequain: The Holy Sinner*, Mohatta Palace Museum, Karachi, 2003, p. 343

In 1958 the internationally renowned artist, Sadequain, went into self imposed seclusion to recuperate from exhaustion. He isolated himself on the arid and unforgiving seacoast of Gadani just outside Karachi. The dense covering of cacti on the parched landscape proved to be of significant influence as he admired the defiance of the resilient plant.

In an interview with art critic Thomas Dowling, Sadequain notes the importance of the cactus to his oeuvre: "In the anatomy of these gigantic plants I found the essence of calligraphy. Everything that I have painted since then — a city like Rawalpindi, buildings, a forest, a boat, a table or a chair, a man, a mother and child, or a woman—has been based on calligraphy, which in itself issues from the structure of the cactus." (Abdul Hamid Akhund et al, *Sadequain: The Holy Sinner*, Mohatta Palace Museum, Karachi, 2003, pg. 30)

Awarded the 'Laureate de Paris' at the France Biennale in 1961, Sadequain was receiving international recognition throughout the 1960s. His critical acclaim coincided with his period of particularly heightened self awareness and Sadequain produced a series of cross hatched self-portraits such as this one. Introverted and seemingly shy, Sadequain, used his critical analysis of himself to cast criticism of wider society. As Sadequain himself said 'All my paintings, all my poetry is a crusade against hypocrisy.' (Hakim, R., *Sadequain is a showman because he has something to show*, The Herald, July 1985, p.113 as quoted in Sirhandi, M. N., *Contemporary Painting in Pakistan*, Lahore, 2006).

A self proclaimed fakir (translated literally as 'one who lives in poverty'), Sadequain indentured himself to an aspect of Sufism, known as the malamati. 'Malamati' is a derivative of the Arabic word for blame 'malam'. The practice is focussed on the psychology of egoism and self critique. Malamati deliberately draw blame and contempt upon themselves by violating basic tenets of religious and social laws. The ultimate purpose of this lifelong idealism is to create a perfect self in a non perfect world and to mirror this perfection to the divine.

This lot embodies a classic example of a series of works branded by Sadequain as Mystic Figurations and is characteristic of his sixties style. The subject is an anthropomorphised cactus only superficially concealing its writhing human shape. Strong arms rise towards the heavens, while clearly defined large hands occlude what little light has penetrated the dark and moody background. It demonstrates the gradual metamorphosis of the cactus image from realistic representation towards abstraction. This, of course, brings to mind Picasso's famous quote: "There is no abstract art. You must always start with something. Afterward you can remove all traces of reality." Sadequain's admiration for Picasso is well documented.

During the later months of 1968, Sadequain was working on a collection of calligraphy based on the poetry of Mirza Ghalib. Sadequain admired Ghalib greatly and used his poetry frequently as themes throughout his paintings. One of Ghalib's quotes which seems to have stuck with Sadequain is, "The prison of life and the bondage of grief are one and the same, Before the onset of death, how can man expect to be free of grief?"

In particular, this painting identifies with the "bondage of grief" which Ghalib speaks of. Palpable in the present in this work in part to the somber palate, Sadequain illustrates mournful forms as if draped over the viewer. "Imagination" is the self portrait of Sadequain untied with the earth along with a reflection upon his time in Paris and Gadani. During his time in both places, which are vastly different, the artist learnt more about himself, allowing his perspective on art and self to change dramatically.



Sadequain (Pakistan, 1930-1987), *Untitled (Mystic Figuration)* 1965



Sadequain (Pakistan, 1930-1987), *Sitting Figure* 1959. Sold for £55,000



19

SADEQUAIN (PAKISTAN, 1937-1987)

Four Musicians

Oil on Canvas

210 x 150cm (82 11/16 x 59 1/16in).

£35,000 - 45,000

US\$45,000 - 58,000

Provenance

Private UK collection

Acquired by the above from a private French collection, whose father acquired the work directly from the artist in France.

After winning the Pakistan National prize for painting in 1960, Sadequain was invited by the French Committee of the International Association of Plastic Arts to visit Paris. Already a celebrated artist in Pakistan, the next few years in Paris catapulted Sadequain onto the international platform.

In 1961 he was awarded the 'Laureate de Paris' at the Paris Biennale and the scholarship prize enabled him to remain in Paris. He held solo exhibitions in Paris, the USA and London. As well as shows around the world, Sadequain was amassing a hoard of Parisian patrons. In 1964, Sadequain was commissioned to illustrate Albert Camus' 1942 book *L'Étranger* (The Stranger).

In late 1966 he was commissioned to create a mural for the offices of Pakistan International Airways in Paris. He was paid in part with flight tickets. He was still supported by a number of patrons, and following the PIA commission was amassing a body of work which was to form part of a major exhibition in Rouen. These works were never displayed as Sadequain decided to accompany his ailing father to Iraq and subsequently back to Pakistan.

Sadequain recounts in his letters: "Father was in poor health during his visit to Paris. Still, he insisted that I continue with my plans to travel to Rouen, as I had to deliver a number of heavy portfolios of my work and attend an opening. Upon arriving at the train platform, I found out that the train was delayed. If the train had arrived on time, I would have occupied my seat and proceeded. While waiting, I became restless and decided that while exhibitions will continue to happen in future, it is not right for me to leave my father in ill health alone. I impulsively decided to accompany him to Baghdad. . . . But the issue of visiting the holy shrines during the return journey from Paris remained unresolved. For this reason, I decided to accompany him through his ziarat, and then return to Paris from Baghdad. . . . On the second day in Baghdad, after being blessed, father was fully recovered. While his seat was being confirmed for his return trip to Karachi, he said, "Son! You have come as far as here [Baghdad], why not come along to Karachi?" and that is how I returned to Karachi with him."

Works from this so called 'Lost Exhibition' depict heavily stylised figures in broad sweeping lines, bearing influence of the *École de Paris*. Sadequain's admiration for Matisse and Picasso is well documented. This particular work can draw parallels with the composition of Picasso's famous *Les Femmes d'Alger*. Although successful in Paris, Sadequain found the lifestyle there difficult to adjust to and yearned for home. He returned to Pakistan as a celebrated national artist.



12.1.57



20

SADEQUAIN (PAKISTAN, 1937-1987)

Six Acrobats

Signed, titled, dated '1/10/66' and further inscribed 'Painted at Paris' on reverse

Oil on Canvas

89 x 113.5cm (35 1/16 x 44 11/16in).

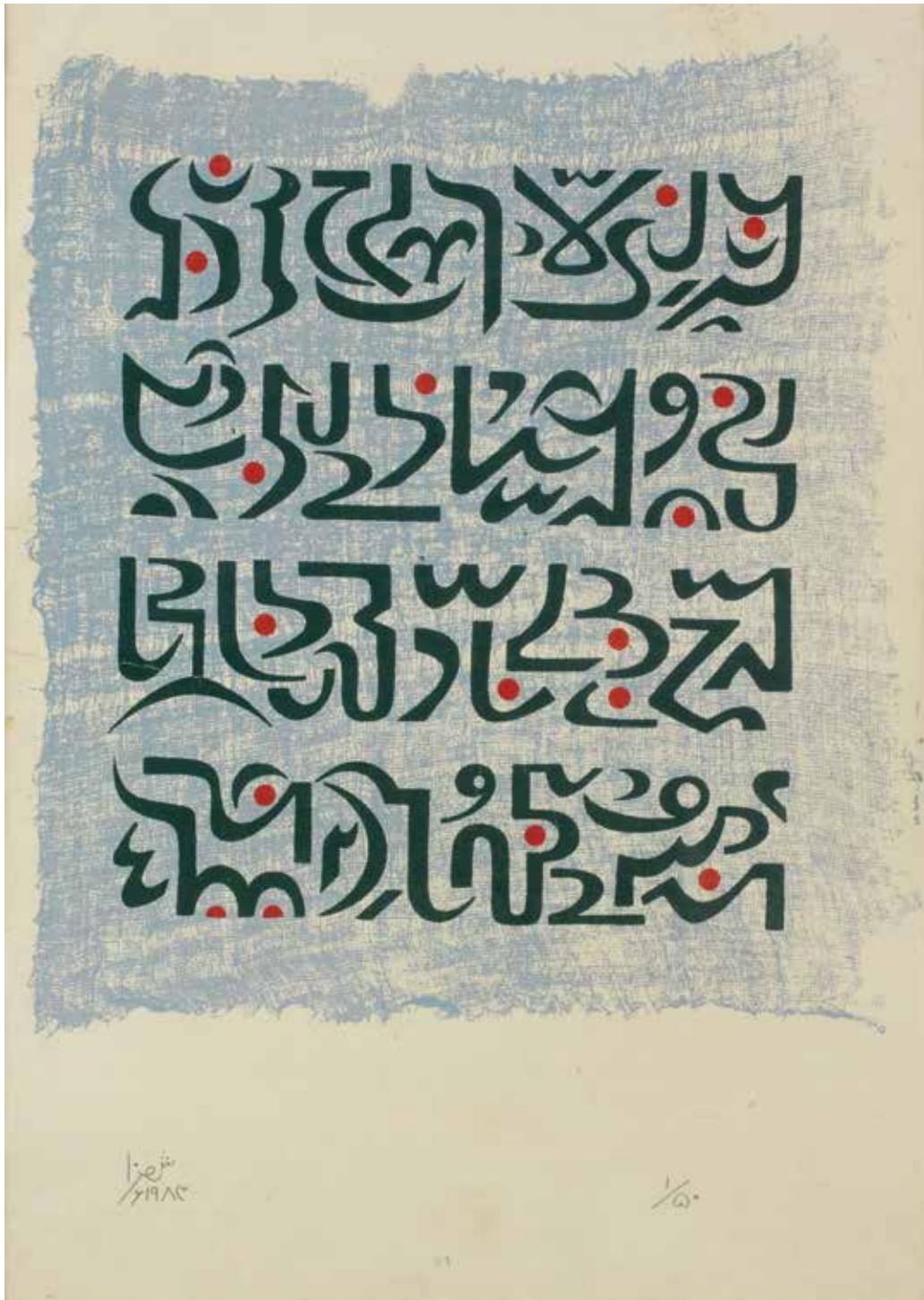
£18,000 - 25,000

US\$23,000 - 32,000

Provenance

Private German Collection

Acquired by the above from a private French collection, whose father acquired the work directly from the artist in France.



21

ANWAR JALAL SHEMZA (PAKISTAN, 1928-1985)

The Page

Signed and dated 1984 in Urdu lower left. Further inscribed 1 of 50 in Urdu lower right

Silk screen on paper

41.5 x 30cm (16 5/16 x 11 13/16in).

£3,000 - 5,000

US\$3,900 - 6,500

Provenance

Private UK collection

Acquired from a private collection in Pakistan in 1998

Edition no. 49 of 50 published in Akbar Naqvi, *Image and Identity: Fifty years of Painting and Sculpture in Pakistan*, Karachi, 1998, p. 282

Edition no. 35 of 50 published in ed. Ifthikhar Dadi, *Anwar Jalal Shemza* London, 2016, p.179



22

ANNA MOLKA AHMED (PAKISTAN, 1917-1995)

Untitled

Signed and dated 1987 lower right

Pastel on paper

52 x 72cm (20 1/2 x 28 3/8in).

£6,000 - 8,000

US\$7,800 - 10,000

Provenance

Private UK collection

Acquired by the above from Canvas Gallery, Karachi, 1999

“Anna Molka Ahmed was a decisive, almost a totemic, presence in Lahore”

Akbar Naqvi, *Image and Identity: Fifty years of Painting and Sculpture in Pakistan*, Karachi, 1998, p. 179



23

AHMED PARVEZ (PAKISTAN, 1926-1979)

Untitled (Four Watercolours)

1. 30 x 18.5cm (11 13/16 x 7 5/16in).

Signed and dated 1964 lower left

2. 31 x 19cm (12 3/16 x 7 1/2in).

Signed and dated 1964 lower left

3. 25 x 20cm (9 13/16 x 7 7/8in).

Signed lower left

4. 30 x 18.5cm (11 13/16 x 7 5/16in).

Signed and dated 64 lower right

Watercolour on paper

£3,000 - 5,000

US\$3,900 - 6,500



24

24

AHMED PARVEZ (PAKISTAN, 1928-1979)

£1,000 - 1,500
US\$1,300 - 1,900

25*

AHMED PARVEZ (PAKISTAN, 1926-1979)

Untitled
Signed lower centre
Oil on canvas
76 x 35cm (29 15/16 x 13 3/4in).

£7,000 - 9,000
US\$9,100 - 12,000

Provenance

Private US Collection
Acquired by the previous owner directly from the artist. The previous owner taught art history at The Central Institute of Arts & Crafts, Karachi, where Syed Ali Imam served as principal.
Thence by descent

At age 26, Ahmed Parvez, moved from Karachi to Lahore and developed his skills under the guidance of teacher, Shakir Ali. In Karachi he had been working at his uncle, Jacobus Michael's studio, but grew tired of the voluptuous nudes favoured there. Ahmed Parvez credited much of his flourishing as an artist to the influence of Shakir Ali stating that 'in the early fifties I learnt the language of abstract art from Shakir Ali' (Akbar Naqvi, *Image and Identity: Fifty years of Painting and Sculpture in Pakistan*, Karachi, 1998, p. 282)

His friend and mentor Ali Imam was also a key figure in his creative prosperity despite their sometimes tempestuous relationship. Part of the Lahore Art Circle, Ahmed Parvez travelled to England to expand his artistic exposure, like Shemza and Ali Imam. For some years he struggled in England, his work typecast as musings from the Muslim third world. However after some years Parvez held a successful exhibition at New Vision Gallery. Whilst in London Ahmed Parvez scaled down his work to small, affordable watercolours and pastels. He did not at that time have the resources for works at a greater scale and this financial concern allowed for an intricacy not often afforded by those working on a larger scale.



“No one has created such ingenuous and intricate abstract compositions with lively and exciting linework and no one has used such glowing colours in variegated harmonies as Parvez.”

S. Amjad Ali, *Painters of Pakistan*, p. 135

“The style in which he painted was not automatic but instinctive; it was not ideologically programmed but was a series of urges which could be consummated in the medium.” (Akbar Naqvi, *Image and Identity: Fifty years of Painting and Sculpture in Pakistan*, Karachi, 1998, p. 304)

It was the emotive quality of his works not the size that made Parvez stand out from his peers. He continued to work in England, marrying and settling there until 1964, when he returned alone to Pakistan. His brilliance was also his curse, the dynamic impassioned strokes in his work echo the fervor in which he loved and loathed and it was this that often drove him away from his closest friends. His premature death alone in a shabby flat in Karachi in 1979 was all the more saddening as he was someone described as a touchstone of modern art in Pakistan.



26*

ALI IMAM (PAKISTAN, 1924-2002)

Untitled

Signed and dated 59 lower right

Oil on Canvas

198 x 77cm (77 15/16 x 30 5/16in).

£8,000 - 12,000

US\$10,000 - 16,000

Provenance

Private US Collection

Acquired by the previous owner directly from the artist. The previous owner taught art history at The Central Institute of Arts & Crafts, Karachi, where Syed Ali Imam served as principal.

Thence by descent

Born into an artistic family, younger brother of the famed Indian artist Syed Haider Raza, Syed Ali Imam himself was a formative figure in the development of Modern art in the newly formed Pakistan. Despite his conventional academic prowess, Ali Imam decided to pursue a career as an artist. Whilst working as a medical artist at the Tata Memorial Cancer Hospital, Imam enrolled for evening classes at Bombay's J.J. School of Art. It was here, under the guidance of esteemed artist K.K. Hebbar, that Ali Imam was taught that being a good draughtsman alone was not sufficient to make him an artist. This spurred the young man to leave Bombay and complete his formal education to develop the analytical skills required to create great art.

The 1947 partition, pivotal to many artists of the time, tore Ali Imam from India and into the alien city of Lahore in Pakistan. "It was a traumatic experience leaving India but once I left, I never looked back." (S. Ali Imam, 1988, quoted in M. Husain, *Ali Imam: Man of the Arts*, Foundation for Museum of Modern Art, Karachi, 2003, p.24) An idealistic Marxist even in India, when in Pakistan, Imam, joined the Communist party full time in 1949. His staunch political beliefs and ability to rouse his peers lead to friction between him and the establishment resulting in three stints in prison, in as many years.

Along with other notable artists Anwar Jalal Shemza, Mariam Habib, Moyene Najmi, Ahmed Parvez, Shakir Ali and Sheikh Safdar, Ali Imam formed the Lahore Art Circle and they exhibited together throughout Pakistan. Ali Imam, like Shemza and Parvez, travelled to England and whilst in London, in addition to two solo exhibitions, Imam exhibited with Ahmed Parvez and Shemza, at Woodstock Gallery in 1958 at a show entitled 'Pakistan Group London: Five Modern Painters'. Safiuddin Ahmed and Murtaza Bashir making the five.

Under the guidance of the well travelled and highly educated artist and doyen, Shakir Ali, these young artists forged a channel of distinctly new art heralding a new epoch both in Pakistan and modernism globally. Shakir Ali's influence is clear here in this particular work, a pastoral scene with seemingly allegorical bulls. Bulls were a motif also favoured by Shakir Ali, as noted by Ahmed Parvez, who states 'in those days of his youth he produced most beautiful and lively distortions of powerful bulls.' (Akbar Naqvi, *Image and Identity*, Karachi, 1998, p.301).

After over a decade in England, Imam returned to Karachi in 1966 to become principal of Central Institute of Arts and Crafts. In 1970 he founded the Indus Gallery in Karachi which remains, to date, one of the longest running galleries in Pakistan.



27*

BASHIR MIRZA (PAKISTAN, 1941-2000)

Art of Moon

Signed and dated 65 lower right

Oil on canvas

61 x 90.5cm (24 x 35 5/8in).

£8,000 - 12,000

US\$10,000 - 16,000

Provenance

Private US Collection

Acquired by the previous owner directly from the artist. The previous owner taught art history at The Central Institute of Arts & Crafts, Karachi, where Syed Ali Imam served as principal.

Thence by descent

Affixed on the reverse of this painting is a gallery label addressed to the 'Executive Director at The Gallery, Kutchery Road. This was in fact Bashir Mirza himself, who started 'The Gallery', the first ever in Karachi, in 1965 when this work was painted. Bashir Mirza had graduated from the newly named 'National College of Art' Lahore, formerly named the Mayo College of Art. Under the guidance and teaching of the esteemed principal, Shakir Ali, and considered amongst the tutor's favourite students, Bashir Mirza graduated in 1962, starting his gallery very shortly afterwards.

Bashir Mirza, also known as BM to his friends, was born in Amritsar in 1941. Early works from the 1960s were often topical in nature. The tumultuous first decades of Pakistan were fraught with fear and uncertainty and the artworks of the period were reactionary. This work is a fine example of the young artist progressing towards abstraction.

Bashir Mirza went on to exhibit a collection of stark drawings and non-figurative paintings in Karachi, in 1966 expressing his horror of war and its futility. Labelled the 'War Series', this was one of the handful of stylistically varied series that became archetypal 'BM'. His later works such as the 'Flower Girl' series show him taking comfort in a realist, if not also surrealist, aesthetic.





28*

MANSOOR RAHI, (PAKISTAN, B.1939)

Couple

Signed and date 1973 lower right

Oil on canvas

64 x 44cm (25 3/16 x 17 5/16in).

£2,500 - 5,000

US\$3,200 - 6,500

Provenance

Private US Collection

Acquired by the previous owner directly from the artist. The previous owner taught art history at The Central Institute of Arts & Crafts, Karachi, where Syed Ali Imam served as principal. Thence by descent

29*

MANSOOR RAHI (PAKISTAN, B. 1939)

Untitled

Signed and dated 1991 lower right

Oil on board

53 x 41cm (20 7/8 x 16 1/8in).

£1,500 - 3,000

US\$1,900 - 3,900

Provenance

Private US Collection

Acquired by the previous owner directly from the artist. The previous owner taught art history at The Central Institute of Arts & Crafts, Karachi, where Syed Ali Imam served as principal.

Thence by descent



29

30*

HAJRA ZUBERI (PAKISTAN)

Untitled

Signed lower left

Gouache on board

74 x 50cm (29 1/8 x 19 11/16in).

£1,500 - 2,000

US\$1,900 - 2,600

Provenance

Private US Collection

Acquired by the previous owner directly from the artist. The previous owner taught art history at The Central Institute of Arts & Crafts, Karachi, where Syed Ali Imam served as principal.

Thence by descent

Hajra Zuberi, later Hajra Mansur after marrying fellow artist Mansoor Rahi in 1969. Before this in 1965 Hajra and her sister, Rabia, established the Karachi School of Art.



30



31*

ATTRIBUTED TO LUBNA LATIF AGHA (PAKISTAN, 1949-2012)

Untitled

Additional oil painting on reverse.

Oil on canvas

76 x 61cm (29 15/16 x 24in).

£1,000 - 2,000

US\$1,300 - 2,600

Provenance

Private US Collection

Acquired by the previous owner directly from the artist. The previous owner taught art history at The Central Institute of Arts & Crafts, Karachi, where Syed Ali Imam served as principal.

Thence by descent



32

LUBNA LATIF AGHA (PAKISTAN, 1949-2012) UNTITLED

Untitled

Signed and dated 78 centre right

Oil on canvas

107 x 89.8cm (42 1/8 x 35 3/8in).

£2,000 - 3,000

US\$2,600 - 3,900

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.



33

MANSUR AYE (PAKISTAN, 1941-2008)

Untitled

Oil on Canvas

75.5 x 75.5cm (29 3/4 x 29 3/4in).

£2,500 - 3,500

US\$3,200 - 4,500



34

TASSADUQ SOHAIL (PAKISTAN, B. 1930)

Untitled

1. 20 x 14cm (7 7/8 x 5 1/2in).

Signed and inscribed '61090 430PM McDonald GGL.FO' lower right

2. 18.5 x 13cm (7 5/16 x 5 1/8in).

Signed and inscribed '131189 12AM(M) Plaza Oxford Circus' lower right

3. 23 x 16cm (9 1/16 x 6 5/16in).

£1,000 - 1,500

US\$1,300 - 1,900

Provenance

Private UK collection

Acquired by the above from Noble Sage Gallery, London

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.



35

35*

ISMAIL GULGEE (PAKISTAN, 1926 - 2007)

Untitled
Signed and dated 96 lower left
Oil on Canvas
61 x 40cm (24 x 15 3/4in).

£4,000 - 6,000
US\$5,200 - 7,800

Provenance

Acquired directly from the artist by Mr Shakil Farooq, nephew and collector of artworks by his esteemed uncle, Ismail Gulgee.

Born in 1926, Ismail Gulgee had initially trained as an engineer and held degrees from Colombia University and Harvard. Gulgee's preliminary artistic endeavours were not taken seriously. Meeting with the Aga Khan in the early 1950s, when the country of Pakistan was still in its infancy, Gulgee was told that the nation needed engineers not artists as 'an artist brings glory to himself'.

Gulgee's critical acclaim was received after his photo realistic commissioned portraits caught the attention of high ranking royalty and dignitaries in wider South Asia. Gulgee as an artist united the youthful Pakistani nation with the Middle East and Central Asia in a way that only an exchange of culture and art could. He was appointed as the portrait artist of numerous public figures such as the Afghan Royal family, the Crown Princes of Saudi Arabia and the Aga Khan.



36

36*

ISMAIL GULGEE (PAKISTAN, 1926 - 2007)

Untitled
Signed and dated 97 lower centre, further inscribed 'For/Shakeel & Talia/With my prayers for/your happiness & Success' signed and dated 7 Jan 98 on reverse
Oil on Canvas
46 x 36cm (18 1/8 x 14 3/16in).

£2,000 - 3,000
US\$2,600 - 3,900

Provenance

Acquired directly from the artist by Mr Shakil Farooq, nephew and collector of artworks by his esteemed uncle, Ismail Gulgee.



37*

ISMAIL GULGEE (PAKISTAN, 1926 - 2007)

Signed and dated indistinctly lower centre
Oil on Canvas
61 x 61cm (24 x 24in).

£5,000 - 7,000
US\$6,500 - 9,100

Provenance

Acquired directly from the artist by Mr Shakil Farooq, nephew and collector of artworks by his esteemed uncle, Ismail Gulgee.

"My work is the externalisation of my inner journey. Through it I communicate with the pulse of life. The calligraphic form and movement that emerges is not premeditated or cerebral, it is intuitive and articulates something deep inside me. It is important that no thought of how people will react to my work intrudes, as they would destroy the thread and take the truth away. I am enchanted by Islamic calligraphy and feel close to the Sufi mystics. At the mystic level, barriers melt away and religious experience whether Buddhist, Hindu or Muslim become one. One could call it human experience of the ineffable."
(Annemarie Schimmel in M. Ismaili, *Gulgee*, Ferozsons, 2000, unpaginated)



38

ISMAIL GULGEE (PAKISTAN, 1926-2007)

Untitled

Signed and date 00 lower left

Oil on canvas

122 x 91cm (48 1/16 x 35 13/16in).

£7,000 - 9,000

US\$9,100 - 12,000

Provenance

Private Canadian collection

39

No lot



40

ISMAIL GULGEE (PAKISTAN, 1926-2007)

Untitled

Signed and dated 99 upper left and further signed and dated on reverse

Oil on canvas

122 x 91cm (48 1/16 x 35 13/16in).

£7,000 - 9,000

US\$9,100 - 12,000

END OF SALE

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& MODERN ART**

Thursday 22 June 2017

5pm

New Bond Street

Marc Chagall (1887-1985)

Repos au bouquet de fleurs

gouache, India ink, wash, wax crayon
and pencil on paper

75.3 x 55.8cm

Executed circa 1980

£250,000-350,000

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New Bond Street, London

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Liz (Feldman & Schellmann II.7)
Offset lithograph in colours, 1964
signed and dated '66 in ink
580 x 575 mm
£18,000 - 25,000
\$22,000 - 32,000

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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.

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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*.

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

to any person even if that person has completed a *Bidding Form*.

Bidding in person

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

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

25% up to £100,000 of the *Hammer Price*
20% from £100,001 to £2,000,000 of the *Hammer Price*
12% from £2,000,001 of the *Hammer Price*

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.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

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*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to *Bonhams* 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

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

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

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

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

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

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export 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*. This 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*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
 - 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
 - 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
 - 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale* of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

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

7 COLLECTION OF THE LOT

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

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a Lot is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the Lot for your breach of contract;
- 8.1.2 to resell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the Lot;
- 8.1.4 to remove and store the Lot at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 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;
- 8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the Lot as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the Lot or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the Sale or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on seven days written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the Sale of any other goods sold to you by the *Seller* at the Sale 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 *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the Lot) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* 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 *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the Lot under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the Lot, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the Lot after the fall of the *Auctioneer's* hammer in respect of the Lot.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the Lot will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the Lot in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the Lot or any *Entry* or *Estimate* in relation to the Lot made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* 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;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the Lot, 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 *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the Lot 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.
- 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 *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* 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 *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3

If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* 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.

10.4

Any notice or other communication to be given under the *Contract for Sale* 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 *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5

If any term or any part of any term of the *Contract for Sale* 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.

10.6

References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

10.7

The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8

In the *Contract for Sale* "including" means "including, without limitation".

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.

10.10

Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11

Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12

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

11 GOVERNING LAW

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

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*.

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| <p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>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>):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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>.</p> <p>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.</p> | <p>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.</p> <p>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.</p> <p>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p> <p>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:</p> <p>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</p> <p>8.1.2 deliver the <i>Lot</i> to a person other than you; and/or</p> <p>8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p> <p>8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.</p> <p>8.2 The discretion referred to in paragraph 8.1:</p> <p>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</p> <p>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.</p> <p>9 FORGERIES</p> <p>9.1 We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.</p> <p>9.2 Paragraph 9 applies only if:</p> <p>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</p> <p>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</p> <p>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>.</p> | <p>9.3 Paragraph 9 will not apply in respect of a <i>Forgery</i> if:</p> <p>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</p> <p>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.</p> <p>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>.</p> <p>9.5 If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i>, <i>Buyer's Premium</i>, <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i>.</p> <p>9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.</p> <p>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.</p> <p>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>.</p> <p>10 OUR LIABILITY</p> <p>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>.</p> <p>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:</p> <p>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</p> <p>10.2.2 changes in atmospheric pressure; nor will we be liable for:</p> <p>10.2.3 damage to tension stringed musical instruments; or</p> <p>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.</p> |
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10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"New Bond Street" means *Bonhams'* 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."

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

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|--|--|--|--|

Paddle number (for office use only)

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

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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.

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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: Art of Pakistan | | Sale date: 24 May 2017 | | | | | | | | | | | | | |
| Sale no. 24249 | | Sale venue: New Bond Street | | | | | | | | | | | | | |
| <p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p> | | | | £10 - 200by 10s | £10,000 - 20,000by 1,000s | £200 - 500by 20 / 50 / 80s | £20,000 - 50,000by 2,000 / 5,000 / 8,000s | £500 - 1,000by 50s | £50,000 - 100,000by 5,000s | £1,000 - 2,000by 100s | £100,000 - 200,000by 10,000s | £2,000 - 5,000by 200 / 500 / 800s | above £200,000at the auctioneer's discretion | £5,000 - 10,000by 500s | |
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| Company name (to be invoiced if applicable) | | | | | | | | | | | | | | | |
| Address | | | | | | | | | | | | | | | |
| City | | County / State | | | | | | | | | | | | | |
| Post / Zip code | | Country | | | | | | | | | | | | | |
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| Preferred number(s) in order for Telephone Bidding (inc. country code) | | | | | | | | | | | | | | | |
| E-mail (in capitals) | | | | | | | | | | | | | | | |
| By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses. | | | | | | | | | | | | | | | |
| I am registering to bid as a private buyer <input type="checkbox"/> | | I am registering to bid as a trade buyer <input type="checkbox"/> | | | | | | | | | | | | | |
| If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□ | | Please tick if you have registered with us before <input type="checkbox"/> | | | | | | | | | | | | | |

Please note that all telephone calls are recorded.

| Telephone or Absentee (T / A) | Lot no. | Brief description | MAX bid in GBP (excluding premium & VAT) | Covering bid* |
|-------------------------------|---------|-------------------|--|---------------|
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FOR WINE SALES ONLY

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

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

Your signature: _____ Date: _____

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


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

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

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

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