

Bonhams



**British and
European Art**

Montpelier Street, London | 13 November 2018

Antonio Donghi 35



British and European Art

Part I: Victorian & British Impressionist Art

Part II: 19th Century European, Impressionist & Modern Art

Montpelier Street, London | Tuesday 13 November 2018 at 1pm

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Part 2: Lot 256
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Part I

Victorian & British Impressionist Art

Lots 1 - 131



C.M. PADDY

WORKS FROM A PRIVATE LONDON COLLECTION



1



2

1

OLIVER RHYS (BRITISH, ACTIVE 1876-1895)

A note from afar
signed 'Oliver Rhys' (lower right)
oil on canvas
71.1 x 91.5cm (28 x 36in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance
Private collection, UK.

2

OLIVER RHYS (BRITISH, ACTIVE 1876-1895)

An idle moment
signed 'Oliver Rhys' (lower left)
oil on canvas
50.8 x 41.2cm (20 x 16 1/4in).

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

Provenance
Anon. sale, Christie's, South Kensington, 6 November 1997, lot 238.
Private collection, UK.

3

MOLLY B. EVANS (BRITISH, EXHIBITED 1895-96)

A damsel in the tower
signed 'Molly.Evans' (lower right)
oil on canvas
146 x 92.7cm (57 1/2 x 36 1/2in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

Provenance

Private collection, UK.

4

AFTER DANTE GABRIEL ROSSETTI

Aurelia, Fazio's Mistress
oil on canvas
43.2 x 36.8cm (17 x 14 1/2in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

The present composition is after Dante Gabriel Rossetti's original work, 'Aurelia (Fazio's Mistress)', located in the Tate collection (NO3055).



3



4

WORKS FROM A PRIVATE LONDON COLLECTION



5



5



6

5

NORMAN PRESCOTT-DAVIES (BRITISH, 1862-1915)

Summer flowers, A cloudy morning; a pair each signed and dated, the first 'N.PRESCOTT-DAVIES/1893', the second 'N.PRESCOTT-DAVIES.1894' (each lower left); each further signed, titled, numbered and inscribed with artist's address (on artist's labels attached to frames verso)
oil on canvas
each 28 x 20.3cm (11 x 8in).(2)

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

Provenance
Private collection, UK.

6

WILLIAM STEPHEN COLEMAN (BRITISH, 1829-1904)

The swing
signed 'W.S.Coleman' (lower left)
oil on canvas
69.2 x 33cm (27 1/4 x 13in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance
Private collection, UK.

7

WILLIAM STEPHEN COLEMAN (BRITISH, 1829-1904)

A classical bather
signed 'WSColeman' (lower right)
watercolour and pencil
31.7 x 15.8cm (12 1/2 x 6 1/4in).

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,600

Provenance
Charles Nicholls & Son, Manchester
Anon. sale, Christie's, London, 5 November 1993, lot 114.
Private collection, UK.



7



8

8

OLIVER RHYS (BRITISH, ACTIVE 1876-1895)

Grecian maidens
signed and dated 'Oliver Rhys.1902.' (lower left)
oil on canvas
45.7 x 35.6cm (18 x 14in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

Anon. sale, Sotheby's, Belgravia, 9
December 1980, lot 78.
Private collection, UK.

9

OLIVER RHYS (BRITISH, ACTIVE 1876-1895)

Contemplation
signed 'Oliver Rhys' (lower left)
oil on panel
29.2 x 22.8cm (11 1/2 x 9in).

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,600

Provenance

Private collection, UK.



9



10



11

10
**FOLLOWER OF ELEANOR FORTESCUE-BRICKDALE RWS
 (BRITISH, 1872-1945)**

Beneath the blossom
 oil on canvas
 86.4 x 127cm (34 x 50in).

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

11
MARCELLA M. WALKER (BRITISH, FL. 1872-1901)

'The village maids with fearful glance avoid the ancient moss-grown wall, nor ever lead the merry dance among the groves of Cumnor Hall'
 signed and dated 'MARCELLA WALKER 1880' (lower right)
 watercolour on paper laid to canvas
 71.1 x 81.3cm (28 x 32in).

£1,500 - 2,000
 €1,700 - 2,300
 US\$2,000 - 2,600

Provenance
 Anon. sale, Sotheby's, Belgravia, January 29 1980, lot 192.

Exhibited
 London, Royal Academy, 1880, no. 697.



12

EDWARD LADELL (BRITISH, 1821-1886)

Still life of fruit and a bird's nest on a window ledge
signed with monogram (lower left)

oil on canvas

43.2 x 35.6cm (17 x 14in).

£5,000 - 7,000

€5,700 - 8,000

US\$6,500 - 9,100



13

13

EDWARD LADELL (BRITISH, 1821-1886)

Still life of fruit, nuts and a drinking vessel
signed with monogram (lower left)
oil on canvas
45.7 x 35.6cm (18 x 14in).

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

Provenance

Haynes Fine Art, Broadway,
Private collection, UK.

14

ELLEN LADELL (BRITISH, BORN CIRCA 1853-)

Still life of flowers and birds in a glass dome
signed 'Ladell' (lower left)
oil on canvas
45.7 x 35.6cm (18 x 14in).

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

Provenance

Anon. sale, Sotheby's, London, 27
September 1989, lot 124.
Private collection, UK.



14

15

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

Lost in thought
signed with monogram and dated '81' (lower
left)
oil on canvas
104.2 x 78.1cm (41 x 30 3/4in).

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500

Provenance

Anon. sale, Sotheby's, London, 27
September 1989, lot 209.
Private collection, UK.



15

16

**FREDERICK MORGAN, ROI (BRITISH,
1847-1927)**

Grandfather's birthday
signed 'Fred Morgan.' (lower left)
watercolour
57.2 x 40.7cm (22 1/2 x 16in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

The present work is a study for an oil painting
of the same title probably exhibited at the
Royal Academy, London, 1909, no. 217.



16



17



18

17

C.J. DURHAM (BRITISH, FL. 1859-1880)

The wreckers
signed 'C.J.Durham' (lower left)
oil on canvas
101.6 x 121.9cm (40 x 48in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Depicted here are brother and sister George Watters Greene and Alice Norah Gertrude Greene. Alice would become one of the top female British tennis stars of the early 1900s, winning a silver medal in the 1908 London summer Olympics. Her other achievements include twice reaching the semi-finals of Wimbledon, winning the London Covered Courts Championships at the Queen's Club in 1907 and playing international field hockey. George served as a Major R.A.M.C. during the First World War before, similarly to his sister, settling in Jersey where they would both live throughout the German occupation of the Channel Islands during the Second World War.

Provenance

The sitters' family, thence by descent.

18

HENRY BRIGHT (BRITISH, 1810-1873)

River scene with moored barges
oil on canvas
61 x 108cm (24 x 42 1/2in).

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

Provenance

Leggatt Brothers, London.
Private collection, UK.



19

19

EDWARD WILLIAM COOKE, RA (BRITISH, 1811-1880)

Bonchurch, Isle of Wight
 signed 'EWCooke' (lower right)
 oil on panel
 20.3 x 29.2cm (8 x 11 1/2in).

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500

20

JAMES WEBB (BRITISH, 1825-1895)

Fishermen drying their nets on the shore
 signed and dated 'Jas.Webb/1853' (lower right)
 oil on canvas
 81.9 x 71.5cm (32 1/4 x 28 1/8in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

Provenance

Cider House Galleries, Surrey.



20



21

21

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

Going to the hayfield
signed and dated 'David Cox. 1853' (lower left)
watercolour
25.4 x 35.5cm (10 x 14in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

The Manning Galleries Ltd., London.



22

22

PETER DE WINT, OWS (BRITISH, 1784-1849)

Cornfield near Tring
watercolour
23.8 x 35.3cm (9 3/8 x 13 7/8in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

The Manning Galleries Ltd., London.



23

23

ANTHONY VANDYKE COPLEY FIELDING, P.O.W.S. (BRITISH, 1787-1855)

Chepstow, Monmouthshire
signed, titled and numbered 'Chepstow, Monmouthshire/No2. Copley Fielding' (on artist's label attached to stretcher verso)
oil on canvas
26.7 x 37.5cm (10 1/2 x 14 3/4in).

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

Provenance

H & M Fison collection.
Leggatt Brothers, London.
Private collection, UK.



24



25

24

EDWARD WILLIAMS (BRITISH, 1782-1855)

Durham Cathedral
signed with initials and dated 'EWMS/1815' (lower right)
oil on canvas
63.5 x 76cm (25 x 29 15/16in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance

Possibly Fanny Cecilia Tubbs, 1831-1922, (according to label attached to the frame), campaigner for children's and women's rights.

25

JOHN VARLEY OWS (LONDON 1778-1842)

Conway Castle from across the bay
signed and dated 'J.Varley/1825' (lower right); bears further signature and date 'J.Varley 1838' (lower centre)
watercolour
43.2 x 52cm (17 x 20 1/2in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Private collection, UK.

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

'Sheikh el Belled, Kom Ombos'
signed, inscribed and dated 'J.F. Lewis Kom Obos.1850.' (lower right)
watercolour and gouache over traces of pencil
36.8 x 52.7cm (14 1/2 x 20 3/4in).

£8,000 - 12,000

€9,100 - 14,000

US\$10,000 - 16,000

Provenance

Christie's, J.F. Lewis studio sale, 4 May 1877, lot 135, as Sheikh El Belled, Kom Ambos, 1850.

William Vokins (Acquired from the above sale).

Thomas Agnew & Sons, Manchester.

Arthur Greenhow Lupton, Leeds (acquired from the above).

Thence by descent.

Exhibited

Probably, London, Royal Academy, 1970, no. 580, as *A Scheikh el Belled, Upper Egypt*.

John Frederick Lewis spent nearly a decade in Egypt, 1841-51, inhabiting a large house in Cairo and adopting the dress and lifestyle of a wealthy Ottoman. During this time, he made several trips to Sinai, but apparently only one to Upper Egypt, in 1849-50, with his young wife, Marian. At Philae, the furthest extent of their journey, the couple met Florence Nightingale, who commented on Lewis's Turkish dress and courteous manners and whose visit to a village family with Marian Lewis made a deep impression on her. From there the Lewises returned north and were at Kom Ombo, about 100 miles upstream from Luxor, by February 1850.

While there, Lewis made several remarkable sketches of the famous Ptolemaic temple as well as of the inhabitants of the village. This, as Lewis's inscription affirms, is one of them. A printed inscription on the mount (presumably derived from a label, now lost) identifies the subject of the watercolour as the 'Sheikh el Belled' - in modern transliteration, shaykh al-balad, or headman of a village. The shaykh is seated beside his magnificent white horse, both apparently reposing after a long journey. He wears a large white turban and

smokes a short meerschaum-type pipe, lost in his own thoughts. The horse, his chin-strap loosened and eyes half-closed, rests a back leg. Both man and animal exude a calm resignation to whatever fate might bring them. That Lewis was able to capture so acutely and with such sensitivity the essential characteristics of both man and horse, stems from his early training with his engraver father, F.C. Lewis, Snr, as well as from his proficiency as a young artist with animals and sporting subjects. Over twenty years later, his skill has matured and he has developed an even greater understanding of and empathy with his subjects. Lewis's choice of an apparently mundane subject at a site famous for its ruined double temple, dedicated to the gods Sobek and Haroeris, is also evidence of the immersion in contemporary Egyptian culture and society that characterised his sojourn in that country. Time and again, his sketches from his Nile trip reveal that his interest lay in the rural life of Upper Egypt rather than with the ancient monuments that most tourists travelled there to see.

This is one of two watercolours with similar titles that were in the sale from Lewis's studio held in May 1877. Since there is a stamp on the old backboard for J & W Vokins, well-known framers and gilders, and by then also dealers, particularly in watercolours, it is probable that this is lot 135 rather than the version that was lot 132 in that sale. If Vokins sold the work to Agnews, from whom it was acquired by Arthur Greenhow Lupton (?1848-1930), then the watercolour may not have been in the public domain since the late 1870s. Lupton had entered the family textile business at the age of sixteen, became a member of Leeds Council, and was a key figure in the development of Leeds University, which received its royal charter in 1904. He founded the Yorkshire Electric Power Company and Electrical Distribution of Yorkshire Ltd., all these activities typical of his Victorian upbringing, where industry and philanthropy were often combined. The other watercolour of this subject seems to have been unsold in the 1877 sale and this remained with Lewis's widow until a further sale, 3 May 1897. One of the two watercolours had been exhibited by Lewis, at the Royal Academy in 1870, along with seven others from his Eastern sojourn, an indication that the artist himself held it in high regard.

We are grateful to Briony Llewellyn and Charles Newton for their assistance in cataloguing this lot.





27



28

27

GEORGE WRIGHT (BRITISH, 1860-1942)

The head of the pack
signed 'G.Wright' (lower right)
oil on canvas
55.9 x 91.4cm (22 x 36in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

28

WILLIAM JOSEPH SHAYER (BRITISH, 1811-1891)

"Orlando", Derby winner, 1844
signed and dated 'W.J.Shayer/1844' (lower right) and inscribed
'Orlando' (lower centre), bears title on labels attached to stretcher
and reverse
oil on canvas
43 x 53.5cm (16 15/16 x 21 1/16in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance

Anon. sale, Sotheby's, London, 15 July 1987, lot 146.



29

29 AR

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

Lord Wolverton's bloodhounds
 signed and dated 'A.Wardle/85' (lower left); bears title on old label
 attached to stretcher verso
 oil on canvas
 35.5 x 45.7cm (14 x 18in).
 unframed

£1,500 - 2,000
 €1,700 - 2,300
 US\$2,000 - 2,600

Provenance
 Private collection, UK.

30

HEYWOOD HARDY (BRITISH, 1843-1933)

The huntsman
 signed and dated 'Heywood Hardy 1888' (lower right)
 oil on canvas
 50.2 x 37.5cm (19 3/4 x 14 3/4in).

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



30



31

31

JOHN RUSKIN (BRITISH, 1819-1900)

Study of an alpine thistle with an Amanda's Blue butterfly
signed with initials J.R. (lower right)
water and bodycolour on grey-green wove paper
7.3 x 10.8cm (2 7/8 x 4 1/4in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000



32

32 *

J VIVIAN (BRITISH, 19TH CENTURY)

The Grand Canal, Venice
signed 'J Vivian' (lower left)
oil on canvas
45.5 x 82cm (18 x 32 5/16in).

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600



33

33

ATTRIBUTED TO HENRY SHAYER (BRITISH, 1825-1894) & CHARLES SHAYER (BRITISH, 1826-1914)

Riverside in midsummer
indistinctly signed (lower left)
oil on canvas
30.5 x 40.7cm (12 x 16in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000



34



35

34

WILLIAM FREDERICK WITHERINGTON (BRITISH, 1785-1865)

A mother and child on a wooded path before a watermill
signed 'W.F.Witherington R.A./1830' (lower right)
oil on canvas
59.7 x 76.5cm (23 1/2 x 30 1/8in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Anon. sale, Christie's, South Kensington, 12 July 2012, lot 291.
Private collection, UK.

35

ALFRED DE BRÉANSKI SNR (BRITISH, 1852-1928)

'An Aberdeenshire Valley'
signed 'Alfred. de Bréanski' (lower right); signed and inscribed "'An
Aberdeenshire Valley"/Alfred de Bréanski. Senr' (on the reverse)
oil on canvas
51 x 76.5cm (20 1/16 x 30 1/8in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Private collection, Ireland.



36

36

JOHN RITCHIE (BRITISH, ACTIVE 1858-1875)

News from abroad
oil on canvas
46 x 62cm (18 1/8 x 24 7/16in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000



37

37 *

ARCHIBALD S. HENNING (BRITISH, DIED 1864)

The Derby, Epsom - high life and low life; a pair.
the second signed 'HENNING' (lower left)
oil on board
30.50 x 38.1cm (12 x 15in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900



37



38



39

38

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

Outside the Half Moon Inn
signed 'J F Herring' (lower right)
oil on canvas
30.8 x 45.7cm (12 1/8 x 18in).

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

Provenance
Private collection, UK.

39

CHARLES HUNT (BRITISH, 1829-1900)

This little piggy...
signed and dated 'C.HUNT.95' (lower right)
oil on canvas
35.6 x 45.7cm (14 x 18in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance
Rowles Fine Art.
Private collection, UK.

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.



40



41

40

WALTER HUNT (BRITISH, 1861-1941)

The standoff
signed and dated 'W.HUNT.1915' (lower left)
oil on canvas
30.5 x 40.7cm (12 x 16in).

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

Provenance

Burlington Paintings, London.
Private collection, UK.

41^{AR}

EDGAR HUNT (BRITISH, 1876-1953)

The pecking order
signed and dated 'E HUNT 1947' (lower left)
oil on board
28 x 38.1cm (11 x 15in).

£5,000 - 7,000
€5,700 - 8,000
US\$6,500 - 9,100

Provenance

Private collection, UK.



42



43

42 AR

EDGAR HUNT (BRITISH, 1876-1953)

A shared meal
signed and dated 'E HUNT 1947' (lower left)
oil on board
28 x 38.1cm (11 x 15in).

£5,000 - 7,000
€5,700 - 8,000
US\$6,500 - 9,100

Provenance

Private collection, UK.

43 AR

EDGAR HUNT (BRITISH, 1876-1953)

Foals, chickens and a goat feeding by the barn
signed and dated 'E HUNT 1947' (lower right)
oil on board
28 x 38.1cm (11 x 15in).

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

Provenance

Private collection, UK.



44



44



45

44

EDITH HUME (BRITISH, ACTIVE 1862-1906)

Lunch for two, Hot coals; a pair
 The first signed with initials 'E.H.' (lower left); the second signed
 'E.Hume' (upper left)
 oil on panel
 16.5 x 10.2cm (6 1/2 x 4in).(2)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

Anon. sale, Sotheby's, Billingshurst, 1 February 1994, lot 196.
 MacConnal-Mason & Son Ltd., London.
 Private collection, UK.

45

RALPH HEDLEY (BRITISH, 1848-1913)

The long road home
 signed and dated 'R.Hedley/82' (lower left)
 oil on canvas
 61.6 x 38.4cm (24 1/4 x 15 1/8in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000



46



47

46 AR

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

Cattle grazing with Windsor castle in the distance
signed 'Arthur Wardle' (lower right)
oil on canvas
67.3 x 100.3cm (26 1/2 x 39 1/2in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance

Private European collection.

47 AR

EDGAR HUNT (BRITISH, 1876-1953)

Puddle politics
signed and dated 'E HUNT 1911' (lower right)
oil on canvas
30.5 x 40.7cm (12 x 16in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance

MacConnal-Mason & Son Ltd., London.
Private collection, UK.

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.



48



49

48 AR

EDGAR HUNT (BRITISH, 1876-1953)

Chickens feeding with a rabbit looking on from a hutch
signed and dated 'E HUNT 1921' (lower right)
oil on canvas
20.3 x 28cm (8 x 11in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance
Private collection, UK.

49 AR

EDGAR HUNT (BRITISH, 1876-1953)

A family of ducks at the stream
signed and dated 'E HUNT 1924' (lower right)
oil on canvas
25.4 x 30.5cm (10 x 12in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance
Private collection, UK.



50



50

50

EDITH HUME (BRITISH, ACTIVE 1862-1906)

A drink in the dunes, Knitting by the shore; a pair
the first signed 'E.Hume' (lower right)

oil on panel

16.5 x 10.2cm (6 1/2 x 4in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance

MacConnal-Mason & Son Ltd., London.
Private collection, UK.

51

FREDERICK DANIEL HARDY (BRITISH, 1826-1911)

Mother and two children
indistinctly signed and dated '1876' (lower left)

oil on canvas

57.8 x 41.9cm (22 3/4 x 16 1/2in).

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

Provenance

Anon. sale, Bonhams, Knightsbridge, 24 January 2012, lot 171.
Purchased from the above sale by the present owner.



51



52

52 AR

EDGAR HUNT (BRITISH, 1876-1953)

Fussy eaters
signed 'E HUNT' (lower right)
oil on board
25.4 x 20.3cm (10 x 8in).

£2,500 - 3,500
€2,900 - 4,000
US\$3,300 - 4,600

Provenance

Private collection, UK.

53 AR

EDGAR HUNT (BRITISH, 1876-1953)

A stranger to the yard
signed 'E HUNT' (lower left)
oil on board
25.4 x 20.3cm (10 x 8in).

£2,500 - 3,500
€2,900 - 4,000
US\$3,300 - 4,600

Provenance

Private collection, UK.



53

54

JANE M. DEALY (BRITISH, FL. 1880-1931)

'Happy Thoughts'
signed 'Jane M. Dealy.' (upper right); signed, titled and inscribed
with the artist's address (on backboard)
watercolour
43.5 x 36.2cm (17 1/8 x 14 1/4in).

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

Provenance

Private collection, UK.



54



55

55

JAMES HAYLLAR, RBA (BRITISH, 1829-1920)

Portrait of a child
signed 'J. Hayllar/Feb 1890'
oil on paper laid to card
28 x 22.5cm (11 x 8 7/8in).
unframed

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

Private collection UK.

56

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

A young boy blowing a bubble
signed 'W. HUNT' (lower right)
pencil, watercolour and bodycolour
36.8 x 23.2cm (14 1/2 x 9 1/8in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

Anon. sale, Christie's, South Kensington, 27 March 1997, lot 152.
Private collection, UK.

Literature

John Witt, *William Henry Hunt (1790-1864), Life and Work: with a Catalogue*, London, 1982, no. 505, pp. 190.



56



57

57

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

Culver cliffs, after the wreck
signed and dated 'E Duncan/1867' (lower right)
watercolour with white heightening and scratching out
49.6 x 73.7cm (19 1/2 x 29in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000



58

58

ALFRED WILLIAM HUNT (BRITISH, 1830-1896)

Twixt land and sea, North Wales
signed and dated 'AWHunt 1866' (lower right)
watercolour
48.3 x 69.8cm (19 x 27 1/2in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

Chris Beetles Ltd, London.

59

EDMUND JOHN NIEMANN (BRITISH, 1813-1876)

An extensive valley landscape
signed 'Niemann' (centre left)
oil on canvas
76.2 x 128cm (30 x 50 3/8in).

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

Provenance

Private collection, UK.



59



60



61

60

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

'Evening among the Surrey Pines'
signed and dated 'B. W Leader. 1904.' (lower
left); inscribed with title and artist's name 'No
3. Evening among the Surrey Pines B. W.
Leader' (on the stretcher)
oil on canvas
91.4 x 143cm (36 x 56 5/16in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance

Wiganthorpe Hall; sale, Henry Spencer &
Sons Auctioneers, York, 23-25 October
1953, lot 55.
Private collection, UK (acquired at the above
sale).
Thence by descent to the present owner.

Exhibited

London, Royal Academy, 1904, no. 184.

Literature

Royal Academy Pictures, 1904 (illustrated
p. 118).
Frank Lewis, *Benjamin Williams Leader, R.A.
1831-1923*, Leigh-on-Sea, 1971, no. 562,
p. 52.

61

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

Streatley church
signed and dated 'B.W.LEADER.1906.'
(lower left)
oil on board
33 x 43.2cm (13 x 17in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Private collection, UK.



62



63

62

EDWARD BENJAMIN HERBERTE (BRITISH, 1857-1893)

The meet
signed and dated 'E.B.Herbete/1884' (lower right)
oil on canvas
71.5 x 92cm (28 1/8 x 36 1/4in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

63 AR

FRANCES MABEL HOLLAMS (BRITISH, 1877-1963)

'Uncle Remus'
signed 'F.M.HOLLAMS' (lower right); inscribed 'UNCLE REMUS'
(upper left)
oil on board
40.7 x 50.5cm (16 x 19 7/8in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance
Private collection, UK.



64



65

64 AR

FRANCES MABEL HOLLAMS (BRITISH, 1877-1963)

Jo, a dapple grey horse
signed 'FM HOLLAMS' (lower left)
oil on board
37.8 x 50.8cm (14 7/8 x 20in).

Together with a photo of Jo wearing a rosette at the Horse of the Year Show.(2)

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

Provenance

Anon. sale, Woolley & Wallis, Salisbury, 8 June 2016, lot 109.
Private collection, UK.

65 AR

FRANCES MABEL HOLLAMS (BRITISH, 1877-1963)

'Homing Lochinvar'
signed 'F.M.HOLLAMS' (lower right); further inscribed 'HOMING
LOCHINVAR' (upper centre)
oil on canvas
45.7 x 60.7cm (18 x 23 7/8in).

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

Provenance

Private collection, UK.

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66



67



68

66

ALFRED FOWLER PATTEN (BRITISH, 1826-DIED CIRCA 1888)

'A bashful swain'

signed and dated 'A.F. Patten/1890' (lower centre); further signed, titled and inscribed 'A Bashful Swain/A.F. Patten 7 Aldbury Villas/ West Knighton' (on the artist's label attached to the stretcher)

oil on canvas

76.2 x 63.5cm (30 x 25in).

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

Provenance

Anon. sale, Christie's, South Kensington, 1 December 2016, lot 71.

67

HENRY NELSON O'NEIL, ARA (BRITISH, 1817-1880)

In the harem

oil on canvas

33 x 28cm (13 x 11in).

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

Exhibited

Possibly, London, Academy, Winter Exhibition, 1957. (according to label attached to stretcher verso).

68

GEORGE SMITH (BRITISH, 1829-1901)

The lacemaker
signed 'George Smith' (lower right)
oil on panel
40.7 x 35cm (16 x 13 3/4in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

Anon. sale, Sotheby's, Olympia, 1 December
2004, lot 107.
Private collection, UK.



69

69

GEORGE SMITH (BRITISH, 1829-1901)

Interior scene with a young family
signed and dated 'George Smith/1873'
(lower right)
oil on panel
15.2 x 20.3cm (6 x 8in).

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

70

CHARLES HUNT (BRITISH, 1829-1900)

The hat box
signed and dated 'C.HUNT 99' (lower left)
oil on canvas
38.1 x 48.3cm (15 x 19in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

Private collection, UK.



70

71

HECTOR CAFFIERI (BRITISH, 1847-1932)

Still life with rhododendrons
signed 'H.Caffieri.1876' (lower right)
watercolour heightened with white
34.3 x 49.6cm (13 1/2 x 19 1/2in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

Anon. sale, Sotheby's, London, 6 November
1996, lot 166.
Private collection, UK.



71



72

72

ALFRED RICHARDSON BARBER (BRITISH, 1841-1925)

A mother rabbit and her young signed 'A.R.Barber/1893' (lower left)
oil on canvas
35.5 x 45.7cm (14 x 18in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900



73

73

HORATIO HENRY COULDERY (BRITISH, 1832-1893)

Portrait of *Thief* and a tabby kitten signed 'Horatio.H.Couldery' (lower right)
oil on canvas laid to board
50.8 x 61cm (20 x 24in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance
Private collection, UK.

74 AR

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

Welsh Hounds from the packs of the Buckley and the Hon. H.C.Wynn signed 'ARTHUR WARDLE' (lower left); bears title and date (on old label affixed verso)
watercolour
31.5 x 38.4cm (12 3/8 x 15 1/8in).
unframed

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance
Private collection, UK.



74

75 AR

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

A group of dog studies including; Black and Red Chow Chow, Chihuahua, Esquimaux and Dingo signed 'ARTHUR WARDLE' (centre left) watercolour
48.6 x 36.5cm (19 1/8 x 14 3/8in).
unframed

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

Private collection, UK.

76

PHILIP EUSTACE STRETTON (BRITISH, 1863-1930)

A portrait of Robert signed and dated 'Philip E Stretton/1908' (lower right) oil on canvas
71.1 x 86.3cm (28 x 34in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500



75



76



77

77

EDWIN THOMAS ROBERTS (BRITISH, 1840-1917)

Tiddlers
signed 'Edwin Roberts' (lower left)
oil on canvas
61 x 45.7cm (24 x 18in).

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

Provenance
Burlington Paintings, London.

78

JAMES CHARLES (BRITISH, 1851-1906)

The old sweet shop
signed 'JCharles' (lower right)
oil on canvas
82.5 x 73.7cm (32 1/2 x 29in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500



78



79

ELOISE HARRIET STANNARD (BRITISH, CIRCA 1828-1915)

Still life of fruit on a marble ledge
signed and dated 'E. H. Stannard/1880' (lower left)
oil on canvas
61 x 51.4cm (24 x 20 1/4in).

£6,000 - 8,000

€6,800 - 9,100

US\$7,800 - 10,000

Provenance

Probably anon. sale, Sotheby's, London, 10 November 1981, lot 16.
Private collection, UK.



80

RALPH HEDLEY (BRITISH, 1848-1913)

Real antique
signed and dated 'R. Hedley 1902' (lower left)
oil on canvas
129.5 x 98cm (51 x 38 9/16in).

£5,000 - 7,000
€5,700 - 8,000
US\$6,500 - 9,100

Provenance

Commander B.H. Dunn (Royal Navy) Collection, UK.
Anon. sale, Bonhams, London, 21 March 2006, lot 90.
Private collection, UK (acquired from the above sale).

Exhibited

Newcastle, Laing Art Gallery, *Ralph Hedley: Tyneside Painter*,
October 1990 - February 1991.

Literature

John Millard, *Ralph Hedley: Tyneside Painter*, Tyne and Wear
Museums, 1990, p. 105.



31

81

ELOISE HARRIET STANNARD (BRITISH, CIRCA 1828-1915)

Still life with redcurrants
 signed and dated 'EHStannard/1900' (lower left)
 oil on canvas
 21.6 x 30.5cm (8 1/2 x 12in).

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 2,000

Provenance

Burlington Paintings, London.
 Private collection, UK.

82

ELOISE HARRIET STANNARD (BRITISH, CIRCA 1828-1915)

Still life of strawberries with a cabbage white butterfly
 signed and dated 'E.H.Stannard/1889' (lower left)
 oil on canvas
 33 x 28cm (13 x 11in).

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance

Burlington Paintings, London.
 Private collection, UK.



32



83

JAMES HAYLLAR, RBA (BRITISH, 1829-1920)

'Going to school', 'Going home from school'; a pair each signed with monogram and dated '1858' (the first lower right, the second lower left); each signed, titled, dated, numbered, the first 'no.2', the second, 'no.3' and inscribed with artist's address '15 Mecklenburgh Square' (on artist's label affixed to each, verso)
oil on panel

25.4 x 20cm (10 x 7 7/8in).(2)

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500

Provenance

Royal Exchange Fine Art Gallery, London.
Anon. sale, Christie's, London, 11 June 2002, lot 105.
MacConnal Mason & Son Ltd., London
Private collection, UK.



84



85

84

HECTOR CAFFIERI (BRITISH, 1847-1932)

'A fishing party'

signed and dated 'H. Caffieri 1875' (lower left); further signed, titled and inscribed with the artist's address (on old artist's label attached to modern backboard)

oil on canvas

35.9 x 60cm (14 1/8 x 23 5/8in).

£4,000 - 6,000

€4,600 - 6,800

US\$5,200 - 7,800

Provenance

Anon. sale, Sotheby's, London, 28 September 1988, lot 152.

85

PERCY ROBERT CRAFT (BRITISH, 1856-1934)

'Awaiting their return'

signed 'Percy R Craft' (lower right)

oil on canvas

83.2 x 130.8cm (32 3/4 x 51 1/2in).

£4,000 - 5,000

€4,600 - 5,700

US\$5,200 - 6,500

Provenance

David Messum, London.



86



87

86

LOUIS BOSWORTH HURT (BRITISH, 1856-1929)

Cattle resting in a highland landscape, a burn beyond signed and dated 'LOUIS B.HURT 1884' (lower right) oil on canvas
50.8 x 76.2cm (20 x 30in).

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

87

LOUIS BOSWORTH HURT (1856-1929)

Cattle grazing near Beinn Eighe, Kinlochewe signed 'L.B.Hurt.' (lower left) oil on canvas
33 x 48.3cm (13 x 19in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance
Private collection, UK.

88

FRED ROE (BRITISH, 1865-1947)

The pipes by firelight
signed 'Fred Roe' (lower right)
oil on canvas
71.1 x 91.5cm (28 x 36in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance

Private collection, UK.

89 AR

WILLIAM HOGGATT (BRITISH, 1879-1961)

'Sapphire Sea'
signed 'William Hoggatt' (lower right); titled
on artist's label (attached to the reverse)
oil on board
17.5 x 22.8cm (6 7/8 x 9in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

90 AR

WILLIAM HOGGATT (BRITISH, 1879-1961)

'Ballaglass Glen'
signed 'William Hoggatt' (lower right); titled
on artist's label (attached to the reverse)
oil on board
25.4 x 27.3cm (10 x 10 3/4in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



88



89



90



91

91 *

JULIUS OLSSON (BRITISH, 1864-1942)

A mermaid swimming amongst coral
signed 'Julius Olsson' (lower right)

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

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,600

Provenance

Anon. sale, Christie's, Melbourne, 19 June 1978, lot 269.



92

92

WILLIAM KAY BLACKLOCK (BRITISH 1872-1924)

Burning stubble
signed 'W K Blacklock' (lower right)

oil on canvas
37.5 x 49.5cm (14 3/4 x 19 1/2in).

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

93 AR

HAROLD KNIGHT, RA, ROI, RP (BRITISH, 1874-1961)

The chase
signed 'H.Knight' (lower right)

oil on canvas
38.1 x 45.7cm (15 x 18in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

Private collection, UK.



93

94

ATTRIBUTED TO FRANK BRAMLEY, R.A. (BRITISH, 1857-1915)

Praying for a safe passage
oil on canvas

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

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

The estate of the late Sylvia Graucob.



94



95

95

**STANHOPE ALEXANDER FORBES, RA
(BRITISH, 1857-1947)**

Portrait of a lady wearing a bead necklace
signed and dated 'Stanhope A. Forbes/1930'
(lower right)
oil on canvas
33 x 24.2cm (13 x 9 1/2in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

Ardington Gallery, Oxfordshire.
Private collection, UK.

96

**WILLIAM PAGE ATKINSON WELLS
(BRITISH, 1872-1923)**

Feeding the hens
signed 'WilliamWells' (lower left)
oil on canvas
52 x 41cm (20 1/2 x 16 1/8in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900



96



97



97



98

97

WALTER LANGLEY RI (BRITISH, 1852-1922)

'Mousehole, Cornwall'

signed and dated 'Walter Langley 1880' (lower left); signed, titled and inscribed with the artist's address (on label attached to the backboard)

watercolour

41.9 x 26cm (16 1/2 x 10 1/4in).

To be sold together with another watercolour by the same hand, a

cottage and gardens, Cornwall. (2)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

Provenance

Private collection, UK.

98 AR

JOHN ANTHONY PARK (BRITISH, 1880-1962)

'In an artist's garden'

signed 'J.A.PARK' (lower left); inscribed with title (on artist's label verso)

oil on board

60.3 x 50.8cm (23 3/4 x 20in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance

Anon. sale, Christie's, South Kensington, 12 December 1989, lot 31.

Purchased from the above sale by the present owner.



99



99

99

ERNEST HIGGINS RIGG (BRITISH, 1868-1947)

Peeling potatoes, Fireside toast
 the first signed and dated 'E.H.RIGG.91' (lower right); the second
 'signed and indistinctly dated 'E.H.RIGG.-1' (lower right)
 oil on canvas
 the first 36.8 x 30.5cm (14 1/2 x 12in); the second 34.3 x 31.7cm (13
 1/2 x 12 1/2in).(2)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,600 - 2,300

Provenance
 Private collection, UK.

100

WALTER LANGLEY, RI (BRITISH, 1852-1922)

Thoughtful
 signed with artist's monogram 'WL' (lower right)
 watercolour
 27 x 19cm (10 5/8 x 7 1/2in).

£1,500 - 2,000
 €1,700 - 2,300
 US\$2,000 - 2,600

Provenance
 Private collection, UK.



100



101



102

101

MORTIMER LUDDINGTON MENPES, RI, RBA, RE (BRITISH, 1855-1938)

Pangbourne from the Swan Hotel
oil on board
15.3 x 20.3cm (6 x 8in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance

The Leicester Galleries, London.
Anon. sale, Phillips, London, 26 September 2000, lot 118.
Richard Green Gallery, London.
Private collection, UK.

102 * AR

WALTER ERNEST WEBSTER (BRITISH, 1878-1959)

Morning
signed 'WEBSTER' (lower left)
oil on canvas
76.2 x 63.5cm (30 x 25in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance

Anon. sale, Christie's, Melbourne, 26 November 1996, lot 162.

103 AR

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

The sphinx guarded bridge, Studley Royal,
Yorkshire
signed 'W.RUSSELL FLINT' (lower right);
signed, inscribed and dated 'Studley Royal/
Oct 1957' (on the reverse)
watercolour
39 x 56.8cm (15 3/8 x 22 3/8in).

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

Provenance

The Fine Art Society, London, no. 5686.
Private collection, UK.



103

104 AR

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

'The peaceful estuary'
signed 'W.RUSSELL FLINT' (lower left);
signed and inscribed 'The Peaceful Estuary/
(the South Downs from Chichester Channel)'
(on the reverse)
watercolour
34.6 x 50.8cm (13 5/8 x 20in).

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

Provenance

The Fine Art Society, London, no. 5475.
Private collection, UK.



104

105 * AR

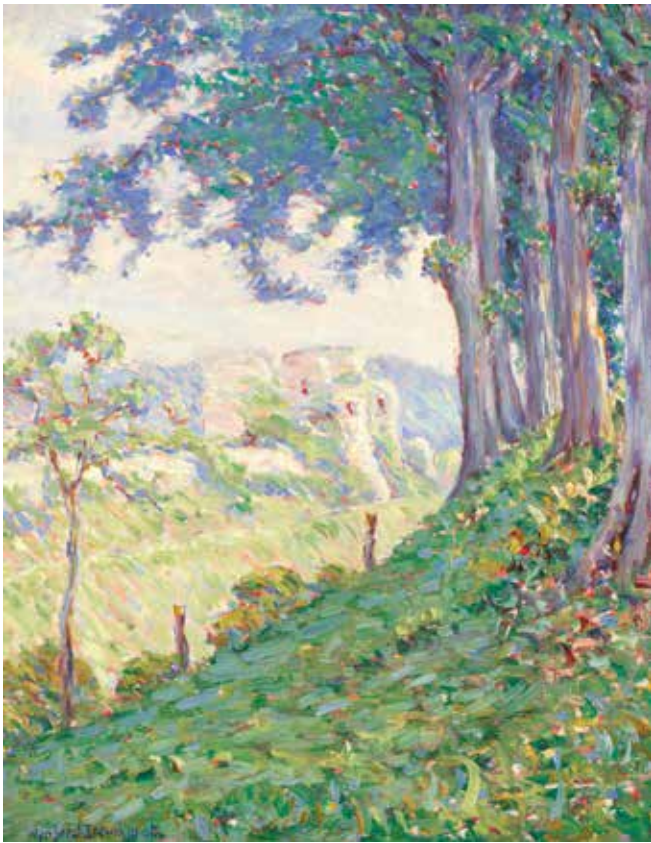
ROSALIE EMSLIE (BRITISH, 1891-1977)

Daydreaming
signed 'Rosali Emslie' (upper left)
oil on canvas
21 x 38.8cm (8 1/4 x 15 1/4in).

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600



105



106

106

WYNFORD DEWHURST, RBA (BRITISH, 1864-1941)

Landscape with ruins
signed 'Wynford Dewhurst' (lower left)
oil on canvas
50.8 x 40.7cm (20 x 16in).

£4,000 - 6,000

€4,600 - 6,800

US\$5,200 - 7,800

107 *

CONSTANCE REA (BRITISH, FL. 1891-1935)

Fête Champêtre
oil on canvas
91.6 x 71.5cm (36 1/16 x 28 1/8in).

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500

Provenance

Anon. sale, Bonhams Chelsea, 27 April
1999, lot 133.



107



108 *AR

BERNARD FLEETWOOD-WALKER (BRITISH, 1893-1965)

'The Toilet'

signed 'B.FLEETWOOD/WALKER' (lower left)

oil on canvas

127 x 94.3cm (50 x 37 1/8in).

£6,000 - 8,000

€6,800 - 9,100

US\$7,800 - 10,000

Exhibited

Possibly, London, Royal Academy, 1930, no. 265.

London, Royal Academy Summer Exhibition, 1936, no. 493.

Royal Birmingham Society of Artists, B. Fleetwood Walker Memorial Exhibition, 1965, no 87.

Literature

The Royal Academy Illustrated, Water Judd, London, 1936 (illustrated p.106).



109

109

PERCY FRENCH (IRISH, 1854-1920)

Bogland scenes; a pair
 one signed 'Percy French' (lower left); the
 other signed twice 'Percy French' (lower left)
 watercolour
 each 12.7 x 17.8cm (5 x 7in).(2)

£1,500 - 2,000
 €1,700 - 2,300
 US\$2,000 - 2,600

110

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

A summer morning
 signed 'MOSTYN' (lower right)
 oil on canvas
 50.8 x 69.2cm (20 x 27 1/4in).

£1,200 - 1,500
 €1,400 - 1,700
 US\$1,600 - 2,000

Provenance

Frost and Reed Ltd., London, no. 1450.
 Private collection, UK.



109



110



111



112

111

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

The garden party
signed and indistinctly inscribed 'John Ralphs/---' (lower left)
oil on canvas
97.2 x 127.7cm (38 1/4 x 50 1/4in).

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

Provenance

Private European collection.

112 *

HAYLEY LEVER (AMERICAN, 1875-1958)

Twilight, Battersea bridge
signed 'Hayley Lever' (lower right)
oil on board
16.5 x 24.2cm (6 1/2 x 9 1/2in).

£2,000 - 3,000
€2,300 - 3,400
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.



113



114

113

ALGERNON TALMAGE RA ROI RWA ARE (BRITISH, 1871-1939)

The milkmaid
signed and dated 'Talmage /20' (lower right)
oil on canvas
35.5 x 45.7cm (14 x 18in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Anon. sale, Bonhams, Knightsbridge, 21 June 2011, lot 108.
Purchased from the above sale by the present owner.

114

FREDERICK WILLIAM JACKSON (BRITISH, 1859-1918)

Cows grazing among the trees
signed 'F.W.Jackson.' (lower left)
oil on canvas
63.8 x 76.2cm (25 1/8 x 30in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance

Private collection, UK.



115

FREDERICK WILLIAM JACKSON (BRITISH, 1859-1918)

Runswick bay

oil on canvas

100 x 126cm (39 3/8 x 49 5/8in).

£5,000 - 7,000

€5,700 - 8,000

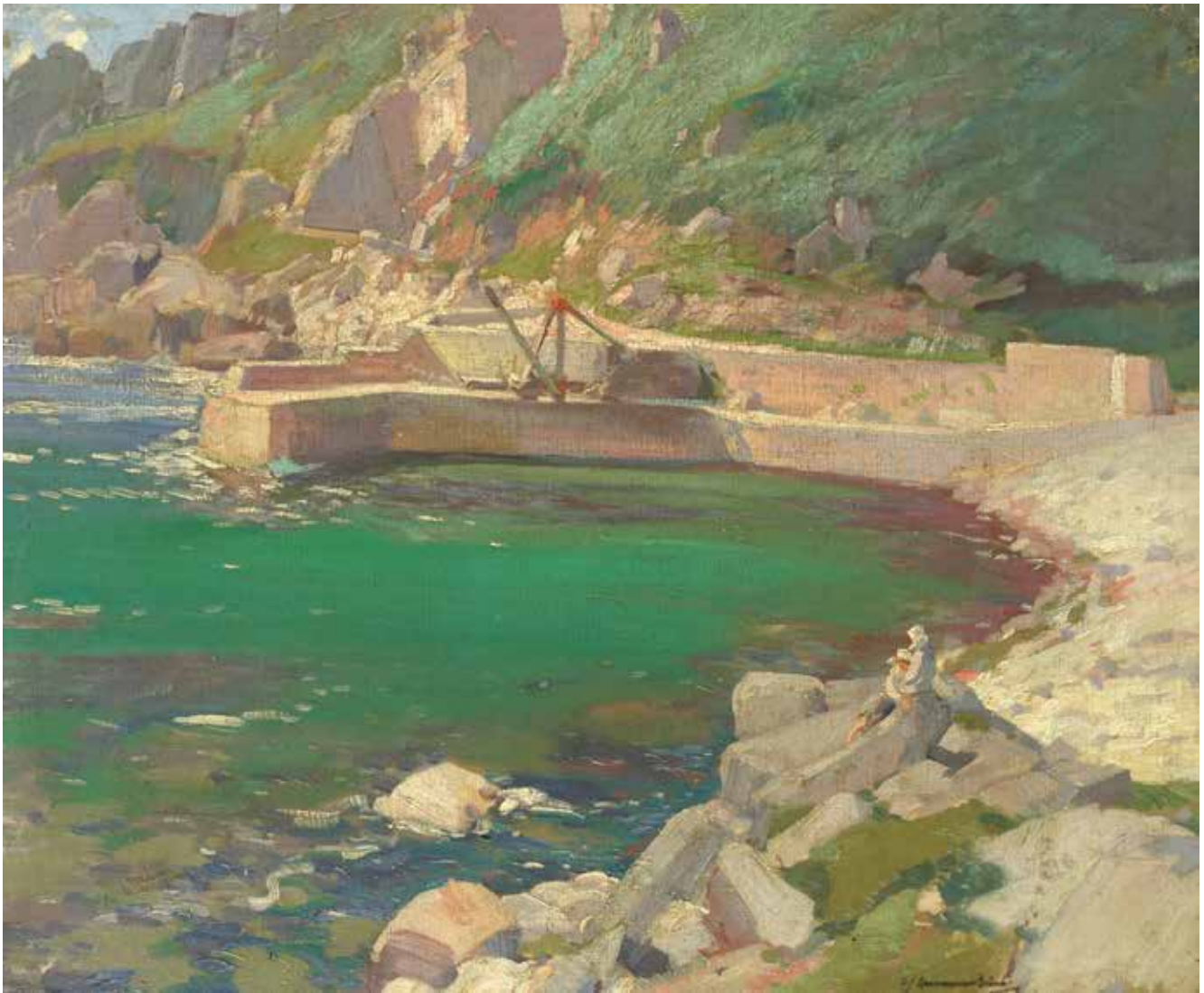
US\$6,500 - 9,100

Provenance

Private collection, UK.

Exhibited

City of Manchester Art Gallery, *Fred W. Jackson, A memorial exhibition of paintings and drawings*, 1918, no. 106. Lent by Mrs F. W. Jackson.



116 AR

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

Lamorna cove
signed 'SJLamornaBirch' (lower right)
oil on canvas
50.8 x 61cm (20 x 24in).

£4,000 - 6,000

€4,600 - 6,800

US\$5,200 - 7,800

Provenance

Private collection, UK.

117 AR

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

Figures in a woodland glade
signed 'S.J.Lamorna Birch' (lower left)
oil on canvas
50.8 x 61cm (20 x 24in).

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

Provenance

Private collection, UK.



117

118 AR

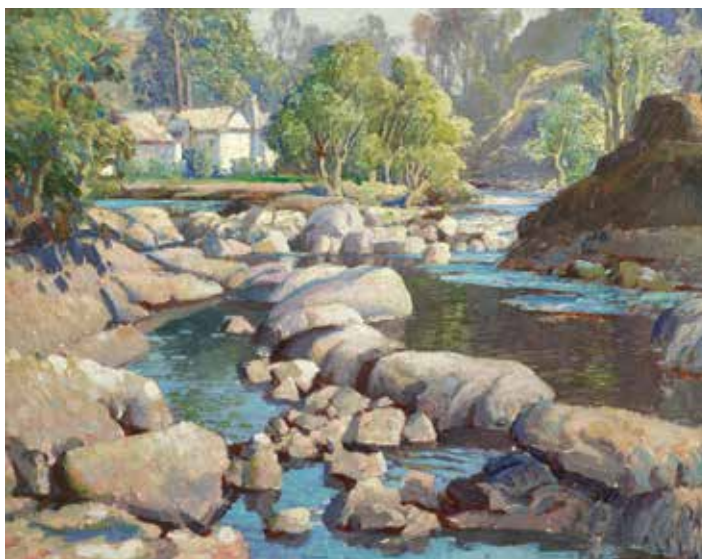
**SAMUEL JOHN LAMORNA BIRCH, RA,
RWS, RWA (BRITISH, 1869-1955)**

A Cornish stream, early spring
signed 'S.J.Lamorna Birch' (lower right)
oil on board
28 x 36.2cm (11 x 14 1/4in).

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

Provenance

Private collection, UK.



118

119 AR

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

'Lamorna quay'
signed and indistinctly dated 'S. J. Lamorna
Birch 19-5' (lower right)
watercolour
18.4 x 27.3cm (7 1/4 x 10 3/4in).
To be sold together with another watercolour
by the same hand, The Teign near Leigh
bridge. (2)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,600

Provenance

Private collection, UK.



119



120

120 AR

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

'Nanjizal, near Land's End'
signed 'S.J.Lamorna Birch' (lower left);
signed and titled (on the reverse)
oil on board
30.5 x 40.7cm (12 x 16in).

**£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300**

Provenance

Private collection, UK.



121

121 AR

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

The harbour, St Ives
signed 'JAPark' (lower right)
oil on canvas
50.8 x 61cm (20 x 24in).

**£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900**

Provenance

Frost and Reed Ltd., London, no. 6161.
Private collection, UK.



122

122 AR

**GYRTH RUSSELL (CANADIAN/BRITISH,
1892-1970)**

Padstow harbour
signed 'GyrthRussell' (lower right)
oil on canvas
54 x 76.2cm (21 1/4 x 30in).

**£1,200 - 1,500
€1,400 - 1,700
US\$1,600 - 2,000**

Provenance

Private collection, UK.

123

MARK SENIOR (BRITISH, 1864-1927)

'Cottage at Runswick'
signed 'M Senior' (lower right) signed
dated and inscribed 'Cottage at Runswick/
Mark Senior/to A W. Pilling/ May 190-' (on
fragment of old backing paper affixed to the
current backboard)
pastel
24.2 x 33.7cm (9 1/2 x 13 1/4in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance

Private collection, UK.

124

MARK SENIOR (BRITISH, 1864-1927)

The final days of harvest
signed 'M Senior' (lower centre)
pastel
25.4 x 35.6cm (10 x 14in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance

Private collection, UK.

125 ^{AR}

**CHARLES MURRAY PADDAY (BRITISH,
1868-1954)**

Sunset on the garden path
signed 'C.M.PADDAY' (lower left)
oil on canvas
50.8 x 68.6cm (20 x 27in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

Provenance

Private collection, UK.



123



124



125



126 AR

DAME LAURA KNIGHT R.A, R.W.S (BRITISH, 1877-1970)

The trestle bridge at Staithes indistinctly signed (lower right) watercolour heightened with white
29.2 x 40.7cm (11 1/2 x 16in).

Together with a pencil study of the same subject

£5,000 - 7,000
€5,700 - 8,000
US\$6,500 - 9,100

Provenance
Private collection, UK.

Exhibited
City of Nottingham Castle Museum and Art Gallery, *The Staithes Group*, 6 March - 18 April 1993, no. 42.

Literature
John Millard, *A Romance with the North East - Robert and Isa Jobling*, Tyne and Wear Museums, Newcastle upon Tyne, 1992 (illustrated b/w p. 43).
Peter Phillips and Nottingham Castle Museum, *The Staithes Group*, Nottingham, 1993 (illustrated p. 18).

127 AR

DAME LAURA KNIGHT R.A, R.W.S (BRITISH, 1877-1970)

Companions
signed and dated 'Laura Knight 1937' (lower left); further signed
'Laura Knight' (lower right)
pencil, charcoal and watercolour
77.5 x 55.9cm (30 1/2 x 22in).

£4,000 - 6,000

€4,600 - 6,800

US\$5,200 - 7,800

Provenance

Anon. sale, Sotheby's, London, 13 November 1985, lot 65.
Anon. sale, Bonhams, London, 22 November 2000, lot 128.
Private collection, UK.

128 AR

DAME LAURA KNIGHT R.A, R.W.S (BRITISH, 1877-1970)

Spanish dancers
signed 'LauraKnight' (lower right)
pencil and black chalk
21.6 x 15.8cm (8 1/2 x 6 1/4in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

'One season Diaghilev brought Spanish gypsies to London. Their Cuadro Flamenco, with Picasso costumes and decor, was immensely successful. Immediately before their first appearance on the stage, a great number of glasses and bottles of Spanish wine were brought into Lopokova's dressing room where I was making studies.' - Laura Knight

It has been suggested that this work depicts the dancers of Diaghilev's troupe, possibly even sketched in Lopokova's dressing room as mentioned above.

Provenance

The Portscatho Art Society, Truro, ref. A/F3.
Private collection, UK.



127



128



129

WILLIAM STEWART MACGEORGE, RSA (BRITISH, 1861-1931)

A bonfire in the bluebell wood
signed 'WS MacGeorge' (lower left)
oil on canvas
73.7 x 81.3cm (29 x 32in).

£5,000 - 7,000
€5,700 - 8,000
US\$6,500 - 9,100

Provenance

Anon. sale, Sotheby's, London, 6 February 1990, lot 304.
Calton Gallery, Edinburgh.

130 AR

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

Still life of sunflowers
signed 'DOROTHEA SHARP' (lower left)
oil on board
61 x 50.8cm (24 x 20in).

£2,500 - 3,500

€2,900 - 4,000

US\$3,300 - 4,600

Provenance

Private collection, UK.



130

131

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

'Wallflowers'
signed 'G Clausen' (lower right); signed, titled
and dated 'Wallflowers/G.CLAUSEN/44' (on
the reverse)
oil on canvas
30.5 x 28.6cm (12 x 11 1/4in).

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500

Provenance

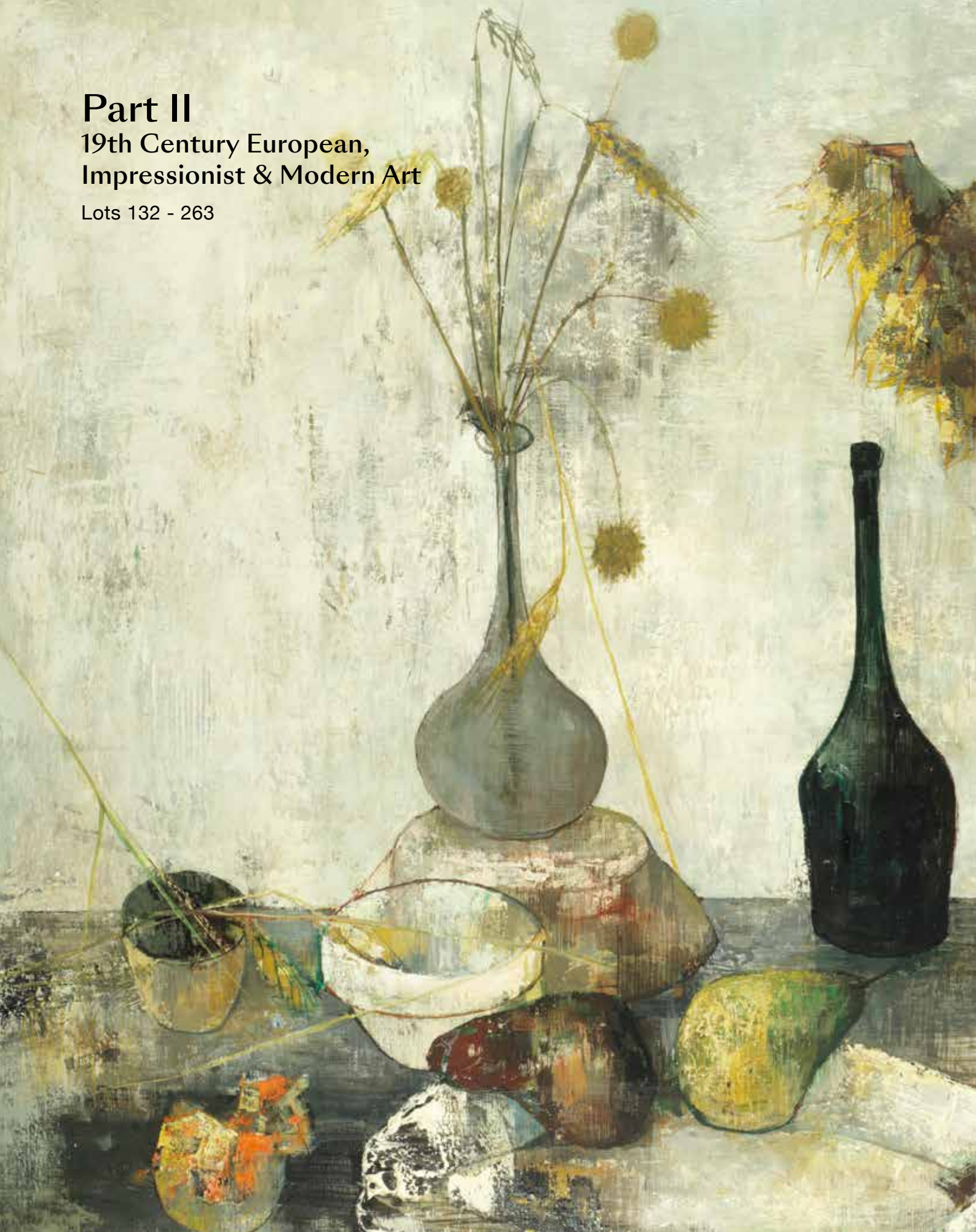
Barbizon House, London.
Cooling Galleries, London.
Private collection, UK.



131

Part II
19th Century European,
Impressionist & Modern Art

Lots 132 - 263







132



133

132

WIJNAND JAN JOSEPH NUYEN (DUTCH, 1813-1839)

Extensive river landscape
indistinctly signed and dated 'WJJ Nuyen/1831.f' (lower centre)
oil on panel
42 x 55cm (16 9/16 x 21 5/8in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

The present lot may depict the River Rhine. Nuyen was known to have travelled along the Rhine in the early 1830s, passing through the areas of Gelderland and Arnhem in the eastern part of Holland, and the Koblenz area of Germany.

133 *

JOHANNES HERMANUS BAREND KOEKKOEK (DUTCH, 1840-1912)

On the Zuiderzee
signed 'jan H B Koekkoek' (lower left)
oil on canvas
33 x 52cm (13 x 20 1/2in).

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



134 *

ADRIANUS EVERSEN (DUTCH, 1818-1897)

A view of Wavre, Belgium, A quiet backstreet scene; a pair
each signed with monogram (lower left)

oil on panel

the first 19 x 14.6cm (7 1/2 x 5 3/4in),

the second 18.4 x 14cm (7 1/4 x 5 1/2in). (2)

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500



135



136

135

OTTO SCHOLDERER (GERMAN, 1834-1902)

Still life with peaches
signed 'Otto Scholderer' (lower left)
oil on canvas
23.2 x 33.4cm (9 1/8 x 13 1/8in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

136 *

SIMON SAINT-JEAN (FRENCH, 1808-1860)

A vibrant bouquet
signed and dated 'Saint-Jean 1849' (lower left)
oil on canvas
82.5 x 62cm (32 1/2 x 24 7/16in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900



137

ADRIANA JOHANNA HAANEN (DUTCH, 1814-1895)

An abundant still life of flowers
signed and dated 'Adriana.Haanen./1857' (lower centre)
oil on canvas
73.7 x 54cm (29 x 21 1/4in).

£5,000 - 7,000

€5,700 - 8,000

US\$6,500 - 9,100

Provenance

Mitchell Galleries Ltd., London.
Private collection, UK.



138



139



140

138

JOHANNES CHRISTOFFEL VAARBERG (DUTCH, 1825-1871)

A reading lesson

signed and dated 'J.C.Vaarberg 1866' (lower left)

oil on panel

49.8 x 37.5cm (19 5/8 x 14 3/4in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

139

HENRICH ENGELBERT REYNTJENS (1817-1859)

A matter of great import

signed 'H.E.Reyntjens.' (lower right)

oil on panel

19 x 15.8cm (7 1/2 x 6 1/4in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

140

LEON GOUPIL (FRENCH, 1834-1890)

Maternité

signed 'Leon Goupil' (lower left)

oil on canvas

91 x 64cm (35 13/16 x 25 3/16in).

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

141

JAN EVERT MOREL (DUTCH, 1835-1905), AND FRANZ VAN SEVERDONCK (DUTCH, 1809-1889)

A treelined landscape with sheep and figures, a town beyond

signed and inscribed 'J.C. Morel ft/Les Moutons par/F VanSeverdonck' (lower left); further inscribed 'The undersigned declares that this picture/has been painted by himself to the order/of Mr A D Hugretter - of Antwerp/Amsterdam 83./J.E. Morel' (on the reverse)

oil on canvas

28.3 x 37.2cm (11 1/8 x 14 5/8in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance

Anon. sale, Phillips, London, 1 December 1998, lot 2.

Purchased from the above sale by the present owner.

142

JAN JACOB SPOHLER (DUTCH, 1811-1866)

A frozen river scene

signed 'J J Spohler.f' (lower left)

oil on panel

25.4 x 33.3cm (10 x 13 1/8in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

143

FÉLIX SATURNIN BRISSOT DE WARVILLE (FRENCH, 1818-1892)

Return of the flock

signed 'F.Brissot' (lower left)

oil on canvas

52.7 x 63.5cm (20 3/4 x 25in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



141



142



143



144



145

144 *

ANTON DOLL (GERMAN, 1826-1887)

City bound
signed and inscribed 'A.Doll Munchen' (lower left)
oil on canvas
55 x 87.5cm (21 5/8 x 34 7/16in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

145 *

MAX GAISSER (GERMAN, 1857-1922)

The scholar
signed 'M.Gaisser' (upper right)
oil on panel
39.4 x 50.2cm (15 1/2 x 19 3/4in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

146

ALEX DE ANDREIS (BELGIAN, 1880-1929)

Portrait of a cavalier
signed 'Ade Andreis' (lower right)
oil on canvas
80.7 x 59.7cm (31 3/4 x 23 1/2in).

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

Provenance

Private collection, UK.



146

147

ALEX DE ANDREIS (BELGIAN, 1880-1929)

Portrait of a musketeer
signed 'A de Andreis' (lower right)
oil on canvas
80.7 x 59.7cm (31 3/4 x 23 1/2in).

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

Provenance

Private collection, UK.



147



148

148

CHRISTOFFER WILHELM ECKERSBERG (DANISH, 1783-1853)

Self portrait
oil on canvas
38.1 x 31.7cm (15 x 12 1/2in).
Painted circa 1807

£6,000 - 8,000
€6,800 - 9,100
US\$7,800 - 10,000

Provenance
Private collection, UK.

Literature
Emil Hannover, *Maleren C.W. Eckersberg: En Studi I Dansk Kunsthistorie*, Copenhagen, 1898 (illustrated p. 16).

A crucial figure in the Golden Age of Danish painting Christoffer Wilhelm Eckersberg returned to Denmark in 1826 having toured Rome and Paris, studying under Jacques-Louis David in the process. He would go to influence the next generation of Danish artists and become known as the 'father' of the national school. These artists include Constantin Hansen and Wilhelm Marstrand whose work can be seen in the following lots.



149

149

CHRISTOFFER WILHELM ECKERSBERG (DANISH, 1783-1853)

Introduction of absolute monarchy, Denmark 1660
oil on canvas laid to panel
24.7 x 19.7cm (9 3/4 x 7 3/4in).

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

Provenance
Anon. sale, Sotheby's, London, 6 June 1990, lot 23.
Private collection, UK.

Literature
Emil Hannover, *Maleren C.W. Eckersberg: En Studi I Dansk Kunsthistorie*, Copenhagen, 1898, no. 319.

The treaty of Copenhagen in 1660 marked the conclusion of the Second Northern War between Sweden and the alliance of Denmark-Norway and established boundaries between the countries which still exist today. Shortly after this the elective monarchy in Denmark was replaced by the introduction of a hereditary monarchy. Christoffer Wilhelm Eckersberg was commissioned to paint a number of history paintings for the Christainsborg Palace in Copenhagen and it is thought that the present lot is a study for one of the works depicting the introduction of absolutism.



150

150

**CONSTANTIN (CARL CHRISTIAN CONSTANTIN) HANSEN
(DANISH, 1804-1880)**

View of Holmes Kirke across Slotsplads from Christiansborg
signed and dated 'C.H.1866' (lower left)

oil on canvas

47 x 63.5cm (18 1/2 x 25in).

£4,000 - 6,000

€4,600 - 6,800

US\$5,200 - 7,800

Provenance

Probably, anon. sale, Bruun Rasmussen, Bredgade, 27 August
1991, lot 91.

Private collection, UK.

151

JOHAN LAURENTZ JENSEN (DANISH, 1800-1856)

Carnations in a glass vase on marble ledge
signed and dated 'J.L.Jensen.1840' (lower right)

oil on panel

31.1 x 24.2cm (12 1/4 x 9 1/2in).

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600



151



152



154



153

152

WILHELM NICOLAI MARSTRAND (DANISH, 1810-1873)

Portrait of a lady thought to be the artist's wife, Margrethe Marstrand
oil on canvas

39.7 x 29.2cm (15 5/8 x 11 1/2in).

£800 - 1,200

€910 - 1,400

US\$1,000 - 1,600

Provenance

Probably, anon. sale, Bruun Rasmussen, Bredgade, 23 May 1995, lot 284.

Private collection, UK.

153

PEDER MØRK MØNSTED (DANISH, 1859-1941)

A pair of portraits, thought to be the artist and his wife
the first signed and dated 'PMonsted.1911' (lower left); the second
signed and dated 'PMonsted/1910' (lower right); further inscribed
'Jilhorer Knud Monsted' (on the reverse)

oil on canvas, oval

48.9 x 35.6cm (19 1/4 x 14in).(2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance

Probably, Anon. sale, Bruun Rasmussen, Bregade, 23 May 1995, lot 531.

154

PEDER MØRK MØNSTED (DANISH, 1859-1941)

A country lane
signed and dated 'PMonsted-1899.' (lower left)

oil on board

28 x 22.8cm (11 x 9in).

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

Provenance

Private collection, UK.

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.



155



156

155 AR

OLE RING (DANISH, 1902-1972)

The haycart
signed 'Ole Ring' (lower right)
oil on canvas
26.7 x 34.3cm (10 1/2 x 13 1/2in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance
Private collection, UK.

156

WILHELM NICOLAI MARSTRAND (DANISH, 1810-1873)

Landscape at Dalarna
oil on canvas
22.8 x 33cm (9 x 13in).

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,600

Provenance
Probably, Anon. sale, Bruun Rasmussen, Bredgrade, 4 June 1996,
lot 295.
Burlington Paintings, London.
Private collection, UK.



157

157

ANDRÉ HENRI DARGELAS (FRENCH, 1828-1903)

Laying the table
signed 'Dargelas' (lower right)
oil on panel
46.4 x 37.5cm (18 1/4 x 14 3/4in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance

Probably, anon. sale, Christie's, London, 26 November 1982, lot 278.
Private collection, UK.

158 *

JEAN BAPTISTE OLIVE (FRENCH, 1848-1936)

On the coastal path
signed 'JB Olive' (lower left)
oil on panel
61 x 49.5cm (24 x 19 1/2in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500



158

159 *

TITO CONTI (ITALIAN, 1842-1924)

Off duty
signed and dated 'Tito Conti/1878' (upper left)
oil on canvas
42.6 x 32.4cm (16 3/4 x 12 3/4in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

160 *

ALBERT BESNARD (FRENCH, 1849-1934)

Oriental beauty
signed inscribed and dated 'ABesnard/Alger 1894'
oil on board
40.7 x 26cm (16 x 10 1/4in).

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

Provenance

Ex collection of Don Antonio Santamarina
Thence by descent.



159



160

161

BERNARDO AMICONI (ITALIAN, 1825-1879)

Portrait of a boy reading, possibly Alexander Pandia Ralli signed and dated 'B.Amiconi 1863' (lower right) oil on canvas, oval
75 x 62.3cm (29 1/2 x 24 1/2in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance

Private collection, UK.

It has been suggested that the sitter of this work is Alexander Pandia Ralli (1852-1927). In 1963 a portrait of 'Madame P. Radocanachi' by Bernardo Amiconi was exhibited at the Royal Academy in London (no. 260), this is most likely his mother. There are two other known portraits of the family, one each of his brother and sister as children. Amiconi was commissioned by a number of the premier Anglo-Greek families of the time, many of which had moved to England from their native Chios after the massacre of 1822.



161



162



164



163

162

FEDERICO ROSSANO (ITALIAN, 1835-1912)

Working the fields
signed 'Rossano' (lower right)
oil on board
28.5 x 22.8cm (11 1/4 x 9in).

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

163

ATTRIBUTED TO ÉMILE (CHARLES JOSEPH) LOUBON (FRENCH, 1809-1863)

Landscape with figures fishing
indistinctly signed 'ECLoubon' (lower left)
oil on canvas
61 x 50.2cm (24 x 19 3/4in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

Anon. sale, Phillips, London, 3 April 2001, lot 115.
Purchased from the above sale by the present owner.

164

WILLEM STEELINK (DUTCH, 1856-1928)

Tending her flock
signed 'Willem Steelink' (lower right)
oil on canvas
55.9 x 41.9cm (22 x 16 1/2in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000



165

NICCOLO CANNICCI (ITALIAN, 1846-1906)

By the fire
signed 'NCannicci' (lower right)
oil on canvas
33 x 18cm (13 x 7 1/16in).

£5,000 - 7,000
€5,700 - 8,000
US\$6,500 - 9,100

Provenance

Galleria d'arte La Stanzina, Florence.
Acquired from the above.



166

166

CESARE CIANI (ITALIAN, 1854-1925)

Portrait of a lady, half length

signed 'CCiani' (lower right)

oil on canvas

59 x 46cm (23 1/4 x 18 1/8in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



167

167

CESARE CIANI (ITALIAN, 1854-1925)

A welcome break

signed 'Ciani' (lower right)

oil on canvas

29.5 x 22.5cm (11 5/8 x 8 7/8in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



168

EUGENIO ZAMPIGHI (ITALIAN, 1859-1944)

A tale well told
signed 'E Zampighi' (lower left)
oil on canvas
55.9 x 76.2cm (22 x 30in).

£6,000 - 8,000

€6,800 - 9,100

US\$7,800 - 10,000

Provenance

Cooling Galleries Ltd., London.



169



170



171

169

ADOLPHE JOURDAN (FRENCH, 1825-1889)

A portrait of Marquise des Rossi, nee Elaghine
signed and indistinctly dated 'A.Jourdan 186-' (lower left)
oil on canvas
47 x 38.1cm (18 1/2 x 15in).

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

Provenance

Private collection, UK.

170 *

JACQUES EUGÈNE FEYEN (FRENCH, 1815-1908)

La lecture interrompue
signed 'EUG.FEYEN' (lower left)
oil on board
50.2 x 32.4cm (19 3/4 x 12 3/4in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

171

FREDERICO OLIVA (ITALIAN)

Her favourite companions
signed 'F.Oliva' (lower left)
oil on canvas
80 x 63.5cm (31 1/2 x 25in).

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

172 *

PAUL VAYSON (FRENCH, 1842-1911)

Preparing for market
signed 'VAYSON' (lower right)
oil on canvas
41 x 53cm (16 1/8 x 20 7/8in).

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

173

GEORGES CALLOT (FRENCH, 1857-1903)

Nude in a landscape
signed 'Georges Callot' (lower right)
oil on canvas
57.8 x 75cm (22 3/4 x 29 1/2in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

174 AR

GIUSEPPE CHERUBINI (ITALIAN, 1867-1960)

An afternoon party overlooking the *Castel Sant'Angelo*
signed 'G. Cherubini' (lower right)
watercolour heightened with bodycolour
39 x 64.2cm (15 3/8 x 25 1/4in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000



172



173



174



175



176

175

ANTONIETTA BRANDEIS (CZECH, 1849-1926)

View of Tivoli and the countryside beyond
signed 'ABrandeis' (lower right)

oil on board

29.5 x 36.9cm (11 5/8 x 14 1/2in).

unframed

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

176

MARCO GRUBACS (1839-1910)

Leone di San Marco

signed 'M Grubacs' (lower left)

oil on board

26 x 14cm (10 1/4 x 5 1/2in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



177



178

177

DIETRICH WILHELM LINDAU (GERMAN, 1799-1862)

Driving cattle before the Porta San Paolo and Pyramid of Cestius,

Rome

signed and indistinctly dated 'Lindau.Rom 18-'

oil on canvas

95.9 x 125.7cm (37 3/4 x 49 1/2in).

£4,000 - 6,000

€4,600 - 6,800

US\$5,200 - 7,800

Provenance

Anon. sale, Neumeister, Munich, 19 March 2003, lot 628.

178

CHARLES THÉODORE FRÈRE (FRÈRE BEY) (FRENCH, 1814-1888)

View of Jerusalem

signed and inscribed 'TH.FRERE/JERUSALEM' (lower left)

oil on canvas

12.7 x 26cm (5 x 10 1/4in).

£2,500 - 3,500

€2,900 - 4,000

US\$3,300 - 4,600

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.

SOUVENIRS FROM THE GRAND TOUR

From the late 17th century through to the 19th century it became fashionable for aristocratic and well-to-do gentleman to visit Europe and complete their cultural education. Italy was an essential destination with Rome's classical ruins to admire, as well as those in Sicily and Naples. The Grand Tourists required souvenirs from their travels and in the late 18th and 19th centuries this led to a flourishing market in topographical gouaches depicting the port of Naples and its environs, such as the picturesque Bay of Sorrento, spectacular eruptions of Mount Vesuvius, and the newly discovered Pompeian frescoes, as affordable mementos of their visit.

179

FRANCESCO ZERILLI (PALERMO 1793-1837)

A set of eight views of Sicily

- i) The Temple at Segesta with the Agora in the distance
- ii) The City and Port of Catania with Mount Etna beyond
- iii) Palermo from the sea
- iv) Palermo and Mount Pellegrino from the coast
- v) Palermo with Mount Pellegrino beyond, the river in Oreto in the foreground
- vi) Palermo from Mount Pellegrino, with Bagheria beyond
- vii) Valley of the Temples at Agrigento
- viii) Palermo and Mount Pellegrino from Bagheria

five signed with initials 'FZ'

all gouache

each 8 x 14cm (3 1/8 x 5 1/2in).(8)

£6,000 - 8,000

€6,800 - 9,100

US\$7,800 - 10,000





180



181



182

180

CIRCLE OF FRANCESCO FERGOLA (ITALIAN)

Extensive view of the Bay of Naples, Vesuvius in the distance
 inscribed 'NAPOLI DA MERGELLINA' (to margin)
 gouache
 42.5 x 127cm (16 3/4 x 50in).*(image)*

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

182

NEAPOLITAN SCHOOL, 19TH CENTURY

Veduta di Napoli dalla Riviera di Chiaia
 inscribed with title (on margin)
 gouache
 38.5 x 53.5cm (15 3/16 x 21 1/16in).*(image)*

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,600

181

NEAPOLITAN SCHOOL, 19TH CENTURY

Extensive view of Naples from the slopes of Vesuvius with tourists
 and guides ascending, Ischia and Pozzuoli beyond
 gouache
 38.5 x 64cm (15 3/16 x 25 3/16in).

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,600



183



184

183
ITALIAN SCHOOL, 19TH CENTURY

Duomo di Milano
gouache over lithographic base
52.5 x 74.5cm (20 11/16 x 29 5/16in).(image)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

184
NEAPOLITAN SCHOOL, 19TH CENTURY

Views of Naples, a set of ten framed as two all titled (on margin)
gouache
each 6 x 10cm (2 3/8 x 3 15/16in).(image) (2)

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,600



185



186



185



186



185



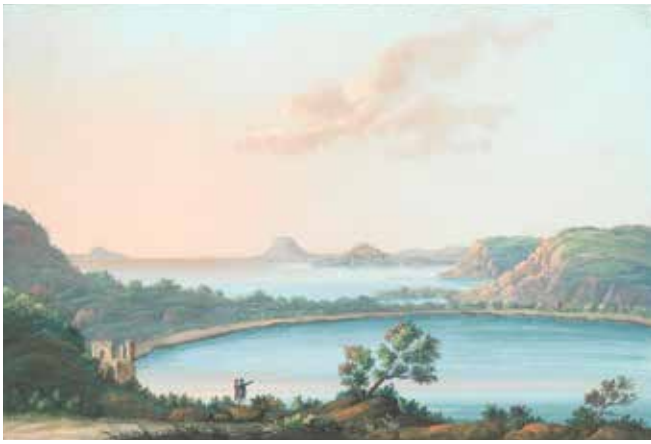
186



187



188



189



189

185

NEAPOLITAN SCHOOL, 19TH CENTURY

Real Palazzo di Portici, Avanzi della Citta di Pesto and Grotto di Pozzuoli, a set of three

all titled (on margin), two inscribed 'Chez Glass Naples' (on margin)

gouache

each 27 x 40.5cm (10 5/8 x 15 15/16in). (image) (3)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

186

NEAPOLITAN SCHOOL, 19TH CENTURY

La Grotta di Posillipo, Ponte di Caligola a Pozzuoli, Veduta di Sorrento, Il Porto di Napoli, La Tomba di Virgilio and a view of ruins, a set of six

all gouache

each 6.5 x 9.5cm (2 9/16 x 3 3/4in). (6)

£600 - 800

€680 - 910

US\$780 - 1,000

187

NEAPOLITAN SCHOOL, 19TH CENTURY

Veduta da Sopra i Camandoli

titled and inscribed 'Chez Glass Naples' (on margin)

gouache

27 x 40.5cm (10 5/8 x 15 15/16in). (image)

£500 - 700

€570 - 800

US\$650 - 910

188

NEAPOLITAN SCHOOL, 19TH CENTURY

La Solfataja

titled and inscribed 'An Napoli presso Vincenzo Ferri Strada di Chiaja

N:9' (on margin)

gouache

29 x 43cm (11 7/16 x 16 15/16in). (image)

£300 - 500

€340 - 570

US\$390 - 650

189

NEAPOLITAN SCHOOL, 19TH CENTURY

Lago d'Agnano e Grotta del Cane and Lago d'Averno, a pair

both titled (on margin)

gouache

each 27 x 41cm (10 5/8 x 16 1/8in). (image) (2)

£700 - 1,000

€800 - 1,100

US\$910 - 1,300



190



191



190



191



190



191



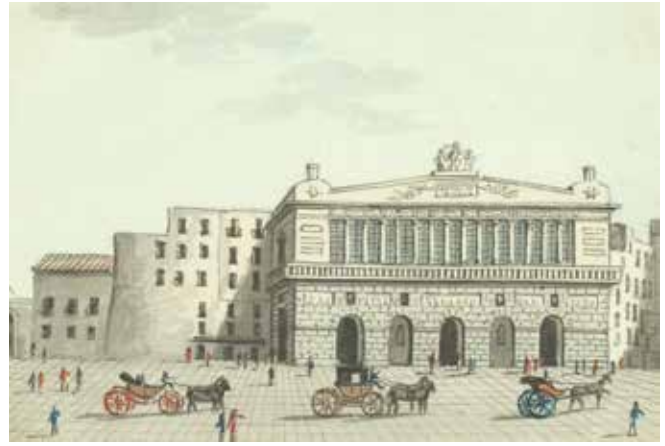
192



193



194



194

190

NEAPOLITAN SCHOOL, 19TH CENTURY

Casa di Panza a Pompei, Tempio D'Iside a Pompejano and Quartiere a Pompejano, a set of three all titled (on margin), two inscribed 'Chez Glass Naples' (on margin) all gouache
each 26.5 x 40.5cm (10 7/16 x 15 15/16in).(image) (3)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

191

NEAPOLITAN SCHOOL, 19TH CENTURY

Pompei; La Grotta di Posillipo; Vesuvio, a set of three all gouache
each 9.5 x 17cm (3 3/4 x 6 11/16in).(3)

£500 - 700
€570 - 800
US\$650 - 910

192

NEAPOLITAN SCHOOL, 19TH CENTURY

Veduta da Bagnoli
titled and further inscribed 'Punta di Posillipo/Capri/Nazzaretto/Nisita/Ischia/Capa Mireno/Pozzuoli' (on margin) gouache
27.5 x 41cm (10 13/16 x 16 1/8in).(image)

£400 - 600
€460 - 680
US\$520 - 780

193

NEAPOLITAN SCHOOL, 19TH CENTURY

Riviera di Chiaia
titled (on margin) gouache
19.5 x 27.5cm (7 11/16 x 10 13/16in).(image)

£500 - 700
€570 - 800
US\$650 - 910

194

NEAPOLITAN SCHOOL, 19TH CENTURY

Palazzo Reale di Napoli and Prospetto del Teatro di S. Carlo, a pair both gouache
each 6 x 9.5cm (2 3/8 x 3 3/4in).(2)

£500 - 700
€570 - 800
US\$650 - 910



195

195

GIUSEPPE CASCIARO (ITALIAN, 1863-1945)

'Capri'
signed, titled and dated 'GCasciaro/Capri/31
Marzo/903' (lower left)
pastel
26.4 x 31.4cm (10 3/8 x 12 3/8in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000



196

196

PIETRO SCOPPETTA (ITALIAN, 1863-1920)

Place de la republique
signed and inscribed 'P.Scoppetta/Paris'
(lower left)
oil on canvas laid to card
21 x 37.5cm (8 1/4 x 14 3/4in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900



197

197

GIROLAMO GIANNI (ITALIAN, 1837-1895)

Temples at Paestum, Italy
signed 'G. Gianni' (lower right)
oil on card
24.5 x 41cm (9 5/8 x 16 1/8in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900



198



199

198

GIROLAMO GIANNI (ITALIAN, 1837-1895)

View of the bay of Naples, Vesuvius smoking in the distance
signed and dated 'G.Gianni-1878' (lower right)

oil on board

28.3 x 49.9cm (11 1/8 x 19 5/8in).

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

199

PIETRO GABRINI (ITALIAN, 1856-1926)

A pleasure trip on the Venetian Lagoon
signed 'PGabrini' (lower right)

oil on canvas

61 x 94cm (24 x 37in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



200

200

**ANTONIO MARÍA DE REYNA MANESCAU
(SPANISH, 1859-1937)**

*Chiesa di Santa Maria del Rosario with
Chiesa di San Giorgio Maggiore in the
distance*

signed and inscribed 'Reyna/Venezia' (lower
right)

oil on canvasboard

18.1 x 19.7cm (7 1/8 x 7 3/4in).

£4,000 - 6,000

€4,600 - 6,800

US\$5,200 - 7,800



201

201 AR

LUIGI MANTOVANI (ITALIAN, 1880-1957)

*View of the venetian lagoon from the Doge's
Palace*

signed and inscribed 'Luigi Mantovani/
Venezia' (lower left)

oil on board

89.5 x 104.2cm (35 1/4 x 41in).

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500



202

202

VINCENZO IROLLI (ITALIAN, 1860-1945)

Bambino sul terrazzo
signed 'V.Irolli' (lower right)
oil on canvas laid to board
20.3 x 28cm (8 x 11in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

203

GEROLAMO INDUNO (ITALIAN, 1827-1890)

Portrait of a boy wearing a red cap
signed and dated 'G.Induno 1860' (lower right)
oil on canvas
52 x 35cm (20 1/2 x 13 3/4in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500



203



204



205

204

DELPHIN ENJOLRAS (FRENCH, 1857-1945)

Jeunes femmes jouant aux cartes
signed 'D Enjolras' (lower left)
oil on canvas
60 x 73cm (23 5/8 x 28 3/4in).

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

Provenance

Anon. sale, Artcurial, Paris, 19 June 2012, Lot 96.
Private collection, UK.

205

EDOUARD TOUDOUBE (FRENCH, 1848-1907)

In full bloom
signed 'E. Toudouze' (lower left)
oil on panel
55.3 x 26.7cm (21 3/4 x 10 1/2in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900



206 *

PIERRE EUGÈNE MONTEZIN (FRENCH, 1874-1946)

An arrangement of lilacs, roses and carnations

signed 'PMontezin' (lower left)

oil on canvas

81.3 x 100.4cm (32 x 39 1/2in).

£6,000 - 8,000

€6,800 - 9,100

US\$7,800 - 10,000

The authenticity of this work has kindly been confirmed by Cyril Klein-Montézin.



207

ROSA BONHEUR (FRENCH, 1822-1899)

The call of the stag
signed 'Rosa Bonheur' (lower left)
pastel on grey paper
48 x 64cm (18 7/8 x 25 3/16in).

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 20,000

We are grateful to Professor Dott. Annie-Paule Quinsac for confirming the attribution to Rosa Bonheur and for her assistance in cataloguing this lot.

Provenance

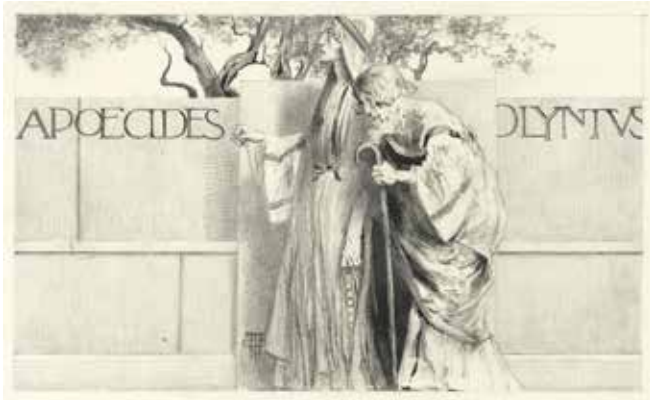
(Probably) Arthur Tooth and Sons Ltd., London.
Adolph Streuli (1868-1953) Collection, Switzerland (acquired from the above April 1932).
Thence by descent.

Although undated, the present lot belongs to the last decade of the Rosa Bonheur's life, when she developed a greater sensibility to nature as landscape, and as a result often returned to the medium of pastel. The ductility of pastel allowed Bonheur to work with a wide spectrum of intense colour, creating dramatic, luminous effects.

It is winter, at dusk. The last quarter of the moon is visible as a slim white crescent to the left. A large stag stands proudly looking over the landscape, everything momentarily frozen in time. The colour contrasts convey an almost magical feeling, and Bonheur has captured the sensation of bitter cold that permeates the landscape in winter. Stags, roebucks, bucks, does and their fawns were for Bonheur the last denizens of a nature uncontaminated by man, and she feared modernity would slowly eradicate them. It is to capture them in their element that compelled Bonheur in later life to develop a vision of nature close to that of the Romantics, or at least far less naturalist than her previous works.

Forest animals were a recurring theme in Bonheur's *oeuvre* and the present lot, similar to *The King of the forest* (sold Christie's, New York, 23 May 2017, lot 24) is an important re-discovery, expressing in the same vibrant way, a sacred union between landscape and the untamed animal as Bonheur understood it.





208

MANUEL ORAZI (FRENCH, 1860-1934)

Scenes from 'The Last Days of Pompeii' by Lord Lytton
each signed with monogram, three lower right, four lower left
pen and ink and pencil
each 19 x 31.7cm (7 1/2 x 12 1/2in)(f).(7)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

The present lot illustrates scenes from the Last Days of Pompeii (1834) by Edward Lord Lytton. The story is set in A.D. 79 in Pompeii just before the eruption of Mount Vesuvius. It tells of the lives, loves, murders and betrayals of a group of Pompeian residents set against the backdrop of a threatening Vesuvius.

Whilst a number of editions for the Last Days of Pompeii exist, none seem to have been illustrated by Manuel Orazi. However, Orazi designed film sets and movie posters, including designing the sets and costumes for Jacques Feyder's mythical film L'Atlantide. There is a possibility that the present lot relates to Ultimi giorni di Pompeii, Gli (1913), an Italian black and white silent film.



209

209 *

THEODOR BAIERL (GERMAN, 1881-1932)

Susanna and the Elders
signed 'THEODOR.BAIERL' (lower left)
oil on panel
64.8 x 53.3cm (25 1/2 x 21in).

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

Provenance

Peter Nahum at the Leicester Galleries, London.

210

GEORGE BARBIER (FRENCH, 1882-1932)

L'Archer
signed 'BARBIER' (lower left)
pen and ink, brush and ink, watercolour and gold and silver pigment
22.8 x 15cm (9 x 5 7/8in).

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

Anon. sale, Sotheby's, London, 13 March 1980, lot 139.
Sale, Sotheby's, London, 1000 Ways of Seeing: The Private Collection of the late Stanley J. Seeger, 5 March 2014, lot 258.



210



211

FABIO FABBI (ITALIAN, 1861-1946)

Harem girls resting on a terrace, the coast beyond
signed 'F. Fabbi' (lower left)

oil on canvas

30.5 x 54.6cm (12 x 21 1/2in).

unframed

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 20,000

Provenance

Anon. sale, Hampel Kunstauktionen, Munich, 23 March 2012, lot 564.

Fabio Fabbi was born in Bologna, Italy in 1861. As a young man, he enrolled at the Accademia Di Belle Arti in Florence and studied sculpture and painting in the 1880s, winning prizes in both categories. After his studies, he travelled to Paris, Munich, and Egypt, which was the inspiration for his Orientalist subjects.

Upon his return to Italy, he dedicated himself solely to painting and was honoured with the distinction of professorship at the Accademia.

Fabbi's depictions of odalisques and bazaars were well-received by the public, and his output was prolific. From 1884 onward, Fabbi regularly contributed to exhibitions in Turin, Milan and Florence.



212

FABIO FABBI (ITALIAN, 1861-1946)

The dancers

signed 'F. Fabbi' (lower left)

oil on board

40.2 x 49.5cm (15 13/16 x 19 1/2in).

unframed

£5,000 - 7,000

€5,700 - 8,000

US\$6,500 - 9,100

Provenance

Anon. sale, Sotheby's, London, 20 November 2012, lot 116.



213



214

213

**VICENTE GARCÍA DE PAREDES
(SPANISH, 1845-1903)**

A recital of Handel
signed 'V. de PAREDES' (lower right)
oil on canvas
65.4 x 97.5cm (25 3/4 x 38 3/8in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance

Anon. sale, Bonhams, Knightsbridge, 10
September 2013, lot 40.
Purchased from the above sale by the
present owner.

214

**ALEXANDRE AUGUSTE ROSE (FRENCH,
19TH CENTURY)**

The lovers
signed and dated 'ARosé/1875' (lower left)
oil on canvas
91.5 x 63.5cm (36 x 25in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance

Private collection, UK.

215 AR

OTTO EDUARD PIPPEL (GERMAN, 1878-1960)

Harvest scene in an extensive landscape
signed 'OTTO PIPPEL' (lower right)
oil on canvas
101 x 81.3cm (39 3/4 x 32in).

£2,500 - 3,500
€2,900 - 4,000
US\$3,300 - 4,600

Provenance

Bequeathed to the current owner from a private German collection in 2003.
Private collection, UK.

216

LÉON RICHEL (FRENCH, 1847-1907)

Figure by a pool in an extensive landscape
signed 'Leon. Richet' (lower left)
oil on panel
36.5 x 55.9cm (14 3/8 x 22in).

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

Provenance

Anon. sale, Phillips, London, 1 December 1998, lot 83.
Purchased from the above sale by the present owner.



215



216



217 *

LAZAR KRESTIN (LITHUANIAN, 1868-1938)

Portrait of a Jewish boy
signed and dated 'Krestin/1913' (lower left)
oil on canvas
26 x 21.2cm (10 1/4 x 8 3/8in).

£5,000 - 7,000
€5,700 - 8,000
US\$6,500 - 9,100



218 * AR

MANÉ-KATZ (1894-1962)

'Notre-Dame'

signed 'Mané-Katz' (lower right)

oil on canvas

73 x 92cm (28 3/4 x 36 1/4in).

£5,000 - 7,000

€5,700 - 8,000

US\$6,500 - 9,100

Provenance

The collection of Joseph Mandler, Geneva.

Private European collection.

Literature

Robert S. Aries, Jacques O'Hana, *Mané-Katz, The Complete Works*,
vol. I, London, 1970, no. 462 (illustrated p. 141).



219



220

219

JEAN-LOUIS FORAIN (FRENCH, 1852-1931)

Scène de tribunal
signed 'Forain' (upper right)
oil on canvas
61 x 73.7cm (24 x 29in).

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

This work will be included in the Jean-Louis Forain catalogue raisonné currently being prepared by Madame Valdès-Forain.

Literature

Charles Kunsler, *Forain*, Paris, 1931, (illustrated pl.48).

220

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

La malade
oil on panel
23.8 x 35cm (9 3/8 x 13 3/4in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

The collection of Fernand Ochsé

Exhibited

Paris, *Les Expositions de Beaux-Arts, Exposition salon de 1880 a 1900*, May 1934, no. 29.



221

ÉMILE BERNARD (1868-1941)

Paysage près de Limoux avec un vieux pont
signed 'Emile Bernard' (lower centre)

oil on board

104.2 x 74.3cm (41 x 29 1/4in).

£4,000 - 6,000

€4,600 - 6,800

US\$5,300 - 7,900

Provenance

Anon. sale, Hôtel Drouot, Paris, 31 March 2008, lot 66.

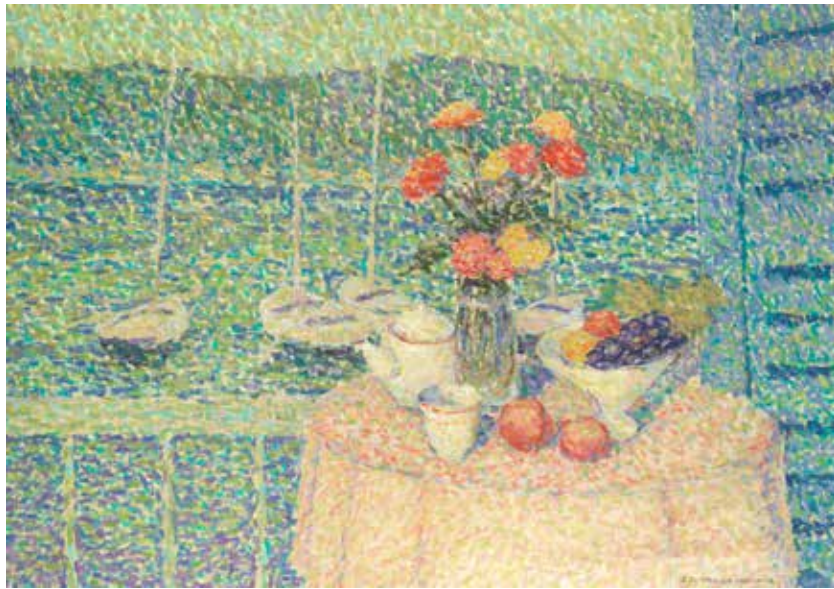
Acquired at the above sale by the previous owner.

Their sale, Christie's, South Kensington, 25 October 2012, lot 62.

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

Literature

J. Luthi, *Emile Bernard, Catalogue raisonné de l'oeuvre peint*, Paris, 1982, no. 1194 (illustrated p. 191).



222



223

222 AR

JEANNE SELMERSHEIM-DESGRANGE (FRENCH, 1877-1958)

Fenêtre ouverte sur la cote d'azur

signed 'J SELMERSHEIM-DESGRANGE' (lower right)

oil on canvas

64.8 x 92cm (25 1/2 x 36 1/4in).

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

Jeanne Selmersheim-Desgrange (French, 1877-1958) was born in France and raised by a family dedicated to the arts, design and architecture. As a Neo-Impressionist painter she developed the technique of pointillism, heavily influenced by her relationship with Paul Signac. The couple installed themselves in a small house named "La Hune", Saint-Tropez, where the garden, proximity to the sea and abundance of light would shape her work as can be seen in the present lots.

223 AR

JEANNE SELMERSHEIM-DESGRANGE (FRENCH, 1877-1958)

Balcon avec vue sur la mer

signed 'J SELMERSHEIM-DESGRANGE' (lower right)

oil on canvas

64.8 x 92cm (25 1/2 x 36 1/4in).

£2,000 - 3,000

€2,300 - 3,400

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.



224

224 AR

PAUL SIEFFERT (FRENCH, 1874-1957)

Reclining nude
signed 'P.Sieffert.' (lower right)
oil on canvas
45.7 x 61cm (18 x 24in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance

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

225

ERNEST ROUART (FRENCH, 1874-1942)

Elégante et caleche, avenue du Bois
signed 'Ernest Rouart' (lower right)
pastel on canvas
81 x 59cm (31 7/8 x 23 1/4in).

£2,500 - 3,500
€2,900 - 4,000
US\$3,300 - 4,600

Provenance

Anon sale, Chochon-Barré & Allardi, Paris, 18 December 2000,
lot 25.



225



226

226 AR

FRANÇOIS GALL (FRENCH, 1912-1987)

'Eugénie au chapeau de paille à la voilette devant le miroir'

signed and inscribed 'F.Gall/Paris' (lower right)

oil on canvas

33 x 40.7cm (13 x 16in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

The authenticity of this work has kindly been confirmed by Madame Marie-Lize Gall.

Provenance

Private collection, UK.

Exhibited

London, Malborough Fine Art, *Exhibition of paintings by Francois Gall*, May - June 1949, no. 23.

227 AR

GEORGES D'ESPAGNAT (FRENCH, 1870-1950)

'Bouquet'

signed with initials 'GdE'

oil on canvas

54.6 x 45.7cm (21 1/2 x 18in).

Painted in 1935

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500



227

This work is accompanied by a certificate of authenticity from Jean Dominique Jacquemond.

Provenance

Connaught Brown, London.
Private collection, UK.



228



229

228 AR

GEORGES D'ESPAGNAT (FRENCH, 1870-1950)

Les voiliers
signed with initials 'GdE'
watercolour
24.2 x 31.5cm (9 1/2 x 12 3/8in).

£800 - 1,200
€910 - 1,400
US\$1,000 - 1,600

This work is accompanied by a certificate of authenticity from Jean Dominique Jacquemond.

Provenance
Connaught Brown, London.
Private collection, UK.

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.

229 AR

ANDRÉ LHOTE (1885-1962)

Village
signed 'A.LHOTE' (lower left)
watercolour and gouache
19.7 x 28.6cm (7 3/4 x 11 1/4in).
Executed circa 1947.

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

The authenticity of this work has kindly been confirmed by Madame Dominique Bermann-Martin and will be included in the forthcoming catalogue raisonné.

230

ARMAND GUILLAUMIN (1841-1927)

Les roches rouges à Agay

signed 'Guillaumin' (lower left)

oil on canvas

48.6 x 65.6cm (19 1/8 x 25 13/16in).

Painted *circa* 1915

£9,000 - 12,000

€10,000 - 14,000

US\$12,000 - 16,000

The authenticity of this work has kindly been confirmed by the Comité Guillaumin (Dominique Fabiani, Jacques de La Béraudière, Stéphanie Chardeau-Botteri). This work will be included in the second volume of the Armand Guillaumin *catalogue raisonné* currently being prepared.

Provenance

Jonas Natter Collection, Paris.

Thence by descent to the previous owner.

Their sale, Christie's, South Kensington, 10 February 2012, lot 229.

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



231 AR

ANTONIO DONGHI (ITALIAN, 1897-1963)

Vaso di fiori

signed and dated 'Antonio Donghi 35' (lower right)

oil on canvas

49.8 x 39.8cm (19 5/8 x 15 11/16in).

Painted in 1935

£16,000 - 20,000

€18,000 - 23,000

US\$21,000 - 26,000

The authenticity of this work has kindly been confirmed by Dott. Valerio Rivosecchi.

Provenance

Acquired directly from the artist by the father of the previous owner.

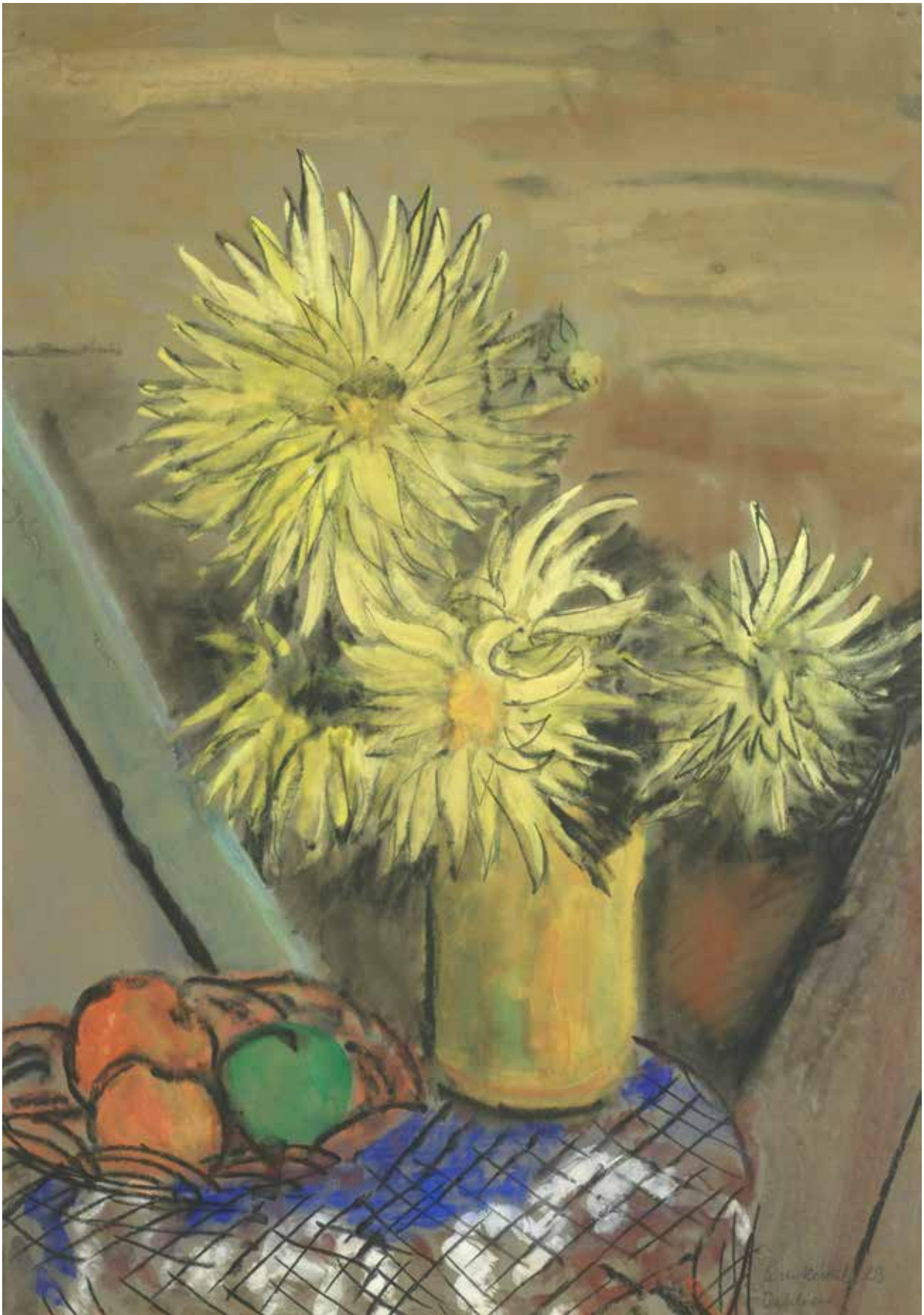
Their sale, Bonhams, Knightsbridge, 4 April 2012, lot 27.

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

The present work was executed in 1935, a key year for Donghi in which he participated in the second Quadriennale di Roma. Established in 1931 and held every four years at the Palazzo delle Esposizioni, the event showed the best examples of Roman contemporary art. Donghi's twenty-two exhibited works were in the company of paintings by leading artists such as Gino Severini, Carlo Carrà, Fausto Pirandello and Ottone Rosai.

Antonio Donghi was a key member of the so-called Scuola Romana, a loose grouping of artists referred to as the Scuola di Via Cavour, because it was in a studio on that street where the group usually met. From 1927 the artist added a new element to his hitherto limited repertoire of subjects – a simple vase sitting on a table at the centre of his composition. The present lot is typical of this period, where the commonplace subject allows Donghi to focus on the simple and enigmatic beauty of the geometric volume.







233

232 ^{AR}

ERICH HECKEL (1883-1970)

'Dahlien'

signed, dated and inscribed 'Erich Heckel 23/Dahlien' (lower right)

gouache, wash and charcoal on paper

63.5 x 45.7cm (25 x 18in).

Executed in 1923

£7,000 - 9,000

€8,000 - 10,000

US\$9,100 - 12,000

Hans Geissler has kindly confirmed the authenticity of this work.

Provenance

Dr H.K. Silberburg, Johannesburg.

Private collection, acquired from the above in 1952

Anon. sale, Christie's, London, 24 June 2004, lot 381.

233 ^{AR}

ANDRÉ DUNOYER DE SEGONZAC (FRENCH, 1884-1974)

Femme Nu

signed 'A.D de Segonzac' (lower right)

oil on canvas

59.7 x 92cm (23 1/2 x 36 1/4in).

£6,000 - 8,000

€6,800 - 9,100

US\$7,900 - 11,000

Mrs de Varine and Mrs Gincourt have confirmed the authenticity of this work.

Provenance

Anon. sale, Christie's, South Kensington, 10 February 2012, lot 192.

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



234



235

234 AR

PAUL ÉMILE PISSARRO (FRENCH, 1884-1972)

'Route par temps de neige, Clécy Calvados'
signed 'Paulemile.Pissarro' (lower left); signed and titled 'Route par temps de neige/Clécy Calvados/Paulemile.Pissarro' (on the reverse)
oil on canvas
46.4 x 61cm (18 1/4 x 24in).
Painted circa 1960

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

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

The present work is a view of *la route du Vey* under snow with the *Pain de Sucre* depicted on the right.

235 AR

PAUL ÉMILE PISSARRO (FRENCH, 1884-1972)

'Clécy, Calvados'
signed 'Paulemile.Pissarro.' (lower right); signed and titled 'Clécy Calvados/Paulemile Pissarro' (on the reverse)
oil on canvas
45.7 x 55.2cm (18 x 21 3/4in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

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



236



237

236 AR

HUGUES CLAUDE PISSARRO (FRENCH, BORN 1935)

'Le jardin-Meslin à la sortie de Flers'
signed 'H.Claude Pissarro' (lower left); signed, titled and further
inscribed 'le Petit-Fils' (on the reverse)
oil on canvas
88.9 x 115.9cm (35 x 45 5/8in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

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

237 AR

LÉON DE SMET (1881-1966)

Rivierlandschap
signed and dated 'LÉON DE SMET 1922' (lower left)
oil on canvas
63 x 64cm (24 13/16 x 25 3/16in).
Painted in 1922

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

Provenance
Sir Rex Cohen Collection, UK.
Thence by descent to the present owners.



238



239

238 AR

ANTOINE BOUVARD (FRENCH, 1870-1956)

The Doge's Palace and Santa Maria Della Salute, Venice
signed 'Bouvard' (lower right)
oil on canvas
48.3 x 63.8cm (19 x 25 1/8in).

£5,000 - 7,000
€5,700 - 8,000
US\$6,500 - 9,100

Provenance

Private collection, UK.

239 AR

MARC ALDINE (FRENCH, 1870-1956)

Evening on the lagoon, Venice
signed 'MarcAldine' (lower right)
oil on canvas
38.1 x 55.3cm (15 x 21 3/4in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500



240



241

240 AR

ANTOINE BOUVARD (FRENCH, 1870-1956)

A view of *La Scuola Grande di San Marco*, Venice
signed 'Bouvard' (lower right)
oil on canvas
54.3 x 73.3cm (21 3/8 x 28 7/8in).

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

Provenance

Gladwell & Company, London.
Acquired from the above by the present owner, 1990.

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.

241 AR

ANTOINE BOUVARD (FRENCH, 1870-1956)

Gondolier on a Venetian canal with a distant view of the Campanile
signed 'Bouvard' (lower right)
oil on canvas
49.9 x 64.8cm (19 5/8 x 25 1/2in).

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300



242



243

242 AR

NOEL GEORGES BOUVARD (FRENCH, 1912-1975)

A quiet Venetian backwater
signed 'Bouvard' (lower right)
oil on canvas
53.4 x 81.3cm (21 x 32in).

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

Provenance

Anon. sale, Sotheby's, London, 27 November 1991, lot 376. (as Antoine Bouvard)

243 AR

NOEL GEORGES BOUVARD (FRENCH, 1912-1975)

Gondolier on a peaceful Venetian canal
signed 'Bouvard' (lower right)
oil on canvas
64.7 x 99cm (25 1/2 x 39in).

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

Provenance

Private collection, UK.



244



245

244 AR

ANTOINE BLANCHARD (FRENCH, 1910-1988)

'Notre Dame, les quais et les bouquinistes, Paris en 1900'
signed 'Antoine Blanchard' (lower right); signed and titled (on the reverse)

oil on canvas
33 x 45.7cm (13 x 18in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

This work is accompanied by a certificate of authenticity signed by the artist.

Provenance

Private collection, UK.

245 AR

ANTOINE BLANCHARD (FRENCH, 1910-1988)

'Boulevard de la Madeleine, Paris en 1900'
signed 'Antoine Blanchard' (lower right); signed and titled (on the reverse)

oil on canvas
33 x 45.7cm (13 x 18in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

This work is accompanied by a certificate of authenticity signed by the artist.

Provenance

Private collection, UK.

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.



246 * AR

SERGIUS PAUSER (AUSTRIAN, 1896-1970)

Portrait of two girls
signed and dated 'Sergius Pauser/34'
oil on canvas
73 x 92cm (28 3/4 x 36 1/4in).

£8,000 - 12,000

€9,100 - 14,000

US\$10,000 - 16,000

Provenance

Anon. sale, Leonard Joel, South Yarra, 5 December 2010, lot 210.



247



248

247 * AR

JEAN DUPAS (FRENCH, 1882-1964)

'Bassins à poissons'
signed and dated 'Jean Dupas/1925'; bears inscription *'Bassin à poissons/Chateau de --- Wallerstein/Ares/Gironde'* (on the reverse)
oil on board
44.8 x 55cm (17 5/8 x 21 5/8in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Anon. sale, Christie's South Kensington, 11 June 2014, lot 560.

248 AR

RAYMOND WINTZ (FRENCH, 1884-1956)

Breton harbour
signed 'R Wintz' (lower right), numbered '15755' (on the reverse)
oil on canvas
33 x 41cm (13 x 16 1/8in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900



249 AR

MARCEL DYF (1899-1985)

Promenade dans les blés, Eygalières, Provence

signed 'Dyf' (lower right)

oil on canvas

59.7 x 73cm (23 1/2 x 28 3/4in).

£6,000 - 10,000

€6,800 - 11,000

US\$7,800 - 13,000

The authenticity of this work has kindly been confirmed by Madame Claudine Dyf. It is registered in the e-catalogue of Marcel Dyf's work under no. 3864.

Provenance

Frost & Reed Ltd., London, no. 59400.

Private collection, UK.



250

250 AR

MARCEL DYF (1899-1985)

Nature morte aux tres poires

signed 'Dyf' (lower right)

oil on canvas

73.7 x 92cm (29 x 36 1/4in).

Painted in 1934

£4,000 - 6,000

€4,600 - 6,800

US\$5,200 - 7,800

The authenticity of this work has kindly been confirmed by Madame Claudine Dyf. It is registered in the e-catalogue of Marcel Dyf's work under no. 5148.

251 AR

MARCEL DYF (1899-1985)

Tournesols et marguerites

signed 'Dyf' (lower right)

oil on canvas

73.7 x 92cm (29 x 36 1/4in).

Painted in 1969

£4,000 - 6,000

€4,600 - 6,800

US\$5,200 - 7,800

The authenticity of this work has kindly been confirmed by Madame Claudine Dyf. It is registered in the e-catalogue of Marcel Dyf's work under no. 296



251



252



253

252 AR

WALTER LANGHAMMER (AUSTRIAN, 1905-1977)

Trafalgar Square
signed 'W Langhammer' (lower right)
oil on canvas
59.7 x 79.4cm (23 1/2 x 31 1/4in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance

Acquired directly from the artist by the father of the present owner.

253 AR

WALTER LANGHAMMER (AUSTRIAN, 1905-1977)

Campo San Vio, Venezia
signed 'W Langhammer' (lower right)
oil on canvas
50.8 x 71.1cm (20 x 28in).

£3,000 - 5,000
€3,400 - 5,700
US\$3,900 - 6,500

Provenance

Acquired directly from the artist by the father of the present owner.

254 AR

MARCEL DYF (1899-1985)

Tulipes et iris

signed 'Dyf' (lower right)

oil on canvas

55.3 x 45.7cm (21 3/4 x 18in).

Painted in 1979

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900

The authenticity of this work has kindly been confirmed by Madame Claudine Dyf. It is registered in the e-catalogue of Marcel Dyf's work under no. 715.

Provenance

Frost & Reed Ltd., London, no. 54131.
Private collection, UK.



254

255 AR

MARCEL DYF (1899-1985)

'Soucis et Marguerites'

signed 'Dyf' (lower right)

oil on canvas

81.3 x 65.4cm (32 x 25 3/4in).

Painted in 1940

£2,500 - 3,500

€2,900 - 4,000

US\$3,300 - 4,600

The authenticity of this work has kindly been confirmed by Madame Claudine Dyf. It is registered in the e-catalogue of Marcel Dyf's work under no. 5096.

Provenance

Private collection UK.



255

256 ^{AR}

JEAN JANSEM (FRENCH, 1920-2013)

Still life with sunflowers and fruit
signed 'Jansem' (lower right)
oil on canvas
114.3 x 162.6cm (45 x 64in).

£12,000 - 18,000

€14,000 - 21,000

US\$16,000 - 23,000

The authenticity of this work has kindly been confirmed by Flora Jansem.

Provenance

Galerie Herve Odermatt, Paris.

Purchased from the above in the early 1960s by the parents of the present owners.





257



258

257 * AR

MARCEL MOULY (FRENCH, 1918-2008)

Scène d'intérieur

signed and dated 'M. Mouly 54' (lower right)
watercolour heightened with gouache
48.9 x 62.2cm (19 1/4 x 24 1/2in).

£4,000 - 6,000

€4,600 - 6,800

US\$5,200 - 7,800

Literature

Richard Hart, *Marcel Mouly: Light and Colour*, Florida, 2013
(illustrated in colour p.9).

258 * AR

MARCEL MOULY (FRENCH, 1918-2008)

Port Normande

signed and dated 'M. Mouly 56' (lower right)
gouache
48.2 x 62.2cm (19 x 24 1/2in).

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500

Literature

Richard Hart, *Marcel Mouly: Light and Colour*, Florida, 2013
(illustrated in colour p.152).



259



260

259 * AR

MARCEL MOULY (FRENCH, 1918-2008)

Sans titre

signed and dated 'M.Mouly 55' (lower right)
watercolour and gouache
39.4 x 53.4cm (15 1/2 x 21in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Literature

Richard Hart, *Marcel Mouly: Light and Colour*, Florida, 2013
(illustrated in colour p.189).

260 * AR

ARMAND SCHÖNBERGER (HUNGARIAN, 1885-1974)

A rural town

signed 'Schönberger' (upper left)

oil on board

52.7 x 62.8cm (20 3/4 x 24 3/4in).

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Anon. sale, Leonard Joel, South Yarra, 22 February 2009, lot 52A.



261

261 AR

HENRI MICHAUX (FRENCH, 1899-1984)

Untitled
signed with initials (lower left)
watercolour and gouache
38.1 x 56.5cm (15 x 22 1/4in).
Executed in 1962

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

Provenance

Galerie Daniel Cordier, Paris, no. 415500/0089.
Robert Fraser Gallery, London.
Private collection UK.

262 AR

GIUSEPPE SANTOMASO (ITALIAN, 1907-1990)

'Composizione (Torchiatori di mosto)'
signed and dated 'Santomaso/46' (upper left)
oil on canvas
69.8 x 59.7cm (27 1/2 x 23 1/2in).
Painted in 1946

£1,500 - 2,000
€1,700 - 2,300
US\$2,000 - 2,600

Literature

Giuseppe Santomaso: catalogo ragionato, a cura di Nico Stringa con la collaborazione di Laura Poletto e Elise Prete, Umberto Allemandi, Turin, 2017, no. 162 (illustrated p. 36).



262



263 AR

ANTONIO SAURA (SPANISH, 1930-1998)

Tres damas

signed and dated 'Saura/60' (in two places, upper left and centre left)

mix media

69.5 x 50cm (27 3/8 x 19 11/16in).

£6,000 - 8,000

€6,800 - 9,100

US\$7,800 - 10,000

This work is registered in the archives of the Antonio Saura Foundation, Geneva.

Provenance

The artist's estate.

Dolors Junyent, Galeria D'Art.

Private collection Barcelona.

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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

"bailee": a person to whom goods are entrusted.

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

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

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

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

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

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

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

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

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

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

9. PAYMENT

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

Bonhams' preferred payment method is by bank transfer.

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

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

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

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

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

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

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

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

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

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

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

Lots marked with a 'SS8' 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.

Olt 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	9	THE SELLER'S LIABILITY		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	GOVERNING LAW
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

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

4 COLLECTION OF THE LOT

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1 to terminate this agreement immediately for your breach of contract;	7.4	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2 to retain possession of the <i>Lot</i> ;			
7.1.3 to remove, and/or store the <i>Lot</i> at your expense;			
7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7 to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	10 OUR LIABILITY	10.1
7.1.10 on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	10.2	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.11 refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	10.2.1	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: handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.2 You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	10.2.2	changes in atmospheric pressure; nor will we be liable for: damage to tension stringed musical instruments; or damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
	9	10.2.3	
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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*.

Bonhams Specialist Departments

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

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Australian Colonial Furniture and Australiana

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U.S.A
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British Ceramics

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Coins & Medals

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Jeremy Goldsmith
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Entertainment Memorabilia

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Catherine Williamson
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European Ceramics

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Furniture

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European Sculptures & Works of Art

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Greek Art

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Golf Sporting Memorabilia

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Hamish Wilson
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Irish Art

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Impressionist & Modern Art

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India Phillips
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Indian, Himalayan & Southeast Asian Art

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Islamic & Indian Art

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Jeff Olson
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Jewellery

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Jean Ghika
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Marine Art

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Mechanical Music

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Modern, Contemporary & Latin American Art

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Modern & Contemporary Middle Eastern Art

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Modern & Contemporary South Asian Art

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Automobilia

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Adrian Papiro
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Motorcycles

Ben Walker
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Native American Art

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Natural History

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Old Master Pictures

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Orientalist Art

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Silver & Gold Boxes

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South African Art

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Sporting Guns

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Travel Pictures

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Urban Art

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Watches & Wristwatches

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