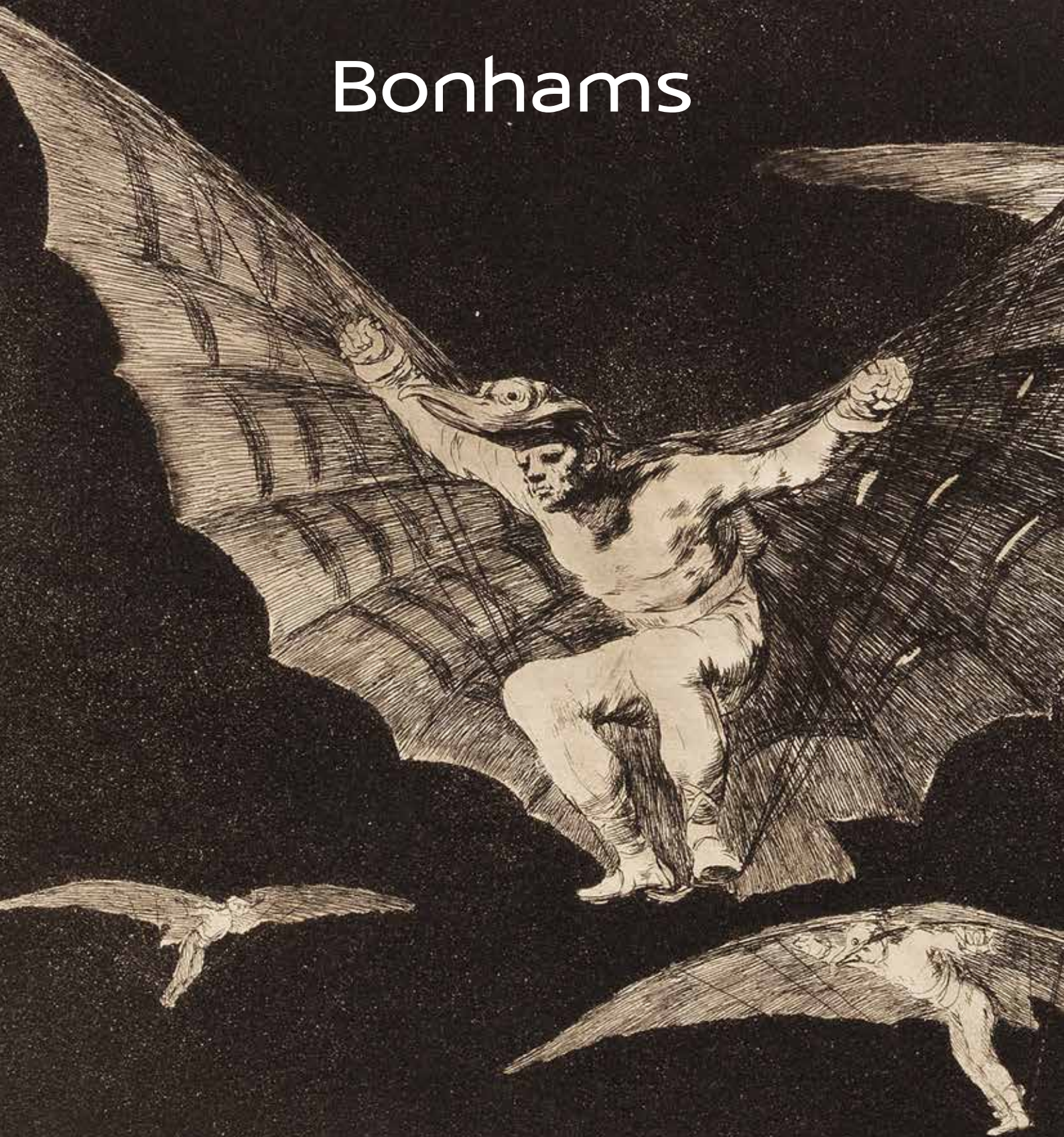


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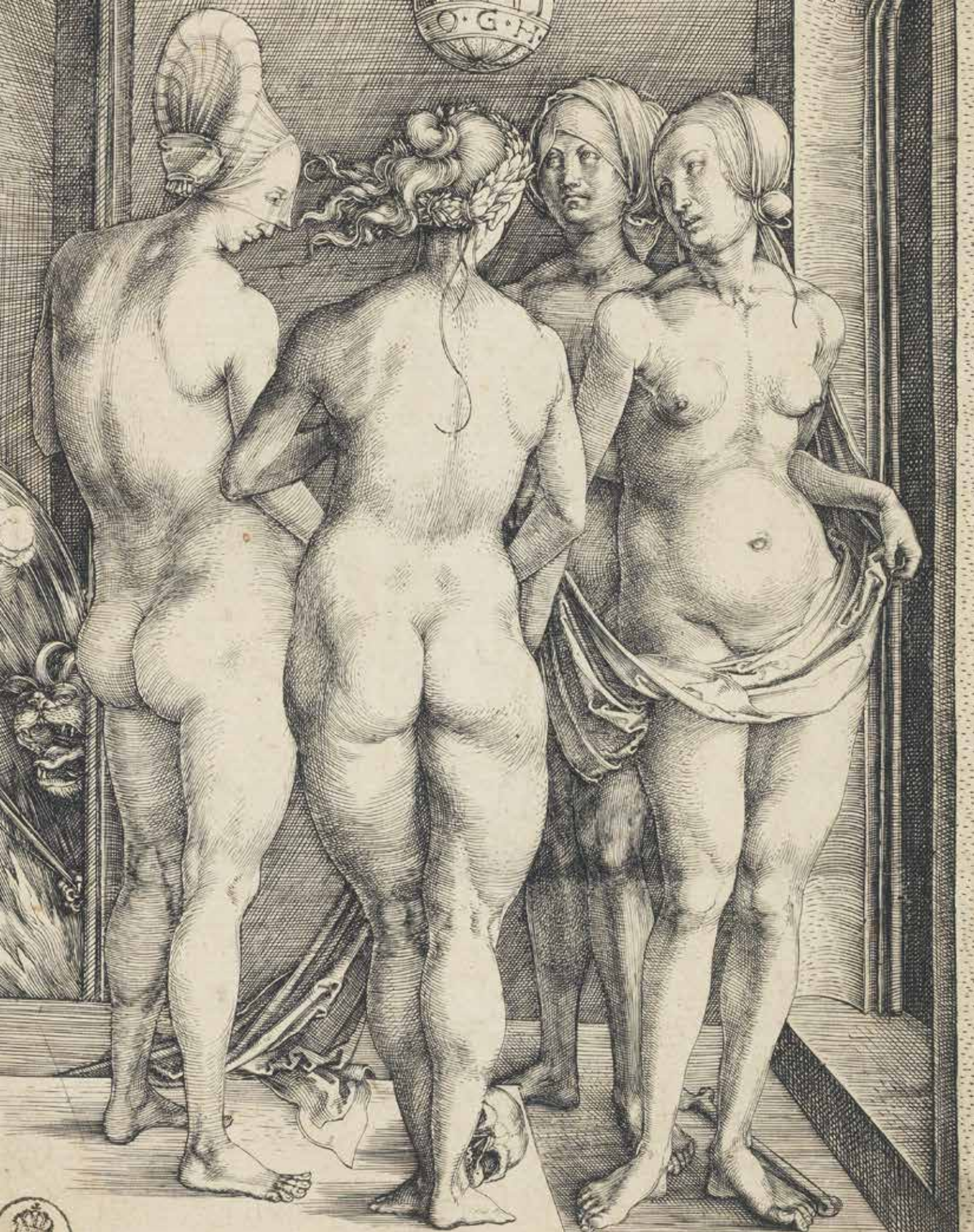


Prints & Multiples

New Bond Street, London | 18 December 2018







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Front cover: Lot 30
Back cover: Lot 125
Inside front cover: Lot 53
Inside back cover: Lot 103
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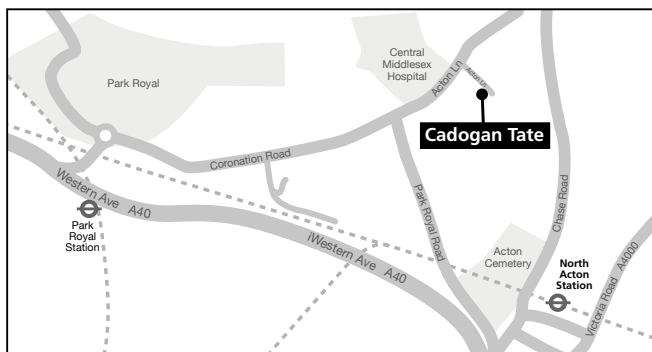
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the Holiday Period.

Please note that Alban Shipping
will be closed from 1pm
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for the Holiday Period

**If buyers are planning to collect
from Cadogan Tate on either
27 or 28 December 2018, they
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with Bonhams by Friday 21
December 2018.**

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Charges will apply from 9am
apply from 9am Thursday 11
January 2019.

Storage Charges

Large Pictures
£6.05 per day + VAT
(Please note that charges apply
Every day including weekend &
public holidays)

Handling Charges will apply from Friday 11 January 2019.

Large Items:
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and storage charges.

**(Please note: Charges apply
every day including weekends
and Public Holidays)**

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on all above charges

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

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

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

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information in the back of
the catalogue.

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at the time of collection from
their warehouse. Payment may
be made by cash, cheque with
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card (Please note: American
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1

1
**CIRCLE OF ANDREA MANTEGNA (THE PREMIER ENGRAVER)
 (CIRCA 1431-1506)**

Four Dancing Muses (Bartsch 18; Hind V 27.21)
 Engraving, circa 1497, on laid paper, a good impression of this rare subject, trimmed inside the platemark but just outside the subject, laid onto thick laid paper, various repairs and made-up areas with touches of pen and ink, other minor defects

Sheet 234 x 342mm. (9 1/8 x 13 1/2in.) (unframed)

£2,000 - 3,000



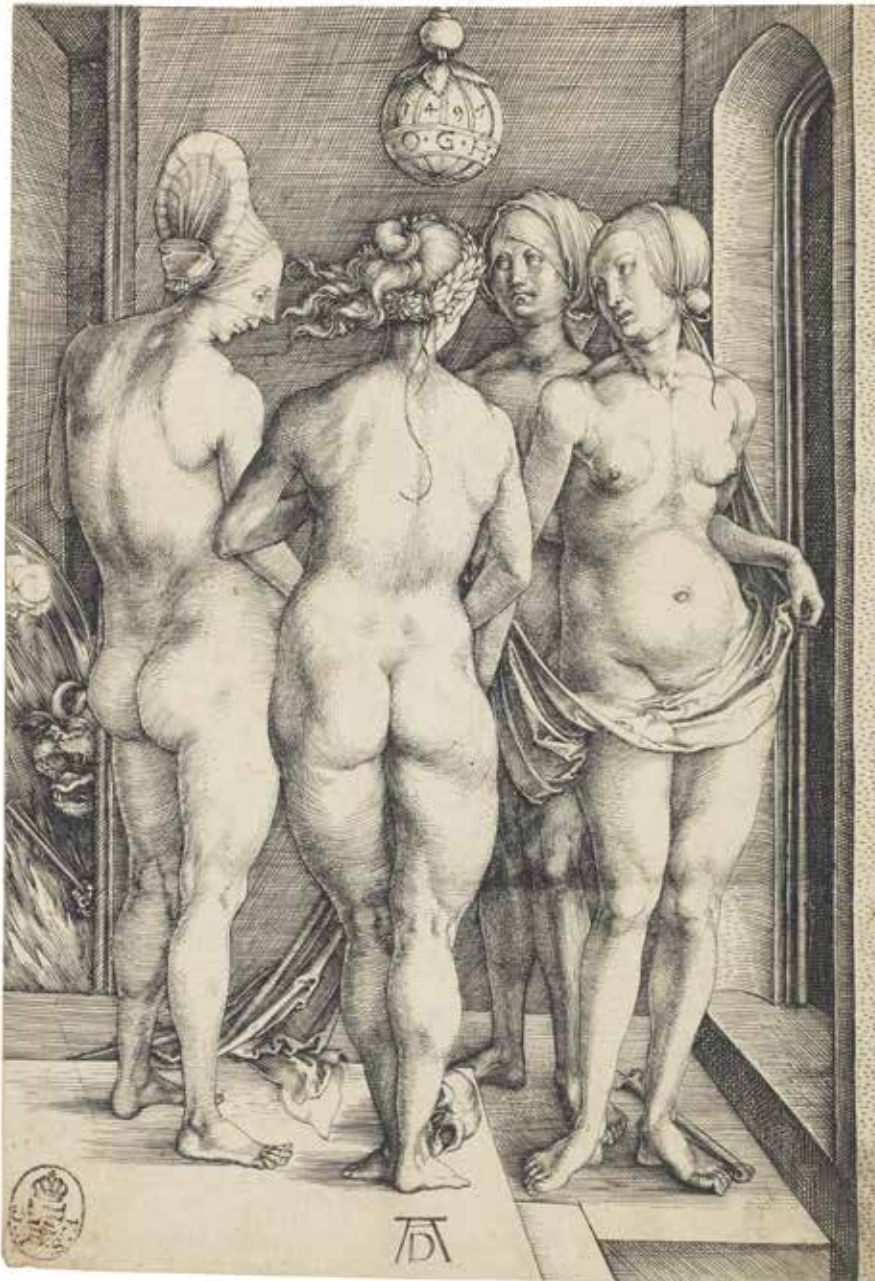
2

2
MARTIN SCHONGAUER (GERMAN, 1445-1491)

Christ before Pilate, from *The Passion* (Bartsch 14)
 Engraving, circa 1480, on laid paper with watermark Bull's head, trimmed along or just inside the platemark, with repaired tears and other defects; together with three other engravings, from *The Passion*, **The Agony in the Garden** (B.9), **The Betrayal of Christ** (B.10), **Christ before Annas** (B.11)

Plate 162 x 114mm. (6 2/8 x 4 1/2in.) (and similar) (4) (unframed)

£2,000 - 3,000



3

ALBRECHT DÜRER (GERMAN, 1471-1528)

Four Naked Women (Bartsch 75; Meder, Hollstein 69; Schoch, Mende and Scherbaum 17)

Engraving, 1497, on laid paper with watermark Gothic P, a fine Meder b impression, trimmed on or just inside the borderline, a horizontal fold with skillful touches of pen and ink running across the knees of the two women on the right, a tiny rust plughole on the upper right hip of the woman on the left, other minor defects

Sheet 189 x 131mm. (7 1/2 x 5 2/8in.) (unframed)

£15,000 - 20,000

Provenance

Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden (Lugt 1647) recto with their duplicate ink stamp verso.
An unidentified collector's mark.
Sotheby's, London, 12 July 1948, where acquired; thence by descent.

This is an enigmatic engraving, whose intent and content have never been fully established through years of studies. Are the four women witches, or goddesses perhaps? They certainly seem engaged in a sort of ritual, maybe initiating the young woman in the middle to witchcraft, or evil magic.

The small demon peeping through the open doorway on the left, the skull at the feet of the younger woman, and what looks like a fruit of mandrake (used in witches' potions) hanging above the group further emphasizes a ceremonial and devilish atmosphere.

It was also made at a time when witch-hunting was rampant throughout the North, especially since the publication of Heinrich Kramer and Jacob Sprenger's witch-hunt manual *Malleus Maleficarum* in Germany in 1487. One can imagine that the context and the subject would have aroused the artist's imagination. As one of Dürer's earliest signed prints, and the only engraving bearing a date before 1503, it has also been said to record a definite event, or to have been intended for a publication.



4

4

ALBRECHT DÜRER (GERMAN, 1471-1528)

The Peasant and his wife (Bartsch 83; Meder, Hollstein 86; Schoch, Mende and Scherbaum 14)

Engraving, *circa* 1497, on laid paper without watermark, a Meder d impression, with thread margins, trimmed to the platemark in places, generally in good condition; together with **The Cook and his Wife** (B. 84; M., H. 85; S.M.S. 13), engraving, *circa* 1496, on laid paper, without watermark, a Meder b/c impression

Sheet 108 x 77mm. (4 1/4 x 3 1/8in.) (2) (unframed)

£2,500 - 3,500

Provenance

Reverend J. Burleigh James (mid-nineteenth century), Knowbury Park, Shropshire (L. 1425); his sale, Sotheby's, London, 19 March 1877. Hermann Marx (d. 1948), Cobham, Surrey, (Lugt 2816a); his posthumous sale, Sotheby's, London, 24 May 1948, where acquired; thence by descent.



5

5

ALBRECHT DÜRER (GERMAN, 1471-1528)

Three Peasants in conversation (Bartsch 86; Meder, Hollstein 87; Schoch, Mende and Scherbaum 15)

Engraving, *circa* 1497, on laid paper without watermark, a Meder b impression, trimmed on or just inside the platemark at left and right, trimmed inside the platemark at top and below, a skillfully repaired tear with associated small made-up area in the peasant's sack on the left, a small skillfully repaired tear in the turban of the middle peasant, the lower corners made-up, other minor defects

Sheet 105 x 76mm. (4 x 3in.) (unframed)

£1,500 - 2,500

Provenance

Wilhelm Koller (d. 1871), Vienna (Lugt 2632); presumably his posthumous sale, Vienna 5 February 1872. Adalbert von Lanna (1836-1909), Prague (a variant of Lugt 2773); presumably his posthumous sale, either Stuttgart 6-11 May 1910, or Berlin 23-24 May 1911. Sotheby's, London, 15 February 1947, where acquired; thence by descent.



6

6

ALBRECHT DÜRER (GERMAN, 1471-1528)

The Peasant and his wife at market (Bartsch 89; Meder, Hollstein 89; Schoch, Mende and Scherbaum 88)

Engraving, 1519, on laid paper without watermark, a very good Meder b impression, trimmed on or just outside the borderline on two sides, trimmed on or just inside the platemark at right and below but retaining a fillet of paper, in good condition

Sheet 116 x 73mm. (4 5/8 x 2 7/8in.) (unframed)

£3,000 - 5,000



7

ALBRECHT DÜRER (GERMAN, 1471-1528)

The Promenade (Bartsch 94; Meder, Hollstein 83; Schoch, Mende and Scherbaum 19)

Engraving, *circa* 1498, on laid paper without watermark, a very good, rich Meder I a/b impression, with light platetone and burr to the bunch of grass in the lower left corner, trimmed on or just inside the irregular borderline on three sides, trimmed 10mm. inside the subject in the upper sheet, a very skillfully re-attached area in the sky to the right of the trunk, and other minor repairs

Sheet 184 x 119mm. (7 2/8 x 4 3/8in.) (unframed)

£7,000 - 10,000

At first sight, this appears to be an innocuous scene of a beautiful, elegantly attired young couple strolling in a pleasant landscape. However, closer inspection reveals the figure of Death behind the tree, holding an hourglass, reminding the viewer of the transience of life. The ostrich feather in the man's cap references his single status, whilst the woman's headdress indicates that she is married. Therefore this would appear to be an adulterous encounter, a perception supported by the presence of the fast-growing plant on the left and the sword, symbolizing lust. Thus the viewer is presented with an allegory on morality and a *memento mori*.



8

ALBRECHT DÜRER (GERMAN, 1471-1528)

Hercules at the Crossroads (Bartsch 73; Meder, Hollstein 63; Schoch, Mende and Scherbaum 22)

Engraving, *circa* 1498, on laid paper with watermark Grapes with AP initials (M.130), a good Meder f impression of the third, final state, with the scratch in Hercules' right calf, trimmed on or just inside the platemark but retaining a fillet of paper outside the borderline, some repairs, generally in good condition; together with two other engravings, **Saint Jerome in his Study** (B.60; M., Holl. 59; S.M.S. 70), 1514, a Meder e/f impression; and **Saint Anthony Reading** (B. 58; M., Holl. 51; S.M.S.87), 1519, a Meder d impression, both on laid paper

Sheet 320 x 219mm. (12 5/8 x 8 5/8in.) (3) (unframed)

£2,000 - 3,000

8



9

ALBRECHT DÜRER (GERMAN, 1471-1528)

Apollo and Diana (Bartsch 68; Meder, Hollstein 64; Schoch, Mende and Scherbaum 38)

Engraving, *circa* 1502, on laid paper with a partial Bull's Head watermark (M.62), a good, strong Meder c impression, printing with contrast, trimmed to the platemark below and just inside on three sides, a horizontal repaired tear across the centre of the sheet with tiny touches of pen and ink, other small repairs; together with **The Dream of the Doctor** (B.76; M.,H.70; S.M.S.18), engraving, *circa* 1498, on laid paper, a Meder e impression

Sheet 114 x 71mm. (4 1/2 x 2 6/8in.) (2) (unframed)

£1,200 - 1,800

9

10

ALBRECHT DÜRER (GERMAN, 1471-1528)

Sol Justitiae - The Judge (Bartsch 79; Meder, Hollstein 73; Schoch, Mende and Scherbaum 23)

Engraving, *circa* 1499, on laid paper without watermark, a good Meder c impression, with the scratches descending to the left and right shoulders, trimmed just inside the borderline, a short repaired tear with associated thinning at the left centre sheet above the lion's right eye, other minor defects

Sheet 105 x 76mm. (4 1/8 x 3in.) (unframed)

£2,000 - 3,000

Provenance

Vinzent Mayer (1831-1918), Wurttemberg (Lugt 2525).
Sotheby's, London, 27 June 1950, where acquired; thence by descent.



10

11

ALBRECHT DÜRER (GERMAN, 1471-1528)

Standard Bearer (Bartsch 87; Meder, Hollstein 92; Schoch, Mende and Scherbaum 31)

Engraving, *circa* 1502, on laid paper without watermark, a good but later Meder b impression, re-margined, a skillfully repaired 35mm. tear running from the centre left edge to the lansquenet's legs, other minor defects; together with **Bagpiper** (B.91; M.,H.90; S.M.S.76), engraving, 1514, a Meder b impression

Plate 115 x 70mm. (4 1/2 x 2 6/8in.); Sheet 119 x 74mm. (4 6/8 x 3in.) (2) (unframed)

£1,500 - 2,500



11

12

ALBRECHT DÜRER (GERMAN, 1471-1528)

The Large Horse (Bartsch 97; Meder, Hollstein 94; Schoch, Mende and Scherbaum 43)

Engraving, 1505, on laid paper without watermark, a Meder b/c impression, irregularly trimmed on or just inside the platemark, repairs at sheet corners and other defects; together with **The Small Horse** (B.96; M., Holl.93; S.M.S.42), engraving, 1505, on laid paper backed onto wove, a Meder d impression; and **Coat of Arms with a Lion and Rooster** (B.100; M., Holl.97; S.M.S.35), engraving, *circa* 1500, a Meder f/g impression

Sheet 163 x 115mm. (6 3/8 x 4 1/2in.) (3) (unframed)

£1,500 - 2,000



12



13

13

ALBRECHT DÜRER (GERMAN, 1471-1528)

Pilate washing his Hands, from *The Engraved Passion* (Bartsch 11; Meder, Hollstein 11; Schoch, Mende and Scherbaum 53)

Engraving, 1512, on laid paper without watermark, a very good, Meder a impression, trimmed inside the platemark, generally in good condition; together with **Ecce Homo** (B.10, M.,H.10; S.M.S.52) and **Entombment** (B.15, M.,H.15; S.M.S.57), engravings, 1512, Meder d impressions

Sheet 115 x 74mm. (4 1/2 x 2 3/4in.) (3) (unframed)

£2,000 - 3,000



14

14

ALBRECHT DÜRER (GERMAN, 1471-1528)

Agony in the Garden (Bartsch 19; Meder, Hollstein 19; Schoch, Mende and Scherbaum 80)

Etching, 1515, on laid paper without watermark, a Meder IIa/b impression printing with rust spots, trimmed inside the platemark but retaining a fillet of paper outside the borderline, several repaired tears, the upper and tip of the lower left corners made-up with touches of ink and pen, other minor repairs; together with **Sudarium held by an angel** (B.26; M.,H. 27; S.M.S.82), etching, 1516, on laid paper, a Meder c impression

Sheet 223 x 156mm. (8 6/8 x 6 1/8in.) (2) (unframed)

£2,000 - 3,000

Provenance

William Bell Scott (1811-1890), London (Lugt 2607); possibly acquired by the latter from Charles Augustus Howell (1840-1890), London, his name and the date 1868 inscribed in orange pen, verso. Sotheby's, London, 25 May 1948, where acquired; thence by descent.



15 (part lot)

15

HANS SEBALD BEHAM (GERMAN, 1500-1550)

The Four Evangelists (Bartsch 55-58)

The set of four engravings, 1545, on laid paper, fine impressions, trimmed to the borderline, all generally in good condition

Sheets 43 x 29mm. (1 6/8 x 1 1/8in.) (4) (unframed)

£800 - 1,200



16

16

HENDRICK GOLTZIUS (DUTCH, 1558-1617)

Pietà (Bartsch 41; Hollstein 50; Strauss 331; New Hollstein 31)
 Engraving, 1596, on laid paper with watermark initials IP (?), a good impression of the second, final state, trimmed outside the borderline but retaining 1mm. fillet of paper, the tip of the upper left corner made-up, generally in good condition

Sheet 178 x 129mm. (7 x 5in.) (unframed)

£5,000 - 7,000

17

HENDRICK GOLTZIUS (DUTCH, 1558-1617)

Flagellation, from *The Passion* (Bartsch 32; Hollstein 26; Strauss 339; New Hollstein 22)

Engraving, 1597, on laid paper without watermark, a fine impression of the first state (of two), before the de Wit address is added, trimmed on or just outside the borderline, the number 6 in the lower left corner partially rubbed, a small re-attached circular area with associated paper splits in the centre of the sky, other minor defects

Sheet 195 x 127mm. (7 6/8 x 5in.) (unframed)

£1,000 - 1,500



17

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.



18

18

LUCAS VAN LEYDEN (DUTCH, 1494-1533)

The Poet Virgil suspended in a basket (Bartsch 136; New Hollstein 136 lb) Engraving, 1525, on laid paper with Grapes watermark, a good, uniform impression of the first state (of three), trimmed to or just inside the image, platemark, two very skillfully repaired tears to the upper left of the image, other minor defects; together with **The Virgin and Child with two angels** (B. 84; N.H. 84 lb), engraving, 1523, first state (of three)

Plate 245 x 189mm. (9 5/8 x 7 3/8in.) (2) (unframed)

£1,500 - 2,500

Provenance

B. 136 with Colnaghi, London (their stock number c. 27383 in pencil verso). B. 84 William Esdaile Collection (1758-1837), London (Lugt 2617); inscribed in his hand 'Lloyd coll P164 N39', with his initials in ink recto and verso. Alcide Donnadieu (circa 1791-1861), London (Lugt 724). Julian Marshall (1836-1903), London (Lugt 1494). Sotheby's, London, 26 July 1949, where acquired; thence by descent.



19

19

LUCAS VAN LEYDEN (DUTCH, 1494-1533)

Lot and his daughters (Bartsch 16; New Hollstein 16 la) Engraving, 1530, on laid paper with watermark Shield with three bars (NH.1a), a very good, strong impression of the first state (of three), trimmed to the platemark on three sides and just inside below, with a 55mm. repaired tear to the lower centre of the image backed with paper tape verso, other minor defects; together with **The Fall of Man** (B. 10; N.H. 10), engraving, circa 1530, on laid paper with watermark Orb and a cross, forth, final state

Plate 188 x 243mm. (7 3/8 x 9 5/8in.) (2) (unframed)

£1,500 - 2,500



20

20

WENCESLAUS HOLLAR (CZECH, 1607-1677), AFTER HOLBEIN THE YOUNGER (1497-1543)

The Dance of Death (Pennington 233-262) The set of thirty etchings, 1651, on laid paper set into three larger sheets of wove, probably from the seventh state (of nine), before the re-biting and numbering of the plates, published circa 1800, all with small margins, generally in good condition

Plates 75 x 57mm. (3 x 2 1/4in.); Sheets 478 x 360mm. (18 7/8 x 14in.) (unframed)

£1,000 - 1,500

Provenance

Hermann Marx (d.1948), Cobham, Surrey, (Lugt 2816a on all plates, verso); his posthumous sale, 24 May 1948, Sotheby's, London where acquired; thence by descent.

21

ADRIAEN VAN OSTADE (DUTCH, 1610-1685)

The Fiddler and the Hurdy-Gurdy Player (Godefroy 45)
Etching, circa 1660, on laid paper, the third state (of six),
before the additional shading on the lap of the peasant seated
left, trimmed to the borderline, all four corners with small
repairs, some pale foxing, other minor defects

Sheet 150 x 129mm. (5 7/8 x 5 1/8in.)

£1,500 - 2,500



21

22

**REMBRANDT HARMENSZ. VAN RIJN
(DUTCH, 1606-1669)**

Beggar Man and Woman conversing
(Bartsch 164; New Hollstein 45)
Etching, 1630, on laid paper, without watermark, New
Hollstein's second state (of three), with narrow margins,
all sheet corners with some staining from old adhesive,
otherwise in good condition

Plate 78 x 66mm. (3 1/8 x 2 5/8in.); Sheet 84 x 74mm.
(3 3/8 x 2 7/8in.)

£1,500 - 2,500



22



23

23

REMBRANDT HARMENSZ. VAN RIJN (DUTCH, 1606-1669)

The Raising of Lazarus: The Larger Plate (Bartsch 73; New Hollstein 113)
Etching and engraving, *circa* 1632, on laid paper, without watermark,
New Hollstein's eighth state (of nine), with thread margins, a small
repaired hole with touches of pen and ink in the upper part of the
curtain, other minor surface defects, generally in good condition

Plate 366 x 255mm. (14 3/8 x 10 1/4in.); Sheet 372 x 258mm.
(14 5/8 x 10 1/8in.) (unframed)

£2,000 - 3,000



24

24

REMBRANDT HARMENSZ. VAN RIJN (DUTCH, 1606-1669)

The Descent from the Cross by Torchlight (Bartsch 83; New Hollstein 286)
Etching and drypoint, 1654, on laid paper, without watermark, New
Hollstein's third state (of four), trimmed to the platemark, laid onto
Japan tissue, with skillful repairs and other minor defects

Sheet 210 x 161mm. (8 3/8 x 6 3/8in.)

£3,000 - 5,000



25

REMBRANDT HARMENSZ. VAN RIJN (DUTCH, 1606-1669)

Sheet of Studies: Head of the Artist, a Beggar Couple, Heads of an Old Man and Old Woman (Bartsch 363; New Hollstein 115)
Etching, 1632, on laid paper, without watermark, a very good impression of New Hollstein's second, final state, with thread margins, some cockling to the upper sheet, otherwise in good condition

Plate 100 x 105mm. (3 3/4 x 4 1/8in.); Sheet 102 x 107mm.
(4 x 4 2/8in.)

£15,000 - 25,000

Provenance

With a Fine Art Society label on the back of the frame,
February 1942, London.

Rembrandt is known for his insightful and expressive portrayals of the human character and his fondness for experimentation. He produced 32 self-portrait etchings and over 30 studies of men and women during his career. The studies were not portraits of particular people, but rather 'types' observed and recorded by the artist to practise a range of facial expressions and the interaction between figures. Thus we see several images produced on one plate, reminiscent of a sketchbook page, which has been rotated three times to accommodate a self-portrait, a beggar couple and the heads of an elderly man and woman. Rembrandt crops his figures tightly to concentrate on the portrayal of the expressions.

This etching was produced a year after Rembrandt had moved to Amsterdam and was establishing his reputation. He was adept at depicting his own features, having practised his expressions in front of a mirror and was familiar with the use of chiaroscuro to achieve psychological depth. The direct gaze towards the viewer displays his growing confidence in his ability and a wish to connect with his audience.



26

26

REMBRANDT HARMENSZ. VAN RIJN (DUTCH, 1606-1669)

Abraham Francen, Apothecary (Bartsch 273; New Hollstein 301)
Etching, circa 1657, on laid paper, without watermark, New Hollstein's tenth state (of twelve), with narrow to thread margins, in good condition

Plate 158 x 208mm. (6 1/4 x 8 1/4in.); Sheet 160 x 210mm.
(6 1/4 x 8 1/4in.) (unframed)

£2,000 - 3,000

Provenance

Alexander John Godby (1853-1934), London (Lugt 1119b); probably his posthumous sale, 29-30 January 1935, Sotheby's, London. An unidentified ink stamp. With a Fine Art Society label on the back of the frame, February 1942, London.



27

CLAUDE GELLÉE, CALLED LE LORRAIN (FRENCH, 1600-1682)

A Collection of eleven etchings (Manocci 3,6,8,9,12,14,15,17,38,42,43)
Le passage du gué, 1634, second state (B) (of five),
Le Temps, Apollon et les Saisons, 1662, fifth state (of seven),
Le Soleil levant, 1634, fifth state (of eight), **Les Quatres Chèvres**, 1630, second state (B) (of four), **Le Campo Vaccino**, 1636, fifth state (of nine), **La Tempête**, 1630, fourth state (B) (of seven), with watermark Crown and Star, all on laid paper; together with five 19th Century impressions: *Mercurus et Argus*, *Le Pâtre et la bergère*, *Le pont de bois*, *La Fuite en Egypte*, *L'Enlèvement d'Europe*, on wove and Japan papers, trimmed to the plate or with small margins, some pale time staining and minor defects, otherwise in good condition

Plate 195 x 260mm. (7 5/8 x 10 1/4in.) (and smaller)
(11) (unframed)

£2,000 - 3,000

27

28*

**GIOVANNI DOMENICO TIEPOLO
(VENICE 1727-1804), AFTER GIOVANNI
BATTISTA TIEPOLO**

River Gods (De Vesme 99; Rizzi 124)

Etching, circa 1730, on laid paper without watermark, a very good impression, printing with great contrasts, apparently an intermediate state between Rizzi's first and second states, with the inscription but before the number at upper right, with wide margins, pale mount staining and minor creases in the margins, otherwise in good condition

Plate 316 x 224mm. (12 1/2 x 8 6/8in); Sheet 398 x 291mm.
(15 5/8 x 11 1/2in.)

£2,000 - 3,000

Provenance

Sir Giles Isham, Bt. (1903-1976), Lamport Hall, Northampton, according to an inscription in ballpoint

pen verso.

With Colnaghi, London (with their stock number c. 29054 in pencil at lower right corner *recto*).

29*

**LORENZO TIEPOLO (ITALIAN, 1736-1776),
AFTER GIOVANNI BATTISTA TIEPOLO**

Rinaldo and Armida (De Vesme 4; Rizzi 225)

Etching, circa 1750, on laid paper, with watermark Imperial with three crescents, the second, final state, with wide margins, pale mount staining in the margins, otherwise in good condition

Plate 271 x 338mm. (10 6/8 x 13 1/4in.); Sheet 372 x 449mm.
(14 5/8 x 17 3/4in.)

£2,000 - 3,000

Provenance

With Colnaghi, London (with their stock number c. 35332 in pencil *recto*)



28



29

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.



30

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746-1828)

Los Proverbios (The Proverbs) (Delteil 202-219; Harris 248-265)

The complete set of 18 etchings with aquatint and drypoint, before 1824, on heavy wove paper, some with watermarks J.G.O. and a Palmette, fine, richly inked impressions, printing with very good contrasts and highlights, from the First edition of three hundred copies, printed in the workshop of Laurenciano Potenciano, published by the Real Academia de Nobles Artes de San Fernando, Madrid, 1864, with the lithographic title page, the full sheets, generally in very good condition, bound within a late 19th Century calf leather and brown linen-covered boards with the artist's name and title in gilt on the spine

Plates 245 x 355mm. (9 3/4 x 14in.); Sheets 333 x 500mm. (13 x 19 1/2in.) (18)

£30,000 - 50,000

Evidence suggests that Goya started work on this series in 1815 and continued until 1819. When he left Spain and the absolutist regime of king Fernando VII for exile in Bordeaux, France, in 1824, he effectively left the proofs of *Los Proverbios* in wooden boxes in Spain, and never returned to them. Although Goya almost certainly intended, the series was therefore never published in his lifetime.

The set presented here is from the first edition, published by the Real Academia de Nobles Artes de San Fernando, Madrid, in 1864 and at the time titled *Los Proverbios* (*Proverbs*). It quickly became apparent that the mysterious scenes depicted by Goya were not illustrating proverbs at all, but in 1864 the proofs Goya had produced in his lifetime were not known, nor was his title for them, *Los Disparates* (*Follies*).

The series was made in a very particular political and personal context for Goya, at a time when he was not in the court's favour anymore, the new king Fernando VII preferring the court painter Vicente López (1772-1850) to him. Goya had confined himself to his house and focused on a world of his own, fully aware of the political situation and events around him but artistically removed from the demands of the court.

The works also came at the end of the War of Independence (the Peninsular War, 1808-1814), the horrors of which the artist had unapologetically explored in one of his other great print series, *Los Desastres de la Guerra*. This rather unpleasant context allowed Goya's fierce imagination to develop in *Los Proverbios*, in a work stunningly modern for his time.

The modernism of Goya indeed comes to the fore in this series; the artist is free from imitation and able to approach his medium with total freedom. Working with etching, he focuses less on the lines and the perfection of the drawing than on the volumes, the effects and the expressionism of his characters. His handling of the aquatint is absolute; he uses it to the best of its effects to create an atmosphere that is at once mysterious, terrifying, fantastical, inexplicable and luminous.

Yet the mystery is not only in the atmosphere of the series, it also surrounds it and its meaning. Countless explanations have been given but none have never proved fully satisfactory. Knowing Goya and his passionate interest in the human condition in its darkest, sympathetic and contradictory aspects, as well as his political and social awareness, the works can be seen through the spectrum of satire, personal feelings, his own reality and situation, and the referencing of popular superstitions and customs.

The root for *Disparates* (the original title), *dispar*, means something that is unparalleled, uncommon, and perhaps this is where the most appropriate meaning for the series lies: madness, folly, is the traditional human condition. The plates are like mysterious allegories, at once dark and terrifying, humorous and fantastical and somehow, as all things sublime, pleasurable. As J.M. Matilla writes, *They attract us because they speak directly to our sensibility rather than to our intellect.*

J.M. Matilla, "Approccio ai Disparates di Francisco de Goya", in Goya, Roma: Edizioni De Luca, 2000, p.111





31

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746-1828)

Los Desastres de la Guerra (Disasters of War)
(Delteil 120-199; Harris 121-200)

The complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1810-20, on heavy, absorbent wove paper, with watermarks J.G.O and a Palmette, fine, early impressions, from Harris' First Edition la, before corrections to the titles of plates 9, 32, 33, 34, 35, 36, 39 and 47, printed in the workshop of Laurenciano Potenciano, published by the Real Academia de Nobles Artes de San Fernando, Madrid, 1863, all the full sheets but one plate reduced slightly at the right sheet edge, otherwise in very good condition, bound as issued in eight groups of ten impressions with pale pink paper covers numbered in stencil on the front 1 to 8, with the title page and introductory text in the first bound folder, all folders in good condition

Plates 162 x 232mm. (6 5/8 x 9 1/4in.); Sheets 248 x 345mm.
(9 7/8 x 13 1/2in.) (80)

£70,000 - 100,000

Violence in all its forms, as a representation of the non-sense, is one of the most relevant aspects of Goya's *oeuvre*. The series of *Disasters of War* is a testimony of Goya's feelings about war, a critical and innovative reflection about war, about its causes, savage manifestations, as well as its brutal consequences. As explained in the frontispiece to the series '*Tristes pensamientos de lo que ha de acontecer*' (Sad thoughts on what is about to happen). The Peninsular War (1808-1814) turned out to be as flagrant a disaster for Napoleon's *Grande Armée* as its failure to conquer the vast winter wastes of Russia. Napoleon's army was defeated by the military prodigy of Arthur Wellesley, the future Duke of Wellington, as the head of the English troops. But he was also beaten by the desperate collective will of Spanish people – not the army alone which was much the inferior to the invaders – but by the armed civilians who gathered spontaneously against Napoleon's troops. These were *guerrillas* operating in ambush and attacking under cover of darkness. *Guerrilla* attacks caused incalculable damage to the French troops and their morale. The response from Napoleon's army was to bring

down an iron hand on the Peninsula and carry all types of abuses: mass executions without trials, imprisonments, rape and destruction followed by yet more savage reprisals.

Goya was over sixty years old when the Peninsula War broke out and he lived continuously in Spain throughout the whole war. Even though he was too old and already quite deaf to become a war correspondent, his *Desastres* created a style of their own: pictorial journalism long before the camera was invented; art devoted to reportage. As he inscribed in Plate 44 *Yo lo vi* 'I saw it'. However, Goya's Disasters are not the first series of images by an artist of war against a resistant civilian population. In 1633, the French engraver Jacques Callot made eighteen small plates known as *Les Misères et les Malheurs de la Guerre* (Miseries of War) in which tiny soldiers of Cardinal Richelieu's army are depicted torturing and executing tiny civilians. Nevertheless, Goya's etchings are without comparison the more dramatic and varied in narrative, more brutal and savagely beautiful and in every way more humanly moving. Only a few of the eighty plates are dated and none were published in Goya's lifetime. So it is chronologically impossible to identify any specific events to which the *Desastres* refer.

The images fall into three main groups: forty-six plates describe incidents of *guerrilla* war, the Spanish *pueblo* against Napoleon's troops. Eighteen are related to the famine that affected the inhabitants of Madrid between 1811 and 1812 – a famine which would have also affected Goya as he was living in the city at the time. And then there are the *caprichos enfáticos*, fifteen allegorical and satirical images evoking the dashed hopes of the Spanish liberals and *ilustrados* following Napoleon's defeat after Fernando VII returned to the throne, abolished the 1812 Constitution, and brought about a period of repression, censorship, royal tyranny and absolutism. Goya's *Desastres* constitute the true ancestors of all great visual war reporting. They have also been an inspiration for many works by modern and contemporary artists, such as Otto Dix's *Der Krieg*, Pablo Picasso's *Guernica* or Jake and Dinos Chapmans' own version of the *Disasters of War*. As is the case for most of Goya's *oeuvre*, the value of the series *Disasters of War* lies not only in its purely formal qualities as a masterpiece, but also in its moral values.



Los ruzos a sus alba



Y no ha remedio



Amor y guerra





Property from the Collection of the Late Fritz Gross

(Lots 32-43)



32

JEAN-FRANÇOIS MILLET (FRENCH, 1814-1875)

Le Semeur (Delteil 22; Melot M.22)

Lithograph, 1889, on simile Japan laid paper, an impression from the third, final state, with margins, scattered foxing; together with **Les Glaneuses** (D.12; M.12), circa 1855, on wove paper, an impression from the second, final state, with margins, sandwich-mounted, the image in good condition

Image 192 x 159mm. (7 1/2 x 6 1/4in.); Sheet 259 x 204mm. (10 1/8 x 8in.) (2) (unframed)

£3,000 - 5,000

Provenance

Fritz Gross Collection, London; thence by descent to the present owner.

32



33

EDOUARD MANET (FRENCH, 1832-1883)

L'Odalisque (Harris 56; Guerin 64)

Etching and aquatint, 1868, on cream laid paper, an impression of the first and only state, with the initials *E.M.* in pencil by another hand, with margins; together with **Berthe Morisot** (H.75), etching, 1872, on cream wove paper, from the 1910 printing after cancellation of the plate; and **Olympia** (H.53), etching, 1867, on wove paper, an impression of the sixth, final state, all in good condition

Plate 129 x 199mm. (5 x 7 7/8in.); Sheet 150 x 235mm. (5 3/4 x 9 1/4in.) (3) (unframed)

£1,500 - 2,500

Provenance

Fritz Gross Collection, London; thence by descent to the present owner.

33



34

EDGAR DEGAS (FRENCH, 1834-1917)

Sur la scène III (Delteil 32; Adhemar 26; Reed & Shapiro 24)
Softground-etching, drypoint and roulette, 1876-77, on thick white wove paper, a fine and strong impression of the fourth state (of five), the full sheet, with a deckle edge at left, in very good condition

Plate 99 x 127mm. (3 3/4 x 5in.); Sheet 245 x 325mm.
(9 5/8 x 12 6/8in.) (unframed)

£7,000 - 10,000

Provenance

Fritz Gross Collection, London; thence by descent to the present owner.

This work was intended as an illustration to the catalogue of an exhibition organised by *Les Amis des Arts de Pau*, in 1877 in Pau, France. Degas had contributed two paintings to the exhibition and certainly took inspiration from one of them, *Ballet at the Paris Opéra* (pastel over monotype, 1877, The Art Institute of Chicago) for this print, here in its final version after two previously aborted attempts (*Sur la scène I* and *Sur la Scène II*).

The artist successfully emphasizes the spatial relationship between the orchestra and the stage by drawing the tips of two double basses in the lower left corner and the cropped musicians' faces in the foreground. Although made after his painting, Degas here fully exploits the properties of various intaglio techniques to translate the atmosphere and dynamism of the scene with great vibrancy. It is unclear how many proofs in the fourth state were made but another impression on thick paper is at the Metropolitan Museum of Art, New York.



35

35

EDGAR DEGAS (FRENCH, 1834-1917)

Les Marious

Monotype, *circa* 1880, on wove paper, very rare, one of only two impressions printed, with the studio ink stamp *ATELIER ED. DEGAS* verso, with wide margins, in good condition

Plate 124 x 175mm. (4 3/4 x 6 3/4in.); Sheet 208 x 279mm. (8 1/8 x 11in.) (unframed)

£4,000 - 6,000

Provenance

The artist's studio.

Part of the fifth posthumous Atelier Degas sale, Galerie Manzi-Joyant, Paris, 22 and 23rd of November 1918 (lot 266).

Gutekunst & Klipstein, 1954 (price £90), where acquired.

Fritz Gross Collection, London; thence by descent to the present owner.



36

EDGAR DEGAS (FRENCH, 1834-1917)

Danseuse mettant son chausson

(Delteil 36; Adhémar 60; Reed & Shapiro 55)

Etching, *circa* 1888, on cream Arches laid paper, an impression from the cancelled plate, published by Ambroise Vollard, 1918, with wide margins, in good condition; together with **La Rade (Paysage de Grèce)** (D.10; A.1; R.&S.1), etching, 1856, on cream wove paper, an impression from the cancelled plate, published by Ambroise Vollard, 1918, in good condition

Plate 177 x 116mm. (7 x 4 1/2in.); Sheet 275 x 183mm. (10 3/4 x 7 1/4in.) (2) (unframed)

£1,000 - 1,500

Provenance

D.36

Collector's Corner, The Folio Society, London, 18th January 1964, where acquired.

D.10

Craddock & Barnard, London, June 1963, where acquired.

Fritz Gross Collection, London; thence by descent.

36

37

HENRI DE TOULOUSE-LAUTREC (FRENCH, 1864-1901)

Mademoiselle Marcelle Lender, en buste

(Delteil 102; Adriani 115; Adhémar 131; Wittrock 99)

Lithograph in colours, 1895, on wove paper, the fourth, final state, from the regular Pan edition of 1100, the full sheet, laid onto board, with light- and time staining, the colours slightly attenuated but still good

Image 325 x 240mm. (12 6/8 x 9 3/8in.); Sheet 368 x 276mm. (14 1/2 x 10 3/4in.)

£3,000 - 5,000

Provenance

Fritz Gross Collection, London; thence by descent to the present owner.



37

38

HENRI DE TOULOUSE-LAUTREC (FRENCH, 1864-1901)

Lender saluant (Delteil 107; Adhémar 130; Wittrock 106)

Crayon lithograph in olive-green, 1895, on wove paper, an impression of the only state, from the edition of fifty, published by Kleinmann, printed by Ancourt, Paris, with margins, pale time and light-staining, in overall good condition

Image 320 x 264mm. (12 5/8 x 10 3/8in.); Sheet 388 x 284mm. (15 2/8 x 11 1/8in.)(unframed)

£2,000 - 3,000

Provenance

Fritz Gross Collection, London; thence by descent to the present owner.



38



39

39

HENRI DE TOULOUSE-LAUTREC (FRENCH, 1864-1901)

Cecy Loftus (Delteil 116; Adhémar 105; Wittrock 113)

Lithograph in olive-green, 1895, on chine-collé mounted on wove paper, a rare impression of the only state, signed in pencil, from the edition of 25, published by Kleinmann, Paris, with his blindstamp, the full sheet, generally in good condition

Image 369 x 250mm. (14 1/2 x 9 3/4in.); Sheet 510 x 345mm. (20 x 13 1/2in.) (unframed)

£3,000 - 5,000

Provenance

Otto Gerstenberg (1848-1935), Berlin (Lugt 2785).

Fritz Gross Collection, London; thence by descent to the present owner.

40

HENRI DE TOULOUSE-LAUTREC (FRENCH, 1864-1901)

Procès Lebaudy, déposition de Mademoiselle Marcy (Delteil 194;

Adhémar 191; Wittrock 152)

Lithograph, 1896, on thin wove paper, a very rare impression of the first state (of three), with the artist's monogram and date, one of only eleven known impressions from the First edition, printed by Ancourt, Paris, with margins, light- and time staining, soft creasing, a few short tears to sheet edges, other minor defects

Image 464 x 610mm. (18 1/4 x 24in.); Sheet 501 x 650mm. (19 6/8 x 25 1/2in.)

£1,500 - 2,000

Provenance

Fritz Gross Collection, London; thence by descent to the present owner.



40



41

HENRI DE TOULOUSE-LAUTREC (FRENCH, 1864-1901)

Au Concert (Delteil 365; Adhémar 199; Wittrock P28)

Lithograph in colours, 1896, on wove paper, a rare impression from Wittrock's Edition B of (C), before the Ault & Wiborg Co. address, possibly the full sheet, with light-staining, the colours slightly attenuated but still good, minor creasing to the margins, otherwise in good condition

Image 320 x 252mm. (12 1/2 x 9 3/4in.); Sheet 452 x 354mm.
(17 6/8 x 13 3/4in.)

£10,000 - 15,000

Provenance

Fritz Gross Collection, London; thence by descent to the present owner.

By the time Lautrec designed this poster for the Ault & Wiborg company in Cincinnati, America, he was already assured of his success as an artist-printmaker and a poster designer. The 1880s had witnessed the rapid rise of advertising, and the poster, as both an instrument of communication and a powerful new art form, was enjoying a growing popularity. Lautrec's early posters' success such as *Moulin Rouge - La Goulue*, 1891, *Divan Japonais*, 1893, numerous designs for Aristide Bruant and others, led to many more commissions. His very particular use of colours, instantly recognisable style and characters, as well as the sharp irony underlying his designs, all prove extremely effective to catch and keep people's attention.

It is therefore no surprise that a company such as Ault & Wiborg would have commissioned Lautrec for a design. Through the work of an artist known for his technical experiments with colours, they could promote their own technical advances and importance as manufacturers of printing and lithographic inks. All the while appearing to the world as resolutely modern.

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.



42

42

EDVARD MUNCH (NORWEGIAN, 1863-1944)

The Woman and the Heart (Woll 55)

Etching and drypoint in brown, 1896, on heavy cream wove paper, an impression of Woll's fourth, final state, printed by Felsing, signed in pencil by the artist and by the printer, with margins, some time staining, a few scuffs to the image, otherwise in good condition

Plate 250 x 243mm. (9 3/4 x 9 5/8in.); Sheet 506 x 335mm. (19 3/4 x 13 1/8in.) (unframed)

£10,000 - 15,000

Provenance

Fritz Gross Collection, London; thence by descent to the present owner.

The subjects of painting will no longer be interiors, with people reading and women knitting. They will be living, breathing people who feel and love and suffer.

Edvard Munch, St. Cloud, France, 1889.



43

43 AR

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

One plate, from *Fables* (Cramer books 22; Meyer 77; Boston 52; Johnson 174)

Hand-coloured etching, 1927-30, on BFK Rives paper, an unsigned impression from the 100 hand-coloured etchings (the book edition was 200), published by Tériade Éditeur, Paris, 1952, possibly the full sheet, with deckle edges at right and below, with mount and time staining

Plate 291 x 238mm. (11 1/2 x 9 3/8in.); Sheet 420 x 335mm. (16 1/2 x 13in.)

£700 - 1,000

Provenance

Fritz Gross Collection, London; thence by descent to the present owner.

VARIOUS PROPERTIES

44

PAUL SIGNAC (FRENCH, 1863-1935)

Le clocher de Saint-Tropez (Kornfeld & Wick 17 III b.)

Etching and aquatint printed in sepia, *circa* 1896, on Arches laid paper, signed and inscribed 'tiré a 15 ep., no. 8' in pencil, a rare impression of the third, final state, from the edition of fifteen, printed by Eugène Delâtre, Paris, the full sheet, with backboard staining

Plate 216 x 137mm. (8 1/2 x 5 2/8in.); Sheet 440 x 305mm.
(17 3/16 x 12 in.) (unframed)

£2,000 - 3,000



44

45

PAUL SIGNAC (FRENCH, 1863-1935)

Le clocher de Saint-Tropez, avec Personnages sur le Quai (Kornfeld & Wick 18b.)

Etching and aquatint printed in dark brown, *circa* 1896, on Arches laid paper, signed and inscribed 'tiré a 15 ep., no.13' in pencil, a rare impression of the first and only state, from the edition of fifteen, printed by Eugène Delâtre, Paris, the full sheet, with backboard staining

Plate 235 x 168mm. (9 1/8 x 6 5/16in.); Sheet 440 x 302mm.
(17 3/16 x 11 9/16 in.) (unframed)

£2,000 - 3,000



45



46

46

PIERRE-AUGUSTE RENOIR (FRENCH, 1841-1919)

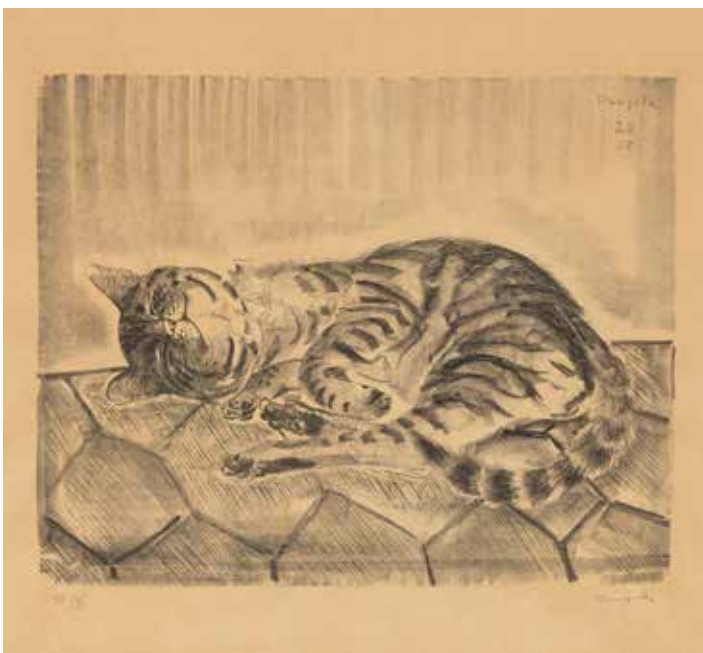
L'Enfant au Biscuit (Jean Renoir) (Delteil 31; Leymarie & Melot 30; Stella 31; Roger-Marx 6)

Lithograph in colours, 1898-99, on laid paper, a rare, fine impression printed in eight colours, stamped-signed (as issued), one of only a few proofs aside from the probable edition of 100, printed by Auguste Clôt with the added blue to the eyes and white to the face, wide margins, the colours bright and fresh, some pale mount and time staining, otherwise in good condition

Image 320 x 262mm. (16 1/2 x 14 1/8in.);
Sheet 455 x 355mm. (17 3/4 x 14in.) (unframed)

£5,000 - 7,000

This lithograph was first conceived to be included in the Galerie Vollard's third *Album d'estampes originales de la Galerie Vollard* in 1898, in an edition of 100. The project was eventually abandoned.



47

47 AR

**LÉONARD TSUGUHARU FOUJITA
(JAPANESE/FRENCH, 1886-1968)**

Chat allongé (Buisson 26.86)

Lithograph, 1927, on Japan paper, signed and numbered III/X in pencil, one of ten proofs aside from the edition of 50, published by Éditions Artistiques Apollo, Paris, the full sheet, with time and light-staining

Image 240 x 297mm. (9 3/8 x 11 5/8in.);
Sheet 390 x 419mm. (15 3/8 x 16 1/2in.)

£3,000 - 5,000

48 AR

AFTER PABLO PICASSO (SPANISH, 1881-1973)

Compotier, Partition, Bouteille et Guitare devant une fenêtre
Pochoir in colours, circa 1920, on wove paper, signed and numbered 36/100 in pencil, published by Éditions Galerie Rosenberg, Paris, with small margins, pale time and mount staining, the colours very slightly attenuated, generally in good condition

Image 267 x 217mm. (10 1/2 x 8 1/2in.); Sheet 296 x 245mm.
(11 5/8 x 9 5/8in.) (unframed)

£4,000 - 6,000



48

49 AR

AFTER PABLO PICASSO (SPANISH, 1881-1973)

Guitare et Partition, from *Dix Pochoirs*
Pochoir in colours, circa 1920, on Arches wove paper, signed and numbered 34/100 in pencil, published by Éditions Galerie Rosenberg, Paris, with small margins, pale time and mount staining, the pink and blue attenuated, generally in good condition

Image 269 x 208mm. (10 5/8 x 8 1/8in.); Sheet 308 x 227mm.
(12 1/8 x 8 7/8in.) (unframed)

£3,000 - 5,000



49

50 • AR

JOAN MIRÓ (SPANISH, 1893-1983)

Cahiers d'art Nos I-IV (Dupin 14&15; Cramer III)
The volume with two pochoirs in colours, 1934, on wove paper, printed by Imprimerie Crété, published by Éditions Cahiers d'art, Paris, small crease at the upper right corners of the pochoirs, otherwise in good condition

Volume 315 x 245mm. (12 3/8 x 9 5/8in.)

£3,000 - 5,000



50



51

51^{AR}

HENRI MATISSE (FRENCH, 1869-1954)

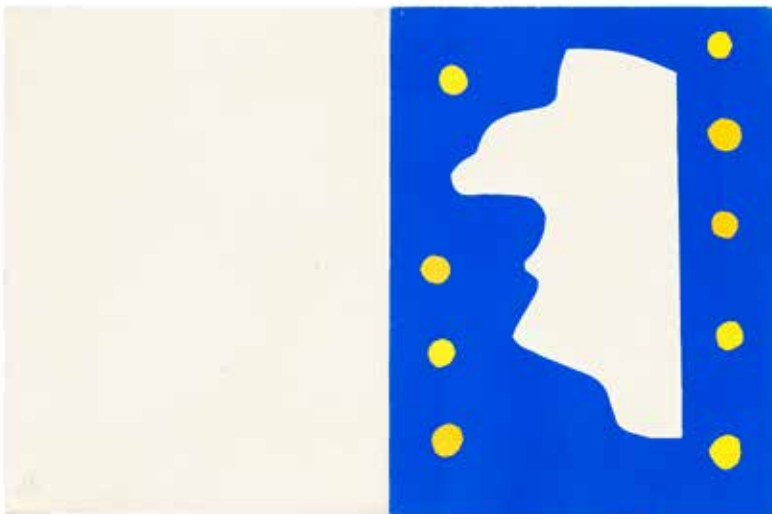
L'Avaleur de Sabres, from *Jazz* (Duthuit books 22)
 Pochoir in colours, 1947, on wove paper, a proof without the central vertical fold, aside from the edition of 100, published by Tériade Éditeur, Paris, the full sheet, deckle edges at left and right, some time staining and pale foxing, the colours strong and vibrant, in good condition

Sheet 420 x 652mm. (16 1/2 x 25 5/8in.) (unframed)

£4,000 - 6,000

Provenance

Gifted by the publisher Tériade to the family of the current owner.



52

52^{AR}

HENRI MATISSE (FRENCH, 1869-1954)

Monsieur Loyal, from *Jazz* (Duthuit books 22)
 Pochoir in colours, 1947, on wove paper, a proof with the central vertical fold, aside from the edition of 250, published by Tériade Éditeur, Paris, the full sheet, deckle edges at right and left, the colours strong and vibrant, several pinholes along the upper sheet edge, otherwise in good condition

Sheet 420 x 652mm. (16 1/2 x 25 5/8in.) (unframed)

£2,000 - 3,000

Provenance

Gifted by the publisher Tériade to the family of the current owner.



53

53^{AR}

HENRI MATISSE (FRENCH, 1869-1954)

Enterrement de Pierrot, from *Jazz* (Duthuit books 22)
 Pochoir in colours, 1947, on wove paper, a proof with the central vertical fold, aside from the edition of 250, published by Tériade Éditeur, Paris, the full sheet, a deckle edge at left and right, some time staining, otherwise in good condition

Sheet 420 x 655mm. (16 1/2 x 25 5/8in.) (unframed)

£3,000 - 5,000

Provenance

Gifted by the publisher Tériade to the family of the current owner.

54^{AR}

HENRI MATISSE (FRENCH, 1869-1954)

Les Codomas, from *Jazz* (Duthuit books 22)

Pochoir in colours, 1947, on wove paper, a proof without the central vertical fold, aside from the edition of 100, published by Tériade Éditeur, Paris, presumably with his writing in Greek *verso*, the full sheet, a deckle edge above, some time staining and soft creasing, the colours slightly attenuated, otherwise in good condition

Sheet 420 x 655mm. (16 1/2 x 25 5/8in.) (unframed)

£4,000 - 6,000

Provenance

Gifted by the publisher Tériade to the family of the current owner.



54

55^{AR}

HENRI MATISSE (FRENCH, 1869-1954)

Formes, from *Jazz* (Duthuit books 22)

Pochoir in colours, 1947, on Arches wove paper, a proof without the central vertical fold, aside from the edition of 100, published by Tériade Éditeur, Paris, the full sheet, with deckle edges at left and right, minor time staining and occasional soft creasing, otherwise in good condition

Sheet 420 x 655mm. (16 1/2 x 25 5/8in.) (unframed)

£2,000 - 3,000

Provenance

Gifted by the publisher Tériade to the family of the current owner.



55

56^{AR}

HENRI MATISSE (FRENCH, 1869-1954)

Le Loup, from *Jazz* (Duthuit books 22)

Pochoir in colours, 1947, on Arches wove paper, a proof without the central vertical fold, aside from the edition of 100, published by Tériade Éditeur, Paris, the full sheet, deckle edges at left and right, the colours strong and vibrant, generally in good condition

Sheet 420 x 655mm. (16 1/2 x 25 5/8in.) (unframed)

£4,000 - 6,000

Provenance

Gifted by the publisher Tériade to the family of the current owner.



56



57

57^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Les Trois Baigneuses, II (Bloch 61; Baer 107)

Etching, 1922/23, on laid paper, with the stamped signature (as issued), numbered 6/50 in pencil, printed by Frélaud, published by Galerie Louise Leiris, Paris, 1981, some foxing, otherwise in good condition

Plate 178 x 129mm. (7 1/8 x 5 1/8in.); Sheet 297 x 239mm. (29 6/8 x 9 1/2in.)

£3,000 - 5,000

58^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Minotaure Caressant une Femme, from *La Suite Vollard* (Bloch 191; Baer 350)

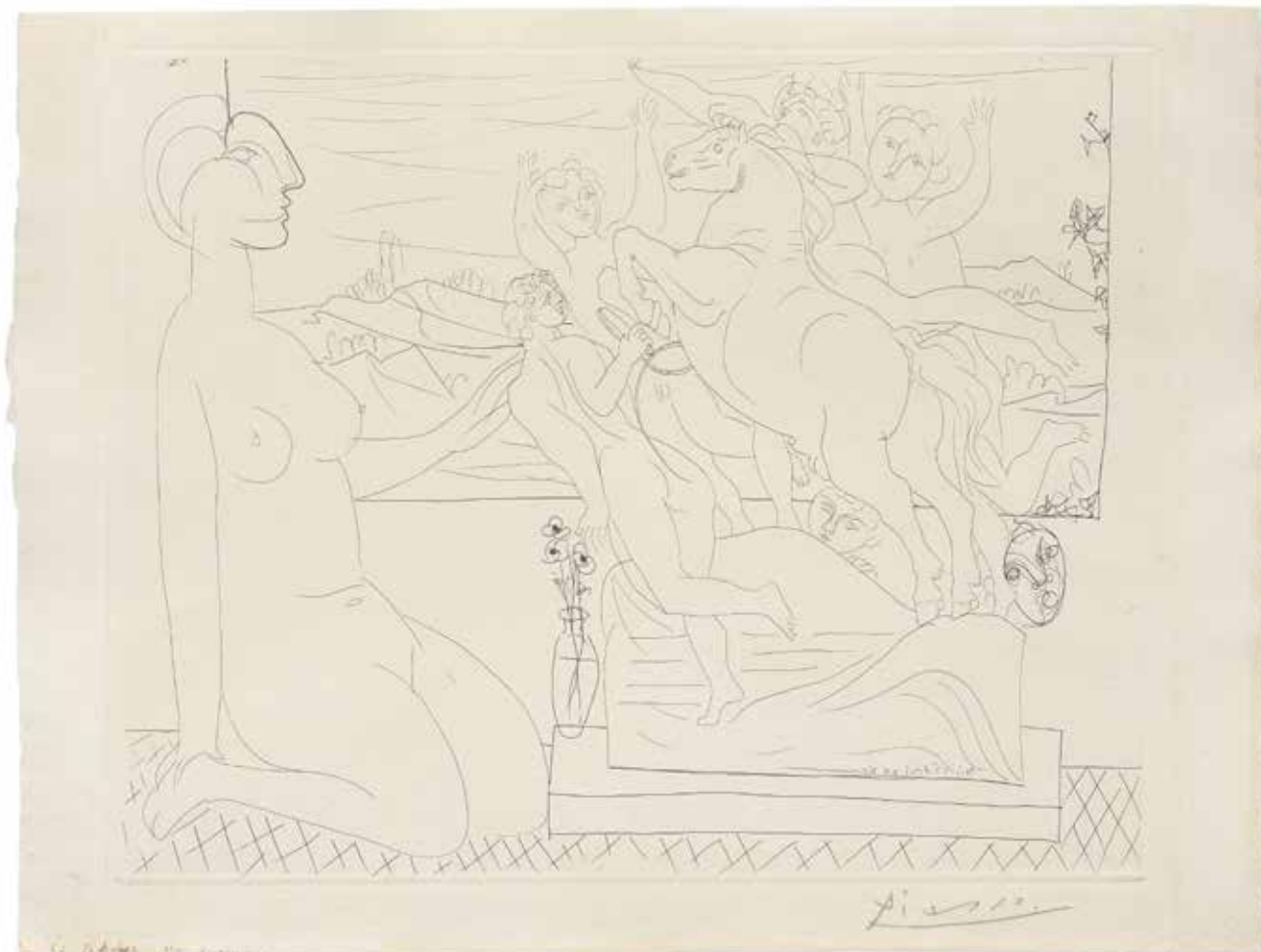
Etching, 1933, on Montval laid paper with watermarks Picasso and Montgolfier, signed in pencil, from the edition of 260 (there was also the edition of 50 with wider margins), printed by Lacourière, published in 1939 by A. Vollard, Paris, the full sheet, with deckle edges to left and right, pale mount staining, otherwise in good condition

Plate 297 x 367mm. (11 6/8 x 14 3/8in.); Sheet 370 x 446mm. (14 1/2 x 17 1/2in.)

£7,000 - 10,000



58



59 † AR

PABLO PICASSO (SPANISH, 1881-1973)

Marie-Thérèse agenouillée contemplant un groupe sculpté, from
La Suite Vollard (Bloch 175; Baer 328B.d.)

Etching, 1933, on Montval laid paper with watermarks Picasso and
Montgolfier, signed in pencil, from the edition of 260 (there were also
the edition of 50 with wider margins), printed by Lacourière, published
by A.Vollard, Paris, 1939, the full sheet, with deckle edges at left and
right, generally in good condition

Plate 297 x 366mm. (11 5/8 x 14 3/8 in.); Sheet 336 x 442mm.
(13 1/8 x 17 3/8 in.)

£8,000 - 12,000



60

60^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Scène de cirque avec Vénus et la pomme d'or, et un amour, from *El entierro del Conde Orgaz*

(Bloch 1469; Baer 1380; Cramer Books 146)

Etching, 1966, on Romani wove paper, watermark *Conde Orgaz*, signed and dated in pencil, one of only a few signed proofs aside from the unsigned book edition of 263 (there was also a suite of 12 signed impressions on Japan nacré), published by Editorial Gustavo Gili, Barcelona, the full sheet, in very good condition

Plate 220 x 322mm. (8 5/8 x 12 5/8in.);
Sheet 360 x 460mm. (14 1/8 x 18in.)

£6,000 - 8,000



61

61^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Au Théâtre: Le cocu brandissant le 'Foudre de Zeus', avec l'aigle du dit, etc., from *El Entierro del Conde Orgaz*

(Bloch 1472; Baer 1383)

Etching, 1966, on Romani wove paper, signed and dated in pencil, one of only a few signed proofs aside from the unsigned book edition of 263 (there was also a suite of 12 signed impressions on Japan nacré), published by Editorial Gustavo Gili, Barcelona, the full sheet, in very good condition

Plate 221 x 322mm. (8 5/8 x 12 5/8in.);
Sheet 360 x 463mm. (14 x 18in.)

£6,000 - 8,000

62 AR

PABLO PICASSO (SPANISH, 1881-1973)

Antipodistes observés par une paysanne et sa petite fille, from *El Entierro del Conde Orgaz* (Bloch 1473; Baer 1384)
Etching, 1966, on Romani wove paper, watermark *Conde de Orgaz*, signed and dated in pencil, one of only a few signed proofs aside from the unsigned book edition of 263 (there was also a suite of 12 signed impressions on Japan nacré), published by Editorial Gustavo Gili, Barcelona, the full sheet, in very good condition

Plate 221 x 320mm. (8 5/8 x 12 5/8in.);
Sheet 360 x 460mm. (14 1/5 x 18in.)

£6,000 - 8,000



62

63 AR

PABLO PICASSO (SPANISH, 1881-1973)

Au Théâtre: Le cocu couronné par Vénus et l'amour flûtiste et petit chien, from *El Entierro del Conde Orgaz* (Bloch 1475; Baer 1386)

Etching, 1966, on Romani Wove paper, with watermark *conde Orgaz*, signed and dated in pencil, one of only a few signed proofs aside from the unsigned book edition of 263 (there was also a suite of 12 signed impressions on Japan nacré), published by Editorial Gustavo Gili, Barcelona, the full sheet, in very good condition

Plate 221 x 322mm. (8 5/8 x 12 5/8in.);
Sheet 363 x 460mm (14 1/5 x 18in.)

£6,000 - 8,000



63



64

64* AR

AFTER PABLO PICASSO (SPANISH, 1881-1973)

One plate, from *Verve* Nos.29-30

Lithograph in colours, 1954, on Arches wove paper, signed and numbered 17/75 in pencil, published by Tériade, Paris, with the Éditions de la Revue Verve blindstamp, the full sheet, with pale mount staining, otherwise in good condition

Sheet 269 x 370mm. (10 5/8 x 14 5/8in.)

£2,000 - 3,000



65

65 AR

AFTER PABLO PICASSO (SPANISH, 1881-1973)

Vénus et l'Amour Voleur de Miel, d'après Lucas Cranach l'Ancien

Lithograph in colours, circa 1960, on Arches wove paper, signed in red crayon, from the edition of unknown size, printed by Mourlot, published by Éditions Paul Rosenberg, Paris, with wide margins, with a deckle edge at right, minor pinpoint foxing, in good condition

Image 642 x 497mm. (25 x 19 1/5in.);

Sheet 760 x 557mm. (29 7/8 x 21 7/8in.) (unframed)

£3,000 - 5,000

66 • AR

PABLO PICASSO (SPANISH, 1881-1973)

Picasso Lithographe I-IV (Cramer 55, 60, 77, 125)

The complete set of four volumes of the catalogue raisonné, 1949-1964, comprising eight original lithographs, one in colour, including the lithographed covers and a frontispiece in each volume, with text in French, printed by Mourlot Frères, Paris, published by André Sauret, Monte-Carlo, in the original lithographed paper wrappers, the spine of volume II replaced in facsimile, in overall good condition

Overall 320 x 250mm. (15 1/2 x 25 6/8in.) (4)

£2,000 - 3,000



66

67 • AR

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

Fernand Mourlot, Chagall Lithographe [Vols. I-VI]

(Cramer Books 43, 56, 77, 94)

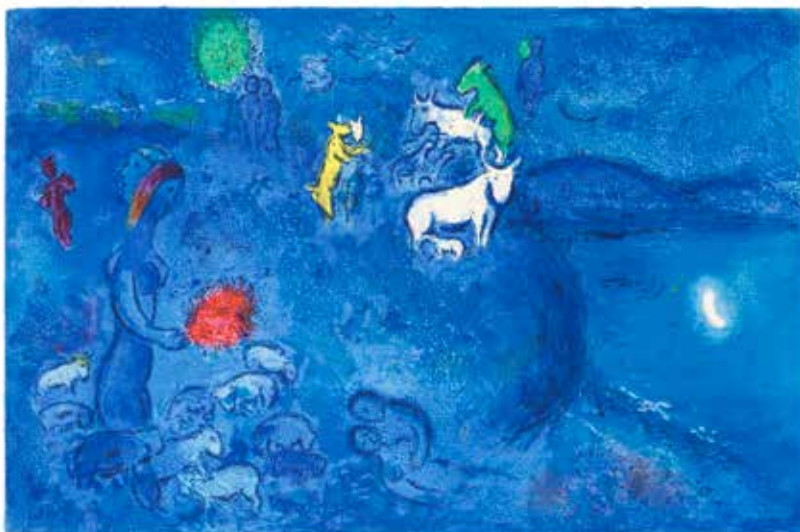
The complete set of six volumes, 1960-1986, comprising 28 lithographs, 21 printed in colours, *hors-texte*, title pages, with text in German, on wove paper, printed by Mourlot Frères, Paris, published by André Sauret, Monte Carlo, the full sheets, bound (as issued) in the original linen-covered boards, with the original lithographic paper wrappers, three in cardboard slipcases, in very good condition

Overall 325 x 250mm. (12 3/4 x 9 3/4in.) (6) (Volume)

£2,000 - 3,000



67



68

68^{AR}

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

Spring, from *Daphnis et Chloé* (Mourlot 335; Cramer Books 46)

Lithograph in colours, 1961, on wove paper, a proof without the central vertical fold, aside from the unsigned edition of 250 (there was also a signed and numbered edition of 60 with margins), printed by Mourlot, published by Tériade, Paris, printed to the edges of the full sheet, the colours fresh and vibrant, generally in good condition

Sheet 420 x 642mm. (16 1/2 x 25 1/4in.) (unframed)

£2,000 - 3,000

Provenance

Gifted by the publisher Tériade to the family of the current owner.



69

69^{AR}

MARC CHAGALL (RUSSIAN/FRENCH, 1887-1985)

Le Faisan (Mourlot 441a)

Lithograph in colours, 1960, on Arches wove paper, signed and numbered 15/50 in pencil, the full sheet, a deckle edge below, minor mount staining, otherwise in good condition

Sheet 595 x 760mm. (23 2/5 x 30in.)

£3,000 - 5,000

70 AR

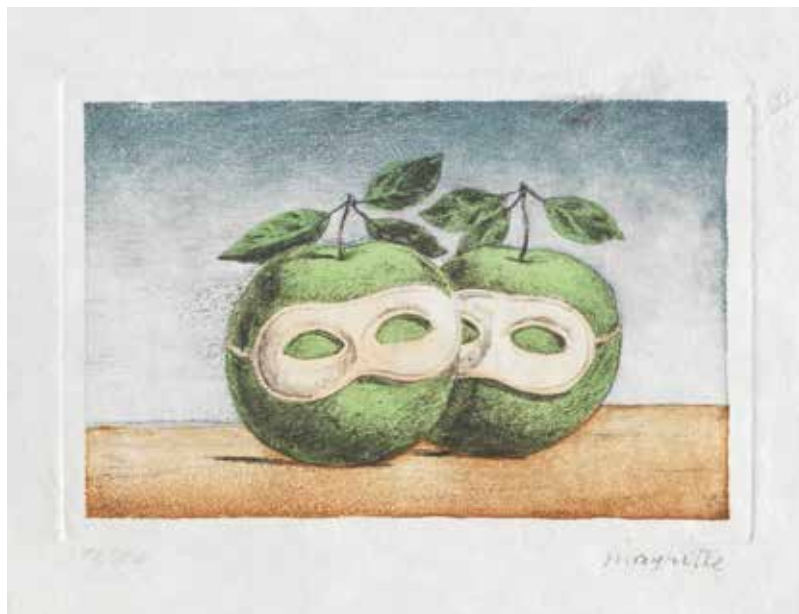
RENÉ MAGRITTE (BELGIAN, 1898-1967)

Le Prêtre Marie (Kaplan 13)

Etching in colours, 1968, on Japan nacré paper, stamped-signed and numbered 83/150 in pencil (there was also an edition of 150 on Rives, 50 *hors-commerce* proofs and a few artist's proofs), with the *Gravure Originale Atelier René Magritte* blindstamp, published in *Signe de Survie au Temps d'Amour* by Guy Rosey, printed by Georges Visat, Paris, the full sheet, generally in good condition

Plate 95 x 140mm. (3 3/4 x 5 4/8in.);
Sheet 275 x 221mm. (10 3/4 x 8 6/8in.)

£2,000 - 3,000



70

71 AR

RENÉ MAGRITTE (BELGIAN, 1898-1967)

L'Oeil (Kaplan 17)

Etching in colours, 1968, on BFK Rives paper, stamp-signed and numbered 92/150 in pencil (there was also an edition of 150 on Japan, 50 *hors-commerce* proofs and a few artist's proofs), published in *Le lien de Paille* by Louis Scutenaire, printed by Georges Visat, Paris, the full sheet, in good condition; together with **Untitled** (Kaplan 20), etching in colours, 1968, on Japan paper, stamp-signed and numbered 63/150 in pencil, published in *Les Moyens d'Existence* by Guy Rosey, the full sheet

Plate 179 x 146mm. (7 1/8 x 5 7/8in.);
Sheet 282 x 227mm. (11 3/16 x 9in.) (2)

£3,000 - 5,000



71



72

72* AR

PABLO PICASSO (SPANISH, 1881-1973)

Taureau sous l'arbre (Ramié 159)

marked and stamped *Edition Picasso/Madoura Plein Feu/Edition Picasso* (underneath)

partially glazed white earthenware ceramic plate with black oxide

Conceived in 1952 and executed in an edition of 500

Diameter 205mm. (8in.)

£1,500 - 2,500



73

73 AR

PABLO PICASSO (SPANISH, 1881-1973)

Picador (Ramié 160)

stamped and marked *Edition Picasso/Madoura Plein Feu/Edition Picasso* (underneath)

partially glazed white earthenware ceramic plate with black oxide

Conceived in 1952 and executed in an edition of 500

Diameter 222mm. (8 6/8in.)

£2,000 - 3,000

74* AR

PABLO PICASSO (SPANISH, 1881-1973)

Oiseau au ver (Ramié 172)
stamped and marked *Edition Picasso/Madoura Plein Feu/C.D.C. 1964 Edition Picasso* (underneath)
white earthenware ceramic ashtray with black oxide
Conceived in 1952 and executed in an edition of 500

Diameter 155mm. (6 1/8in.)

£1,500 - 2,500



74

75 AR

PABLO PICASSO (SPANISH, 1881-1973)

Oiseau à la huppe (Ramié 173)
stamped and marked *Edition Picasso/Madoura Plein Feu/Edition Picasso* (underneath)
white earthenware ceramic ashtray with black oxide and white glaze
Conceived in 1952 and executed in an edition of 500

Diameter 155mm. (6 1/8in.)

£1,500 - 2,500



75

76* AR

PABLO PICASSO (SPANISH, 1881-1973)

Oiseau sur la branche (Ramié 175)
stamped and marked *Edition Picasso/Madoura Plein Feu/C.D.C. 1964 Edition Picasso* (underneath)
white earthenware ceramic ashtray with black oxide
Conceived in 1952 and executed in an edition of 500

Diameter 155mm. (6 1/8in.)

£1,500 - 2,500



76



77

77* AR

PABLO PICASSO (SPANISH, 1881-1973)

Taureau (Ramié 177)

marked and stamped *Edition Picasso/Madoura Plein Feu/Edition Picasso* (underneath)

partially glazed white earthenware ceramic plate with black oxide
Conceived in 1952 and executed in an edition of 500

Diameter 155mm. (6 1/8in.); Height 50mm. (2in.)

£1,500 - 2,500



78

78* AR

PABLO PICASSO (SPANISH, 1881-1973)

Picador (Ramié 211)

marked and numbered *Edition Picasso, 94/500* (underneath)
red earthenware ceramic cup

Conceived in 1953 and executed in an edition of 500

Diameter 172mm. (6 6/8in.); Height 50mm. (2in.)

£2,500 - 3,500

79^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Vase au bouquet (Ramié 304)

stamped and numbered *Empreinte Originale de Picasso/ Madoura Plein Feu*, 151/200 (underneath)

partially glazed white earthenware ceramic plate with brown and blue oxides

Conceived in 1956 and executed in an edition of 200

Diameter 245mm. (9 6/8in.)

£3,000 - 5,000



80^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Visage (Ramié 290)

marked *Edition Picasso/Madoura*

glazed white earthenware ceramic bowl with coloured engobe

Conceived in 1955 and executed in an edition of 500

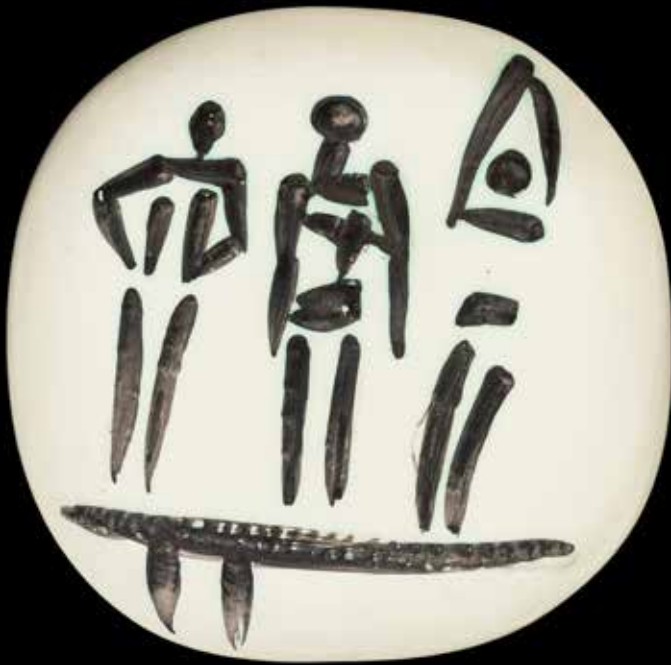
Diameter 13mm. (5 1/8in.)

£1,500 - 2,500

79



80



81

81^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Trois personnages sur un tremplin (Ramié 375)

stamped *Empreinte Originale de Picasso/Madoura Plein Feu* (underneath)

white earthenware ceramic wall plaque with black oxide

Conceived in 1956 and executed in an edition of 500

Diameter 185mm. (7 3/8in.)

£2,500 - 3,500



82

82^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Visage aux grands yeux (Ramié 443)

stamped and numbered *Empreinte Originale de*

Picasso/Madoura Plein Feu/T.113, 60/100

(on the reverse)

white earthenware ceramic plate

Conceived in 1960 and executed in an edition of 100

Diameter 250mm. (9 3/4in.)

£1,500 - 2,500



83 AR

PABLO PICASSO (SPANISH, 1881-1973)

Horloge à la langue (Ramié 327)

stamped and numbered *Empreinte Originale de Picasso/Madoura Plein Feu/C.106, 31/100* (underneath)

white earthenware ceramic plate

Conceived in 1956 and executed in an edition of 100

Diameter 420mm. (16 1/2in.)

£5,000 - 7,000



84

84^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Visage aux traits en X (Ramié 556)

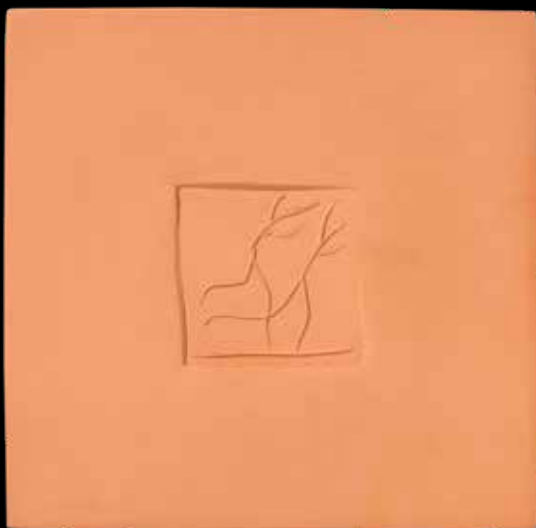
stamped and numbered *Empreinte Originale de Picasso/Madoura Plein Feu/J.136B, 23/100* (underneath)

partially glazed red earthenware ceramic plaque with coloured engobe and oxides

Conceived in 1968 and executed in an edition of 100

Overall 165 x 165mm. (6 1/2 x 6 1/2in.) (framed)

£1,500 - 2,500



85

85^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Carré aux danseurs (Ramié 615)

stamped, marked and numbered *Poinçon original de Picasso/Madoura Plein Feu/Madoura/J.159, 199/500* (on the reverse)

red earthenware ceramic tile

Conceived in 1971 and executed in an edition of 500

Overall 147 x 147mm. (5 3/4 x 5 3/4in.) (Framed)

£600 - 800

86^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Losange au danseur et à la biche (Ramié 620)

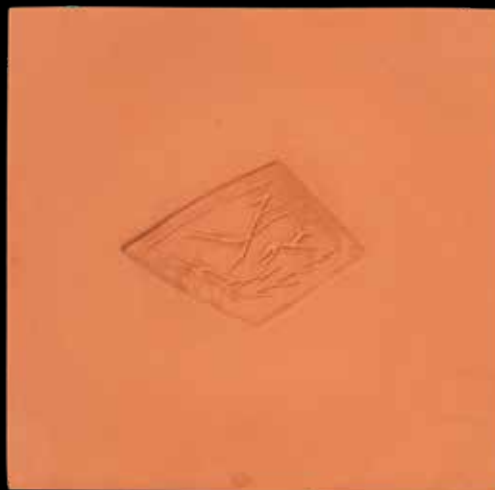
stamped and numbered *Poinçon original de Picasso/Madoura Plein Feu/J.162, 98/500* (on the reverse)

red earthenware ceramic tile

Conceived in 1971 and executed in an edition of 500

Overall 147 x 147mm. (5 3/4 x 5 3/4in.)

£600 - 800



86

87^{*AR}

PABLO PICASSO (SPANISH, 1881-1973)

Petit carré au soleil (Ramié 631)

stamped and numbered *Poinçon Original de Picasso/J.169, 19/500* (on the reverse)

red earthenware ceramic tile

Conceived in 1971 and executed in an edition of 500

Overall 153 x 153mm. (6 x 6in.)

£800 - 1,200



87

88^{AR}

PABLO PICASSO (SPANISH, 1881-1973)

Visage d'homme (Ramié 632)

stamped and numbered *Poinçon original de Picasso/Madoura Plein Feu/J.170, 218/500* (on the reverse)

red earthenware ceramic tile

Conceived in 1971 and executed in an edition of 500

Overall 147 x 147mm. (5 3/4 x 5 3/4in.)

£800 - 1,200



88



89

89* AR

JOAN MIRÓ (SPANISH, 1893-1983)

One plate, from *Les Essences De La Terra*
(Mourlot 574; Cramer Books 123)

Lithograph with extensive hand-colouring, 1968, on Japan nacré paper, signed and numbered HC VI/XV in pencil, one of fifteen *hors commerce* impressions aside from the edition of 100 hand-coloured variants, printed by Mourlot, Paris, published by Polígrafa, Barcelona, the full sheet, in good condition

Sheet 500 x 360mm. (19 5/8 x 14 1/8in.) (unframed)

£8,000 - 12,000

90^{AR}

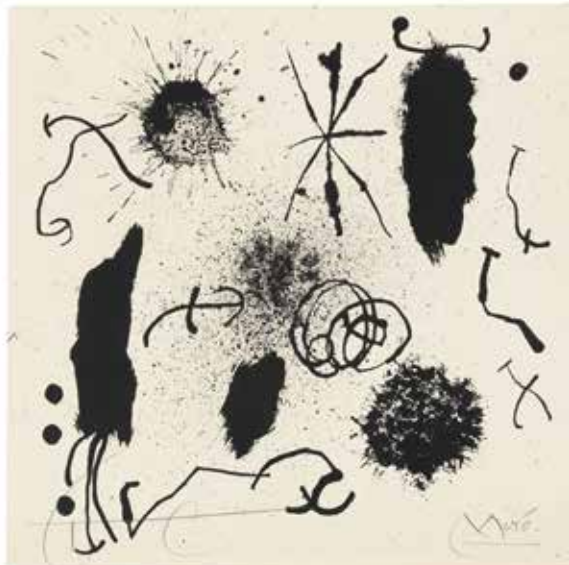
JOAN MIRÓ (SPANISH, 1893-1983)

Two plates, from *Je travaille comme un jardinier* (Mourlot 413, 417; Cramer Books 90)

One lithograph in colours (M.417), together with a proof of the black state only (M.413), 1964, on wove paper, each signed and inscribed H.C. in pencil, *hors-commerce* proofs, the colour impression aside from the edition of thirty, the black impression aside from the edition of fifteen in Roman numerals, printed by Mourlot, published by Editorial Gustavo Gili, Barcelona, printed to the edges of the full sheets, both in good condition

Sheets 222 x 222mm. (8 6/8 x 8 6/8in.) (2) (unframed)

£1,500 - 2,500



90

91^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

Prophète Encerclé (Dupin 396)

Etching and aquatint in colours, 1965, on Arches wove paper, signed and numbered 28/75, published by Maeght, Paris, the full sheet, authenticated by Rosa Maria Malet in pencil verso, Fundación Miró, Barcelona, in good condition

Plate 680 x 530mm. (26 3/4 x 20 7/9in.); Sheet 630 x 900mm. (25 x 35 1/2in.)

£5,000 - 8,000



91

92^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

Personatges Solars (Dupin 648)

Etching in colours with embossing, 1974, on Arches wove paper, signed and inscribed H.C. IV in pencil, an *hors-commerce* proof aside from the edition of fifty, printed and published by Editorial Gustavo Gili, Barcelona, the full sheet, soft handling-creases, otherwise in good condition

Sheet 635 x 895mm. (25 x 35 1/8in.) (unframed)

£3,000 - 5,000



92

93^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

Plate 28, from *Cantic del Sol* (Dupin 860)

Etching in colours, 1975, on Arches wove paper, signed and numbered 3/12 in pencil, published and printed by Gustavo Gili, Barcelona, the full sheet, deckle edges at left and right, in good condition

Plate 395 x 515mm. (15 1/2 x 20 1/8in.); Sheet 630 x 900mm. (24 3/4 x 35 3/8in.) (unframed)

£2,000 - 3,000



93



94

94^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

Plate 2, from *Quatre colors aparien el mon* (Dupin 823)

Etching and aquatint in colours with embossing, 1975, on Arches wove paper, signed and inscribed H.C. in pencil, an *hors commerce* impression aside from the edition of fifty, printed by Joan Barbará, published by Editorial Gustavo Gili, Barcelona, the full sheet, deckle edges above and below, in good condition

Sheet 900 x 635mm. (35 3/8 x 25in.) (unframed)

£6,000 - 8,000



95

95^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

Plate 5, from *Quatre colors aparien el mon* (Dupin 826)

Etching and aquatint in colours with embossing, 1975, on Arches wove paper, signed and inscribed H.C. in pencil, an *hors commerce* impression aside from the edition of fifty, printed by Joan Barbará, published by Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in good condition

Sheet 900 x 635mm. (35 3/8 x 25in.) (unframed)

£6,000 - 8,000



96 (part lot)

96^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

Picasso i els Reventos (Dupin 588-591; Cramer Books 176)
 The complete set of four etchings and aquatints with embossing, 1974, D. 588 on Guarro paper, the other three on Rives paper, each signed and inscribed P.A. in pencil, an artist's proof set aside from the edition of 45 suites with the four decomposition prints, published by Editorial Gustavo Gili, Barcelona, the full sheets, all in very good condition, with the original purple paper-covered folio case with the artist's signature on the cover

Plate 244 x 440mm. (9 5/8 x 17 2/8in.); Sheet 705 x 530mm.
 (27 3/4 x 20 3/4in.)
 Folio 580 x 795mm. (22 3/4 x 31 2/8in.) (unframed)

£6,000 - 8,000

97^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

Gaudi X (Dupin 1069)
 Etching and aquatint in colours, 1979, on Arches wove paper, signed, dated 1/VII/81 and inscribed *p.a* in pencil, an artist's proof aside from the edition of fifty (there were also 15 *hors commerce* copies), published by Maeght, printed by Joan Barbará, Barcelona, the full sheet, deckle edges above and below, in good condition

Plate 320 x 264mm. (12 1/2 x 10 2/8in.); Sheet 657 x 500mm.
 (25 3/4 x 19 5/8in.)

£4,000 - 6,000



97



98^{AR}

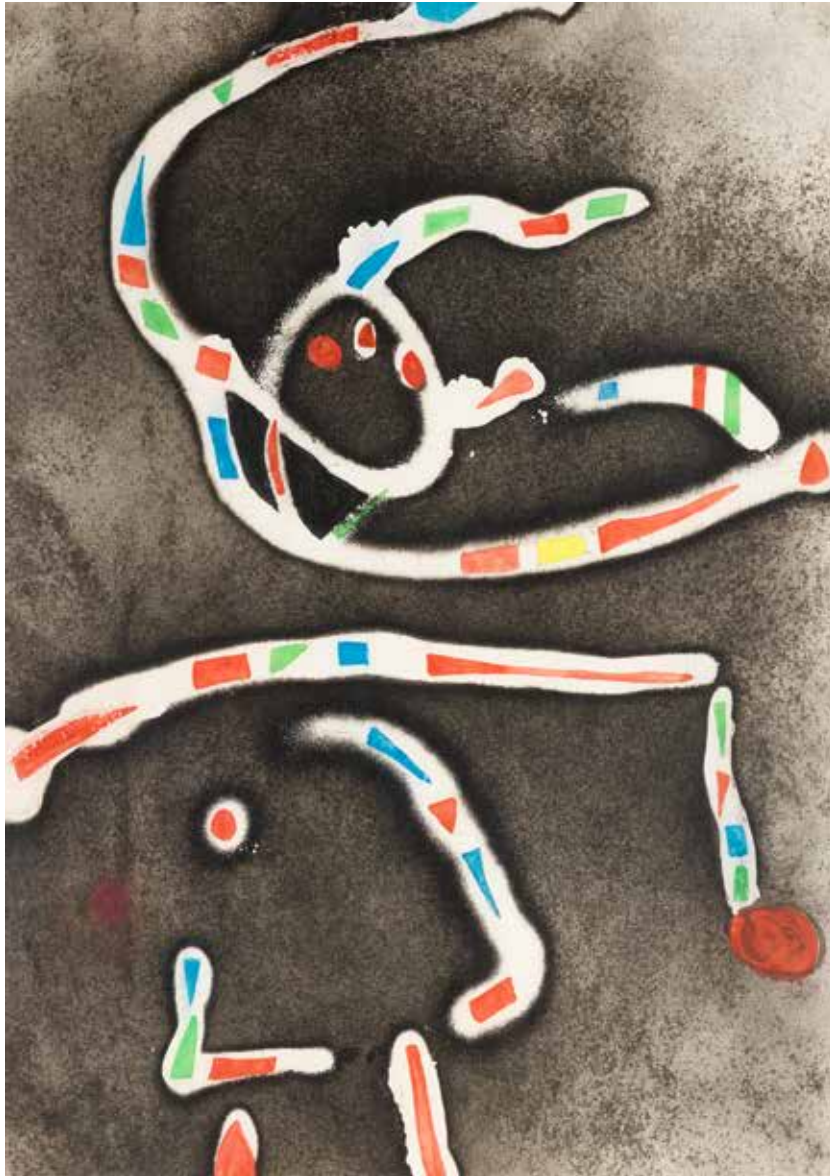
JOAN MIRÓ (SPANISH, 1893-1983)

Gaudi XVII (Dupin 1076)

Etching and aquatint in colours, 1979, on Arches wove paper, signed and numbered H.C. XI/XV, an *hors-commerce* proof aside from the edition of fifty, published by Maeght, printed by Joan Barbara, Barcelona, printed to the edges of the full sheet, deckle edges above and below, in very good condition

Sheet 901 x 630mm. (35 1/2 x 24 3/4in.)

£15,000 - 20,000



99^{AR}

JOAN MIRÓ (SPANISH, 1893-1983)

La Traca I (Fireworks I) (see Dupin 1114)

Etching with pastel and gouache, 1979, on wove paper, the preparatory maquette, authenticated by Rosa Maria Malet in pencil verso, Fundación Miró, Barcelona, the full sheet, deckle edges at left and right, in good condition

Sheet 755 x 565mm. (29 3/4 x 22 1/5in.)

£10,000 - 15,000



100* AR

JOAN MIRÓ (SPANISH, 1893-1983)

Llibre dels sis sentis (Dupin 1165-1170; Cramer Books 252)

The complete set of six etchings with aquatint in colours, 1981, on Guarro wove paper, with the publisher's watermark, each signed and numbered 7/50 in pencil, printed by JJ.Torralba, published by Sala Gaspar, Barcelona, with their blindstamp, the full sheets, one plate with brown staining in the upper margin, otherwise in good overall condition

Plate 725 x 545mm. (28 1/2 x 21 3/8in.); Sheet 910 x 710mm.
(35 3/4 x 27 7/8in.) (6) (unframed)

£18,000 - 25,000

101^{AR}

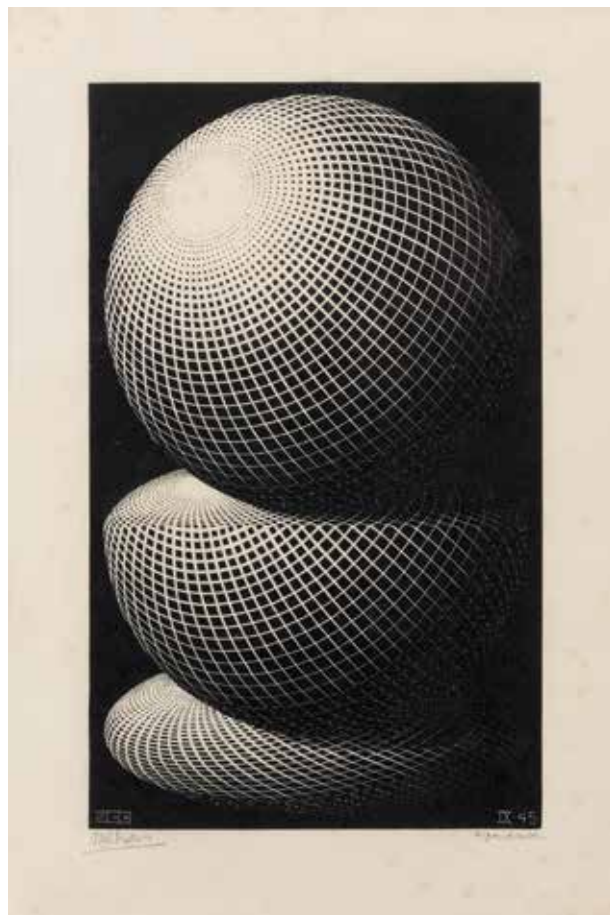
MAURITS CORNELIS ESCHER (DUTCH, 1898-1972)

Three Spheres I (Bool 336)

Woodcut, 1945, on Japan laid paper, signed and inscribed 'eigen druk' in pencil, with wide margins, faint scattered foxing mainly in the margins, otherwise in good condition

Block 279 x 169mm. (11 x 6 5/8in.); Sheet 380 x 246mm.
(15 x 9 5/8in.)

£5,000 - 7,000



101

102^{AR}

MAURITS CORNELIS ESCHER (DUTCH, 1898-1972)

Puddle (Bool 378)

Woodcut printed in black, green and brown, 1952, on tissue-thin laid Japan, signed and inscribed 'eigen druk' in pencil, printed by the artist, with margins, generally in good condition

Block 240 x 319mm. (9 3/8 x 12 5/8in.); Sheet 318 x 416mm.
(12 1/2 x 16 3/8in.) (unframed)

£6,000 - 8,000



102



103

103^{AR}

CYRIL EDWARD POWER (BRITISH, 1872-1951)

Lifts (Coppel CEP 13)

Linocut printed in light cobalt blue, viridian and red, *circa* 1930, on buff oriental laid tissue paper, signed, titled and numbered 11/50 in pencil, with margins, the colours fresh and bright, a few paper losses to the upper right sheet, otherwise in very good condition

Block 359 x 232mm. (14 1/8 x 9 3/16in.); Sheet 430 x 295mm. (17 x 11 3/4in.) (unframed)

£5,000 - 7,000

In 1930 the London elevator manufacturer Hammond Bros & Champness commissioned Power to design an advertisement for their latest creation and Power produced this linocut soon afterwards. Reminiscent of his dynamic London Underground images of spiral staircases and trains hurtling through stations, Power uses a series of spirals encircling the two lifts and jagged diagonals to convey the sense of movement and the wonder of the modern machine age.

Power made several experimental proofs and for the final design he decided to omit the red risers on the stairs and a fourth dark blue block delineating the cables and staircase rim. Coppel states that the green tablet with the artist's name was removed for the edition, however, it has been retained on this impression.



104

104^{AR}

CYRIL EDWARD POWER (BRITISH, 1872-1951)

En Grande Tenue or The Vestibule (Coppel CEP 17)

Linocut in light yellow, light cobalt blue, pale chrome and Chinese blue, *circa* 1930, on buff oriental laid tissue paper, signed, titled 'En Grande Tenue' and numbered 4/50 in pencil, further inscribed with printing annotations in pencil in the lower margin, with registration marks, the colours fresh and bright, in very good condition

Block 174 x 176mm. (6 7/8 x 7in.); Sheet 230 x 368mm. (9 1/8 x 14 2/8in.) (unframed)

£1,500 - 2,000



105



106

105^{AR}

CYRIL EDWARD POWER (BRITISH, 1872-1951)

Matriarchy (Coppel CEP 21)

Linocut printed in yellow ochre and cobalt blue, *circa* 1931, on buff oriental laid tissue paper, signed, titled and numbered 5/50 in pencil, further signed, dated, titled and inscribed 'Redfern Gallery Exhibition Print' in ink to the lower right image, with printing annotations in pencil in the lower margin, in good condition

Block 255 x 385mm. (10 x 15 1/8in.); Sheet 300 x 420mm.
(11 7/8 x 16.5in.) (unframed)

£1,500 - 2,000

106^{AR}

CYRIL EDWARD POWER (BRITISH, 1872-1951)

Revolution (Coppel CEP 24)

Linocut printed in transparent golden ochre, spectrum red and blue, *circa* 1931, on buff oriental laid tissue paper, signed and numbered EP6 in pencil, an experimental proof aside from the probable edition of 50, further signed and titled in ink, with printing annotations in pencil in the margins, in very good condition

Block 230 x 309mm. (9 x 12 1/8in.); Sheet 260 x 370mm.
(10 1/8 x 14 1/2in.) (unframed)

£3,000 - 5,000



107

107^{AR}

CYRIL EDWARD POWER (BRITISH, 1872-1951)

Corps de Ballet (Coppel CEP 34)

Linocut printed in spectrum red, raw sienna, viridian and cobalt blue, 1932, on buff oriental laid tissue paper, signed, titled and numbered 9/60 in pencil, with printing annotations in pencil in the margins, the colours strong and fresh, in good condition

Block 282 x 282mm. (11 1/8 x 11 1/8in.); Sheet 330 x 325mm. (13 x 12 3/4in.) (unframed)

£3,000 - 5,000



108

108^{AR}

CYRIL EDWARD POWER (BRITISH, 1872-1951)

Trio (Coppel CEP 44)

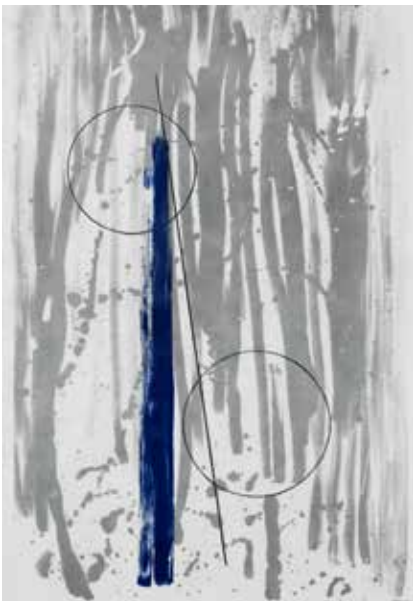
Linocut printed in light yellow-orange ochre, red, light cobalt blue and viridian, circa 1936, on buff oriental laid tissue paper, signed and titled in pencil, inscribed *E.P.B.* in ink and pencil, one of only a few experimental proofs recorded, with margins, the colours fresh and bright, in very good condition

Block 250 x 190mm. (9 7/8 x 7 1/2in.); Sheet 385 x 323mm. (15 1/4 x 12 6/8in.) (unframed)

£3,000 - 5,000

Both Power and his fellow artist and Grosvenor School co-founder, Sybil Andrews, were accomplished musicians and Power celebrates their artistic talents here by placing himself at the harpsichord, Sybil Andrews on the viola da gamba and their friend, Max Champion, on the treble recorder. The Grosvenor School artists usually produced images of anonymous figures, representative of certain types, so it is unusual for the artist to produce an image of identifiable people, including himself. The tight composition creates an intimate atmosphere where the viewer becomes part of the audience. The strong diagonal lines and bold colours suggest the energy involved in this musical session. Coppel notes that the edition is unknown. It appears that an edition of 60 was intended, with an impression numbered 4/60 appearing at auction in 2006, but otherwise only a few experimental proofs have been recorded.

This impression is inscribed 'EPB' (experimental proof blue), presumably in reference to the addition of the cobalt blue block in this particular proof. Coppel also lists a dark blue block which is not apparent on this impression.



109^{AR}

BARBARA HEPWORTH (BRITISH, 1903-1975)

Twelve Lithographs

The complete set of twelve lithographs in colours, 1969, on Barcham Green handmade paper, each signed and numbered 46/60 in pencil, printed at Curwen Studio, published by Curwen Prints, London, with their blindstamp, the full sheets, most lithographs with pale staining from adhesive tape showing *recto*, otherwise all in good condition

Sheets 820 x 600mm. (32 1/4 x 23 5/8in.) (12)

£10,000 - 15,000

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.

*It is about death. But it's about death
in the sunlight, and for me that does
conjure up all kinds of images*

– Francis Bacon

110^{AR}

FRANCIS BACON (BRITISH, 1909-1992)

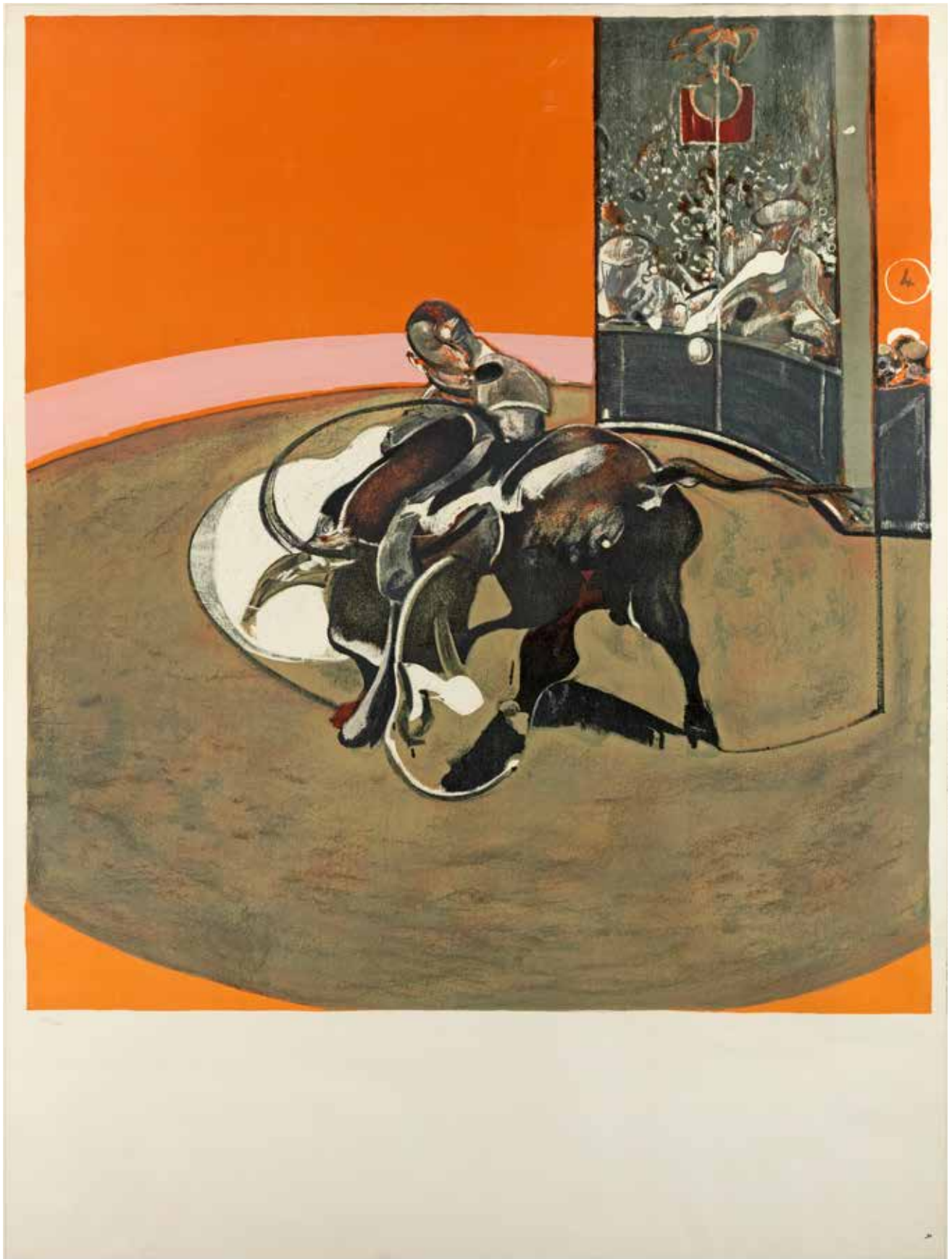
Étude pour une corrida (Sabatier 10)

Lithograph in colours, 1971, on Arches wove paper, signed in felt-tip pen, numbered 139/150 in pencil, printed by Arte, published by Musée du Grand Palais, Paris, the full sheet, the signature slightly faded, otherwise in good condition

Image 1260 x 1150mm. (49 5/8 x 45 1/4in.); Sheet 1600 x 1200mm.
(63 x 47 1/4in.)

£30,000 - 50,000

This lithograph was produced for the New York Metropolitan Museum retrospective in 1971, after the 1969 painting *Study for a Bullfight No. 1*.





111

111 AR

FRANCIS BACON (BRITISH, 1909-1992)

Trois études de dos d'homme (the right hand panel) (Sabatier 21)
Lithograph in colours, 1987, on Arches wove paper, signed and inscribed H.C. in pencil, an *hors commerce* impression aside from the edition of 99, published by Michael Peppiatt for the review *Art international*, printed by Galerie Lelong, Paris, the full sheet, in very good condition

Image 605 x 450mm. (23 3/4 x 17 3/4in.); Sheet 809 x 591mm.
(31 3/4 x 23 2/8in.)

£6,000 - 8,000



112

112 AR

AFTER FRANCIS BACON (BRITISH, 1909-1992)

Study for Head of Lucian Freud 1967

Diasc-mounted giclée print, on Alu Dibond support, 1967/2015, with printed signature on the label on the reverse, numbered 395/500 in black pen verso, published by The Estate of Francis Bacon and Heni Productions, the full sheet, in excellent condition

Image 355 x 305mm. (14 x 12in.); Frame 380 x 330mm. (15 x 13in.)

£3,000 - 5,000

113^{AR}

LUCIAN FREUD (BRITISH, 1922-2011)

Girl holding her foot (Hartley 25)

Etching, 1985, on Somerset Satin White paper, signed with initials and numbered AP 6/15 in pencil, an artist's proof aside from the edition of 50, printed at Palm Tree Studios, co-published by James Kirkman, London, and Brook Alexander, New York, the full sheet, in very good condition

Plate 690 x 540mm. (27 1/8 x 21 1/4in.); Sheet 885 x 710mm. (34 3/4 x 28in.)

£12,000 - 18,000



113

114^{AR}

LUCIAN FREUD (BRITISH, 1922-2011)

Blond Girl (Hartley 24; Figura 33)

Etching, 1985, on Somerset wove paper, signed with initials and inscribed *Trial Proof For Bruce* in pencil, aside from the edition of fifty (there were also 15 artist's proofs), printed at Palm Tree Studios, with their blindstamp, co-published by James Kirkman, London, and Brooke Alexander, New York, the full sheet, in very good condition

Plate 690 x 542mm. (27 x 21 2/8in.); Sheet 915 x 742mm. (36 x 29 1/4in.)

£12,000 - 18,000

Provenance

Bruce Bernard Collection.

Michael Parkin Gallery, London.

Acquired from the above by the current owner.

Bruce Bernard (1928-2000), was a picture editor, art critic and photographer and brother of the playwright Jeffrey. He was friends with artists such as Bacon, Auerbach and Freud, who painted him several times and Bernard produced a monograph on the artist.



114



115*

ANDY WARHOL (AMERICAN, 1928-1987)

Marilyn (Feldman & Schellmann II.29)

Screenprint in colours, 1967, on wove paper, signed in pencil and stamp-numbered 210/250 verso (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, printed by Aetna Silkscreen Products, Inc., New York, the full sheet, the colours attenuated, backboard staining and cockling, other minor defects

Sheet 914 x 914mm. (36 x 36in.)

£20,000 - 30,000

*Imperfection is beauty, madness is genius
and it's better to be absolutely ridiculous
than absolutely boring.*

– Marilyn Monroe



116

ANDY WARHOL (AMERICAN, 1928-1987)

The Nun, from *Ingrid Bergman* (Feldman & Schellmann IIB.314)
Unique screenprint in colours, 1983, on Lenox Museum Board, signed and numbered TP 6/30 in pencil, one of the unique colour combination trial proofs (there were also twenty artist's proofs and the standard edition of 250), printed by Rupert Jasen Smith, New York, with his blindstamp, published by Galerie Börjeson, Malmö, Sweden, with their inkstamp verso, printed to the edges of the full sheet, in good condition

Sheet 962 x 962mm. (38 x 38in.)

£30,000 - 50,000

Warhol produced three screenprints of Ingrid Bergman. For this one he chose a still from the 1945 movie *The Bell of St. Mary* in which Bergman plays the role of a nun trying to save her school from shutting down.

It is not whether you really cry. It's whether the audience thinks you are crying.

– Ingrid Bergman



117

ANDY WARHOL (AMERICAN, 1928-1987)

Mao (Feldman & Schellmann II.97)

Screenprint in colours, 1972, on Beckett High White paper, signed in ball-point pen and stamp-numbered 138/250 verso, printed by Styria Studio, Inc., published by Castelli Graphics and Multiples, Inc., New York, with the artist's copyright stamp and printer's stamp verso, the full sheet, some time and backboard staining, otherwise in good condition

Sheet 914 x 914mm. (36 x 36in.)

£20,000 - 30,000

118

ANDY WARHOL (AMERICAN, 1928-1987)

Edward Kennedy (Feldman & Schellmann II.240)

Screenprint in colours with diamond dust, 1980, on Lenox Museum Board, signed and numbered AP 25/25 in pencil, an artist's proof aside from the edition of 300, printed by Rupert Jasen Smith, New York, with his blindstamp, published by the Kennedy for President Committee, Washington, D.C., the full sheet, in good condition

Sheet 1014 x 812mm. (40 x 32in.)

£5,000 - 7,000



118

119

ANDY WARHOL (AMERICAN, 1928-1987)

Edward Kennedy (Deluxe Edition) (Feldman & Schellmann II.241)

Screenprint in colours with diamond dust, 1980, on Lenox Museum Board, signed and numbered 16/50 in pencil (there were also 15 artist's proofs) printed by Rupert Jasen Smith, New York, published by the Kennedy for President Committee, Washington, D.C., the full sheet, in good condition

Sheet 1014 x 811mm. (40 x 32in.)

£7,000 - 10,000



119



120*

ANDY WARHOL (AMERICAN, 1928-1987)

Mick Jagger (Feldman & Schellmann II.140)

Screenprint in colours, 1975, on Arches Aquarelle paper, signed by the artist in pencil and by Mick Jagger in red felt-tip pen (signature faded), numbered 160/250 in pencil, printed by Alexander Heinrici, New York, published by Seabird Editions, London, with their stamp verso, the full sheet, with time, light and backboard staining, the colours attenuated, particularly the green and gold, with the usual cracks on the pink ink surface and other defects

Sheet 1105 x 737mm. (43 1/2 x 29in.)

£20,000 - 30,000

Working with Andy was relatively easy. Doing the portraits that you see was so great, cause he just used to get his polaroid out and just do "1, 2, 3, and 4", and then "turn," and then a few of that and you were basically done.

– Mick Jagger



121



122

121

ANDY WARHOL (AMERICAN, 1928-1987)

Rats & Star (Feldman & Schellmann IIIB.21)
 Unique screenprint in colours, 1983, on Lenox Museum Board, annotated *UP 31.06* and initialled *T.J.H.* in pencil verso, with the stamps of The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts verso, printed by Rupert Jasen Smith, New York, the full sheet, in very good condition

Sheet 813 x 1016mm. (32 x 40in.)

£7,000 - 10,000

This is a colour variant for the image which was produced for an album cover by the Japanese band *Rats and Star*.

122

ANDY WARHOL (AMERICAN, 1928-1987)

Electric Chair (Feldman & Schellmann II.80)
 Screenprint in colours, 1971, on wove paper, signed and dated in ball-point pen and stamped-numbered 3/250 verso (there were also fifty artist's proofs), printed by Silkprint Kettner, published by Bruno Bischofberger, Zurich, the full sheet, generally in good condition

Sheet 900 x 1214mm. (35 3/8 x 47 6/8in.)

£4,000 - 6,000

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.



123

ANDY WARHOL (AMERICAN, 1928-1987)

Halston Advertising Campaign: Men's Wear, Women's Wear, Women's Accessories, Fragrance and Cosmetics (see Feldman & Schellmann IIB.9-12)

The set of four screenprints in colours with text, 1982, on wove paper, *Fragrance and Cosmetics* signed and dated '83 in black felt-tip pen, the other three signed and dated '82 in pencil and also signed in black felt-tip pen by Halston, from an unknown edition size, the full sheets, all in good condition

Sheet 580 x 730mm. (22 7/8 x 28 3/4in.) (4)

£20,000 - 30,000

On arrival in New York in 1949 Warhol worked as a commercial illustrator and he would later incorporate elements of commercial advertising into his artworks. Roy Halston Frowick was a fashion designer who began his career as a milliner before expanding into clothing lines. They met at Studio 54 in the 1960s, discovering a shared artistic vision and an appreciation for the power of image and branding, which would lead to a lifelong friendship and collaboration.

In the 1980s Warhol received several commercial commissions to provide prints for magazine and record covers, posters and advertising campaigns. One such was a commission from Halston in 1982 to create four double-page advertisements for his fashion line in publications such as the New York Times Magazine. The images were based on Warhol's photographs and he introduced blocks of colour to create the effect of collage, both techniques with which he had experimented in the 1970s.

*I never think that people die.
They just go to department stores.*

– Andy Warhol

124

TOM WESSELMANN (AMERICAN, 1931-2004)

Seascape (Foot), from *Edition 68 Portfolio*

Screenprint in colours, 1968, on wove paper, signed, dated and numbered 82/150 in pencil, published for Documenta 4, Kassel, Germany, the full sheet, minor surface defects, generally in good condition

Image 460 x 458mm. (18 1/8 x 18in.); Sheet 610 x 600mm. (24 x 23 5/8in.)

£5,000 - 7,000



124

125^{AR}

NIKI DE SAINT PHALLE (FRENCH, 1930-2002)

Oiseau amoureux

Polyester resin painted in colours, 1994, stamped with the artist's name and incised with the number EA 9/20 on the underside, an artist's proof aside from the edition of 99, in very good condition

Overall 127 x 120mm. (5 x 4 5/8in.)

£4,000 - 6,000



125



126

126^{AR}

GEORG BASELITZ (GERMAN, BORN 1938)

Der Neue Typ

Woodcut, 1966, on laid Japan paper, signed, dated and numbered 9/30 in pencil, laid down onto board, otherwise in good condition

Image 419 x 340mm. (16 1/2 x 13 1/8in.), Sheet 799 x 558mm. (31 1/2 x 22in.)

£2,000 - 3,000



127

127^{AR}

ALBERTO BURRI (ITALIAN, 1915-1995)

Combustione (Sarteanesi p.27)

Etching and aquatint, 1963-1964, on wove paper, signed and numbered 60/110 in pencil (there were also 17 artist's proofs in Roman numerals), published by 2RC Edizioni d'Arte, Rome, with their blindstamp, the full sheet, in good condition

Plate 343 x 258mm. (13 1/2 x 10 1/8in.); Sheet 710 x 504mm. (28 x 19 3/4in.)

£2,000 - 3,000

128^{AR}

ARNALDO POMODORO (ITALIAN, BORN 1926)

Sfera

Bronze sculpture, 1977, incised with the artist's signature on the perspex base, an artist's proof aside from the edition of 70

Diameter 135mm.(5 2/8in.); 155 x 138mm. (6 1/8 x 5 3/8in.)(with base)

£8,000 - 12,000

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



128

129^{AR}

EDUARDO CHILLIDA (SPANISH, 1924-2002)

Aldikatu IV (Koelen 72012)

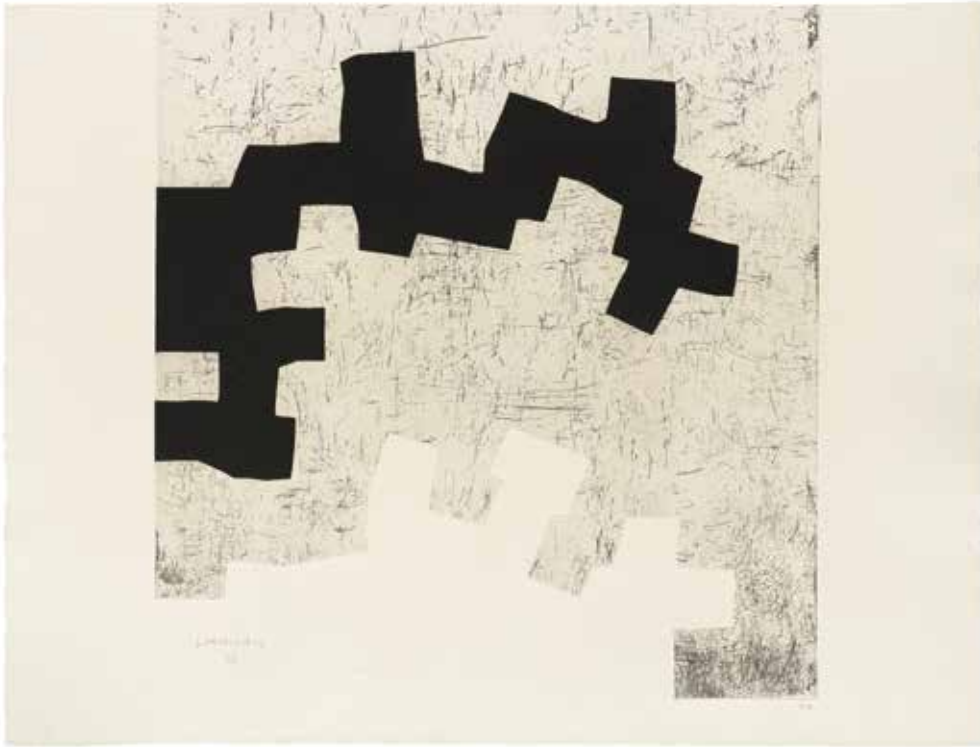
Etching and aquatint, 1972, on Guarro paper, signed and inscribed P.A. in pencil, one of four artist's proofs aside from the edition of 75, printed and published by Editorial Gustavo Gili, Barcelona, the full sheet, in good condition

Plate 460 x 696mm. (18 1/8 x 27 3/8in.); Sheet 1005 x 765mm. (39 1/2 x 30in.) (unframed)

£5,000 - 7,000



129



130

130^{AR}

EDUARDO CHILLIDA (SPANISH, 1924-2002)

Aldikatu III (Koelen 72011)

Etching and aquatint, 1972, on Guarro paper, signed and inscribed P.A. in pencil, one of four artist's proofs aside from the edition of 75, printed and published by Editorial Gustavo Gili, Barcelona, the full sheet, in good condition

Plate 710 x 690mm. (27 3/4 x 27 1/8in.); Sheet 765 x 1010mm. (30 x 39 6/8in.) (unframed)

£5,000 - 7,000

131^{AR}

ANTONIO SAURA (SPANISH, 1930-1998)

Moi (Antirretratos) (Cramer 236-253)

The complete set of eighteen screenprints, 1976, on Schoeller wove paper, each signed and numbered 30/60 in pencil, published by Editorial Gustavo Gili, Barcelona, the full sheets, in very good condition

Sheets 1020 x 735mm. (40 1/8 x 28 7/8in.) (18) (unframed)

£2,000 - 3,000



131 (part lot)



132 AP

ANTONI TÀPIES (SPANISH, 1923-2012)

Suite Catalana (Galfetti 302-306)

The complete portfolio of five aquatints in colours, 1972, on Guarro paper with watermark *La Cometa*, each signed and inscribed P.A. in pencil, an artist's proof set aside from the edition of 75, published by Editorial Gustavo Gili, Barcelona, the full sheets, all in good condition, with the original brown folder printed with the title and artist's signature in black

Folio 805 x 1055mm. (31 6/8 x 41 1/2in.); Sheets 757 x 1005mm. (29 3/4 x 39 1/2in.) (unframed)

£5,000 - 7,000



133

WIFREDO LAM (CUBAN, 1902-1982)

Dinner service

The complete set comprising 42 glazed and painted dishes for a dinner service, *circa* 1970, each signed LAM in gold paint and numbered 3/100 *verso*, with designs by Wilfredo Lam, produced by Fabbrica Albissola Ceramiche, Italy, and porcelain dishes produced by H Royal Selb, Germany, overall in very good condition

Largest diameter 318mm. (12 1/2in.) (42)

£15,000 - 20,000

This work is accompanied by the certificate of authenticity signed and numbered in ink by the artist.

134

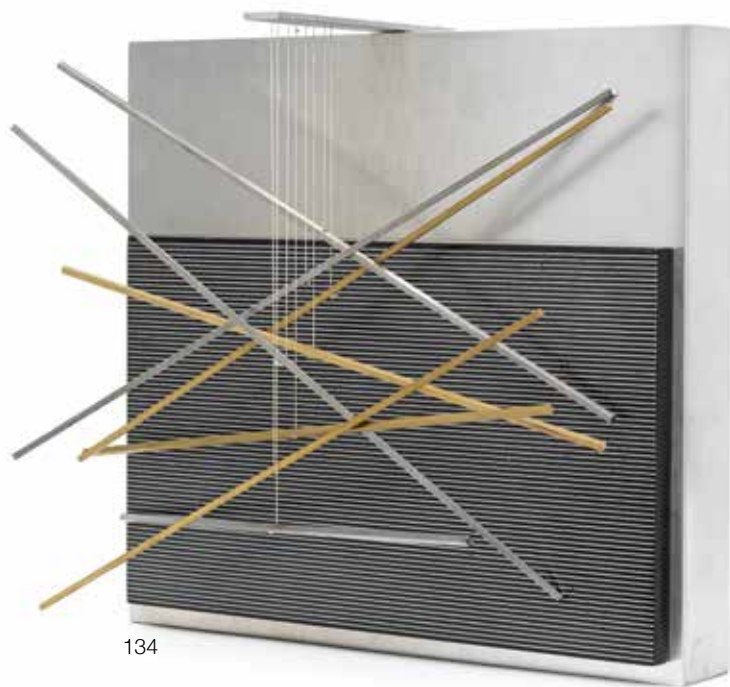
JESÚS RAFAEL SOTO (VENEZUELAN, 1923-2005)

Vibrations métalliques

Painted aluminium with metal elements and nylon string, 1969, signed in pen and stamp-numbered 37/250 on the Denise René Gallery label verso, published by Editions Denise René, Paris, in good condition

Overall 270 x 296 x 125mm. (10 5/8 x 11 5/8 x 4 7/8in.)

£8,000 - 12,000



135

FRANK STELLA (AMERICAN, BORN 1936)

Line Up, from *Jasper's Dilemma* (Axsom 85)

Lithograph in colours, 1973, on J.Green mould-made paper, signed, dated and numbered 89/100 in pencil, printed by Cook, Hammond and Kell Lithographers, published by Petersburg Press, London, the full sheet, pale time staining at sheet edges, otherwise in good condition

Sheet 406 x 559mm. (16 x 22in.)

£2,000 - 3,000





136

136^{AR}

PIERRE SOULAGES (FRENCH, BORN 1919)

Lithographie No.42 (Encrevé 91)

Lithograph in colours, 1979, on Arches wove paper, signed and numbered 63/85 in pencil, printed by Mourlot, Paris, published by Galerie Birch, Copenhagen, the full sheet, in good condition

Sheet 760 x 565mm. (29 7/8 x 22 1/4in.)

£6,000 - 8,000



137

137^{AR}

BRIDGET RILEY (BRITISH, BORN 1931)

Elapse (Schubert 30)

Screenprint in colours, 1982, on wove paper, signed, titled and dated in pencil, from the edition of 260, printed by Graham Henderson, London, published by the Print Club, Cleveland, with their blindstamp, the full sheet, in very good condition

Image 1021 x 639mm. (40 1/8 x 25 1/8in.); Sheet 1196 x 797mm. (47 x 31 1/8in.)

£5,000 - 7,000

138^{AR}

BRIDGET RILEY (BRITISH, BORN 1931)

Brouillard (Schubert 54)

Screenprint in colours, 1981-2003, on wove paper, signed, titled, dated and numbered 54/85 in pencil (there were also twenty artist's proofs) published by the artist, printed by Artizan Editions, Hove, the full sheet, in very good condition

Image 785 x 720mm. (30 7/8 x 28 1/4in.); Sheet 1050 x 900mm. (41 2/8 x 34 3/8in.)

£4,000 - 6,000



138

139^{AR}

BRIDGET RILEY (BRITISH, BORN 1931)

Rose Rose

Screenprint in colours, 2011, on Fabriano paper, signed, dated, titled and numbered 62/250 in pencil, printed at Artizan Editions, Hove, published by Counter Editions, London, the full sheet, in very good condition

Image 700 x 540mm. (27 1/2 x 21 1/8in.); Sheet 870 x 695mm. (34 1/4 x 27 3/8in.)

£3,000 - 5,000



139



140^{TP}

ROBERT RAUSCHENBERG (AMERICAN, 1925-2008)

Sling-Shots Lit #8, Black State (Gemini 41.165)
 Three screenprints in colours on mylar sheets and sailcloth, set into a wooden lightbox, with fluorescent light and moveable window shades, 1985, incised signature, dated, titled and numbered 25/25 on a metal plaque, published by Gemini G.E.L., Los Angeles, in good overall condition

Overall 2145 x 1430 x 318mm. (84 5/8 x 56 x 12 1/2in.)

£10,000 - 15,000



141

CHRISTO & JEANNE-CLAUDE
(AMERICAN, BORN 1935; 1935-2009)

Wrapped Trees, Project for the Avenue des Champs-Élysées, Paris (Schellmann 133)

Lithograph in colours with hand-colouring and collage of transparent polythylene, thread and staples, 1987, on Arches Cover White paper mounted on board (as issued), signed, dated and numbered 75/200 in pencil, published by Torsten Lilja, Stockholm, printed by Landfall Press, Chicago, the full sheet, in good condition

Sheet 710 x 565mm. (28 x 22 1/4in.)

£4,000 - 6,000

142*

CHRISTO & JEANNE-CLAUDE
(AMERICAN, BORN 1935; 1935-2009)

Wrapped New York Times, June 13, 1985 (Schellmann 129)

The New York Times newspaper folded and wrapped in transparent polyethylene with cord and twine, 1985, signed and numbered 20/85 in crayon verso (there were 35 artist's proofs), published by Hugh L. Levin Associates, New York, in good condition

Overall 160 x 390 x 40mm. (6 3/8 x 15 3/8 x 1 5/8in.)

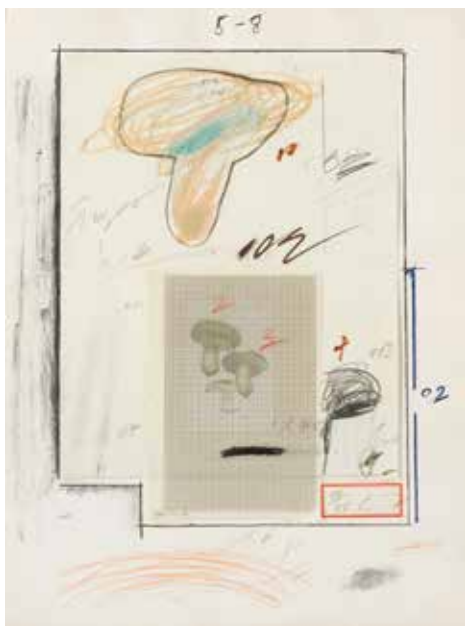
£3,500 - 5,500



141



142



143

143

CY TWOMBLY (AMERICAN, 1928-2011)

Natural History Part I, No. III, Mushrooms (Bastian 44)

Lithograph with collotype in colours, with hand-collage and touches of crayon, 1974, on Richard de Bas paper, signed with the artist's initials and numbered 48/98 in pencil (there were also 17 artist's proofs) published by Propyläen Verlag, Berlin, printed by Mathieu Studio, Zurich-Dielsdorf, with their blindstamp, the full sheet, in good condition

Sheet 755 x 560mm. (29 3/4 x 22 1/8in.)

£3,000 - 5,000



144

144*

WILLEM DE KOONING (AMERICAN, 1904-1997)

Table and Chair

Lithograph, 1971, on Copperplate de Luxe wove paper, signed and numbered 35/66 in pencil (there were also 12 artist's proofs), published by Knoedler, printed by Hollanders Workshop Inc., New York, with their blindstamp, the full sheet, occasional foxing and pale mount staining, otherwise in good condition

Sheet 760 x 960mm. (30 x 37 3/4in.)

£3,000 - 5,000



145

145*

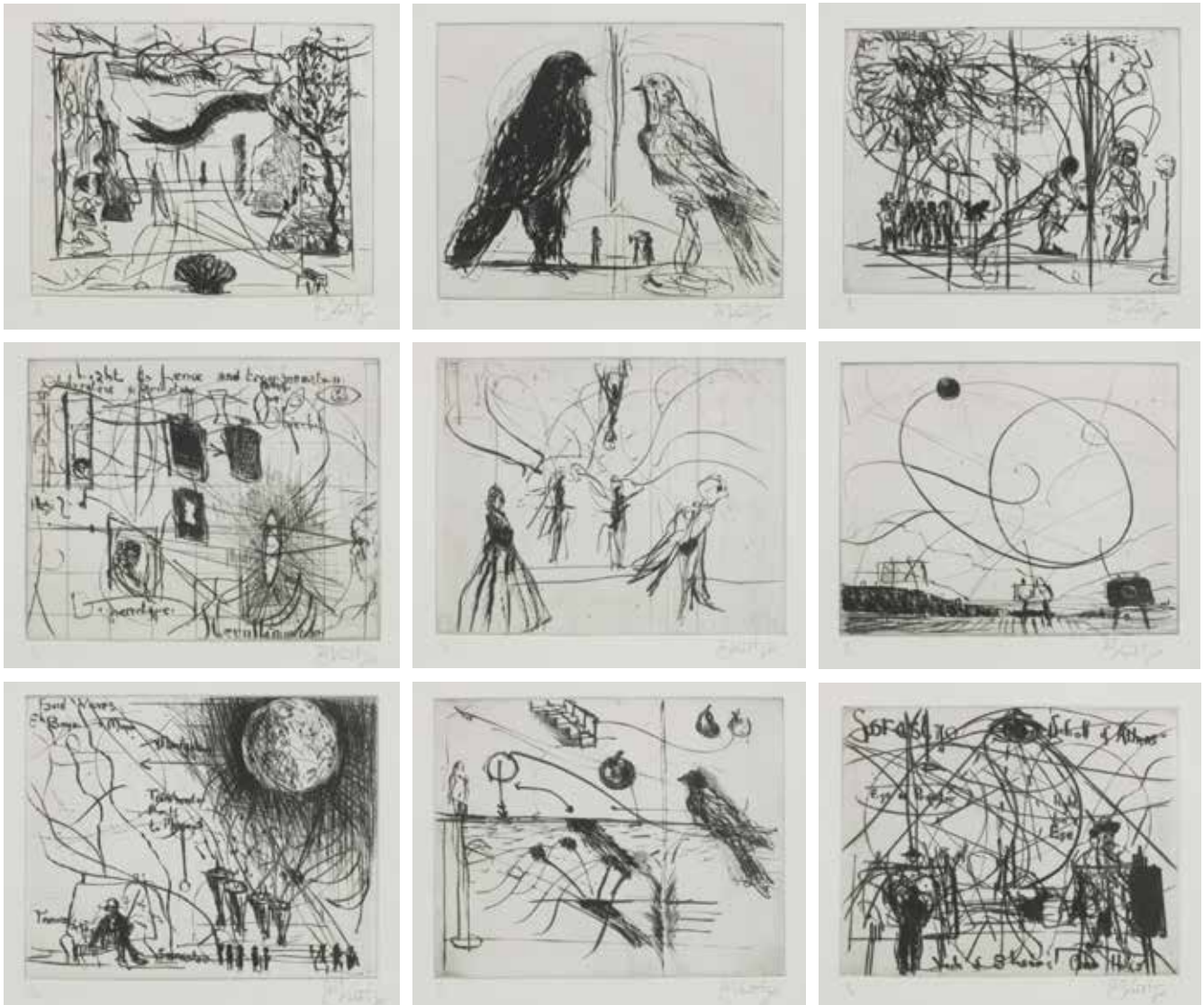
BRICE MARDEN (AMERICAN, BORN 1938)

Han Shan Exit #3

Etching and aquatint, 1992-93, on handmade wove paper, signed, dated and numbered 14/45 in pencil, printed at Branstead Studio, published by the artist, New York, the full sheet, in very good condition

Plate 188 x 140mm. (7 2/8 x 5 1/2in.), Sheet 380 x 285mm. (14 3/4 x 11 1/8in.)

£2,000 - 3,000



146*

WILLIAM JOSEPH KENTRIDGE
(SOUTH AFRICAN, BORN 1955)

Thinking Aloud, Small Thoughts (Krut P. 144)

The complete set of nine drypoints, 2004, on Hahnemühle paper, each signed and numbered 2/20 in pencil, printed by Randy Hemminghaus at Galamander Press, with their blindstamp, published by David Krut Fine Art, New York, the full sheets, in very good condition

Plate 200 x 250mm. (7 7/8 x 9 7/8in.), Sheet 350 x 410mm. (13 3/4 x 16 1/8in.) (9)

£7,000 - 10,000



147

147^{AR}

PATRICK CAULFIELD (BRITISH, 1936-2005)

Some Poems of Jules Laforgue (Cristea 38a-v)

The complete portfolio, 1973, comprising 22 screenprints in colours bound within the volume and a separate suite of six prints, on Neobond synthetic wove, each print in the suite signed and numbered 51/200 in pencil *verso*, the volume with title and justification pages, text in English, signed, numbered 51/200 and inscribed 'Edition A' in pencil on the justification (there were also twenty artist's proofs), published by Petersburg Press in association with Waddington Galleries, London, printed to the edges of the full sheets, in very good condition, within the original grey leatherette box and matching slipcases

Volume 405 x 360 x 31mm. (15 3/4 x 14 1/8 x 1 2/8in.);
Sheets 403 x 352mm. (15 6/8 x 13 6/8in.)

£5,000 - 7,000



148

148^{AR}

DAVID HOCKNEY (BRITISH, BORN 1937)

Untitled No.346, from A bigger book: Art edition B

iPad drawing in colours, 2010/2016, printed on archival paper, signed, dated and numbered 203/250 in pencil, co-published by the artist, and Taschen, Berlin, with their blindstamp, the full sheet, in very good condition, with the original blue fabric-covered portfolio, together with the publication *A Bigger Book*, copy number 453 of 1000 and the accompanying Marc Newsom stand

Image 435 x 330mm. (17 x 13in.); Sheet 560 x 432mm.
(22 x 17in.) (unframed)

£5,000 - 7,000

149^{AR}

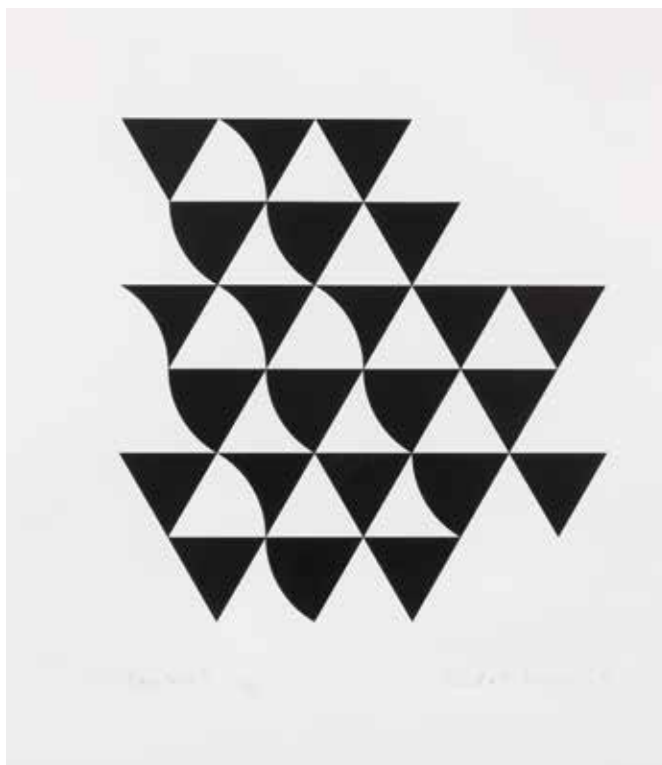
BRIDGET RILEY (BRITISH, BORN 1931)

Bagatelle 3

Screenprint, 2015, on wove paper, signed, titled, dated and numbered 50/75 in pencil, published by Karsten Schubert Gallery, London, the full sheet, in very good condition

Sheet 670 x 585mm. (26 2/8 x 23in.)

£4,000 - 6,000



149

150^{AR}

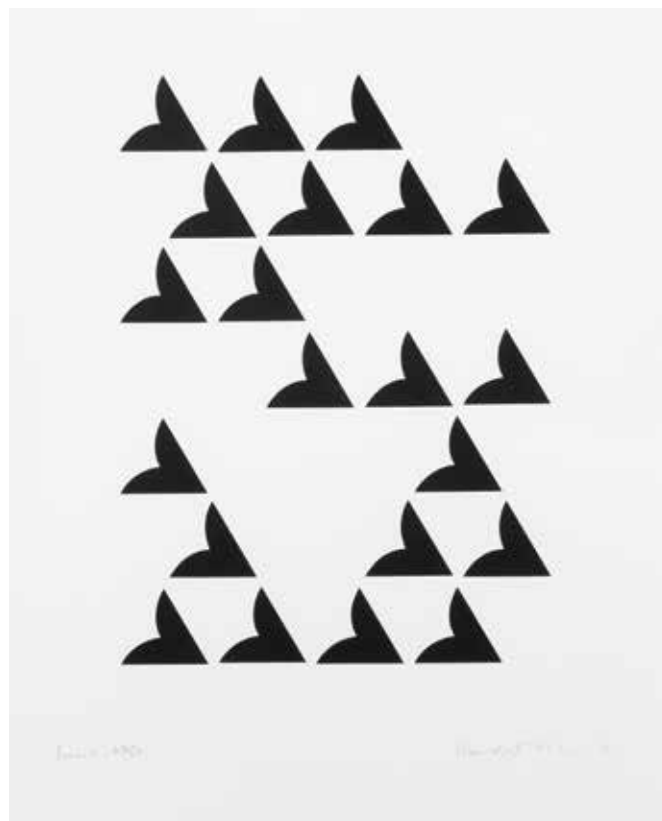
BRIDGET RILEY (BRITISH, BORN 1931)

Sonnet

Screenprint, 2016, on wove paper, signed, titled, dated and numbered 42/150 in pencil, printed by Artizan Editions, Gloucester, published by Karsten Schubert Gallery, London, the full sheet, in very good condition

Sheet 690 x 560mm. (27 x 22in.)

£3,000 - 5,000



150



151

151 ^{AR}

GRAYSON PERRY (BRITISH, BORN 1960)

Gay Black Cats M.C.

Hand-made cotton fabric and embroidery appliqué flag, 2017, from an edition of 150, produced by Kit Grover Retail Culture, published by the Serpentine Galleries, London, in the original card box with printed lid

Overall 965 x 1425mm. (38 x 56 1/8in.)

£3,000 - 5,000

Produced for *The Most Popular Art Exhibition Ever!* at the Serpentine Gallery, 8 June - 10 September 2017.

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

152 ^{AR}

MICHELANGELO PISTOLETTO (ITALIAN, BORN 1933)

Frattali

Acrylic on mirrored glass, 1999-2000, signed, dated and titled *Pistoletto 1999/2000 Frattali* in white pen on the reverse, in good condition

Overall 1150 x 910mm. (45 3/8 x 35 3/4in.)

£3,000 - 5,000

This work is accompanied by a certificate of authenticity issued by SPAZIA Studio d'Arte, Bologna.



152



153^{AR}

DAMIEN HIRST (BRITISH, BORN 1965)

Red Butterfly, from *The Souls on Jacob's Ladder take their flight*
Etching in colours, 2007, on wove paper, signed in pencil, numbered
17/72 verso, published by Paragon Press, London, the full sheet, in
very good condition

Plate 930 x 855mm. (36 5/8 x 33 5/8in.); Sheet 1195 x 1080mm.
(47 1/8 x 42 1/2in.)

£5,000 - 7,000



154

154* AR

DAMIEN HIRST (BRITISH, BORN 1965)

The Souls I - Emerald Green/Turquoise/Cool Gold
Foil block print in colours, 2010, on wove paper, signed and numbered
12/15 in pencil, co-published by Other Criteria and Paul Stolper,
London, the full sheet, in very good condition

Sheet 720 x 510mm. (28 3/8 x 20 1/8in.)

£2,500 - 3,500



155

155* AR

DAMIEN HIRST (BRITISH, BORN 1965)

The Souls II - Cool Gold/Oriental Gold/Turquoise
Foil block print in colours, 2010, on wove paper, signed and numbered
12/15 in pencil, co-published by Other Criteria and Paul Stolper,
London, the full sheet, in very good condition

Sheet 720 x 510mm. (28 3/8 x 20 1/8in.)

£2,500 - 3,500

156* AR

DAMIEN HIRST (BRITISH, BORN 1965)

The Souls III - Turquoise/Cool Gold/Rustic Copper

Foil block print in colours, 2010, on wove paper, signed and numbered 10/15 in pencil, co-published by Other Criteria and Paul Stolper, London, the full sheet, in very good condition

Sheet 720 x 510mm. (28 3/8 x 20 1/8in.)

£2,500 - 3,500



156

157* AR

DAMIEN HIRST (BRITISH, BORN 1965)

The Souls IV - Chilli Red/Oriental Gold/Leaf Green

Foil block print in colours, 2010, on wove paper, signed and numbered 12/15 in pencil, co-published by Other Criteria and Paul Stolper, London, the full sheet, in very good condition

Sheet 720 x 510mm. (28 3/8 x 20 1/8in.)

£2,500 - 3,500



157



158

158

TAKASHI MURAKAMI (JAPANESE, BORN 1962)

Eye Love Superflat (Black)

Screenprint in colours, 2003, on wove paper, signed and numbered 9/50 in pencil (there were also 8 artist's proofs), co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo and New York, the full sheet, in very good condition

Image 600 x 600mm. (23 5/8 x 23 5/8in.);
Sheet 739 x 739mm. (29 x 29in.)

£4,000 - 6,000



159

159

TAKASHI MURAKAMI (JAPANESE, BORN 1962)

Eye Love Superflat (White)

Screenprint in colours, 2003, on wove paper, signed and numbered 11/50 in pencil (there were also 8 artist's proofs), co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo and New York, the full sheet, in very good condition

Image 600 x 600mm. (23 5/8 x 23 5/8in.);
Sheet 739 x 739mm. (29 x 29in.)

£4,000 - 6,000



160 (front cover)



160

FAILE (AMERICAN, ACTIVE SINCE 1999)

Puzzle Box

Screenprint and acrylic on 88 wooden cubes in custom screenprinted and painted hinged wooden box, 2011, with light rubbing and minor surface dirt, otherwise in good condition

Overall 564 x 415 x 70mm. (22 1/8 x 16 2/8 x 2 6/8in.); each cube 50 x 50mm. (2 x 2in.)

£4,000 - 6,000

161 AR

BANKSY (BRITISH, BORN 1975)

Palestine Photo (Boy with Spade)

Giclée print in colours, 2006, on wove paper, signed and inscribed with two symbols in pencil, an artist's proof aside from the edition of 15, the full sheet, in very good condition

Sheet 440 x 345mm. (17 1/4 x 13 5/8in.)

£5,000 - 7,000

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

Provenance

Gifted by the artist to the owner.



161



162^{AR}

BANKSY (BRITISH, BORN 1975)

No Ball Games

Screenprint in colours, 2009, on wove paper, signed and numbered 53/250 in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, in very good condition

Sheet 670 x 700mm. (26 3/8 x 27 1/2in.)

£15,000 - 20,000

This work is accompanied by a certificate of authenticity issued by Pest Control Office.



163^{AR}

BANKSY (BRITISH, BORN 1975)

Monkey Queen

Screenprint in colours, 2003, on wove paper, signed, dated and numbered 26/150 in pencil, published by Pictures on Walls, London, the full sheet, in very good condition

Sheet 495 x 345mm. (19 1/2 x 13 5/8in.)

£10,000 - 15,000

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

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.



164



165

164^{AR}

BANKSY (BRITISH, BORN 1975)

Golf Sale

Screenprint in colours, 2003, on wove paper, signed in black ink, numbered 86/750 in pencil, published by Pictures on Walls, London, the full sheet, in good condition

Sheet 340 x 482mm. (13 3/8 x 19in.)

£12,000 - 18,000

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

165^{AR}

BANKSY (BRITISH, BORN 1975)

Very Little Helps

Screenprint in colours, 2008, on wove paper, signed in blue crayon, numbered 202/299 in pencil, published by Pictures on Walls, London, the full sheet, in very good condition

Sheet 507 x 374mm. (19 7/8 x 14 3/4in.)

£8,000 - 12,000

This work is accompanied by a certificate of authenticity issued by Pest Control Office.



166^{AR}

BANKSY (BRITISH, BORN 1975)

Grannies

Screenprint in colours, 2006, on Arches 88 wove paper, signed, dated and numbered 115/150 in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, in very good condition

Sheet 565 x 764mm. (22 1/4 x 30 1/8in.)

£10,000 - 15,000

This work is accompanied by a certificate of authenticity issued by Pest Control Office.



167^{AR}

BANKSY (BRITISH, BORN 1975)

Bomb Hugger

Screenprint in colours, 2004, on wove paper, signed, dated and numbered 71/150 in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet, in very good condition

Sheet 695 x 495mm. (27 3/8 x 19 1/2in.)

£15,000 - 20,000

This work is accompanied by a certificate of authenticity issued by Pest Control Office.



168^{AR}

BANKSY (BRITISH, BORN 1975)

Happy Choppers

Screenprint in colours, 2003, on wove paper, signed and numbered
39/750 in pencil, published by Pictures on Walls, London, the full
sheet, in very good condition

Sheet 700 x 500mm. (27 1/2 x 19 5/8in.)

£15,000 - 20,000

This work is accompanied by a certificate of authenticity
issued by Pest Control Office.

END OF SALE

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.

GLOSSARY OF PRINTMAKING TERMS

AQUATINT

An etching process in which tone is created by treating a plate with fine particles of acid-resistant material (powdered resin) and then placing the plate in an acid bath. The acid bites into the plate between the grains of resin, and when printed, the mass of tiny spots produces a textured area with tonal effects similar to water colour wash.

ARTIST'S PROOF /EPREUVE D'ARTISTE

Impressions printed especially for the artist and excluded from the numbering of an edition, but exactly like the editioned prints in every other respect. Usually appears as "A.P" or "E.A."

BLINDSTAMP

The embossed, inked, or stamped symbol used by printers and print workshops, usually in the margin of the paper as a mark of identification.

BON à TIRER

The proof approved by the artist which establishes the standard for all of the other prints in the edition.

BURR

When using a drypoint needle or other engraving tool to draw directly into a metal plate small fine pieces of metal are raised up on both sides of the scored line. This burr holds additional ink during the printing process and gives the lines a velvety or fuzzy texture. Burr is very delicate and consequently is easily worn down during the pressures of the printing process. Early pulls or impressions taken from such plates are characterised by rich burr. In the case of Old Master prints especially, the quantity and evidence of burr can sometimes be used as an aid in determining how early the impression was pulled.

CANCELLATION PROOF

In printmaking, when the edition is complete, the matrix - a block, plate, stone, Mylar or other - is effaced, crossed out or otherwise "cancelled." An impression is then taken from this matrix, showing that the plate has been "cancelled." This ensures that no further uncanceled impressions can be pulled.

CARBORUNDUM

The trade name of silicon carbide, carborundum began its use in printmaking as an abrasive which was used in effacing lithographic stones. The particles, when mixed together with glue can also be used to draw on a plate - sometimes creating a raised surface - which is then inked and printed with the ink being held in the spaces between the particles. The resulting prints are often textured due to the raised areas of the printing surface.

CATALOGUE RAISONNÉ

A scholarly catalogue which should include all the known works by an artist at the time of publication. Essential information by which works are identified is included.

CHINE APPLIQUEE

Chine appliqué or chine collé is a method of papermaking characterized by affixing a thin sheet of smooth white paper, also called china paper or chine, with glue or water, to a sturdy woven paper, which acts as a support sheet. When the paper is run through the press during the printing process, the two sheets are firmly bonded together.

COLOPHON/JUSTIFICATION

A note, usually at the end of a book or portfolio of prints, giving all or some of the following information: name of work, author, printer, place of printing, date, size of edition.

DECKLE EDGE

The natural, untrimmed edge of handmade paper usually slightly uneven and sometimes slightly thinner than the rest of the sheet.

DRYPOINT

An intaglio process in which a plate is marked or incised directly with a needle. The drypoint line can look very much like an etched line but is usually lighter and characterized by the existence of burr.

EDITION

The total number of impressions pulled of a single image or sets of images from the same matrix. To this number the artist usually authorizes the addition of a small number of artist's, printer's, publisher's and other proofs.

EMBOSSING

A printmaking process used to create a raised surface or raised element, but printed without ink.

ENGRAVING

An intaglio process in which a plate is marked or incised directly with a burin or other metal-marking tool. No acid is used in this process since the design is dug out by hand. An engraved line can range from very deep and wide, to lighter and thinner and is often characterized by a pointed end signaling the exit of the "v" shaped burin from the metal.

ETCHING

An intaglio process in which a plate is treated with an acid-resistant ground. The artist then draws through the ground with various tools to expose the metal. The plate is then immersed in an acid bath where the acid "bites" or chemically dissolves the exposed lines. The metal plate is therefore "carved" or "etched" by the acid rather than by a tool directly in the metal.

FOUL-BITING

In printmaking, when the acid-resistant ground on a metal plate does not keep the acid entirely out, irregularities can appear. These "bitten" areas will, when the plate is printed, catch ink and appear as spots or oddly inked areas.

FRONTISPIECE

Illustration in a book opposite the title page.

HORS-COMMERCE/ "H.C"

Meaning "outside of the commercial edition" these proofs, not originally intended for sale, are excluded from the numbering of an edition, but are otherwise exactly like the edition prints in every other respect.

INTAGLIO

All matrices which have either been cut into or "bitten" into. The resulting "dug out" lines are printed. Intaglio processes include etching, aquatint, engraving, mezzotint and metal engravings, among others.

LINOCUT/LINOLEUM CUT

A relief process, like a woodcut where the artist carves the design out of the linoleum or linoleum mounted onto wood. What remains is printed, rather than what is cut away.

LITHOGRAPHY

A planographic printing process where a drawing is made directly on a stone or other smooth matrix with greasy materials such as lithographic crayon. The surface is then dampened with water, which is repelled by the greasy areas. The surface is then rolled with greasy printing ink, which adheres only to the greasy areas and is itself repelled by the areas which have water. The drawn image is then printed. A separate stone is required for each colour.

MATRIX

The base from which the print is made. This can be anything – a standard metal plate or lithographic stone, a potato or vinyl record, a stencil, anything from which you print.

MEZZOTINT

An intaglio method in which the entire surface of the plate is roughened by a spiked tool (“rocker”) so that, if inked, the entire plate would print in solid black. The artist then works from “black” to “white” by scraping (or burnishing) out areas to produce lighter tones.

MONOTYPE

A unique image printed from an unworked smooth, metal or glass surface painted in ink by the artist.

MONOPRINT

A print which has as its base an etching, lithograph or woodcut and which is then uniquely altered by monotype colouring, inking, or choices in paper colour.

OFFSET PRINTING

Method of printing in which the inked image from a lithographic stone, a metal plate or other matrix is first transferred to an intermediary such as a rubber cylinder or blanket and then to paper, thus creating an image in the same direction as the original.

PHOTO-ETCHING/PHOTOGRAVURE

An intaglio printmaking process in which an image is produced on an etching plate by photographic means.

PHOTO-LITHOGRAPH

A process in which an image is produced on a lithographic plate by photographic means.

PLANOGRAPHIC PRINT

Printing from a flat surface. Planographic processes include lithography and some forms of commercial printing.

PLATE MARK

The imprint in the paper resulting from the edge of a metal plate being pushed into it during the pressure of the printing process.

PLATE TONE

A veil of ink intentionally left on the surface of the plate during printing which creates delicate areas of tone or shading.

POCHOIR

A printing process using stencils, originally used to simulate hand-colouring.

PRINTER'S PROOFS

Impressions printed especially for the printer(s) and excluded from the numbering of an edition, but exactly like the editioned prints in every respect. Usually appears as “P.P”.

PROGRESSIVE PROOFS

In printmaking, a series of proofs taken to show each individual color plate and each combination of them culminating in the final, complete version.

PUBLISHER

The person or entity who subsidises and often initiates the making of a print edition or portfolio and who also disseminates the prints.

RELIEF PRINTING

A category of printmaking in which a design on a flat surface is carved with a knife or chisel, removing the areas that the printmaker does not want to be printed. When the surface is then rolled with ink and printed, the resulting impression will only show the lines and shapes of the design left on the unworked surface by the artist. The most common types of relief prints are woodcut, wood engraving, and linocut.

SCREENPRINT/ SILKSCREEN

A printing process using stencils to block out areas which are then printed through silk, other fabric or metal mesh.

SOFT GROUND ETCHING

An etching technique where a soft ground is laid on the metal plate. The artist draws onto a piece of paper which is laid down on top of the ground. The ground adheres to the paper where the pencil or other tool has pressed down into it through the paper and pulls away when the paper is lifted. The resulting “marked” plate is placed in an acid-bath where the acid “bites” into the more exposed areas where the ground has been “lifted”. The line created is often soft and grainy.

STATE

An impression taken from the plate at a particular moment or stage of development and distinguished from impressions taken at other times during that process. The final State is the state from which editions are generally pulled, although some artists pull several impressions in each state.

STEEL FACING

When a metal intaglio plate is covered with a thin deposit of steel using electrolysis creating a much harder surface which can accommodate larger numbers of printings before wear becomes evident.

TRIAL PROOF/ WORKING PROOF

An early proof, often incorporating artist's revisions and changes and generally not identical to the numbered, editioned prints.

TUSCHE

Grease in stick or liquid form used principally for drawing in lithography.

WATERMARK

Design in the paper seen when held against the light. A manufacturer's mark, it is used to trace the origin and date of the paper.

WOODCUT

A relief technique where the image or design is left raised above what is carved out of the wood. What is not carved is printed.

Bonhams

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GIACOMO BALLA (1871-1958)

Motivo decorativo floreale, Balfiore arancione
signed 'BALLA' (lower left)
gouache on card
24.7 x 17.4cm (9 3/4 x 6 7/8in).
Executed circa 1920 - 1925
£25,000 - 35,000 *

Bonhams

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KEITH HARING (1958-1990)

Untitled, 1983

ink and felt tip pen on fibreglass

Sold for £ 293,000 *

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

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

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

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

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

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

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

8. VAT

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

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

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

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

9. PAYMENT

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

Bonhams' preferred payment method is by bank transfer.

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

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

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

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

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

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

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

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

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

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

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.

- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, 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	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1 If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1 The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.1 to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the 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> ,		
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> ;	10.5	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.
8.1.4 to remove and store the <i>Lot</i> at your expense;		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.
8.1.5 to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.2 the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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;		10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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.	10.9	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.
8.1.8 to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;		10.10	Reference to a numbered paragraph is to a paragraph 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.	10.11	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> .
8.1.10 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.		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.
8.2 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		11 GOVERNING LAW
8.3 On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
	10.2 The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

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

4 COLLECTION OF THE LOT

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

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

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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