



Bonhams

Modern & Contemporary African Art

New Bond Street, London | 20 March 2019



# Modern & Contemporary African Art

New Bond Street, London | Wednesday 20 March 2019 at 5pm

## VIEWING

Thursday 14 March,  
9am to 4.30pm  
Friday 15 March,  
9am to 4.30pm  
Sunday 17 March,  
11am to 3pm  
Monday 18 March,  
9am to 4.30pm  
Tuesday 19 March,  
9am to 4.30pm  
Wednesday 20 March,  
9am to 3pm

## SALE NUMBER

25241

## ILLUSTRATIONS

Front cover: lot 12  
Back cover: lot 90  
Inside front cover: lot 97  
Inside back cover: lot 55  
Page 5-6: lot 68

## BIDS

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax  
To bid via the internet please  
visit [bonhams.com](http://bonhams.com)

## TELEPHONE BIDDING

Bidding on telephone will only  
be accepted on lots with a lower  
estimate in excess of £1,000.

Please note that bids should be  
submitted no later than 16:00 on  
the day prior to the sale. New  
bidders must also provide proof  
of identity when submitting bids.  
Failure to do this may result in  
your bid not being processed.

## Live online bidding is available for this sale

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

## ENQUIRIES

Giles Peppiatt MRICS  
+44 (0) 20 7468 8355

Eliza Sawyer  
+44 (0) 20 7468 5881

Helene Love-Allotey  
+44 (0) 20 7468 8213

[macaa@bonhams.com](mailto:macaa@bonhams.com)

Nigeria  
Neil Coventry  
+234 811 0033792  
+27 761120171  
[neil.coventry@bonhams.com](mailto:neil.coventry@bonhams.com)

South Africa  
Penny Culverwell  
+27 71 342 2670  
[penny.culverwell@bonhams.com](mailto:penny.culverwell@bonhams.com)

Please see page 4 for bidder  
information including after-sale  
collection and shipment

## REGISTRATION IMPORTANT NOTICE

Please note that all customers,  
irrespective of any previous activity  
with Bonhams, are required to  
complete the Bidder Registration  
Form in advance of the sale. The  
form can be found at the back of  
every catalogue and on our website  
at [www.bonhams.com](http://www.bonhams.com) and should  
be returned by email or post to the  
specialist department or to the bids  
department at [bids@bonhams.com](mailto:bids@bonhams.com)

## PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS  
NO REFERENCE IN THIS  
CATALOGUE TO THE PHYSICAL  
CONDITION OF ANY LOT.  
INTENDING BIDDERS MUST  
SATISFY THEMSELVES AS TO  
THE CONDITION OF ANY LOT  
AS SPECIFIED IN CLAUSE 14  
OF THE NOTICE TO BIDDERS  
CONTAINED AT THE END OF  
THIS CATALOGUE.

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

## CUSTOMER SERVICES

Monday to Friday 8.30 to 18.00  
+44 (0) 20 7447 7447

Please see page 4 for bidder  
information including after-sale  
collection and shipment.

## Bonhams 1793 Limited

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

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

## Bonhams International Board

Malcolm Barber Co-Chairman,  
Colin Sheaf Deputy Chairman,  
Matthew Girling CEO,  
Asaph Hyman, Caroline Oliphant,  
Edward Wilkinson, Geoffrey Davies, James Knight,  
Jon Baddeley, Jonathan Fairhurst, Leslie Wright,  
Rupert Banner, Simon Cottle.



# Sale Information

---

## BIDS

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

## PAYMENTS

### Buyers

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

### Sellers

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

## VALUATIONS, TAXATION & HERITAGE

+44 (0) 20 7468 8340  
+44 (0) 20 7468 5860 fax  
[valuations@bonhams.com](mailto:valuations@bonhams.com)

## CATALOGUE SUBSCRIPTIONS

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

## 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](mailto:enquiries@albanshipping.co.uk)

## BUYERS COLLECTION & STORAGE AFTER SALE

All sold lots marked TP will be removed to Cadogan Tate from 9am Thursday 21 March 2019 & will be available for collection from Cadogan Tate from 9am Friday 22 March 2019.

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

To arrange a collection time please send a booking email to: [collections@cadogantate.com](mailto:collections@cadogantate.com) or telephone call to +44 (0)800 9886 100 to ensure lots are ready at time of collection.

All other sold lots will remain in the Collections room at Bonhams New Bond Street until 5.30pm Tuesday 2 April 2019.

Lots not collected by this time will be returned to the department storage charges may apply.

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

### Storage

Storage will be free of charge for the first 14 calendar days from and including the sale date Wednesday 20 March 2019.

Charges will apply from 9am Wednesday 3 April 2019.

After the storage-free period the following charges apply:

Pictures and small objects:  
£3.03 per day + VAT  
Furniture, large pictures and large objects: £6.05 per day + VAT  
(Please note: Charges apply every day including weekends and Public Holidays)

### Handling

After the first 14 calendar days following the sale, the following handling charges apply per Lot:  
Pictures and small objects:  
£22.50 + VAT  
Furniture, large pictures and large objects: £45.00 + VAT

### Loss and Damage

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

## IMPORTANT INFORMATION

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

## VAT

Will be applied at the current rate on all above charges

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

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

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

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

### Payment in Advance

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

### Payment at time of collection by:

cash, cheque with banker's card, credit or debit card.

# Lagos Live Link

Wednesday 20 March 2019 at 5pm (Lagos time)  
Wheatbaker Hotel, 4 Onitolo Road, Ikoyi, Lagos



For those unable to personally attend the auction at our New Bond Street gallery in London, we will again be offering those in Lagos the opportunity to attend a live link at the Wheatbaker Hotel, Ikoyi. There you will be able to share in the excitement of the auction and participate through the live video and audio simulcast. Your bids will be relayed directly to the London saleroom by the auctioneer in Lagos.

#### ENQUIRIES

Neil Coventry,  
Nigeria Representative  
+234 (0)81 1003 3792  
[neil.coventry@bonhams.com](mailto:neil.coventry@bonhams.com)

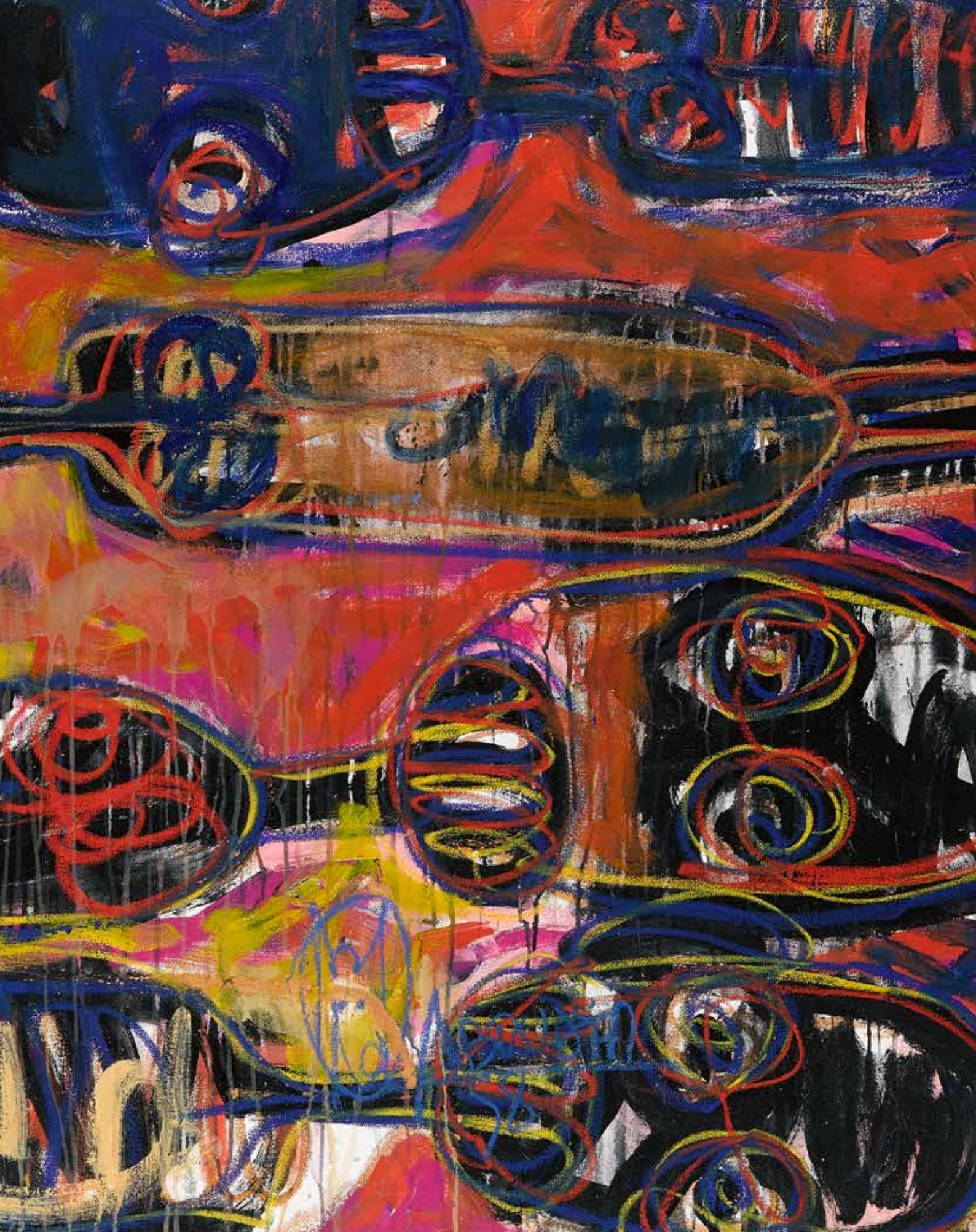
#### BEN ENWONWU

*Tutu*  
Sold for £1,208,750

An abstract painting featuring a complex composition of swirling, layered colors. The palette is dominated by deep blues, bright yellows, and fiery oranges, with accents of red and black. The brushstrokes are thick and expressive, creating a sense of movement and depth. The overall effect is one of intense energy and visual richness.

# Contents

1. South Africa	Lots 1 - 49
2. 'Creative Currents of the Nile'	Lots 50 - 61
3. Mali, Cote D'Ivoire + Benin	Lots 62 - 75
4. Ghana & Nigeria	Lots 76 - 115
5. Central Africa	Lots 116 - 128
6. East Africa	Lots 129 - 135





1 \*

**FRANS DAVID OERDER (SOUTH AFRICAN, 1867-1944)**

Na die maal (After the Meal)

signed 'F D Oerder' (upper left); bears fragmentary exhibition label (verso)

oil on canvas

140 x 85cm (55 1/8 x 33 7/16in).

£12,000 - 18,000

US\$16,000 - 23,000

€14,000 - 20,000

**Provenance**

The collection of Prof. Molengraaf, circa 1908-1920.

The collection of Pieter Kruger, Mayor of Bethal.

A private collection.

**Exhibited**

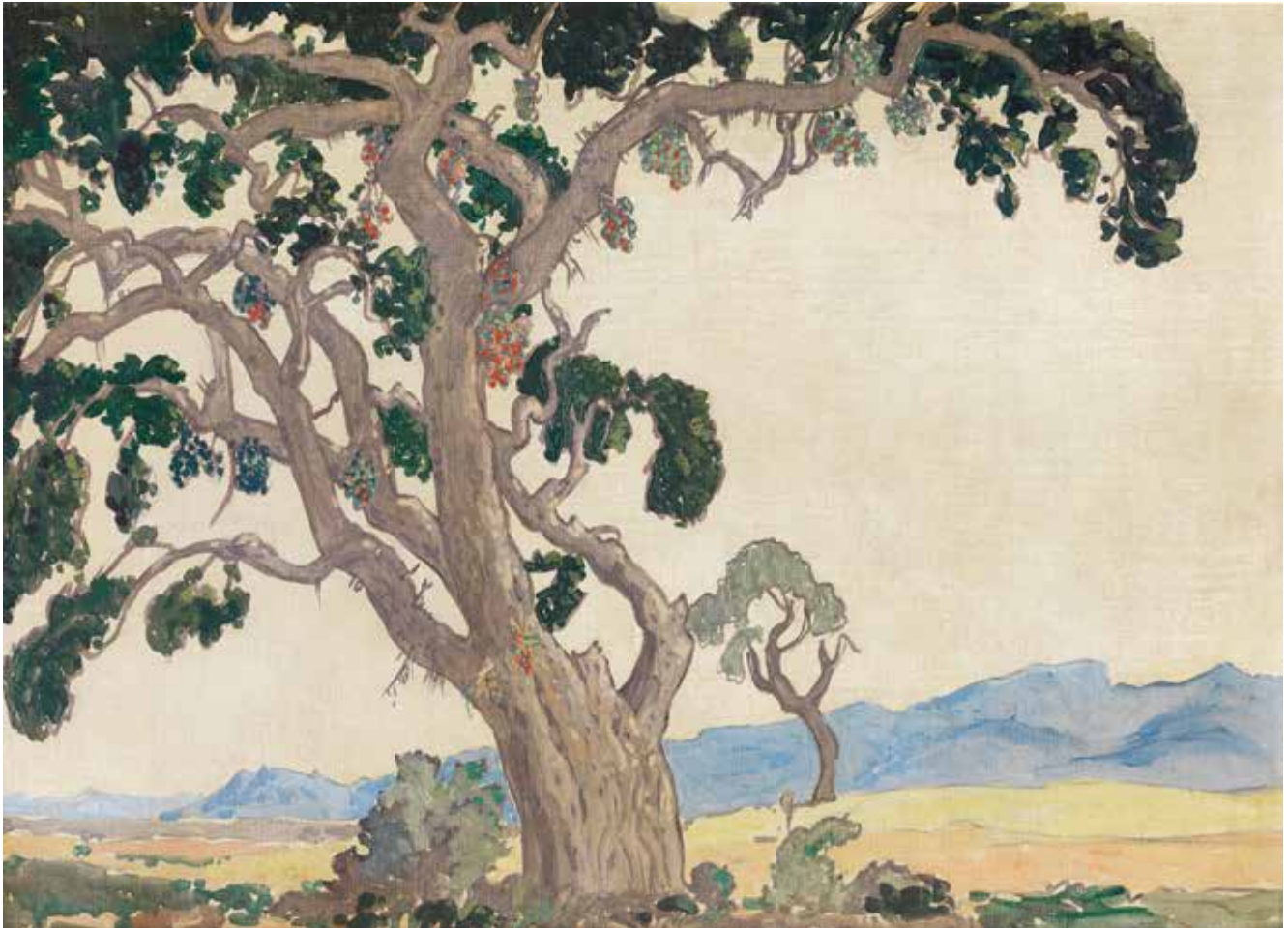
Cape Town, South African National Gallery, 1896.

**Literature**

Prof. Alexander Duffey, Frans Oerder: Anglo-Boereoorlogtekeninge en Skilderye, (Pretoria, 2017) pp.48-49.

Following a visit to Zululand in 1898, Oerder painted a series of works that depict the life of indigenous peoples in KwaZulu-Natal. Na die maal (After the meal) was one of the earliest to be executed. It depicts four African men around a three-legged pot with mielie meal porridge. The figure on the left in the white shirt looks down into the pot hopefully, whilst his seated companion tastes whether it is ready.





2

**JACOB HENDRIK PIERNEEF (SOUTH AFRICAN, 1886-1957)**

Wilde Vye boom, near Louis Trichardt

oil on canvas

40.5 x 55cm (15 15/16 x 21 5/8in).

£40,000 - 60,000

US\$52,000 - 78,000

€46,000 - 68,000

**Provenance**

A private collection, Amsterdam.

This painting is to be sold with an accompanying letter written by Pierneef in London on 12 April 1934. The letter is written in Afrikaans. Below is a transcription:

Suid Afrika huis  
Trafalgar Sqr

I hereby confirm and vouch that this painting 'Wilde Vye boom' was painted by me at the end of the Mashau at Louis Trichardt district.

JH Pierneef



3

**JACOB HENDRIK PIERNEEF (SOUTH AFRICAN, 1886-1957)**

Two landscapes:

1. A dry river bed with mountains behind  
signed and dated 'JH.Pierneef. 1914' (lower left)  
watercolour  
30 x 46cm (11 13/16 x 18 1/8in).

2. Trees on the veld  
signed and dated 'JH.Pierneef 1914' (lower right)  
pastel  
17 x 129.5cm (6 11/16 x 51in).  
(2)

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

**Provenance**

The collection of Dr Gustav Mangold.  
Acquired by a private UK collector, 2013.



4

**IRMA STERN (SOUTH AFRICAN, 1894-1966)**

Girl with Jug

signed and dated 'Irma Stern/ 1961' (lower left)

oil on canvas

72 x 53cm (28 3/8 x 20 7/8in).

£50,000 - 80,000

US\$65,000 - 100,000

€57,000 - 91,000



5

**IRMA STERN (SOUTH AFRICAN, 1894-1966)**

'Ladies of the Harem, Zanzibar' (a pair)

both signed and dated 'Irma Stern/ 1945' (lower right)

crayon and watercolour

31 x 24.5cm (12 3/16 x 9 5/8in) each.

(2)

£20,000 - 30,000

US\$26,000 - 39,000

€23,000 - 34,000



6

**MAUD FRANCES EYSTON SUMNER (SOUTH AFRICAN,  
1902-1985)**

Ile de la Cite, Paris  
signed 'SUMNER' (lower left)  
oil on canvas

*116 x 89cm (45 11/16 x 35 1/16in).*

**£10,000 - 15,000**

**US\$13,000 - 19,000**

**€11,000 - 17,000**

**Provenance**

A private collection, UK.



7

**WALTER WHALL BATTISS (SOUTH AFRICAN, 1906-1982)**

'The Waterberg' (View from the artist's studio)  
 signed 'Walter Battiss' (lower left); inscribed 'View from my studio  
 window by Walter Battiss/ Pretoria' (verso)  
 oil on canvas laid to board  
 40 x 50.5cm (15 3/4 x 19 7/8in).

£8,000 - 12,000

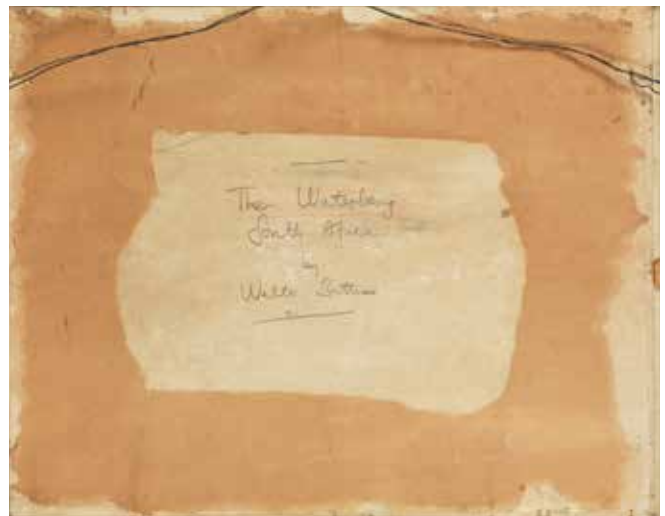
US\$10,000 - 16,000

€9,100 - 14,000

**Provenance**

Acquired by a private UK collector, 2011.

The present lot is similar in technique and date to *View of Pretoria*, 1978 (illustrated in M. Schoonraad, *Walter Battiss*, Cape Town, 1976, fig.14) and *Pretoria farm, Garsfontein* (sold in these rooms, 24 March 2010, lot 34).



Verso



8

**IRMA STERN (SOUTH AFRICAN, 1894-1966)**

Imans discoursing, Zanzibar

twice signed and dated 'Irma Stern/ 1945' (lower right)

gouache and watercolour

25 x 31cm (9 13/16 x 12 3/16in).

£10,000 - 15,000

US\$13,000 - 19,000

€11,000 - 17,000



9



10

9

**WALTER WHALL BATTISS (SOUTH AFRICAN, 1906-1982)**

A port in North Africa  
signed 'Battiss' (lower left)  
oil on board  
10.5 x 18cm (4 1/8 x 7 1/16in).

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

**Provenance**

A private collection, Johannesburg.  
Acquired by a UK collector, 2010.

10

**IRMA STERN (SOUTH AFRICAN, 1894-1966)**

Portrait of a woman wearing a headscarf  
signed and dated 'Irma Stern 1931' (upper left)  
pencil  
39 x 28cm (15 3/8 x 11in).

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

**Provenance**

Purchased from the Pieter Wenning Gallery, Johannesburg, circa 1931.  
Acquired by a private UK collector, 2012.





11 \*

**ALEXIS PRELLER (SOUTH AFRICAN, 1911-1975)**

Fish God

wood

119 x 23 x 25cm (46 7/8 x 9 1/16 x 9 13/16in).

**£6,000 - 9,000**

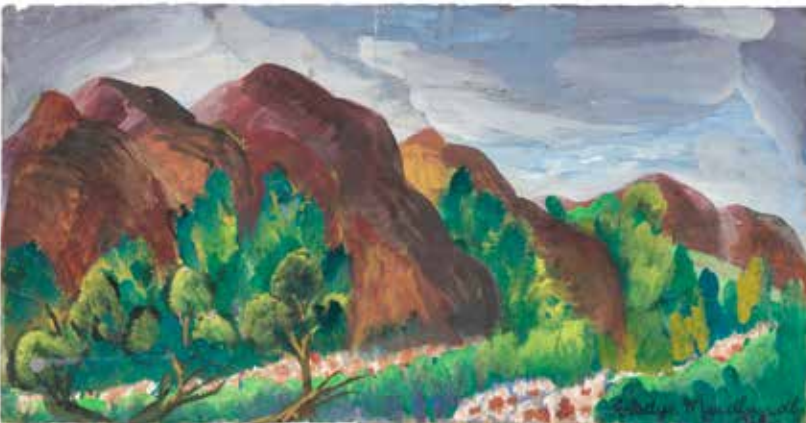
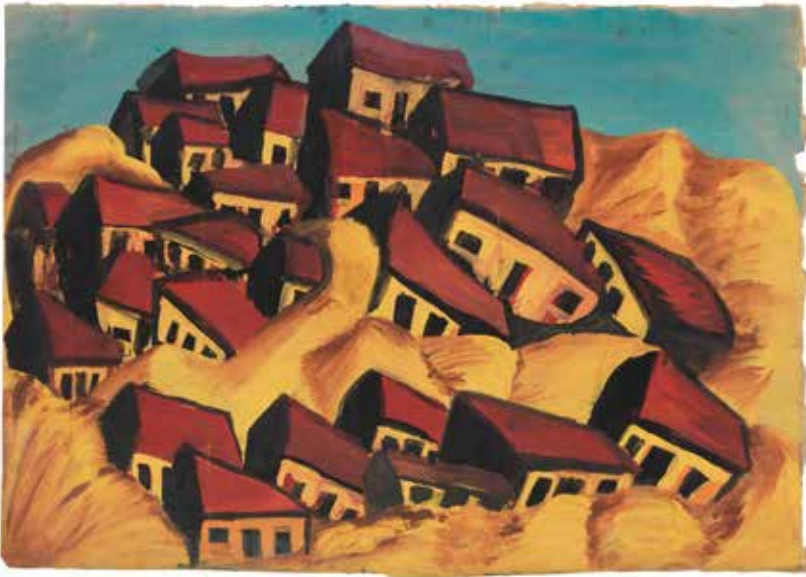
**US\$7,800 - 12,000**

**€6,800 - 10,000**

**Provenance**

Acquired from the artist by Dr Cyril M. Ross circa 1967-68;  
By direct descent to the current owner.

The above work was acquired by Cyril Ross, who had assembled a large collection of Preller's work in Pretoria. The work was titled "The Fish God" by the artist, though Preller often referred to it as "Joe" as it bore a likeness to a friend of the same name.



12

**GLADYS MGUDLANDLU (SOUTH AFRICAN, 1917-1979)**

Three landscapes:

1. Gugulethu  
42 x 61cm (16 9/16 x 24in).

2. Mountains with trees in the foreground  
signed and dated 'Gladys Mgudlandlu 1963'  
(lower right)  
31 x 61cm (12 3/16 x 24in).

3. Gnarled trees with farmsteads behind  
37 x 55.5cm (14 9/16 x 21 7/8in).  
gouache

(3)

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

**Provenance**

Acquired from the artist.  
A private collection, Israel.  
Acquired by a private UK collector, 2013.



13 \*

**GEORGE MILWA MNYALUZA PEMBA (SOUTH AFRICAN, 1912-2001)**

Portrait of a woman carrying a gourd  
signed and dated 'MM PEMBA - 45' (lower right); bears an E.  
Schweickert label (verso)  
oil on canvas laid to board  
40 x 30cm (15 3/4 x 11 13/16in).

£20,000 - 30,000

US\$26,000 - 39,000

€23,000 - 34,000

**Provenance**

Acquired by a private collector in 1945, Port Elizabeth.  
By direct descent to present owner.

14

**GERARD SEKOTO (SOUTH AFRICAN, 1913-1993)**

Washer women, circa 1940  
signed 'G SEKOTO' (lower left)  
oil on canvas board  
26 x 33cm (10 1/4 x 13in).

**£100,000 - 150,000**

**US\$130,000 - 190,000**

**€110,000 - 170,000**

**Provenance**

A private collection.

**Literature**

*Song for Sekoto: Gerard Sekoto 1913-2013*, (Craighall, 2013),  
illustrated p.114.

This painting was executed at a pivotal moment in the artist's career. His reputation in Johannesburg was beginning to grow following a successful solo exhibition at the highly regarded Gainsborough Gallery in 1939. Later that year, he was selected to participate in the South African Art Academy's annual exhibition. In 1940, the Johannesburg Art Gallery acquired a work by Sekoto, their first painting by a black artist.

Born and raised in Botshabelo, a German Lutheran Mission Station in the Transvaal, Sekoto originally trained as a teacher. Working with crayons on poster paper, his artistic endeavours largely took the form of portraits of his fellow students. It was only after he was awarded

second prize at a competition organised by Fort Hare University College in 1938 that he was motivated to pursue a full time career as an artist.

In need of greater exposure, he went to stay with his cousins in Sophiatown, on the outskirts of Johannesburg. He was inspired by the vibrancy and dynamism of the inhabitants. He walked the streets carrying notebooks and fragments of paper in his pockets, which he would retrieve at intervals to sketch all kinds of social and commercial interactions. These jottings would later be fleshed out and transformed into complete compositions in his makeshift studio.

He moved again in 1942, to Eastwood, Pretoria. The paintings of this period document both the harsh conditions for the black South Africans living in these townships, but also communicate the camaraderie shared by their residents. This oil painting of two women doing their washing is a wonderful example. The figures are engaged in a mundane domestic chore, but their movements exude a positive energy derived from companionship.

The works that Sekoto executed in Sophiatown and Eastwood are amongst his most sought after. It is a rare pleasure to be offering a painting of this period in this condition at auction.

**Bibliography**

*Song for Sekoto: Gerard Sekoto 1913-2013*, (Craighall, 2013),  
pp.111-114.



15

**GERARD SEKOTO (SOUTH AFRICAN, 1913-1993)**

The water collectors  
signed 'G SEKOTO' (lower right)  
oil on canvas  
*55 x 46cm (21 5/8 x 18 1/8in).*

**£50,000 - 80,000**

**US\$65,000 - 100,000**

**€57,000 - 91,000**

**Provenance**

Acquired directly from the artist;  
A private South African collection;  
Gifted to the current owner's mother.

We are grateful to Barbara Lindop for dating this work to the artist's 1945-47 Eastwood period.

In 1945 Sekoto moved from District Six, Cape Town to Eastwood, Pretoria where he stayed with his mother and stepfather. While based in Eastwood, Sekoto produced many of his most masterful, self-assured works.

As is characteristic of many of Sekoto's group scenes, the individual features of each figure are not rendered in detail. The artist focuses rather on the dynamics between the women. The tilt of the central figure's head and her partially open mouth lends the scene an immediacy; the artist has captured a snapshot of life in the township.

Sekoto relates that Eastwood was very different from "the hectic life of District Six...At the new home I found myself much more relaxed to concentrate upon my work, without the many distractions and visits I had in the big city with its many sophisticated people. Here people were not too inquisitive about why you looked at them. Some would even be willing to pose."

Lesley Spiro, who curated the first major retrospective of Sekoto's work in 1989, asserts that "the Eastwood period may represent the pinnacle of Sekoto's artistic achievement. It was a time when he pushed his understanding of colour and form to new heights, when he seemed to sharpen even further his already remarkable sense of mood and movement".

**Bibliography**

B. Lindop, Gerard Sekoto, (Randburg, 1988), p.25.  
L. Spiro, Gerard Sekoto: Unsevered Ties, (Johannesburg, 1989), p.42.





16

**GERARD SEKOTO (SOUTH AFRICAN, 1913-1993)**

Two portraits:

1. Boy wearing a striped shirt  
signed and dated 'G SEKOTO/ 64' (lower right)  
oil on canvas  
41 x 33cm (16 1/8 x 13in).

2. Boy in profile  
pencil and gouache  
30 x 24cm (11 13/16 x 9 7/16in).  
(2)

**£10,000 - 15,000**  
**US\$13,000 - 19,000**  
**€11,000 - 17,000**





17 \*

**FRANCOIS KRIGE (SOUTH AFRICAN, 1913-1994)**

Self-Portrait

bears authentication stamp (verso)

oil on board

39 x 33cm (15 3/8 x 13in).

**£7,000 - 10,000**

**US\$9,100 - 13,000**

**€8,000 - 11,000**

**Provenance**

Gifted to the current owner by the artist.

This work has been authenticated by Sylvia Krige and Suzanne Fox.

**VLADIMIR GRIEGOROVICH TRETCHIKOFF (SOUTH AFRICAN, 1913-2006)**

Portrait of a Ndebele man  
signed and dated 'TRETCHIKOFF/ SA 59' (lower right)  
oil on canvas  
76 x 66.5cm (29 15/16 x 26 3/16in).

£25,000 - 35,000

US\$32,000 - 45,000

€28,000 - 40,000

**Provenance**

Acquired from the artist by Mr. Samuel V. Collins.

Sold to Mr. Emerson Kailey.

Sold at auction in Aguttes, France, 25 June 2007.

A private collection.

Samuel Collins was a Texan entrepreneur who made his fortune after establishing the first diamond mining operation off the Namibian coast in 1961. The operation used pioneering technology to dredge hundred of carats each week. The firm's success earned Collins the moniker, the "King of Sea Diamonds".

Collins admired Tretchikoff's work and built up a collection of his paintings. During this period, the two men developed a friendship and Collins invited the artist to become a partner in the Marine Diamonds Corporation. Tretchikoff later recalled how the entrepreneur laid out his vision for mining diamonds from the sea:

"We took some cocktail peanuts out of a bowl on the coffee table to demonstrate our respective ideas of how the diamonds would be lying on the seabed."

Geologists were divided in their opinions about the ambitious venture. But Collins's enthusiasm was such that Tretchikoff was convinced to become a substantial investor. When Collins and his business partner, Emerson Kailey, sold the corporation to De Beers, Tretchikoff became a shareholder of the largest diamond syndicate on the planet.

Kailey had been born and raised in Illinois. He had relocated to Southern Africa with Collins to develop their ideas for submarine pipelines along the coast of Namibia. Collins introduced Kailey to Tretchikoff, and Kailey later purchased two of the artist's works from Collins's collection: this portrait of a Ndebele man and *The Ballerina*, the well known portrait of Tamara Toumanova. These works hung in Kailey's home in Paris.

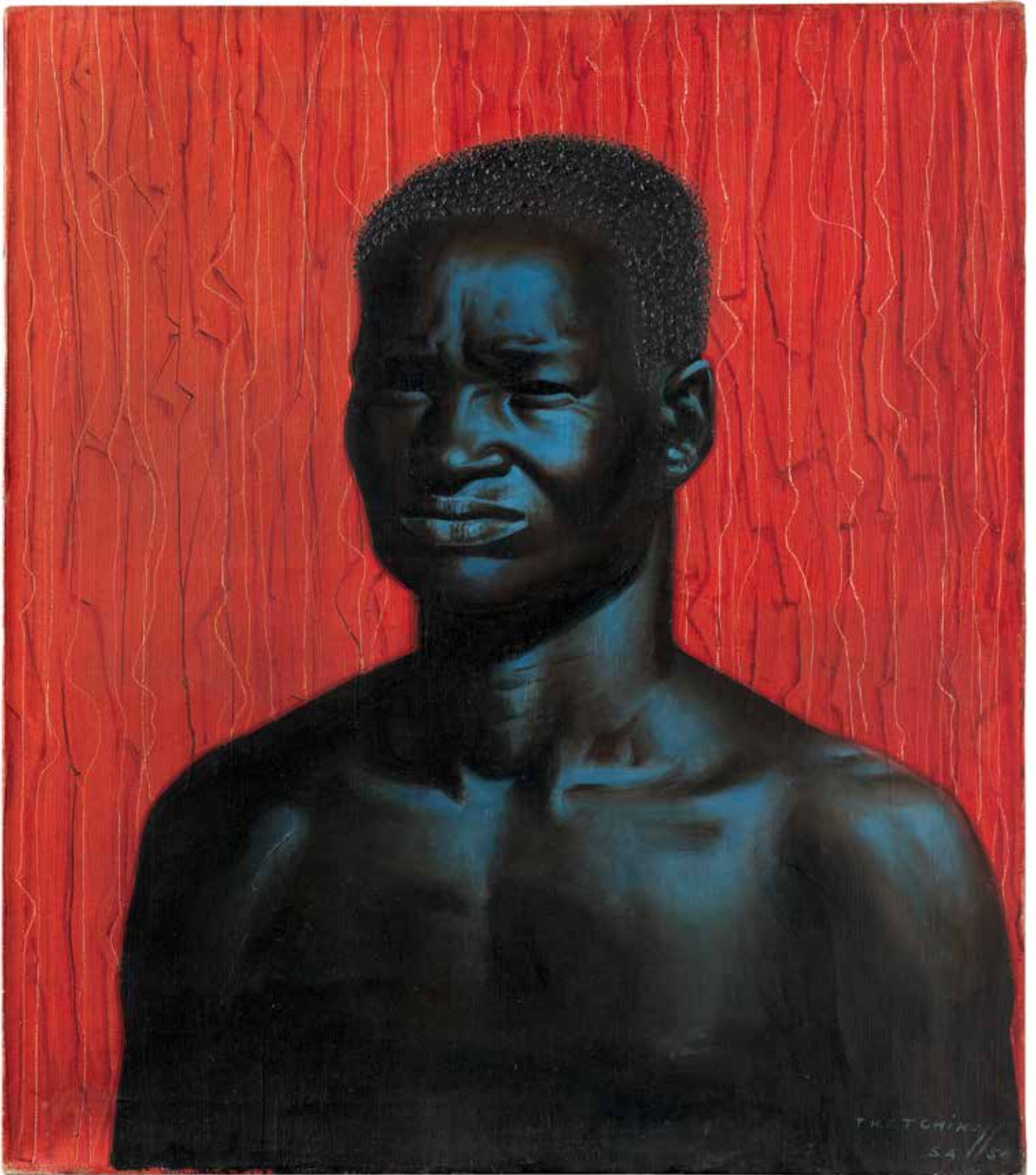
When first auctioned in France in 2007, this painting was listed as *Portrait d'homme*. This would have been a highly unusual for Tretchikoff, who typically gave his paintings far more specific titles.

This particular portrait is rare in the absence of visual cues to identify the model's ethnicity, status or occupation. Tretchikoff generally portrays Africans either as urban contemporaries (street musicians, newspaper sellers) or as 'types', documenting the characteristic attire of particular ethnic groups. However, this sitter has no identifying features. The focus is rather on the man's facial expression. He gazes out at something just beyond the picture plane.

Boris Gorelik, Tretchikoff's preeminent biographer, has suggested that this portrait is one of a diptych; the second being a portrait titled *Ndebele Woman* (illustrated in the Tretchikoff album published by Howard Timmins, 1969). This portrait of the woman is set against a similar red background with wavy white lines. The portrait is frontal, but she turns her gaze to the left. If we place this painting beside the portrait of the Ndebele man, we can see that the two figures are looking at one another.

Unlike the *Ndebele Man*, the woman displays the characteristic Ndebele attire. Her body is decorated with traditional metal choker rings, beaded bracelets, necklace, earrings and headband. *The Ndebele Woman* has not made a public appearance at exhibitions or auction since the 1960s. This is a rare opportunity to acquire one of Tretchikoff's most sought after subjects.

We would like to thank Boris Gorelick for his research and assistance in the cataloguing of this lot.



19 \*

**VLADIMIR GRIEGOROVICH TRETCHIKOFF (SOUTH AFRICAN, 1913-2006)**

Cock Fighter

signed 'TRETCHIKOFF/ JAVA' (lower right)  
oil on canvas laid to board  
100 x 72cm (39 3/8 x 28 3/8in).

£60,000 - 90,000

US\$78,000 - 120,000

€68,000 - 100,000

**Provenance**

The collection of Mr. Friedrich Wilhelm Knacke, South Africa.  
Acquired by a private collector in 1957.  
Purchased by the present owner at Garlicks, Cape Town, in 1975.

**Exhibited**

Cape Town, Garlicks, *Tretchikoff*, April, 1975.

**Literature**

Boris Gorelik, *Incredible Tretchikoff: Life of an Artist and Adventurer*, (London, 2013) illustrated on p.88.

The model for the painting is most likely the servant of J.W. den Hartog, an art teacher that Tretchikoff befriended during his time in Jakarta. He is also depicted in another of Tretchikoff's works titled *Gardener against a background of red canna lilies*.

At this period, Java was under Japanese occupation and art supplies were either confiscated for propaganda work or sent to Japan. Fortunately for Tretchikoff, Den Hartog had a stockpile of materials in his studio which he was willing to lend to the Russian.

In later interviews, Tretchikoff claimed that one of the most memorable experiences from his period in Java was watching a cock fight:

"I...was fascinated by the spirit, cunning and plumage of the game cocks."

Cockfighting was actually illegal in Indonesia. They were conducted in unmarked venues in the late afternoon. The illicit nature of the game enhanced the excitement. Significant sums of money were bet at these fights, and the owners of prize birds achieved almost celebrity status.

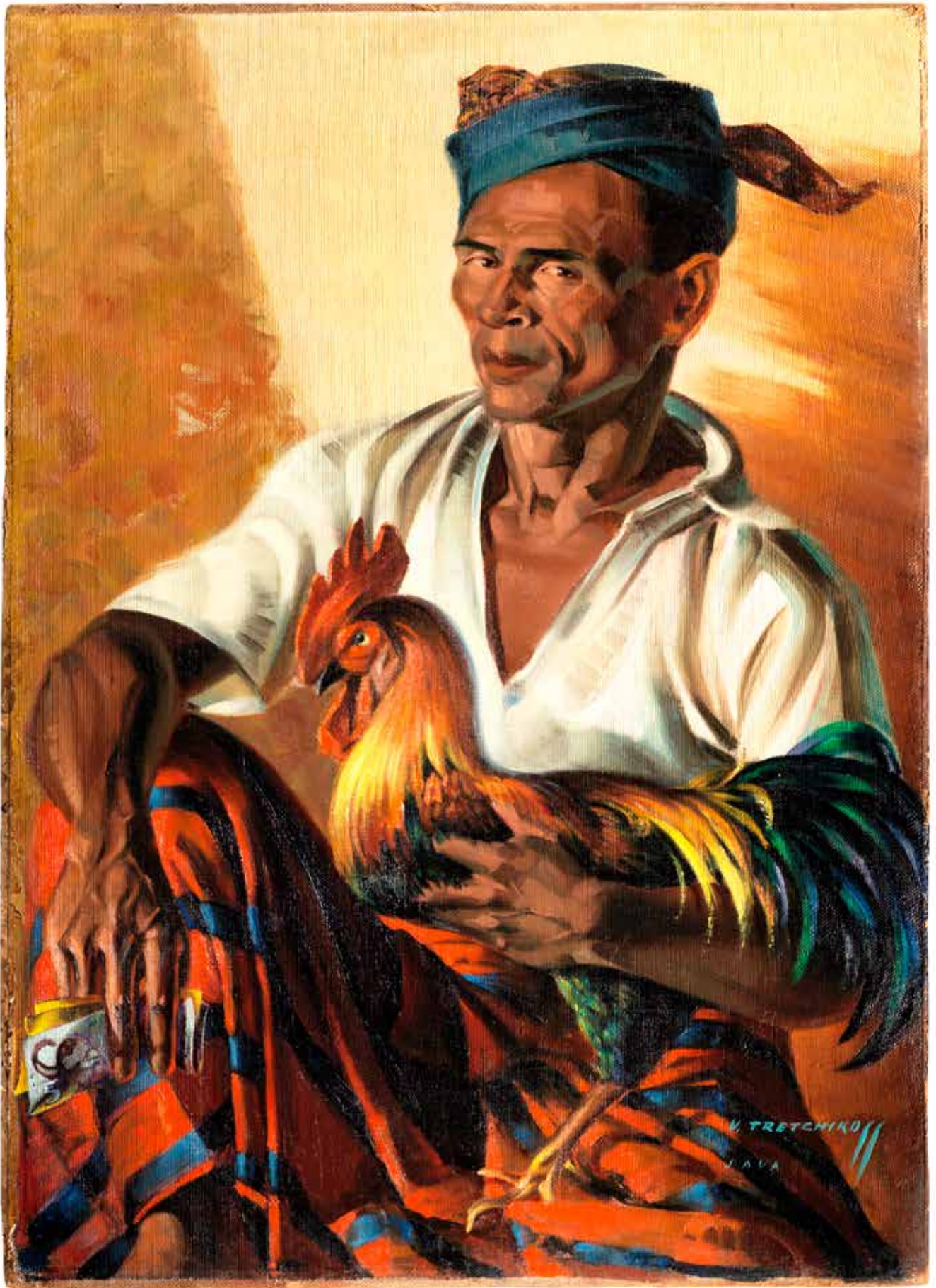
Den Hartog's servant was an enthusiastic cockfighter and raised several birds. When Tretchikoff asked him to sit for a portrait with one of his roosters, the man brought out his champion cock. However, the artist rejected the selection. The rooster was a veteran fighter and had sustained many scars and lost half his plumage. Tretchikoff asked him to select a more attractive bird, much to the owner's chagrin.

This portrait was the first painting that Tretchikoff executed in Java, and one of his most highly prized.

The painting's original owner, Friedrich Wilhelm Knacke (1880-1957), was Chairman and Managing Directors of Namaqua Diamonds Ltd., one of the pioneering mining firms in South West Africa. The firm was a great commercial success, and enabled Knacke to acquire Earl's Dyke estate in Camps Bay. He commissioned William Grant to design and build a 15 room manor on the site. Tretchikoff's *Cock Fighter* was one of the paintings Knacke purchased for the property.

**Bibliography**

Boris Gorelik, *Incredible Tretchikoff: Life of an Artist and Adventurer*, (London, 2013) pp.87-88.





20

**HARRY TREVOR (SOUTH AFRICAN, 1922-1970)**

Portrait of a man  
signed and dated 'H. Trevor '62' (upper right)  
oil on board  
58 x 41cm (22 13/16 x 16 1/8in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

**Provenance**

In the collection of Mr. and Mrs. Rosenberg.  
By direct descent.

Mr Rosenberg was one of the lawyers on the defense counsel  
for the South African treason trial (1956-1961).



21

**CARL ADOLPH BÜCHNER (SOUTH AFRICAN, 1921-2003)**

Portrait of Nadia Nerina

signed 'Buchner' (upper left); inscribed 'Nadia in a green hat' (verso)  
oil on canvas

101 x 60cm (39 3/4 x 23 5/8in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

This portrait depicts the South African ballerina, Nadia Nerina (1927-2008). Born in Bloemfontein, Nerina's dance training began after her family moved to Durban in 1939. Here she studied under Eileen Keegan (a contemporary of Pavlova) and Dorothea McNair. The young girl demonstrated so much promise that both teachers soon advised that she be sent to London for further training.

Aged 17, Nerina came under the wing of the internationally renowned Marie Rambert. It was with the Rambert Company that she Nerina watched her first professional ballet performance at the Lyric in Hammersmith. During this period, Nerina also took classes at the Sadler's Wells school. She joined the Wells company full time in 1947, where she quickly ascended the corps de ballet.

She reached the height of her fame in the late 1950s when she danced the role of Aurora in *The Sleeping Beauty*. A journalist covering the performance in the *Guardian* wrote that "her precision and neatness of footwork are unrivalled in the Royal Ballet".

Büchner was both a fan and friend of Nerina. In this portrait, he depicts her as he would a close personal acquaintance rather than indicating her professional persona.

22

**EDOARDO VILLA (SOUTH AFRICAN, 1915-2011)**

Figural composition

signed and dated 'E. VILLA/ 195?'; numbered 1/11 (to foot)

bronze

34.5 x 16.5 x 22cm (13 9/16 x 6 1/2 x 8 11/16in).

£4,000 - 6,000

US\$5,200 - 7,800

€4,600 - 6,800



22

23

**EDOARDO VILLA (SOUTH AFRICAN, 1915-2011)**

Two standing figures

one stamped 'VILLA' (to the foot); the other stamped 'E.VILLA. 1976.

2/6' (to the foot)

bronze

34 x 5cm x 3.5cm (13 3/8 x 1 15/16 x 1 3/8in); 30.5 x 14.5 x 8cm

(12 x 5 11/16 x 3 1/8in).

(2)

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

**Provenance**

Purchased directly from the artist in Johannesburg in 1976.

A private collection, London.

In the late 1970s, Edoardo Villa produced a series of small standing figures in bronze. The sculpture with the green patination is identical in form to a pair that were gifted to the University of Pretoria in 1978 (illustrated p.69 of de Klerk & de Kamper, *Villa in Bronze*, Pretoria, 2012).

The second sculpture with the brown patina is an earlier version of a group Villa cast in 1978 at the Irene Metal Industries Sculpture Studio in Krugersdorp.

Villa typically modelled his figures first in clay or plaster of Paris before casting them in bronze. This medium allowed the artist to communicate a wider range of emotions. These figures have a flowing, sinuous quality that defies the properties traditionally associated with metalwork.

**Bibliography**

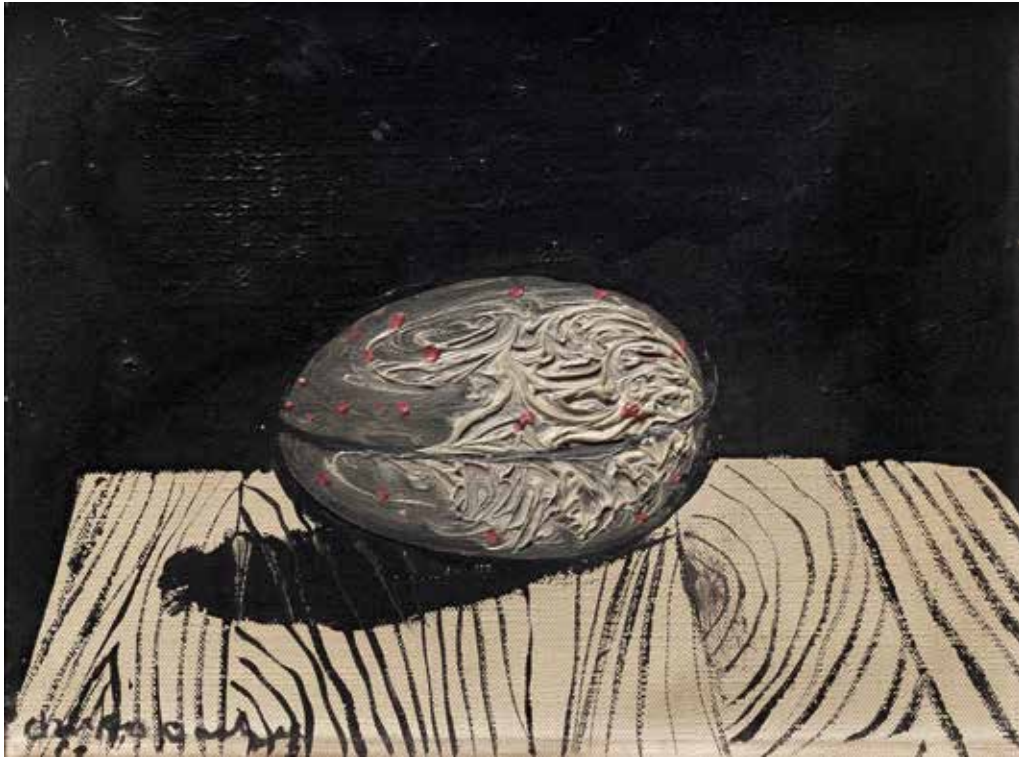
C. de Klerk & G. de Kamper, *Villa in Bronze*, Pretoria, 2012), p.1-2.





23





24

**CHRISTO COETZEE (SOUTH AFRICAN, 1929-2000)**

The Sugar Egg  
 signed 'Christo Coetzee' (lower left); bears Hanover Gallery exhibition  
 label (verso)  
 oil on canvas  
 18 x 23cm (7 1/16 x 9 1/16in).

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

**Provenance**

Purchased by Alexander Roger Esq. from the Hanover Gallery, London.  
 A private collection.

**Exhibited**

London, Hanover Gallery, Christo Coetzee solo exhibition, 1955.

The current lot is one of a series of still lifes the artist painted for his first solo exhibition at the Hanover Gallery, London, in 1955. The show was arranged by the photographer and designer, Anthony Denney, whom the artist had met whilst studying for a post-graduate degree at the Slade School of Art.

During the 1950s, Denney regularly featured Coetzee's work in his interior design projects, juxtaposing his abstract paintings with antiques and decorative works of art. He particularly admired Coetzee's surreal still lifes:

"The unexpected contradiction of a sharp note of colour, a sudden change of scale and that mysterious rapport between objects of a totally dissimilar nature which defies analysis" (A. Denney, 'Art, antiques and art nouveau', Vogue, 15.5.1965, p.70).

The exhibition at the Hanover Gallery consisted of fifty-one paintings and received glowing reviews in the British press. A journalist writing for Time and Tide praised Coetzee's inventiveness and "unusual sense of the luscious possibilities of paint". Twelve of the still lifes were sold before the opening night.

**Bibliography**

Stevenson & Viljoen, Christo Coetzee: Paintings from London and Paris 1954-1964, (Cape Town, 2001), pp.8-13.



25

**CECIL EDWIN FRANS SKOTNES (SOUTH AFRICAN, 1926-2009)**

Shaka and his warriors

signed 'C SKOTNES' (lower centre)

painted and incised wood relief surrounded by artist's copper frame

79 x 140cm (31 1/8 x 55 1/8in) including artist's frame.

£12,000 - 18,000

US\$16,000 - 23,000

€14,000 - 20,000



26

**LUCAS TANDOKWAZI SITHOLE (SOUTH AFRICAN, 1931-1994)**

'No Job'

signed 'L.T.SITHOLE' (to base)

yarrowood on liquid steel base

158 x 24.5 x 21.5cm (62 3/16 x 9 5/8 x 8 7/16in) including base.

**£5,000 - 8,000**

**US\$6,500 - 10,000**

**€5,700 - 9,100**

**Provenance**

Purchased by a private collector at Gallery 21, Johannesburg  
A private collection, Munich, Germany.

*No Job* is listed on Fernand Haenggi's online catalogue raisonné  
([www.sithole.com](http://www.sithole.com)) as LS 8008 .



27

**GERARD SEKOTO (SOUTH AFRICAN, 1913-1993)**

Figure on a path

signed and dated 'G SEKOTO/74' (lower right)

oil on card

22 x 32cm (8 11/16 x 12 5/8in).

**£12,000 - 18,000**

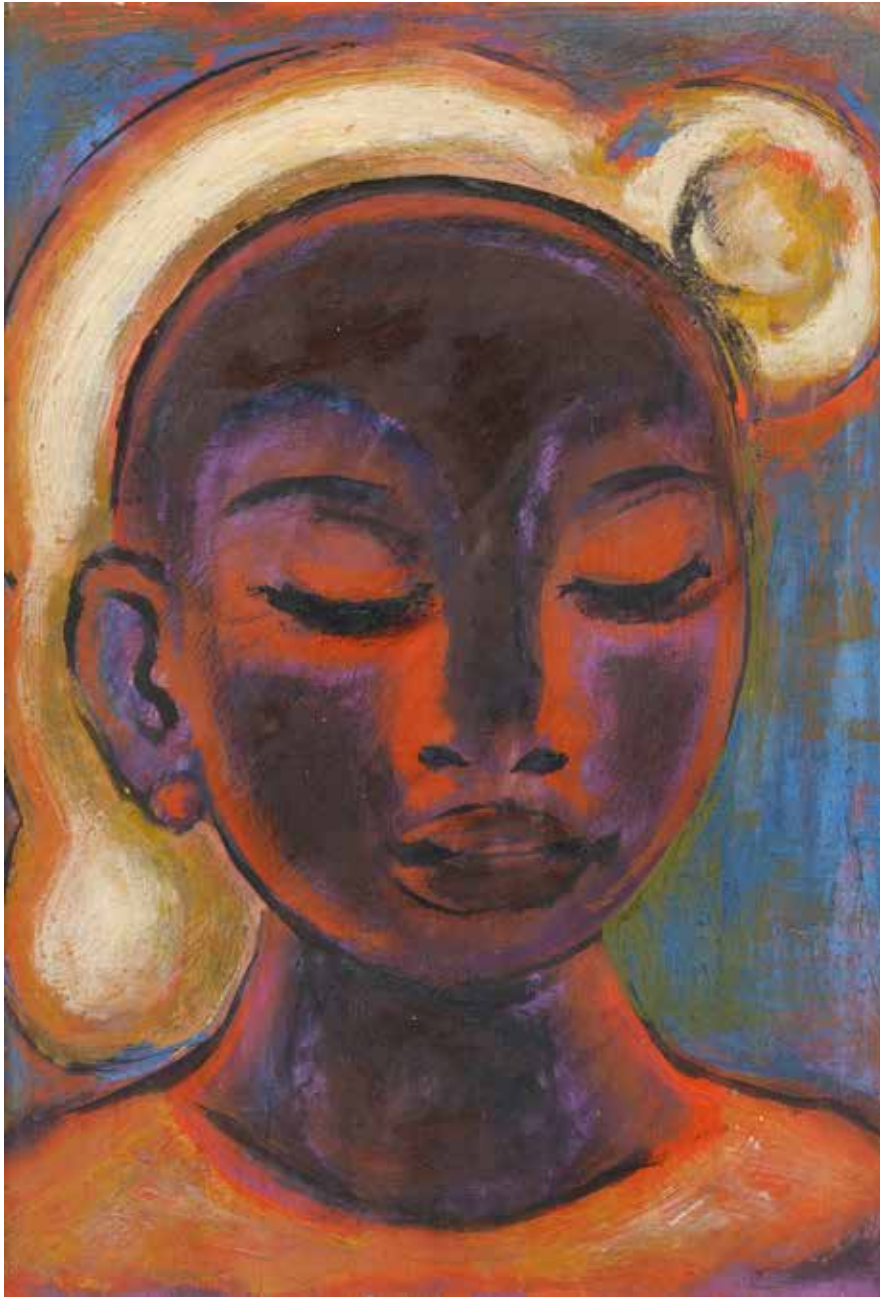
**US\$16,000 - 23,000**

**€14,000 - 20,000**

**Provenance**

Most likely acquired at a solo exhibition of the artist's work at the Atlantic Gallery in Cape Town, 1975.

By direct descent to the current owner.



28

**GERARD SEKOTO (SOUTH AFRICAN, 1913-1993)**

Portrait of a girl  
signed 'G.SEKOTO' (lower right)  
oil on paper  
33 x 24cm (13 x 9 7/16in).

£8,000 - 12,000

US\$10,000 - 16,000

€9,100 - 14,000

**Provenance**

Purchased from the artist, circa 1959.  
By direct descent.



29 \*

**SYDNEY ALEX KUMALO (SOUTH AFRICAN, 1935-1988)**

Horse

signed 'KUMALO' (to underside of belly)

bronze

17 x 22 x 9cm (6 11/16 x 8 11/16 x 3 9/16in).

**£12,000 - 18,000**

**US\$16,000 - 23,000**

**€14,000 - 20,000**

**Provenance**

Acquired from Grosvenor Gallery, London, in 1966.

A private collection.

**Exhibited**

London, Grosvenor Gallery, A Joint Exhibition of Kumalo and Skotnes, cat. no. 1.

The above work will be included in the forthcoming catalogue raisonné of Sydney Kumalo, *The Sculptures of Sydney Kumalo and Ezrom Legae* compiled by Dr Gavin Watkins and due for publication in 2020.

30

**NO LOT**

31

**NO LOT**

32 \*

**SYDNEY ALEX KUMALO (SOUTH AFRICAN, 1935-1988)**

Reclining Nude I

signed 'KUMALO' (to the woman's lower back)

bronze

9.5 x 12 x 12cm (3 3/4 x 4 3/4 x 4 3/4in)..

**£12,000 - 18,000**

**US\$16,000 - 23,000**

**€14,000 - 20,000**

**Provenance**

Acquired from Grosvenor Gallery, London, in 1966.

A private collection.

**Exhibited**

London, Grosvenor Gallery, A Joint Exhibition of Kumalo and Skotnes,  
cat. no. 7.

The above work will be included in the forthcoming catalogue raisonné  
of Sydney Kumalo, The Sculptures of Sydney Kumalo and Ezrom Legae  
compiled by Dr Gavin Watkins and due for publication in 2020.

33

**NO LOT**

34

**NO LOT**





35 \*

**SYDNEY ALEX KUMALO (SOUTH AFRICAN, 1935-1988)**

Standing Figure

signed 'KUMALO' (to the base)

bronze

*32.5 x 12 x 9cm (12 13/16 x 4 3/4 x 3 9/16in).*

**£5,000 - 8,000**

**US\$6,500 - 10,000**

**€5,700 - 9,100**

**Provenance**

Acquired from Grosvenor Gallery, London, in 1966.

A private collection.

**Exhibited**

London, Grosvenor Gallery, A Joint Exhibition of Kumalo and Skotnes, cat. no. 4.

The above work will be included in the forthcoming catalogue raisonné of Sydney Kumalo, *The Sculptures of Sydney Kumalo and Ezrom Legae* compiled by Dr Gavin Watkins and due for publication in 2020.

36

**NO LOT**





37

**DUMILE FENI-MHLABA (ZWELIDUMILE MXGAZI) (SOUTH AFRICAN, 1942-1991)**

Portrait of a man  
signed and dated 'Dumile 1966' (lower right)  
charcoal

163 x 75cm (64 3/16 x 29 1/2in).

£5,000 - 8,000

US\$6,500 - 10,000

€5,700 - 9,100

**Provenance**

A private collection, UK.

38

**GERARD SEKOTO (SOUTH AFRICAN,  
1913-1993)**

A woman walking with her children to market  
signed 'G SEKOTO' (lower right)  
gouache and watercolour  
32 x 24cm (12 5/8 x 9 7/16in).

£7,000 - 10,000

US\$9,100 - 13,000

€8,000 - 11,000



38

39

**GERARD SEKOTO (SOUTH AFRICAN,  
1913-1993)**

Boy riding a bike  
signed 'G SEKOTO' (lower right)  
watercolour  
27 x 37cm (10 5/8 x 14 9/16in).

£4,000 - 6,000

US\$5,200 - 7,800

€4,600 - 6,800



39



40 \*

**BILLY MONK (SOUTH AFRICAN, 1937-1982)**

Ten photographs from 'The Catacombs' series with accompanying certificates of authenticity signed by Jac de Villiers silver gelatin prints  
*paper size 28 x 40.5cm (11 x 15 15/16in) each.*  
 (10)

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

**Provenance**  
 Artist's Estate.

In the 1960s, Billy Monk was working as a bouncer at the notorious Cape Town nightclub, the Catacombs. The underground venue was a popular hang out for revellers of all creeds and colours; a hideout from the restrictive and punitive Apartheid legislation. In this environment, Monk had a rare opportunity to photograph scenes of uncensored joy, passion and debauchery that could never have taken place 'above' ground.

This collection of photographs that Monk snapped with his 35mm Pentax camera reveal the permissive atmosphere of the club: Sailors still in uniform mingle with sugar babies attired in new mod-length hemlines, teased beehive hair and thick lipsticked lips. Drunks loll at tables next to sophisticates. Men and women lock lips regardless of colour or gender, openly flouting the Immorality Act that forbade cross-racial fraternisation.

The photographs first came to light in 1979 when Paul Gordon, who had once shared a studio space with Monk, handed the negatives to the photographer Jac de Villiers. He was intrigued by the images and took them to the famed photographer, David Goldblatt. Goldblatt was highly impressed:

"The Catacombs was a dark, dark place. It could not have been easy to get a clear sense of the subject, compose the photograph and focus the camera before releasing the shutter and flash. Yet there is never any doubt about who the subject is. The composition is always coherent, the focus sharp."

With Goldblatt's assistance, de Villiers exhibited Monk's photographs at The Market Gallery in Johannesburg in 1982. The show was a critical success, and the Johannesburg Art Gallery purchased six for their collection. Monk took leave from his job as a diamond diver in the north of the country's shoreline, to attend the opening. Tragically, the photographer never made it to his exhibition. En route to Johannesburg, Monk was shot in a drunken row. Following his death, exhibitions of his work were held at the South African National Gallery and the University of Stellenbosch.

Art critic Ashraf Jamal describes the legacy of these remarkable images:

"Monk was able to capture the lives of people redeemed from apartheid's scrutiny, for in these hidden worlds no one cared about status, caste, sexual preference. One senses too that Monk's subjects knew and trusted him, for with him they could be themselves. If I consider Monk as one of South Africa's greatest photographers it has everything to do with his humanity - he was no voyeur, no connoisseur, no brittle collector of others' lives.

Monk's pictures evoke the singularity of the moment, the humanity of his men and women, the pleasure of lives freed - if only for a moment - from the burden of history. His image-repertoire speaks to a greater vision regarding what we truly are and what we may become."





41

41  
**NORMAN CLIVE CATHERINE (SOUTH AFRICAN, BORN 1949)**

Untitled  
 signed and dated 'N.CATHERINE '90' (lower inner right of frame)  
 acrylic and flattened cans on board  
 113 x 124.5cm (44 1/2 x 49in).  
 in artist's frame.

£7,000 - 10,000

US\$9,100 - 13,000

€8,000 - 11,000

42  
**WILLIE BESTER (SOUTH AFRICAN, BORN 1956)**

"ANC Lives"  
 aluminium cans, acrylic, barbed wire and wood  
 155 x 37 x 7cm (61 x 14 9/16 x 2 3/4in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700



42





43 \*

**GERARD SEKOTO (SOUTH AFRICAN, 1913-1993)**

Blue Head

signed 'G SEKOTO' (lower right)

oil on board

39.5 x 29.5cm (15 9/16 x 11 5/8in).

£30,000 - 50,000

US\$39,000 - 65,000

€34,000 - 57,000

**Provenance**

A private collection, South Africa.



44 \*

**GERARD SEKOTO (SOUTH AFRICAN, 1913-1993)**

A Senegalese street café  
signed and dated 'G SEKOTO/ 67' (lower right)  
gouache and watercolour  
51 x 70cm (20 1/16 x 27 9/16in).

£10,000 - 15,000  
US\$13,000 - 19,000  
€11,000 - 17,000

**Provenance**

A private collection, Israel.  
Acquired by the current owner in 2009.

An oil painting of the same date and subject, titled 'Under the Umbrella', is illustrated in Barbara Lindop's monograph on Gerard Sekoto (Lindop 1988, p.230).

**Bibliography**

B. Lindop, *Gerard Sekoto* (Randburg, 1988), p.230.



45

45 \*

**BRETT MURRAY (SOUTH AFRICAN, BORN 1961)**

The Party vs. The People, 2010

edition of 6 + 1AP

bronze

54cm x 81cm x 59cm (21 1/4in x 37 7/8in x 23 1/4in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

**Provenance**

The collection of Walid Juffali.



46

46 \*

**BRETT MURRAY (SOUTH AFRICAN, BORN 1961)**

One Party State, 2010

edition of 6 + 1AP

bronze

53cm x 57cm x 52cm (20 7/8in x 22 7/16in x 20 1/2in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

**Provenance**

The collection of Walid Juffali.



47 \* TP

**LIONEL SMIT (SOUTH AFRICAN, BORN 1982)**

Large Malay Girl II  
signed, dated and numbered 'Lionel Smit 2010 12/12' (lower right);  
bears 'Bronz Editions' foundry stamp  
bronze with blue patination  
*120 x 62 x 92cm (47 1/4 x 24 7/16 x 36 1/4in).*

£8,000 - 12,000

US\$10,000 - 16,000

€9,100 - 14,000

**Provenance**

Purchased from Everard Read, Johannesburg in 2015.  
A private collection, USA.



48 \*

**DYLAN LEWIS (SOUTH AFRICAN, BORN 1964)**

Standing Leopard  
signed and numbered 'Dylan Lewis 13/15, S.121' (to base beneath leopard's tale)

bronze

53.5 x 14.5 x 90cm (21 1/16 x 5 11/16 x 35 7/16in).

£18,000 - 25,000

US\$23,000 - 32,000

€20,000 - 28,000

**Provenance**

Acquired from Everard Read.  
A private collection.

Since his first experiments with the subject in the early 1990s, Dylan Lewis has subsequently developed a reputation as one of the greatest sculptors of the cat family.

Lewis's exploration of the motif was inspired by a direct experience of the wild animal in its natural environment. He was awed by the raw energy of South Africa's fauna and flora, spending much time in the coarse and desolate landscape between the Cape Peninsula and the interior. Of all the animals he encountered, the leopard was the one that most fully communicated the wildness of the region.

Lewis's sculptures are also characterised by their anatomical precision. The musculature of the animal is rendered in great detail; a celebration of its lithe athleticism.

**Bibliography**

L. Twiggs, *Shape Shifting: From animal to human: The Sculpture of Dylan Lewis*, (London, 2009) pp.1-3.



49

**BAMBO SIBIYA (SOUTH AFRICAN, BORN 1985)**

The Watcher

titled, signed and dated (lower margin)

mixed media, charcoal, acrylic and coloured carbon power

140 x 180cm (55 1/8 x 70 7/8in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

# ‘Creative Currents of the Nile’ curated by Roubi L’Roubi

We are delighted to present a selection of highlights by artists from Sudan and Ethiopia. The artworks have been chosen by the celebrated curator and fashion designer, Roubi L’Roubi, to explore the creative influence of the Nile and how the geography of the region both unifies and divides its peoples.

The theme builds on the foundation of L’Roubi’s recent exhibition at the Saatchi Gallery, titled ‘Forests and Spirits: Figurative Art from the Khartoum School’. Two of the artists included in the exhibition also feature here: the celebrated Sudanese modernist Ibrahim El-Salahi, whose monumental ‘Reborn Sounds of Childhood Dreams I’ is one of the crowning glories of Tate Modern, London, and one of the Khartoum School’s next generation of talent, Salah El Mur.

L’Roubi has broadened his vision for this selection, inviting the viewer to draw parallels between the works of El-Salahi and his Ethiopian contemporary Skunder Boghossian. Also included are pieces by the acclaimed ceramists, Abbaro and Nigoumi; their works simultaneously reference Sudan’s long tradition of pottery and craft, and showcase the innovations of their fellow modernists.



50





51



50

**SIDDIG EL NIGOUMI (SUDAN 1931-1996)**

Blue Lidded Pot (1976)

bears maker's mark and dated '76 (to base)  
earthenware

16.5 x 14 x 14cm (6 1/2 x 5 1/2 x 5 1/2in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

Born in The Sudan in 1931, Siddig's career began as a calligrapher for the Publications Bureau in Khartoum. This training impressed the importance of line on Siddig and would imbue his later artworks with a strong rhythmic energy. Following this, he enrolled in a three year course at the School of Art in Khartoum where he specialised in pottery. In 1957 he was awarded a government grant to study ceramics at the Central School of Art in London.

He eventually settled in England permanently in 1967, where his works were positively received. He was nominated for membership of the Craft Potters Association in the early 1970s, and in 1980 the Victoria and Albert Museum acquired several of his pieces for their collection.

Siddig popularised the use of traditional African pottery techniques within British studio ceramics. His pots are hand built, using the ancient methods of coiling and smoothing. He then burnished the surfaces, rubbing them with a stone. On pots which had already been fired in the electric kiln, he would smoke the surface with a lighted taper of finely rolled newspaper, the flame licking the surface and depositing a thin but delicate mottled pattern.

51

**AHMAD SHIBRAIN (SUDAN, 1931-2017)**

Faces

signed 'Shibrain' in Arabic (lower left)

mixed media on board in two parts

57 x 56cm (22 7/16 x 22 1/16in).

£5,000 - 8,000

US\$6,500 - 10,000

€5,700 - 9,100

**Provenance**

Property from the collection of Georges El-Zeenny, Beirut.  
Thence by descent to the present owner, London.



52

**MOHAMMED AHMED ABDALLA ABBARO (SUDANESE, 1933-2016)**

Pot (with narrow neck), 1986  
porcelain stoneware, reptilian cracked surface  
62 x 43 x 43cm (24 7/16 x 16 15/16 x 16 15/16in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

**Provenance**

Collection of the artist.  
A private collection, UK.

**Literature**

S. Hassan, 'The Khartoum and Addis Connections', *Seven Stories about modern art in Africa*, London, 1995. Illustrated p.123.

When Abbaro was born, Sudan was still a British colony. He was raised in the Nuba mountains, where his parents had a farm. Abbaro worked as a carpenter to fund his studies at the Khartoum College of Fine and Applied Arts. His potential was swiftly recognised, and a year later he won a scholarship to continue his education at the Central School of Arts and Crafts in London.

His ceramics are characterized by their experimental surfaces, achieved through pioneering glazing and firing techniques. The present lot dates to the artist's "igneous period" - these wild forms were inspired by volcanic earth and snakeskin.

Abbaro was not only considered to be one of the most innovative ceramicists of his generation, he was also highly influential in developing the next wave of talent. He took up a teaching post at Camden Arts Centre in 1966. He acted as head of the ceramics department for two decades, before finally taking retirement in 1990.

Over the course of his career, he exhibited at many of London's most prestigious venues including the Barbican, Whitechapel, the Mall Galleries and the Iraqi Cultural Centre.



53

**MOHAMMED AHMED ABDALLA ABBARO (SUDANESE,  
1933-2016)**

Deep Rimmed Bowl (1991)

burnished, fire-fired porcelain stoneware

34.5 x 40 x 40cm (13 9/16 x 15 3/4 x 15 3/4in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

**Provenance**

Collection of the artist.

A private collection, UK.

**Literature**

S. Hassan, 'The Khartoum and Addis Connections', *Seven Stories about modern art in Africa*, London, 1995. Illustrated p.122.



54

**HUSSEIN SHARIFFE (SUDANESE, 1934-2005)**

Rubaiyat

signed and dated 'Shariffe/ 1996' (lower right)

mixed media on canvas

115 x 140cm (45 1/4 x 55 1/8in).

**£10,000 - 15,000**

**US\$13,000 - 19,000**

**€11,000 - 17,000**

Shariffe's oeuvre encompasses a variety of media, including poetry and film. However, he saw himself as a painter first and foremost. Following a period at Cambridge University, he proceeded to study at the Slade School of Fine Art in London. This training would influence his creative approach for the rest of his career:

"I am a painter. Each work of art is different. I paint essentially for myself. I see myself essentially as a painter, but I also come to life as a filmmaker." (Hussein Shariffe)

On his return to Sudan in 1960, Shariffe took up a teaching post at the School of Fine Arts, Khartoum. The next two decades were characterised by artistic experimentation. Fellow painter, Rashid Diab, described Shariffe's visionary canvases thus:

"unique, spontaneous, rich in expression and giving...we discover the truth of his poetry and poetic maneuvers in both colour and form. An original pioneer among the pioneers of abstraction in the contemporary Sudanese art world."

Shariffe is celebrated as a national icon, but his democratic approach to art making has inspired painters and film makers across the world. His works have been exhibited at Gallery One in London, the São Paulo Biennial, the Sharjar Art Foundation, in addition to Jordan, Egypt and Germany.

**Biography**

National Portrait Gallery online catalogue: <https://www.npg.org.uk/collections/search/person/mp88859/hussein-shariffe>



55 \*

**IBRAHIM EL-SALAHY (SUDANESE, BORN 1930)**

Standing Figure

signed 'Salahi' (lower right)

pen & ink

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

£15,000 - 20,000

US\$19,000 - 26,000

€17,000 - 23,000

**Provenance**

Acquired in Nigeria, circa 1960.

A private collection, United States.

El-Salahy is perhaps Sudan's most celebrated living artist. His five decade career was brought to international attention in 2013, when a major retrospective of his work was held at Tate Modern in London.

The exhibition touched on key themes that run throughout the artist's oeuvre: the legacy of colonialism, the creative influence of faith, and his own hybrid identity. Having studied at the Slade School of Fine Art in London, El-Salahy returned to Sudan in 1957 where he devoted his attention to the ancient artistic traditions of the region and the study of calligraphy. His works from the 1960s are therefore a fusion of African, Arab, Islamic and Western influences.

This ink and whitewash is not dated but is very similar in subject matter and style to the line drawings that he executed in the early 1960s. A very similar piece is illustrated in Salah Hassan's catalogue, Ibrahim El-Salahy: A Visionary Modernist, (New York, 2012), fig.14, p.57.

El-Salahy's work can be found in the collections of the Museum of Modern Art, New York, Metropolitan Museum, New York, The Art Institute of Chicago, Chicago, The British Museum, London, Tate Modern, London, The Smithsonian Institute, Washington DC, The Guggenheim Museum, Abu Dhabi, The National Gallery, Berlin, and many others.



56

**SALAH EL-MUR (SUDANESE, BORN 1966)**

Family day out  
signed and dated 'S.ELMUR.2016' (lower left)  
acrylic on canvas  
89 x 119cm (35 1/16 x 46 7/8in).

£10,000 - 15,000

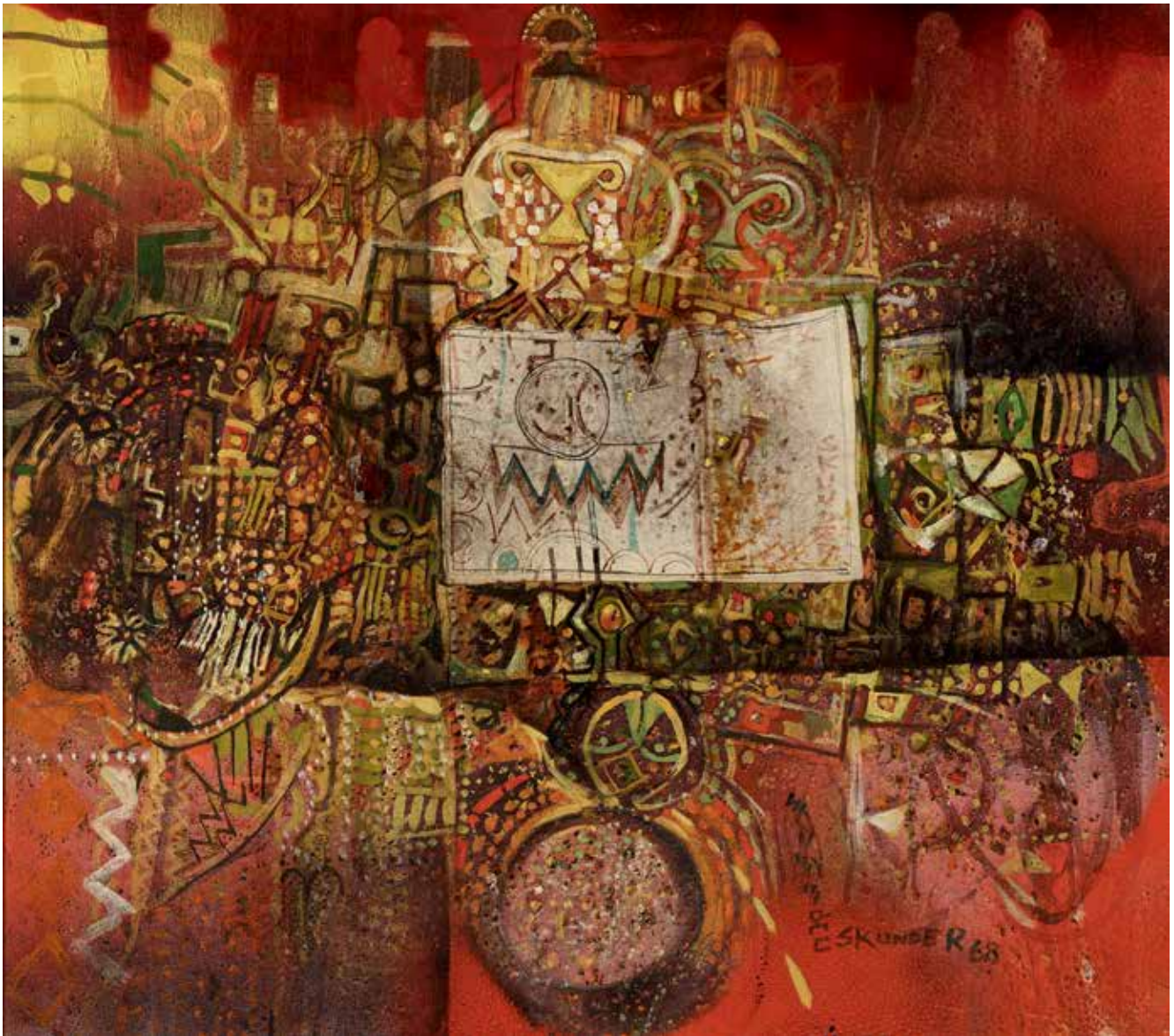
US\$13,000 - 19,000

€11,000 - 17,000

Family day out was recently exhibited in the exhibition *Forests and Spirits: Figurative Art from the Khartoum School* at the Saatchi Gallery. It depicts a family outing to the Sunut Forest; one of the few remaining urban forests in Sudan, it lies at the confluence of the White and Blue Nile. It is a popular leisure site for Khartoum's residents and an important educational resource for the city's schools.

The figures are delineated in a flat, naive style using bold blocks of colour. This technique is a result of El Mur's early training as an illustrator. His illustrations feature in 35 children's books that have been published in Arabic, French, Italian and Spanish.

Previous to the show at Saatchi, a retrospective of Elmur's work was exhibited at the Sharjah Art Museum in 2018. His works can be found in numerous private and public collections including the Museum of African Contemporary Art Al Maaden (MACAAL).



57 \*

**ALEXANDER SKUNDER BOGHOSSIAN (ETHIOPIAN, 1937-2003)**

Sacred text

signed and dated 'SKUNDER 68' (lower right)

oil and paper collage on board

56 x 62cm (22 1/16 x 24 7/16in).

£8,000 - 12,000

US\$10,000 - 16,000

€9,100 - 14,000

**Provenance**

A private collection, USA.

Alexander 'Skunder' Boghossian's artistic talents were recognised early. Aged only 17, he was awarded second prize at the prestigious Jubilee Anniversary Celebration of Emperor Haile Selassie I. Skunder left for Europe shortly afterwards, having received a scholarship from the Ethiopian government.

He spent the next two years in London, studying at St. Martins School, Central School and the Slade School of Fine Art. He then moved to Paris where he taught at the Academie de la Grande Chaumiere, and the atelier of Alberto Giacometti. He returned to Ethiopia in 1966, where he took up a teaching post at the Fine Arts School in Addis Ababa, where the present lot was executed.

Boghossian was the first African artist to have a work purchased by the Museum of Modern Art in New York, as well as being the first African commissioned by the World Federation of the United Nations Association to design a First Day Cover for a United Nations stamp.



58 \*

**ALEXANDER SKUNDER BOGHOSSIAN (ETHIOPIAN, 1937-2003)**

Two figures seen through an archway  
signed and dated 'SKUNDER 68' (lower right)

oil on partial board

53.5 x 43cm (21 1/16 x 16 15/16in).

£7,000 - 10,000

US\$9,100 - 13,000

€8,000 - 11,000





59

**DAWIT ABEBE (ETHIOPIAN, BORN 1978)**

The football shirt  
signed and dated 'Dawit Abebe/ 2008' (lower right)  
oil on canvas  
70 x 60cm (27 9/16 x 23 5/8in).

£4,000 - 6,000

US\$5,200 - 7,800

€4,600 - 6,800

59



60

**EPHREM SOLOMON (ETHIOPIAN, BORN 1983)**

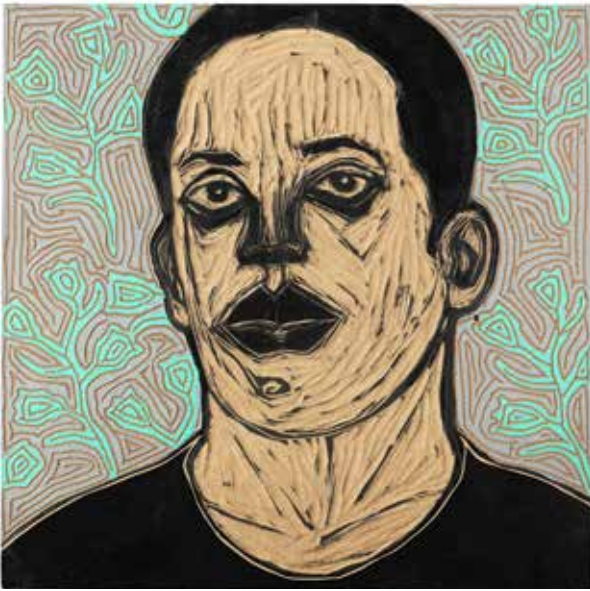
Forbidden Fruit (2015)  
inscribed with artist's name, title and medium (verso)  
woodcut and mixed media  
85 x 85cm (33 7/16 x 33 7/16in).

£4,000 - 6,000

US\$5,200 - 7,800

€4,600 - 6,800

60



61

**EPHREM SOLOMON (ETHIOPIAN, BORN 1983)**

Three portraits (2014)

signed and dated (verso)

woodcut, engraving and mixed media

40 x 40cm (15 3/4 x 15 3/4in) each.

(3)

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

62

**MALICK SIDIBÉ (MALIAN, 1935-2016)**

'Surprise Party' & 'Studio'

the first is signed, titled and dated 'Surprise Party 1966 Malick Sidibé (printed 2014)'; the second is inscribed 'Studio 1973 Malick Sidibé (printed 2014)' (verso)

gelatin silver prints

61 x 61cm (24 x 24in) each.

(2)

£4,000 - 6,000

US\$5,200 - 7,800

€4,600 - 6,800

Malick Sidibé opened Studio Malick in the Bagadadji neighborhood of Bamako, Mali, in 1962. Unlike those of his predecessors, his studio was an electrified indoor establishment that achieved its heyday during the 1960s and '70s. Although Sidibé favors studio portraiture, which often commemorates special occasions and captures clients looking their best, he is arguably most renowned worldwide for party photographs that showcase his capacity to frame bodies in motion.

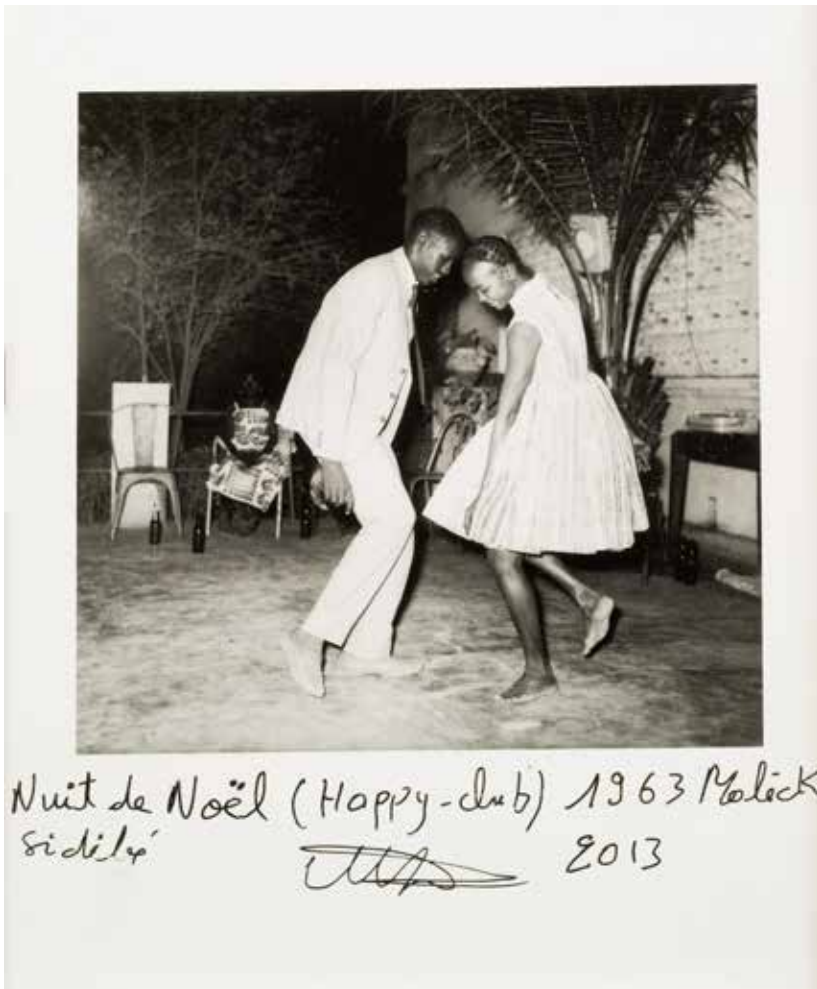
During the 1960s, photographic settings became more intimate, reflecting the interests and activities of youthful clientele, including domestic interiors and courtyards as well as local beaches along the Niger River. This change was enabled by technological advances, such as medium-format flash cameras and safety celluloid film, which rendered the medium increasingly accessible and portable. Of the same generation as their subjects, photographers like Sidibé and later his assistants actively participated in the social circles they depicted. Early in the decade, Sidibé's images captured the optimism of the independence era and the ecstatic energy of Bamako's youth expressing their individuality at neighborhood parties and dances. Participating in an international cultural revolution, these individuals rallied behind rock 'n' roll and rhythm and blues music, pursuing social liberties and trends promoted by performers such as James Brown.

Under the repressive socialism of President Modibo Keita (1960–68) in the mid-1960s and the subsequent military dictatorship of President Moussa Traoré (1968–91), Studio Malick's photographs represent the irreverent attitudes and activities of men and women in Bamako who were frustrated by and defied restrictive governmental policies. Violating curfew, they organized and attended late-night parties, wore provocative Western clothing, and enjoyed imported consumer goods such as records and alcohol, at times illegally. Thus, portraits made by Sidibé and his assistants during the late 1960s and '70s depict recalcitrant individuals enjoying forbidden freedoms.

**Bibliography**

C. Keller, *Malick Sidibé*, accessed from <https://www.guggenheim.org/artwork/10485>





63

**MALICK SIDIBÉ (MALIAN, 1935-2016)**

'Nuit de Noël' (1963) & an album of 23 photographs signed, titled and dated 'Nuit de Noël (Happy Club)/ Malick Sidibé/ 1963 (printed 2013)'

gelatin silver print

17 x 12cm (6 11/16 x 4 3/4in).

(24)

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700



64

**MALICK SIDIBÉ (MALIAN, 1935-2016)**

Les copines

inscribed 'Le Hommes au studio Malick Sidibe 1972' (lower margin);

signed and dated '2014' (lower centre)

gelatin silver print

92 x 88cm (36 1/4 x 34 5/8in).image size.

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

Please note: this print has an accompanying certificate of authenticity signed and dated by the artist in 1972. It confirms it is a unique print, numbered 1/1.



65

**FREDERIC BRULY BOUABRE (ZEPREGUE, COTE D'IVOIRE 1923-2014)**

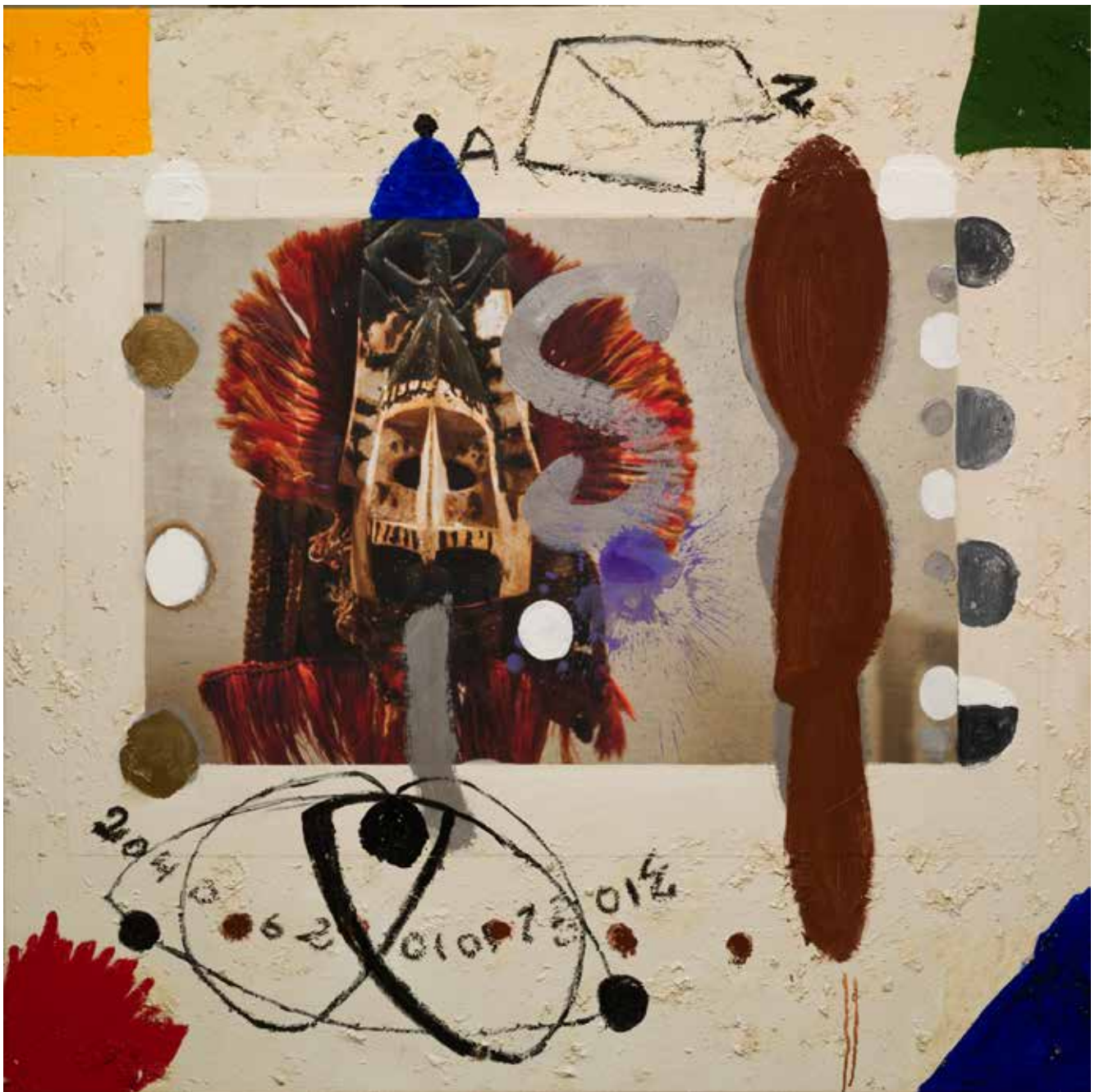
Joyeuse mere de race de couleur de l'arc-en-ciel  
 each card signed and dated '26-9-2008' (verso)  
 pen and crayon on card  
 16 x 11cm (6 5/16 x 4 5/16in) each.  
 (30)

£12,000 - 18,000  
 US\$16,000 - 23,000  
 €14,000 - 20,000

**Provenance**

Purchased from the artist's family, 2011.  
 Acquired by a private collector, 2018.

Please note: this series has an accompanying certificate of authenticity signed by the artist's son.



66

**OUATTARA WATTS (IVORY COAST, BORN 1957)**

Abstract (masked figure)

inscribed 'Ouattara Watts/ New York/ 2015' (verso)

mixed media on canvas

120 x 120cm (47 1/4 x 47 1/4in).

£7,000 - 10,000

US\$9,100 - 13,000

€8,000 - 11,000

Born and raised in Abidjan, Watts moved to Paris in 1977 to study at the prestigious École nationale supérieure des beaux-arts. Following his graduation, he was talent spotted by the curator, Gaya Goldcymer, who helped to stage his first exhibition. The show was a success, attracting the attention of collectors including Claude Picasso.

However, Watts's real break came when he met Jean-Michel Basquiat at the opening of one of the American artist's exhibitions. Basquiat visited Watts's studio, and was so impressed with what he saw that he urged him to hold a solo show in New York. The works were so positively received that the gallery joined Basquiat in encouraging Watts to relocate to the Big Apple.

Sadly Basquiat's untimely death prevented the two men collaborating further, but Watts moved to New York soon after, where he lives and works to this day. Since the first sell out exhibition, Watts has shown his works at various venues including Gagosian Gallery in New York, Magazzino d'Arte Moderna in Rome, and participated in the 2018 Dakar Biennial.



67

**ABOUDIA ABDOULAYE DIARRASSOUBA (IVORIAN, BORN 1983)**

Untitled, 2014

signed 'ABOUDIA' (lower left)

acrylic on canvas

200 x 125cm (78 3/4 x 49 3/16in).

**£10,000 - 15,000**

**US\$13,000 - 19,000**

**€11,000 - 17,000**





68 \*

**ABOUDIA ABDOULAYE DIARRASSOUBA (IVORIAN, BORN 1983)**

Untitled

signed 'ABOUDIA' (lower right)

mixed media on canvas

120 x 180cm (47 1/4 x 70 7/8in).

£12,000 - 18,000

US\$16,000 - 23,000

€14,000 - 20,000

**Provenance**

Acquired at Out of Africa Gallery, Spain.

A private collection, USA.

This subject of this painting, Abidjan's youths, are one of Aboudia's signature motifs. He spent much of his own childhood playing with his peers on the streets:

"I feel close to them because when I decided to get involved in art, my family was against it and I left my home and lived alone. The Abobo railway station has always been a source of inspiration because it is a living and popular place. Many marginalized kids meet there. Because I noticed that these kids drew upon the neighbourhood walls to express what was deep within them, it occurred to me - because I had also been there - to try and transmit the message portrayed by their pictures on canvas".



69



70

69 \* TP

**ARMAND BOUA (IVORIAN, BORN 1978)**

Untitled, 2016

signed 'BOUA' (lower right)

acrylic on card

100 x 170cm (39 3/8 x 66 15/16in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

70

**ARMAND BOUA (IVORIAN, BORN 1978)**

Untitled

signed 'BOUA' (lower left)

acrylic and tar on card

135 x 165cm (53 1/8 x 64 15/16in).

£4,000 - 6,000

US\$5,200 - 7,800

€4,600 - 6,800





72

**ABOUDIA ABOUDLAYE DIARRASSOUBA (IVORIAN, BORN 1983)**

Untitled, 2018

signed 'ABOUDIA' (lower right)

acrylic, oil and crayon on canvas

100 x 100cm (39 3/8 x 39 3/8in).

£7,000 - 10,000

US\$9,100 - 13,000

€8,000 - 11,000

**Provenance**

Purchased at African Contemporary Art Gallery, Portugal, 2018.

Accompanied by a certificate of authenticity signed by the artist.

73

**GERARD QUENUM (BENINESE, BORN 1971)**

Initiation

wood, metal and doll parts

146 x 20 x 20cm (57 1/2 x 7 7/8 x 7 7/8in) including base.

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

**Provenance**

Acquired from October Gallery, London, in 2008.

A private collection, UK.

Quenum's aesthetic is characterised by his use of 'urban detritus', discarded objects that he finds on the streets around his studio. His sculptures are frequently constructed from bits of bone, wood and plastic. He also incorporates objects associated with Beninese traditions including mortars, drums and staffs. Quenum is interested in the way the original functions of these objects continue to inform his assemblages. The ritual elements lend the sculptures a spiritual quality. The artist claims he is paying his respects to ancestral customs.

The grandson of a priestess, Quenum describes how deeply his grandmother's practices have influenced his artistic approach. In this tradition, "objects must be very precisely placed to interact with their environment so as to create a special ambience".

The artist first began to incorporate plastic dolls into his sculpture in the late 1990s. Whilst walking one day, he happened across a plastic doll abandoned by the roadside. Such toys frequently find their way to Benin as part of overseas aid packages. The doll was soaked through, and Quenum took it back to his studio and nailed it to a wooden post to dry. Over the next few days, he was struck by the strength of emotion the doll aroused in his visitors, but also in himself:

"The face of each doll inspires me, almost as if the doll were telling me its story, and my job is to understand and then to surround it with whatever props are necessary to render that story visible...I'm prompted to give these foundlings a safe place from where they can recount the stories of the things they have been."

The doll series deals with themes of abandonment and human suffering, but the artist maintains it is fundamentally positive. The incongruous juxtaposition of the doll's head with the roughly carved wooden post lends the sculpture a humorous, even mischievous quality. Quenum reminds the viewer that even in the gloomiest circumstances, there are "moments of illumination".

Quenum held his first solo exhibition in Cotonou, Benin in 1998. Since then his works have been shown in Paris, London and Brazil. In 2012 he exhibited a series of assemblages entitled *Dolls Never Die* at the October Gallery in London.

**Bibliography**

G. Houghton, *Gerard Quenum: Dolls Never Die*, (London, 2012) pp.2-10.





74 \*

**DOMINIQUE ZINKPÈ (BENINESE, BORN 1969)**

Untitled

signed 'ZINKPÈ' (lower right)

acrylic on canvas

85 x 100cm (33 7/16 x 39 3/8in).

£5,000 - 8,000

US\$6,500 - 10,000

€5,700 - 9,100

**Provenance**

Acquired directly from the artist.

A private collection.

Dominique Zinkpè was born in 1969 in Cotonou. Benin's history, its pre-colonial greatness and the impact of subsequent French rule, is embedded in his work. His visual language draws inspiration from Catholicism, Animism and indigenous traditions - celebrating the nation's rich diversity, but also highlighting the unresolved tensions.

The artist's recent paintings depict "a world of ghosts". His figures are a hybrid of human, animal and mythical beast. It is often unclear whether they are among the living or the dead. Their maniacal dance evoke traditional Beninese rituals. Pregnant and fertile women occur frequently, through which the artist explores themes of desire, reproduction, abortion or expectancy.

Zinkpè was awarded the Prix Jeune Talent Africain (Young African Talent) Award at the Grapholie in Abidjan in 1993. In 2002 he received the West African Economic and Monetary Union (UEMOA) Prize at the Dakar Biennale.



75 \*

**DOMINIQUE ZINKPE (BENINESE, BORN 1969)**

Belle d'un Jour  
signed 'ZINKPE' (lower right)

acrylic on canvas

150 x 150cm (59 1/16 x 59 1/16in).

£5,000 - 8,000

US\$6,500 - 10,000

€5,700 - 9,100



76 \*

**ABLADE GLOVER (GHANAIAN, BORN 1934)**

Harmattan

signed and dated 'Glo/ 99' (lower right)

oil on canvas

102 x 102cm (40 3/16 x 40 3/16in).

£4,000 - 6,000

US\$5,200 - 7,800

€4,600 - 6,800





77

**ABLADE GLOVER (GHANAIAN, BORN 1934)**

Fishing scene  
signed and dated 'Glo/ 79' (lower left)  
oil on canvas  
75 x 100.5cm (29 1/2 x 39 9/16in).

£6,000 - 9,000

US\$7,800 - 12,000

€6,800 - 10,000

**Provenance**

Acquired directly from the artist in Accra, circa 1975.  
By direct descent.



78

**ATO DELAQUIS (GHANAIAN, BORN 1945)**

Yam Farm

signed 'ato delaquis' (lower left); signed and titled (verso)

oil on canvas

73.5 x 91.5cm (28 15/16 x 36in).

£5,000 - 7,000

US\$6,500 - 9,100

€5,700 - 8,000

**Provenance**

Acquired directly from the artist in Accra, circa 1975.

By direct descent.



79 \*

**EL ANATSUI (GHANAIAN, BORN 1944)**

'Talakawa'

initialled and dated 'EL/ 91' (lower right)

carved and painted wood

120 x 50 x 40cm (47 1/4 x 19 11/16 x 15 3/4in).

£18,000 - 22,000

US\$23,000 - 29,000

€20,000 - 25,000

**Provenance**

The collection of the late Chief Torch Taire.

Purchased from Nimbus Gallery, Lagos, in 1992.

A private collection.

**Exhibited**

The National Gallery, Lagos, *Old and New: An Exhibition of Sculpture in Assorted Wood*, 1991, no. 43.

This sculpture was constructed from the trunk of an Iron wood tree. This tree is indigenous to Nigeria and has long been a valuable agricultural resource. Traditionally, the trunks were used to extract palm oil. Villagers would scour the forests for trees of sufficient circumference. Once felled and hollowed, the trunk's smooth interior functioned as a mortar in which palm kernels could be ground. The hardness of the wood meant that it could withstand the pounding of the extraction process; the same trunk could be reused for multiple harvests. However, the trunk would eventually crack, weakened by the acidic oil released by the crushed palm kernels. No longer useful to the farmers, the trunk would be discarded.

El Anatsui came across one such trunk whilst on a walk near his studio. He was struck by the beauty of the worn wood and its warm patina. Although it had ceased to be useful as a tool, the artist saw its aesthetic potential. He took the trunk back to his studio, where he incised and painted it. What had been a piece of detritus, was reborn as a work of fine art.



80

**ALMIGHTY GOD (GHANAIAN, BORN 1950)**

'The Seven Sins of Man' and 'Witches Camp'  
signed and dated 'ALMIGHTY GOD/ARTWORKS KWAME - JUNE/  
KUMASI GHANA/ '97' (lower right)

oil on board

81 x 121cm (31 7/8 x 47 5/8in) each.

(2)

£4,000 - 6,000

US\$5,200 - 7,800

€4,600 - 6,800

**Provenance,**

Acquired by the current owner, 1997.



81 \*

**ABLADE GLOVER (GHANAIAN, BORN 1934)**

At Prayer (blue)

signed and dated 'Glo/ 01' (lower right)

oil on canvas

103 x 152cm (40 9/16 x 59 13/16in).

£5,000 - 8,000

US\$6,500 - 10,000

€5,700 - 9,100

**Provenance**

A private collection, Switzerland.

This painting is quintessential Glover, executed in the fluid brushstrokes and textured impasto that have become his trademark. It belongs to a body of work begun in the early 2000s that explores the act of worship. The city's residents have come together to pray, the foreheads respectfully bowed to the ground. The harmonious palette of blues and violet lend the work an aura of spiritual tranquility.



82

**ATO DELAQUIS (GHANAIAN, BORN 1945)**

Sliced Avocados

signed and dated 'ato delaquis '85' (lower left); signed and titled (verso)

oil on canvas

82.5 x 84.5cm (32 1/2 x 33 1/4in).

£4,000 - 6,000

US\$5,200 - 7,800

€4,600 - 6,800

82



83 \*

**KWESI OWUSU-ANKOMAH (GHANAIAN, BORN 1956)**

The New Age

signed 'Owusu Ankomah' (lower right); dated '2003' (lower left)

acrylic on canvas

101 x 75cm (39 3/4 x 29 1/2in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

**Provenance**

Collection of Seth Dei, Accra.

83



84

**UTHMAN M. IBRAHIM (NIGERIAN, BORN 1913)**

Five watercolours:

1. A densely branched tree  
37.5 x 28cm (14 3/4 x 11in).

2. Forest landscape with palm trees  
28 x 38cm (11 x 14 15/16in).

3. The fruit seller  
37.5 x 28cm (14 3/4 x 11in).

4. Haggling  
37.5 x 28cm (14 3/4 x 11in).

5. A dance  
37.5 x 28cm (14 3/4 x 11in).

all signed 'U.M. IBRAHIM' (lower right)  
watercolour on paper

(5)

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

**Provenance**

In the collection of L.W. Harford, director of Shell West Africa.  
By descent.

In 1927, the colonial government appointed Kenneth Murray to act as the education officer and art supervisor for the civil service in Nigeria. In 1933, after six years of evaluating and assessment, Murray selected five students to form a class at Government College, Ibadan. Uthman M. Ibrahim was the first to be chosen. The others were Ben

Enwonwu, C. Ibeto, D. Nnachy and A. Umana. These five students were collectively known as “the Murray Group”.

To celebrate their graduation in 1937, Murray arranged for a selection of the group’s work to be exhibited in London at the Zwemmer Gallery. Ibrahim, then 24 years old, displayed nine watercolours and a terracotta sculpture titled *Tortoise*. The paintings depicted the fauna and flora of Nigeria, as well as traditional cultural practices.

In the exhibition catalogue, Murray described Ibrahim as “the first to have training and thus, having indirectly inspired the others, is the originator of the general style of his paintings”.

Ibrahim and Enwonwu’s sensitive renderings of Nigerian landscapes were praised by visitors who admired their “expressive forms and sense of colour”. The exhibition was covered by the BBC and received glowing reviews from a number of eminent art critics. A journalist for *Morning Post* wrote:

“There is nothing being produced in British art today equal in quality to the carvings and paintings by the Nigerian artists represented at the Zwemmer Gallery.”

The Zwemmer Gallery in 1937 was considered a ‘centre for modernism’ in London. The works by the Murray Group were interpreted by visitors as an “authentic” new development, superior in certain ways to the efforts of British modern artists.

These watercolours were acquired by L.W. Harford, then director of Operations for Shell West Africa. Harford was one of Enwonwu’s earliest patrons and helped him to secure a scholarship to study in England.

**Bibliography**

S. Ogbecchie, *Ben Enwonwu: The Making of an African Modernist*, (Rochester, 2008) pp.47-52.



85 \*

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)**

Portrait of a Hausa man  
signed and dated 'BEN ENWONWU/ 1972' (lower left)  
red chalk on paper  
39.5 x 50cm (15 9/16 x 19 11/16in).

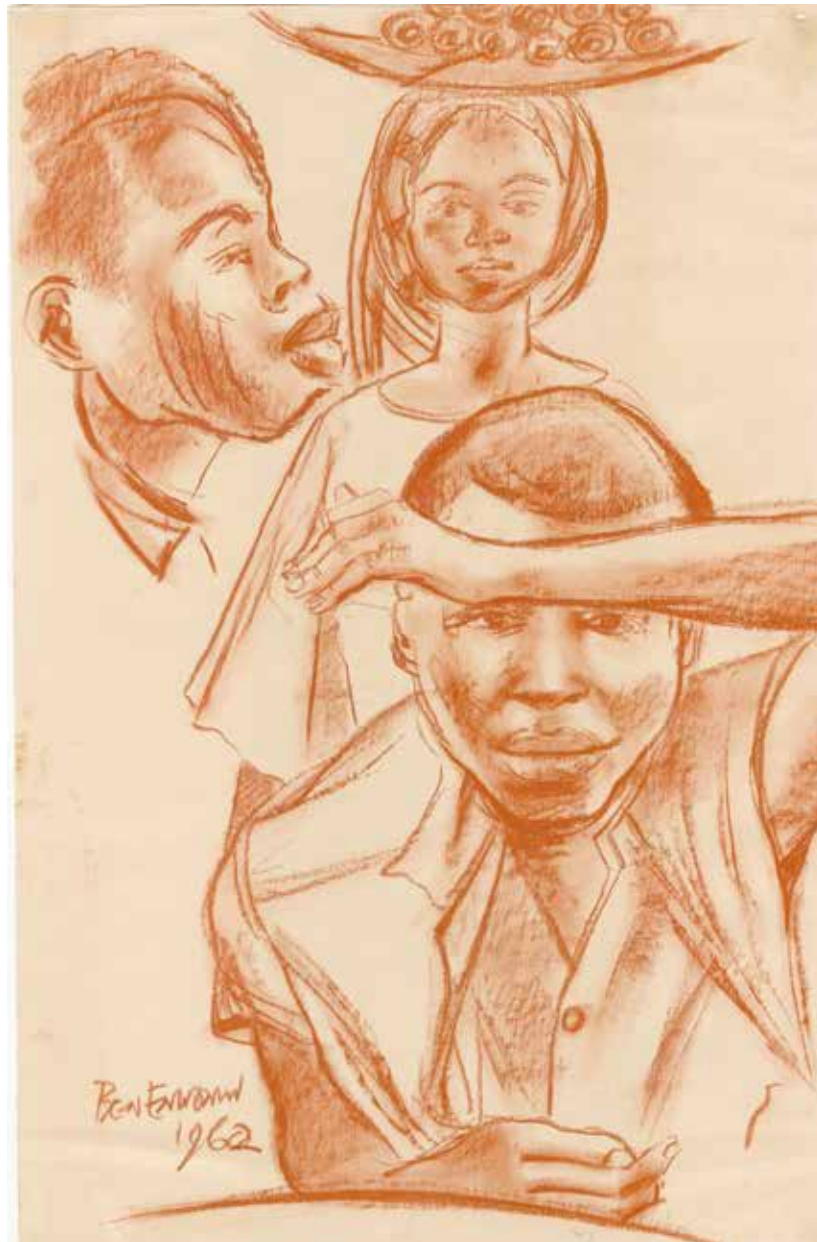
£7,000 - 9,000  
US\$9,100 - 12,000  
€8,000 - 10,000

**Provenance**

Acquired by a private collector in Nigeria, circa 1970.  
By direct descent.

The current owner's father acquired the drawing directly from the artist when he was working as an engineer for Shell in Nigeria in the 1970s.





86

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)**

Three children

signed and dated 'BEN ENWONWU/ 1962' (lower left)  
chalk on paper

56 x 37cm (22 1/16 x 14 9/16in).

£6,000 - 8,000

US\$7,800 - 10,000

€6,800 - 9,100

**Provenance**

A private collection, Germany.



87 \*

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)**

Bust of Sir Louis Mbanefo

bronze resin

60 x 57 x 36cm (23 5/8 x 22 7/16 x 14 3/16in).

**£12,000 - 18,000**

**US\$16,000 - 23,000**

**€14,000 - 20,000**

Sir Louis Mbanefo (1911-1977) is often credited as being the first Igbo lawyer and judge in Nigeria. Over the course of his illustrious career, he served as a Supreme Court judge and Chief Justice of Eastern Nigeria.

The son of Odu Mbanefo, a high ranking Ozo and member of Onitsha's royal council of chiefs, Louis attended King's College in Lagos before travelling to the UK to read law at the University of London.

Having been called to the bar, he returned to establish his own practice in Onitsha. He quickly cemented his reputation as one of the leading lawyers, and in 1959 was appointed to the Nigerian Supreme Court. He was also the first Nigerian judge at the World Court of Justice at The Hague.



88

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)**

Bust of Dr Kenneth Mellanby (1908-1994)

bronze

*28 x 18 x 26cm (11 x 7 1/16 x 10 1/4in) excluding base.*

**£15,000 - 20,000**

**US\$19,000 - 26,000**

**€17,000 - 23,000**

Kenneth Mellanby, ecologist (1908-1994), was the First Principal, University College, Ibadan, Nigeria 1947-53.

When Mellanby arrived in Ibadan, there were no buildings, no staff and no students. Under his conscientious and organised management the college rapidly expanded. At the end of his tenure in 1953, the University was renowned for its excellent and carefully selected staff, and had attracted several hundred students. Mellanby was awarded a CBE in 1954 for his achievements.

This portrait bust was commissioned by University College, Ibadan, to commemorate Mellanby's contribution.



89 \*

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN,  
1917-1994)**

Negritude  
signed and dated 'Ben Enwonwu 1992' (lower right)  
gouache on paperboard  
79 x 51cm (31 1/8 x 20 1/16in).

£40,000 - 60,000

US\$52,000 - 78,000

€46,000 - 68,000

**Provenance**

A private collection, Nigeria.



90

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)**

Two women wearing Ankara  
signed 'BEN ENWONWU R.B.A./ 1959' (lower right); inscribed 'No.5'  
(verso)

gouache

76 x 53cm (29 15/16 x 20 7/8in).

£40,000 - 60,000

US\$52,000 - 78,000

€46,000 - 68,000

**Provenance**

Acquired directly from the artist in Lagos c.1960 by Mr Harry McClatchey;

By direct descent to the current owner.

Mr A.H.B. McClatchey (always known as Harry) was a personnel manager for Shell stationed in Nigeria from 1959 - 1962 and then later in Indonesia.



91

**BRUCE ONOBRAKPEYA (NIGERIAN, BORN 1932)**

A set of 8 metal foil reliefs:

1. Orakive I, 1983, 17/30, 24 x 9.5cm
2. Orakive II, 1983, 18/30, 24 x 9.5cm
3. Orakive III, 1983, 11/30, 24 x 9.5cm
4. Orakive IV, 1983, 7/30, 24 x 9.5cm
5. Mamiwata Voyibo I, 1976, 18/30, 16 x 11.5cm
6. Mamiwata Voyibo II, 1976, 18/30, 16 x 11.5cm
7. Aro Emamiwata, 1976, 10/30, 16 x 12cm
8. Egado Emamiwata, 1976, 19/30, 16 x 12cm

all signed and dated; inscribed with artist's name, title, date and edition number (verso)  
etched metal foil reliefs

(8)

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



92 \*

**BRUCE ONOBRAKPEYA (NIGERIAN, BORN 1932)**

Ekugbe (Unity)

signed and dated 'Bruce Ononbrakpeya 1995' (lower right)

oil on canvas

203 x 139cm (79 15/16 x 54 3/4in).

£25,000 - 30,000

US\$32,000 - 39,000

€28,000 - 34,000

**Provenance**

A private collection, Nigeria.

**Exhibited**

Lagos, Lagos Court of Arbitration, The Harmattan Workshop, 2016.

**Literature**

D. Jegede, ed. Onobrakpeya: Masks of the flaming arrow, (Milan, 2014). Illustrated fig. 279, p.240.

This work was produced during a period of social unrest in Nigeria between the years 1995 to 1999. Specifically in response to the murder of Ken Saro-Wiwa.



93

**BRUCE ONOBRAPPEYA (NIGERIAN, BORN 1932)**

Portfolio of 12 engravings:

1. Ogonu Igosimisi, 1969
2. Ekbara, 1979
3. Okpo Mbve, 1979
4. Ota Gbinowe, 1979
5. Obarro Rishoshi, 1979
6. Mamiwata, 1979
7. The Lord is My Shepherd, 1979
8. Afieki I, 1979
9. Urapele, 1979
10. Ubiebi Fowwe, 1979

11. Udowwena, 1979
12. Efioto Ueprau, 1979

all signed, titled, dated and numbered 44/250 (lower margin)  
lino and wood engravings  
35.5 x 27cm (14 x 10 5/8in) sheet size.  
(12)

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





94 \*

**BEN OSAWE (NIGERIAN, 1931-2007)**

The Maiden, circa 1970

ebony

81 x 20 x 23cm (31 7/8 x 7 7/8 x 9 1/16in).

£7,000 - 10,000

US\$9,100 - 13,000

€8,000 - 11,000



95 \*

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)**

Standing woman

bronze

69 x 17.5 x 12cm (27 3/16 x 6 7/8 x 4 3/4in) excluding base.

£30,000 - 50,000

US\$39,000 - 65,000

€34,000 - 57,000

**Provenance**

Acquired from the artist by Brother Leo V. Ryan, 1966.

Acquired by a private collector, 2017.

**Exhibited**

Ibadan, 1966.

Brother Leo V. Ryan was appointed to be director of the Peace Corps in Nigeria between 1966 and 1968. It was during this period that he was introduced to Enwonwu and acquired this bronze woman.

It has been posited that the sculpture is a portrait of the wife of the Oba of Benin. Historically, the Oba of Benin was the Head of State of the Benin Empire until the British annexed the area in 1897. Although the Oba's throne was never restored, his descendants have preserved their title and status as tradition rulers in modern day Nigeria.

Enwonwu was one of the most eminent and respected artists in Nigeria in the mid-1960s. He was made a fellow of Lagos University between 1966-1968, and was appointed cultural advisor to the Nigerian government in 1968. It is therefore not surprising that he would have attracted the attention of the director of the Peace Corps, as they would have been moving in the same social circles.

We are grateful to Professor Sylvester Ogbachie for his assistance with cataloguing this lot.

96 \*

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)**

Profile portrait of a woman wearing a headscarf  
signed and dated 'Ben Enwonwu/ 1962' (lower right)  
watercolour and gouache  
75 x 26cm (29 1/2 x 10 1/4in).

£12,000 - 18,000

US\$16,000 - 23,000

€14,000 - 20,000

**Provenance**

Acquired by a US diplomat in Lagos, circa 1962.

By direct descent.

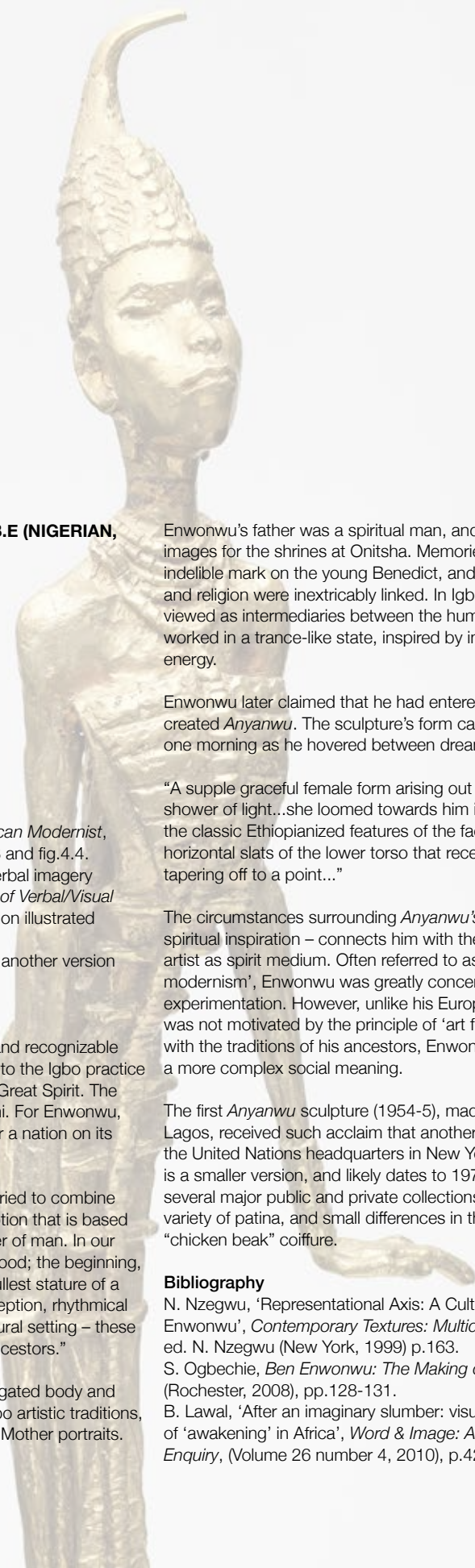
This painting was acquired by the previous owner whilst he was working in Lagos between 1958 and 1962. An expert on public administration and representative bureaucracy, he had been posted to Nigeria on the eve of independence to assist with the transition of power to the newly elected government.

As a consultant of the Nigerian Government, he developed a close relationship with a number of the leading political and social figures of the day. It was at this point that he met Enwonwu, who had been appointed as cultural advisor to the government. It is likely that the current painting was purchased as a show of support for the new democratic regime, and Enwonwu's efforts to forge a unique national aesthetic.

The woman is similar to Enwonwu's *Africa Dances* motif in certain respects: she is depicted in profile, emphasizing the sinuous curve of her spine. Like the *Negritude* paintings, the picture celebrates independent black identity through the woman's proud bearing and graceful beauty.

However, the painting is distinct in one important respect; unlike a *Negritude* subject, she is not a featureless silhouette. The open mouth, the earring, the wrap of her headscarf all suggest that this is a portrait of a particular individual. Her hands are clasped behind her back - a gesture that sets her apart from the generalised figures of *Africa Dances*. This is not a study of the human form in motion, rather a specific likeness.





97 \*

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)**

Anyanwu

bronze

92 x 21 x 14cm (36 1/4 x 8 1/4 x 5 1/2in).

£100,000 - 150,000

US\$130,000 - 190,000

€110,000 - 170,000

**Provenance**

A private collection, USA.

**Literature**

S. Ogbecchie, *Ben Enwonwu: The Making of an African Modernist*, (Rochester, 2008), another version illustrated fig.4.3 and fig.4.4.

B. Lawal, 'After an imaginary slumber: visual and verbal imagery of "awakening" in Africa', *Word & Image: A Journal of Verbal/Visual Enquiry*, (Volume 26 number 4, 2010), another version illustrated p.423.

O. Offoedu-Okeke, *Artists of Nigeria*, (Milan, 2012), another version illustrated p.57.

*Anyanwu* is one of the artist's most accomplished and recognizable works. The word Anyanwu ('eye of the sun'), refers to the Igbo practice of saluting the rising sun in honour of Chukwu, the Great Spirit. The female figure is the powerful Igbo earth goddess Ani. For Enwonwu, the sculpture was a way of expressing his hopes for a nation on its way towards independence:

"My aim was to symbolise our rising nation. I have tried to combine material, crafts, and traditions, to express a conception that is based on womanhood – woman, the mother and nourisher of man. In our rising nation, I see the forces embodied in womanhood; the beginning, and then, the development and flowering into the fullest stature of a nation – a people! This sculpture is spiritual in conception, rhythmical in movement, and three dimensional in its architectural setting – these qualities are characteristic of the sculpture of my ancestors."

Enwonwu's depiction of the goddess, with her elongated body and stylised head, demonstrates his appreciation for Igbo artistic traditions, drawing on ancient wood carvings and Edo Queen Mother portraits.

Enwonwu's father was a spiritual man, and had frequently carved images for the shrines at Onitsha. Memories of these shrines left an indelible mark on the young Benedict, and shaped his view that art and religion were inextricably linked. In Igbo tradition, sculptors were viewed as intermediaries between the human and spirit world. They worked in a trance-like state, inspired by intense surges of mental energy.

Enwonwu later claimed that he had entered such a state when he created *Anyanwu*. The sculpture's form came to him in a vision early one morning as he hovered between dreaming and wakefulness:

"A supple graceful female form arising out of the sun in a brilliant shower of light...she loomed towards him in a wide curvilinear arch... the classic Ethiopianized features of the face and the decorative horizontal slats of the lower torso that receded into the horizon, tapering off to a point..."

The circumstances surrounding *Anyanwu's* creation – Enwonwu's spiritual inspiration – connects him with the Igbo tradition of the artist as spirit medium. Often referred to as the 'father of African modernism', Enwonwu was greatly concerned with form and stylistic experimentation. However, unlike his European contemporaries, he was not motivated by the principle of 'art for art's sake'. By engaging with the traditions of his ancestors, Enwonwu invests *Anyanwu* with a more complex social meaning.

The first *Anyanwu* sculpture (1954-5), made for the National Museum, Lagos, received such acclaim that another was commissioned for the United Nations headquarters in New York (1966). The current lot is a smaller version, and likely dates to 1975. This version appears in several major public and private collections, often demonstrating a variety of patina, and small differences in the arms and length of the "chicken beak" coiffure.

**Bibliography**

N. Nzegwu, 'Representational Axis: A Cultural Realignment of Enwonwu', *Contemporary Textures: Multidimensionality in Nigerian Art*, ed. N. Nzegwu (New York, 1999) p.163.

S. Ogbecchie, *Ben Enwonwu: The Making of an African Modernist*, (Rochester, 2008), pp.128-131.

B. Lawal, 'After an imaginary slumber: visual and verbal imagery of "awakening" in Africa', *Word & Image: A Journal of Verbal/Visual Enquiry*, (Volume 26 number 4, 2010), p.422.





98



99

98

**ERHABOR EMOKPAE (NIGERIAN, 1934-1984)**

Enugu from Milliken Hill  
signed and dated 'EMOKPAE, E, O./ 56' (lower left); inscribed  
'Enugu from Milliken Hill, Enugu./ Local african artists, British Council/  
Exhibition - 1957./ F. M. Watson./ Principal. Gov. Women's T. College/  
Enugu.' (verso).

oil on board  
28 x 53cm (11 x 20 7/8in).

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

99 \*

**PROF. UCHE OKEKE (NIGERIAN, 1933-2016)**

ANA's Wrath, 1960  
signed and dated 'Uche Okeke '60' (upper right)  
pastel on paper  
14 x 27cm (5 1/2 x 10 5/8in).

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



100 \*

**ERHABOR EMOKPAE (NIGERIAN, 1934-1984)**

Untitled (White Figure with Animals)  
signed and dated 'emokpae 62' (lower right)  
oil on board  
122 x 61cm (48 1/16 x 24in).

£12,000 - 18,000

US\$16,000 - 23,000

€14,000 - 20,000



101

**JIMOH AKOLO (NIGERIAN, BORN 1934)**

Four women and a chicken

signed and dated 'Jimo Akolo/ 1962' (lower right)

oil on canvas

147 x 100cm (57 7/8 x 39 3/8in).

£5,000 - 8,000

US\$6,500 - 10,000

€5,700 - 9,100





102

**UZO EGONU (NIGERIAN, 1931-1996)**

Hair plaiting, 1978

signed and dated 'Uzo Egonu 78' (lower right)

oil on canvas

152.5 x 124cm (60 1/16 x 48 13/16in).

£12,000 - 18,000

US\$16,000 - 23,000

€14,000 - 20,000

**Provenance**

Collection of the artist.

A private collection.

**Literature**

O. Oguibe, Uzo Egonu: An African Artist in the West, (London, 1995), illustrated p.73.



103 \*

**LADI KWALI (NIGERIAN, CIRCA 1925-1984)**

Narrow necked pot  
incized and glazed stoneware

£5,000 - 8,000

US\$6,500 - 10,000

€5,700 - 9,100

**Provenance**

Acquired in Nigeria, circa 1960.  
A private collection, USA.

Born in the ancient potting region of Gwari, Ladi Kwali was trained in the traditional methods of production, building up her vessels in coils before firing them in the open air in a bonfire of dry vegetation.

She achieved international recognition in 1954 after she was invited to join the famous British ceramicist, Michael Cardew, when he opened a studio in northern Nigeria.

Cardew had moved to Africa to take up a post at Achimota College, an experimental art school in Ghana. In 1951, he was invited to lead a commercial ceramic initiative in Abuja. It was here that he first encountered Ladi Kwali. He was struck by the artistry and dynamism of her pottery. Watching Kwali work was “one of the world’s performative wonders”, in the words of design historian Tanya Harrod:

“She starts by punching into a solid cylinder of clay, pulling up the sides, adding rough coils of clay, walking round and round the pot, scraping and thinning the pot’s wall while the whole thing sways outrageously. The shape is then bellied out and an elegant rim created by manipulating a piece of cloth or leather. The end result has perfect symmetry and classical rightness. Ladi Kwali was a past mistress of this and she was also peculiarly imaginative about decorating, always ready to try new ideas. To awed outsiders she appeared to go into a trance-like state as she incised outlines and cross-hatching with a knife-like tool, working her way round the pot without any preliminary setting out.”

Cardew was so taken with Ladi Kwali’s ceramics that he took her on an extensive tour of the United States in 1971-2.

The present lot is characteristic of the pottery Kwali created in Cardew’s studio. It fuses tradition Gwari hand-coiling techniques with the glazing and firing processes of European pottery. The geometric and stylized decoration of these vessels is also a result this hybrid; traditional animal motifs are depicted in sgraffitoed slip.

**Bibliography**

C. Benfey, ‘Michael Cardew: The Potter as Great Modern Artist’, *New Republic*, (3 June, 2013).



104

**BONS NWABIANI (NIGERIAN, TWENTIETH CENTURY)**

Igbo deities (Red abstract) and 'Ijere'  
 the first signed and dated 'Bons Nwabiani UNN'71' (lower right);  
 the second signed and dated 'Bons Nwabiani '71' (lower right);  
 inscribed with title and artist's name (verso)

oil on board

81 x 36cm (31 7/8 x 14 3/16in); 30.5 x 61cm (12 x 24in).

(2)

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

**Provenance**

Acquired from the artist by the present owner, in the late 1970s.

With the outbreak of the Nigerian Civil War, ethnicity became increasingly politicised. The secessionist state of Biafra was predominantly Igbo. During the war, almost two million of its residents died from starvation as the Nigerian government blockaded the region in an attempt to bring it back under their control.

The international community showed their support by exhibiting Igbo artists such as Uche Okeke, Obiora Udechukwu and Bons Nwabiani. Their works drew inspiration from Igbo mythology and folklore, and were seen to be important repositories of cultural heritage.

The word *Ijere* is an Igbo word meaning 'to serve'. In Igbo culture, wood sculptures and painted masks are an integral part of rituals and ceremonies, simultaneously invoking the gods' presence and honouring them. The swirling lines and fluid shapes are an abstract representation of the Igbo pantheon.





105 \*

**BENEDICT CHUKWUKADIBIA ENWONU M.B.E (NIGERIAN,  
1917-1994)**

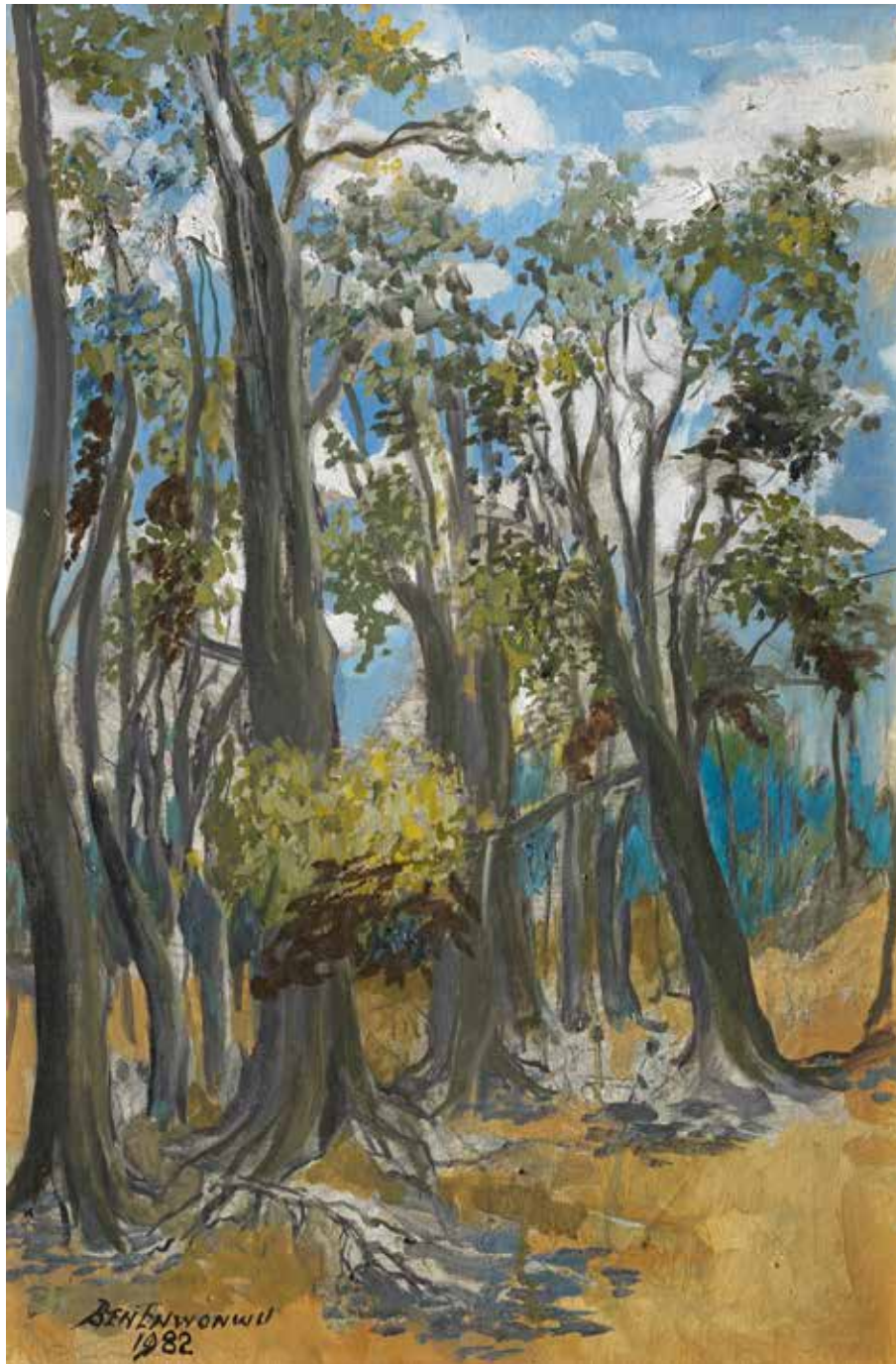
Figures on a forest path  
signed and dated 'Ben Enwonwu/ 1976' (lower right)  
oil on canvas

54 x 39cm (21 1/4 x 15 3/8in).

£10,000 - 15,000

US\$13,000 - 19,000

€11,000 - 17,000



106

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN,  
1917-1994)**

Forest trees

signed and dated 'BEN ENWONWU/ 1982' (lower left)

oil on canvas

53 x 37cm (20 7/8 x 14 9/16in).

£10,000 - 15,000

US\$13,000 - 19,000

€11,000 - 17,000

**Provenance**

A private collection, UK.



107

107

**KOLADE OSHINOWO (NIGERIAN, BORN 1948)**

Untitled

signed and dated 'Oshinowo/ -88-' (lower right)

oil on board

54.5 x 74.5cm (21 7/16 x 29 5/16in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700



108

108

**KOLADE OSHINOWO (NIGERIAN, BORN 1948)**

Market scene

signed and dated 'Oshinowo/ -2002-' (lower left)

oil on canvas

99 x 100cm (39 x 39 3/8in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700



109 \*

**ABIODUN OLAKU (NIGERIAN, BORN 1958)**

Oke Igbala (Salvation Hill) II  
signed and dated 'Olaki A. O. '18' (lower left); inscribed 'Oke Igbala  
(Salvation Hill II) / oil on canvas / Lagos 2018 / Olaku A. O.' (verso)  
oil on canvas  
80 x 102cm (31 1/2 x 40 3/16in).

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



110

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)**

Four sketches for the Elephant sculpture commissioned by First Bank Nigeria

watercolour

75 x 25cm (29 1/2 x 9 13/16in) and smaller.

(4)

£8,000 - 12,000

US\$10,000 - 16,000

€9,100 - 14,000

**Provenance**

The collection of Peter Whitehouse & Ted Moore.

Peter Whitehouse and Ted Moore were the designing architects for the new First Bank Nigeria headquarters and commissioned a large bronze of an elephant (the FBN logo) from Enwonwu to adorn the large reception atrium.

The work was cast in the UK and delivered to Lagos, but the then management of FBN did not approve of the sculpture and it was never installed. The above works are the preparatory sketches relating to this commission.





111 \*

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)**

The Fruit Seller

wood

124 x 32 x 33cm (48 13/16 x 12 5/8 x 13in) excluding base.

£100,000 - 150,000

US\$130,000 - 190,000

€110,000 - 170,000

“This very striking piece by Professor Enwonwu was by all means deeply personal to him. Professor Enwonwu had worked on the piece over an extended period in the mid 70s in his Lagos Studio, before he decided to transport the piece to his ancestral home in Eastern Nigeria.

He continued to work on the piece in his ancestral home but the motivation for moving the sculpture from the Lagos studio is unknown. The piece was eventually acquired by a private collector.

The strength and consistency of the wood as well as the posture, facial features and finishing are strikingly similar to seven wooden sculptures (by Prof Enwonwu) commissioned by the Daily Mirror in the 1960's. However the inspiration for this untitled fruit seller piece remains a mystery”



112

112

**GBENGA OFFO (NIGERIAN, BORN 1957)**

Herbal Healers

signed and dated 'Gbenga Offo/ 2012' (lower left)

oil on canvas

120 x 178cm (47 1/4 x 70 1/16in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700



113

113 \*

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)**

Bust of a boy

signed and dated 'Ben Enwonwu/ 1961' (to collar of boy's shirt)

bronze resin

33 x 22 x 20cm (13 x 8 11/16 x 7 7/8in).

£10,000 - 15,000

US\$13,000 - 19,000

€11,000 - 17,000



114 TP

**SOKARI DOUGLAS CAMP (NIGERIAN, BORN 1958)**

Naked Fish

painted steel

219 x 110 x 60cm (86 1/4 x 43 5/16 x 23 5/8in).

£5,000 - 7,000

US\$6,500 - 9,100

€5,700 - 8,000

**Provenance**

Acquired directly from the artist by previous owner, London.

Purchased by current owner in 2013, London.

**Exhibited**

New York, American Museum of Natural History, *Spirits in Steel*  
– *The Art of the Kalabari Masquerade*, 1998-1999.

Born in Buguma, Nigeria, but based in London, Sokari Douglas Camp is renowned for the innovative way in which she translates indigenous Kalabari masquerades and festivals into works of sculptured steel.

Harnessing industrial materials and bending them to figurative purposes, she challenges the often inert, disembodied display of traditional African masks in western museums, reanimating these rituals through the creation of full masquerading figures (many of them kinetic).

*Naked Fish* was informed by the head-piece of a masquerade from the Niger Delta area, which the artist encountered at the British Museum.

The object was made from a woven cone-shaped wicker basket (used to store or trap fish) with a small carved fish tied to its upturned apex, reflecting the history of the Kalabari as fishermen and traders of salt, fish and palm oil. While steel connotes a sense of solidity, the figure's flapping, sinuous fingers suggest a fluidity of form and the invocation of powerful water spirits: a transformation in process.

As Onyema Offoedu-Okeke has observed, in her sculptures the artist retains "unique features of specific masquerades, thus preserving lineage, identity and characteristics". For example, in the current lot, the white leggings "replicate rings of bandages used in actual masquerade performances".

*Naked Fish* plays with notions of dressing and undressing, presence and absence, as some sections suggest the embodied costume, while others – such as the torso area (complete with steel string vest) – reveal the sculpture's hollow core. The artist has referred to her interest in the performative process of dressing for masquerade; the in-between moments in which individuals are being transmuted into gods but yet are still revealed to be men (as explored in the related film *Dressing*).

The sculptures of Sokari Douglas Camp have been exhibited around the world, and are included in the collections of the British Museum in London, the Museum of African Art in Washington, and the Setagaya Art Museum in Tokyo. The artist was awarded a CBE in 2005.

**Bibliography**

O. Offoedu-Okeke, *Artists of Nigeria*, (Milan, 2012), p.466.



115

**KAINEBI OSAHENYE (NIGERIAN, BORN 1964)**

The Gathering of the Chiefs

signed and dated '93/ Osahenye Kainebi' (lower right)

oil on paper

74 x 56cm (29 1/8 x 22 1/16in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700



116

**BORIS NZEBO (CAMEROON, BORN 1979)**

Construction Mentale, 2013

signed and dated 'BORIS NZEBO' (lower right)

acrylic on canvas

150 x 130cm (59 1/16 x 51 3/16in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

**Provenance**

Jack Bell Gallery, 2012.

**Exhibited**

London, Saatchi Gallery, *Pangaea: New Art From Africa and Latin America*, 2014.

**Literature**

*Pangaea: New Art from Africa and Latin America*, Published by Saatchi Gallery, London, 2014, p.133.



117

117

**CAMILLE-PIERRE PAMBU BODO (DEMOCRATIC REPUBLIC OF CONGO, 1953-2015)**

Sap

signed and dated 'Art Bodo/ 2013' (lower right)

acrylic on canvas

107 x 88cm (42 1/8 x 34 5/8in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

**Provenance**

Purchased directly from the artist.



118

118

**CAMILLE-PIERRE PAMBU BODO (DEMOCRATIC REPUBLIC OF CONGO, 1953-2015)**

Sap, 2013

signed and dated 'Art Bodo/ 2013' (lower right)

acrylic on canvas

107 x 88cm (42 1/8 x 34 5/8in).

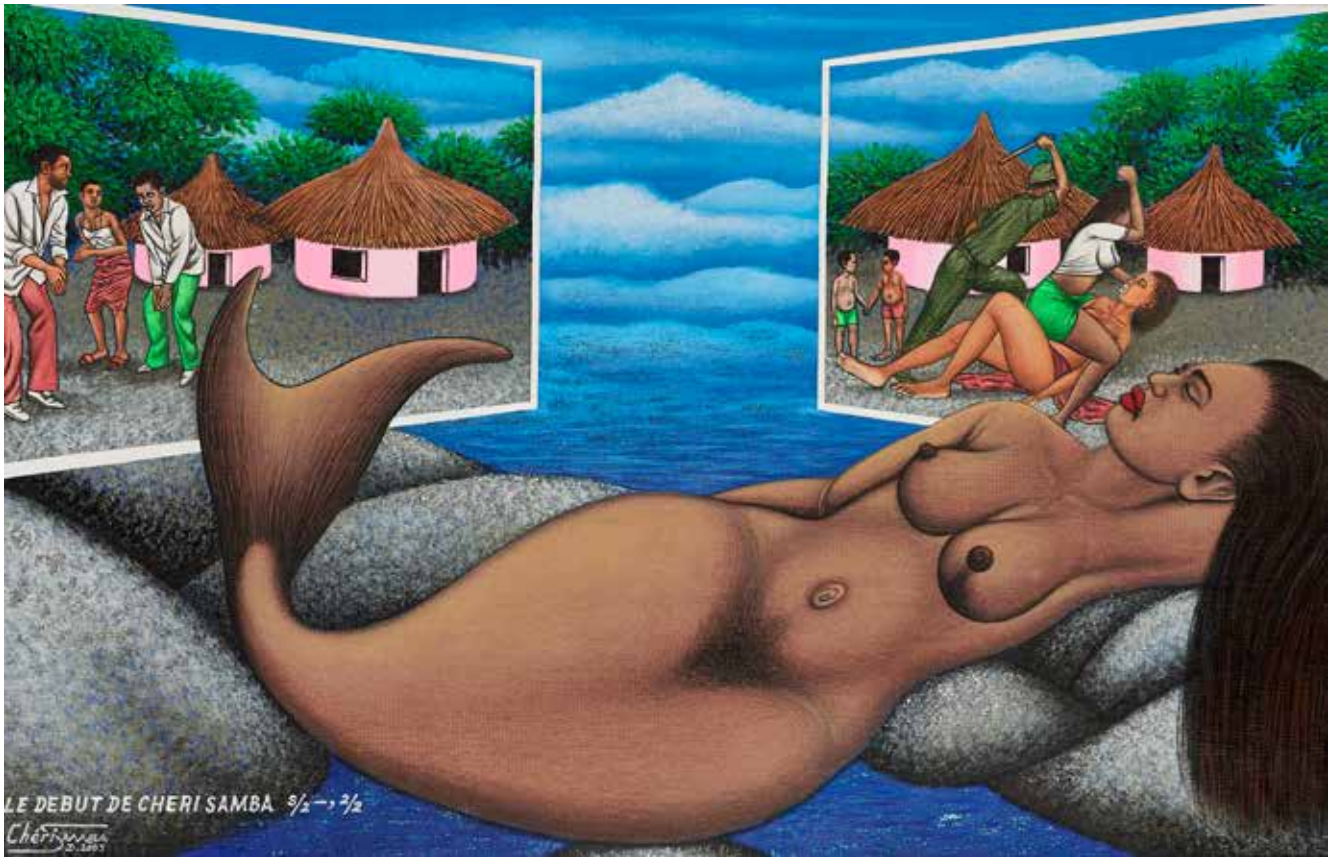
£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

**Provenance**

Purchased directly from the artist.



119

119 \*

**CHÉRI SAMBA (DEMOCRATIC REPUBLIC OF CONGO, BORN 1956)**

'Le Debut de Cheri Samba' (La Sirene)  
 inscribed, signed and dated "Le Debut de Cheri Samba S/2-;2/2",  
 'Cheri Samba/ D.2003' (lower left)  
 acrylic and glitter on canvas  
 63 x 96cm (24 13/16 x 37 13/16in).

£20,000 - 30,000

US\$26,000 - 39,000

€23,000 - 34,000

120

**CHÉRI SAMBA (DEMOCRATIC REPUBLIC OF CONGO, BORN 1956)**

Pensée de Chéri Samba, 1987  
 signed and dated 'DEC.1987.ZAIRE' (lower right)  
 acrylic on canvas  
 65 x 50cm (25 9/16 x 19 11/16in).

£10,000 - 15,000

US\$13,000 - 19,000

€11,000 - 17,000

**Provenance**

Purchased directly from the artist.



120



121



122

121

**CHERI CHERIN (DEMOCRATIC REPUBLIC OF CONGO, BORN 1955)**

La plus belle femme d'Afrique  
signed and dated 'Cheri Cherin/ 2017' (lower right)  
acrylic on canvas  
99 x 139cm (39 x 54 3/4in).

£2,000 - 4,000  
US\$2,600 - 5,200  
€2,300 - 4,600

**Provenance**

Purchased directly from the artist.

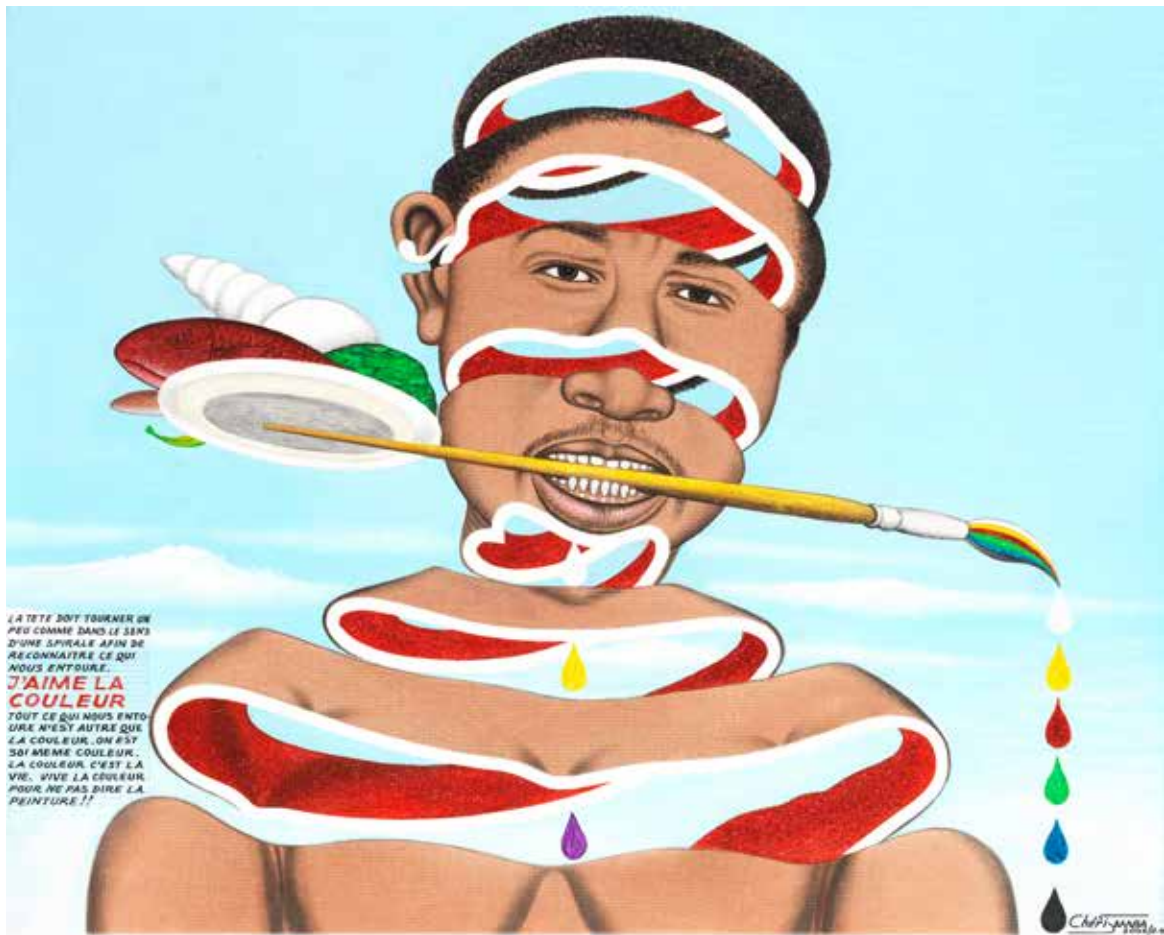
122

**CAMILLE-PIERRE PAMBU BODO (DEMOCRATIC REPUBLIC OF CONGO, 1953-2015)**

Garden of Eden  
signed and dated 'Art Bodo 2012' (lower right)  
oil on canvas  
120 x 90cm (47 1/4 x 35 7/16in).

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





123

**CHÉRI SAMBA (DEMOCRATIC REPUBLIC OF CONGO, BORN 1956)**

*J'aime la couleur*  
signed and dated 'Cheri Samba/ 2003' (lower right)  
acrylic on canvas  
81 x 100cm (31 7/8 x 39 3/8in).

**£20,000 - 30,000**  
**US\$26,000 - 39,000**  
**€23,000 - 34,000**

**Provenance**

A private collection, Brussels.

Chéri Samba left his home village of Kinto M'Vuila in 1972 aged 16. He travelled to Kinshasa where he was employed as a draughtsman for an advertising agency. Billboards across the city sported works by self-taught artists such as Bodo, Mass, Cherin and Moke. These painters greatly influenced the young Samba. However, he soon differentiated himself by incorporating text in his work. He later described this as the 'Samba signature':

"I had noticed that people in the street would walk by paintings, glance at them and keep going. I thought that if I added a bit of text, people would have to stop and take time to read it, to get more into the painting and admire it."

Samba prefers to work on a large scale in vivid colours. It is important to the artist that his works are impressive and can be easily seen from a distance. He began to incorporate glitter in the late 1980s for this very reason. This harks back to his training as a sign-painter, but also suggests his desire to create 'popular' pictures. For Samba, art should be enjoyable for all, not only the knowledgeable. The artist draws inspiration from everyday life in Kinshasa; the people, the fashions, the politics. He continues to retain a studio in the city despite having become an international name.

Samba frequently depicts himself in his works. He claims that art is inherently autobiographical:

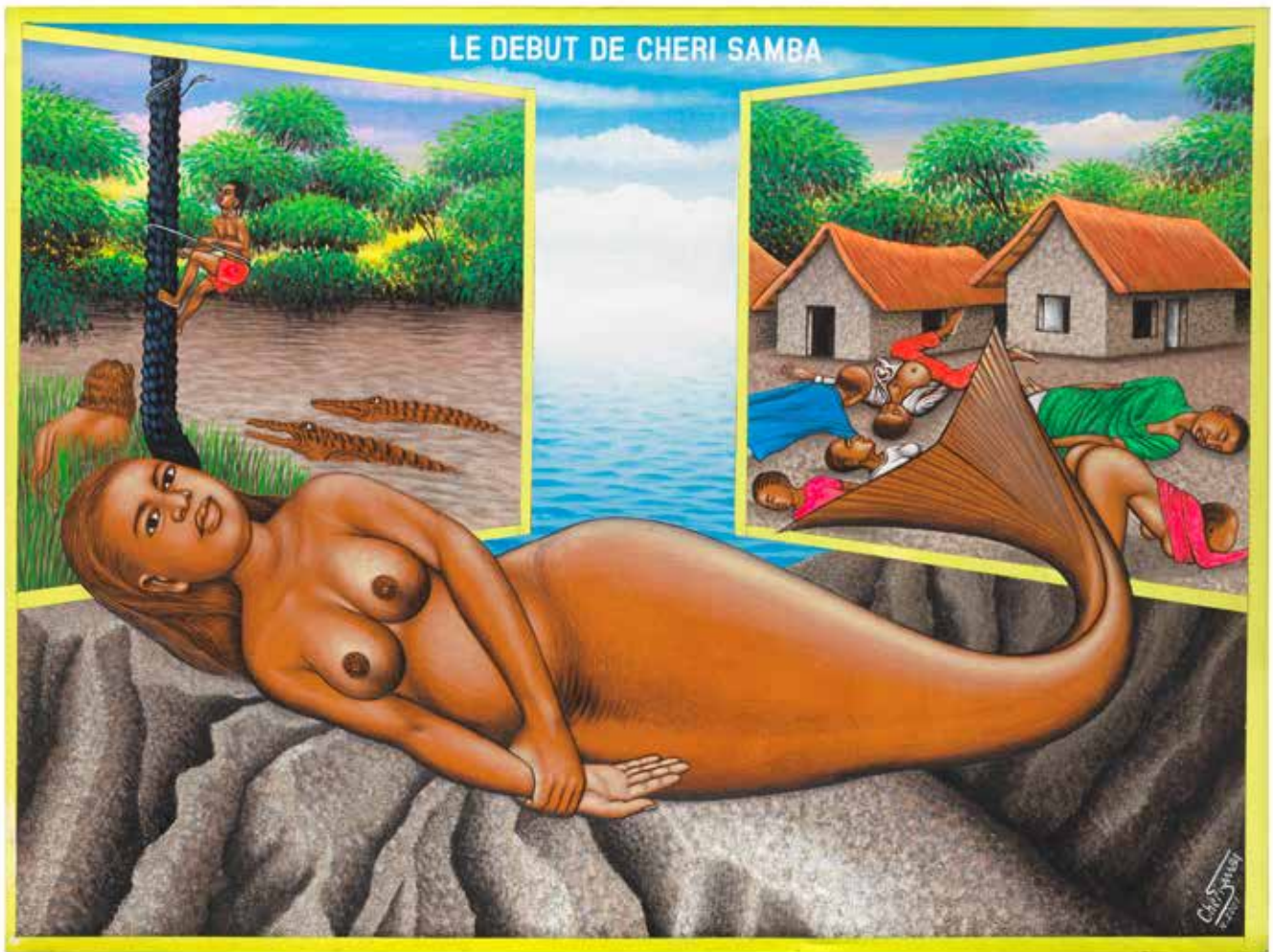
"Whether or not the subject of the paintings involves me directly, I still prefer to appear in them. Why should I put someone else's face instead of my own when I'm the one painting, they're my ideas and I'm the one deciding on the subject and comments?"

In *J'aime la couleur* the artist's head is portrayed as a winding spiral against a bright blue sky. He holds a dripping paintbrush between his teeth. The work is an expression of how Samba experiences the world:

"Colour is everywhere. To me, colour is life. Our heads must twirl around as if in a spiral to realise that everything around us is nothing but colours. So I say 'I like colour' instead of saying 'I like painting'. Colour is the universe, the universe is life, painting is life."

**Bibliography**

A. Magnin (ed.), *J'aime Cheri Samba*, exh. cat., (Paris, 2004) pp.15, 30 & 126.



124

124  
**CHÉRI SAMBA (DEMOCRATIC REPUBLIC OF CONGO, BORN 1956)**

'Le debut de Cheri Samba'  
 signed and dated 'Cheri Samba/ N. 2001' (lower right)  
 acrylic on canvas  
 81 x 108.5cm (31 7/8 x 42 11/16in).

£10,000 - 15,000

US\$13,000 - 19,000

€11,000 - 17,000

**Provenance**

Collection of Jean Pigozzi.  
 With Galerie Damasquine.  
 Collection of Phillipe Paul Suphacheerak.



125

125  
**MONSENGWO KEJWAMFI "MOKE" (DEMOCRATIC REPUBLIC OF CONGO, 1950-2001)**

A family meal  
 signed and dated 'Art. P. Moke. 4/10/76'  
 oil on canvas  
 90 x 90cm (35 7/16 x 35 7/16in).

£2,000 - 3,000

US\$2,600 - 3,900

€2,300 - 3,400



126

126  
**MONSENGO SHULA (DEMOCRATIC REPUBLIC OF CONGO,  
 BORN 1959)**

The dancers  
 signed 'Shula' (lower right)  
 acrylic on canvas  
 120 x 164cm (47 1/4 x 64 9/16in).

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

**Provenance**  
 Purchased directly from the artist.

127  
**AMANI BODO (DEMOCRATIC REPUBLIC OF CONGO,  
 BORN 1988)**

Tree of life  
 signed and dated 'Amani Bodo/ 2016' (lower right)  
 acrylic on canvas  
 90 x 72cm (35 7/16 x 28 3/8in).

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

**Provenance**  
 Purchased directly from the artist.



127



128 \*

**EDDY KAMUANGA ILUNGA (DEMOCRATIC REPUBLIC OF CONGO, BORN 1991)**

Voile, 2014

acrylic on canvas

120 x 100cm (47 1/4 x 39 3/8in).

£5,000 - 7,000

US\$6,500 - 9,100

€5,700 - 8,000

**Provenance**

Acquired by the present owner directly from the artist, 2014.

**Exhibited**

London, Saatchi Gallery, *Pangaea II: New Art From Africa and Latin America*, 2015.

**Literature**

*Pangaea II: New Art from Africa and Latin America*,  
Published by Saatchi Gallery, London, 2015, p.98-99.



129

**GEOFFREY ERNEST KATANTAZI MUKASA (UGANDAN,  
1954-2009)**

An Evening Walk

signed and dated 'Mukasa 2001' (lower right)

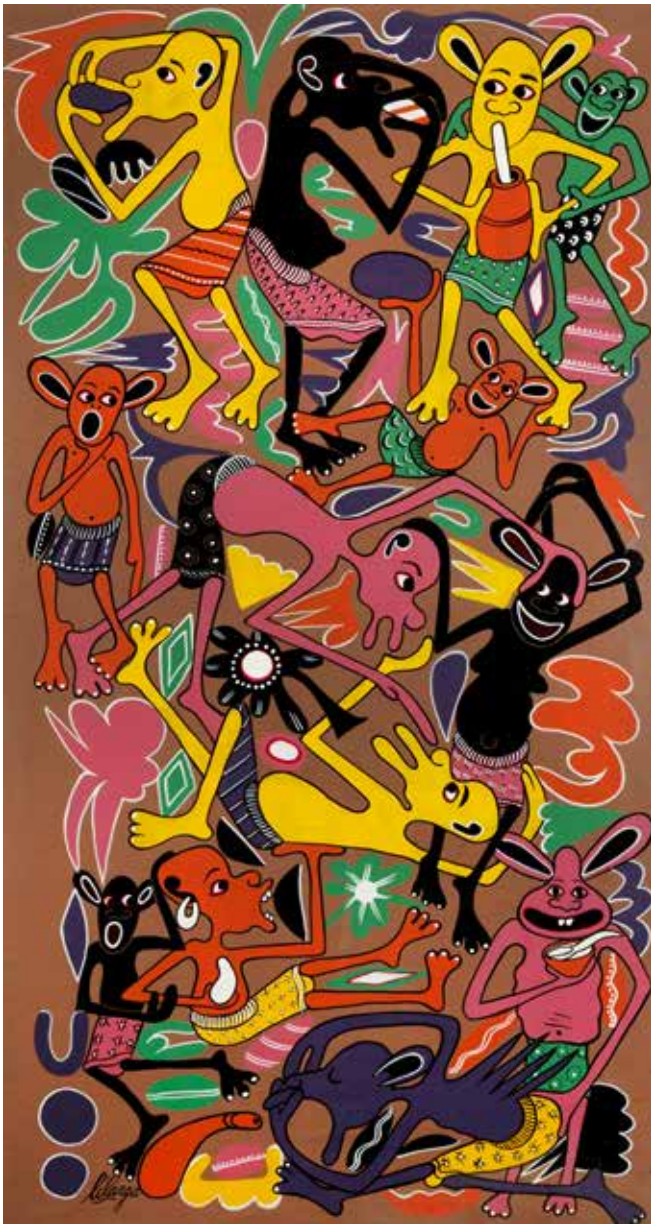
oil on canvas

152 x 125cm (59 13/16 x 49 3/16in).

£4,000 - 6,000

US\$5,200 - 7,800

€4,600 - 6,800



130

**GEORGE LILANGA DI NYAMA (TANZANIAN, 1934-2005)**

'Man Wears Glasses To See His Relatives' and 'Every Body Eats His Own Food'

oil on canvas

128 x 70cm (50 3/8 x 27 9/16in) each.

(2)

£5,000 - 7,000

US\$6,500 - 9,100

€5,700 - 8,000



131

**MALANGATANA VALENTE NGWENYA (MOZAMBICAN, 1936-2011)**

'A mulher que vai ao espelho e não se vê' (The woman who goes to the mirror and does not see her face)  
signed and dated 'Malangatana 93/94' (lower right); inscribed 'A mulher que vai ao espelho e não se vê/ Problemas de Guerre Renamo' (verso)

oil on canvas

140 x 120cm (55 1/8 x 47 1/4in).

**£8,000 - 12,000**

**US\$10,000 - 16,000**

**€9,100 - 14,000**

Malangatana was born in Matalana, a village near Marracuene. As a child he divided his time between herding cattle and attending the local mission school, before finding employment as an empregado at a country club in the capital Maputo. One of the members, Augusto Cabral, befriended Malangatana and encouraged his artistic inclinations, buying materials so he could attend art lessons at night school.

In 1958, Malangatana attended an exhibition of a local art collective, Nucleo de Arte. This inspired him to show his own work, and he held his first exhibition the following year.

Malangatana, like many of his artistic contemporaries, was opposed to the Portuguese colonial government, and joined the nationalist movement FRELIMO (the Front for Liberation of Mozambique). In 1964, he was detained by the PIDE, the Portuguese secret police and imprisoned for two years. This time was to have a profound effect on the artworks he later produced. Post independence, he served as a FRELIMO deputy for four years and later served as a member of the Maputo Municipal Assembly.

On Malangata's death in 2011, the critic H. Cotter commented that the violence and punishment the artist experienced in these years continued to haunt him until the end of his life:

"Densely packed with figures, (his paintings) presented lurid, Boschian visions of the Last Judgement and the torments of hell rooted in images related to healing and witchcraft remembered from childhood."

**Bibliography**

H. Cotter, 'Malangatana Ngwenya, Mozambican Painter and Poet, Dies at 74', The New York Times, 8 January 2011.



132

132

**ERNESTO SHIKHANI (MOZAMBICAN, 1934-2010)**

*Lição de artes (A lesson of art)*

signed and dated 'SHIKHANI/ 74' (upper right); numbered 3, signed and titled (verso)

oil on canvas

100 x 50cm (39 3/8 x 19 11/16in).

£3,000 - 5,000

US\$3,900 - 6,500

€3,400 - 5,700

**Provenance**

Acquired from the artist in Zambia by Mr Guglielmo Riccitelli, an aircraft technician for Zambia Airways.

Thence by direct descent.

Shikhani was born in the Marracuene District of Maputo Province. He trained under the Portuguese sculptor Lobo Fernandes at Núcleo de Arte, an artists cooperative in Maputo.

Following his first solo show in Maputo in 1968, Shikhani was awarded a scholarship from the Gulbenkian Foundation in Lisbon in 1973.

The grant enabled the artist to exhibit internationally. However, when his works went on display in Lisbon, their overtly political nature and nationalist sentiment soon attracted the attention of the PIDE (Portuguese International and State Defense Police). The exhibition was shut down and Shikhani's works confiscated.

At the time this painting was executed, a ceasefire had just been negotiated between FRELIMO and Portugal, bringing a decade of violence to an end. This was a pivotal moment for the artist, finally freed from the constraints of colonial censorship.



133

133

**ERNESTO SHIKHANI (MOZAMBICAN, 1934-2010)**

*Nem com a doutrina dos livres olhos me convenceram (Not even with the doctrine of free eyes have they convinced me)*

signed and dated 'SHIKHANI/ 74' (upper right); numbered 9 and titled (verso)

oil on canvas

100 x 100.5cm (39 3/8 x 39 9/16in).

£5,000 - 8,000

US\$6,500 - 10,000

€5,700 - 9,100

**Provenance**

Acquired from the artist in Zambia by Mr Guglielmo Riccitelli, an aircraft technician for Zambia Airways.

Thence by direct descent.





134 \*

**GONÇALO MABUNDA (MOZAMBICAN, BORN 1975)**

Saxophone

AK47, weapon parts and welded metal

123 x 24cm (48 7/16 x 9 7/16in).

£2,000 - 4,000

US\$2,600 - 5,200

€2,300 - 4,600

**Provenance**

Acquired directly from the artist in Maputo, 1998.

A private collection, South Africa.

Please note: this work bears a certificate of authenticity signed by the artist.



135

**GONÇALO MABUNDA (MOZAMBICAN, BORN 1975)**

Throne

weapon parts and welded metal

*128 x 96 x 67cm (50 3/8 x 37 13/16 x 26 3/8in).*

**£5,000 - 8,000**

**US\$6,500 - 10,000**

**€5,700 - 9,100**

Gonçalo Mabunda was born in Maputo in 1975, the same year that Mozambique gained independence. Civil war broke out only two years later, and would continue to ravage the country until 1992. The artist's formative years were thus coloured by extreme violence and bloodshed. Seven million guns, rocket launchers and grenades were amassed in this period.

By the end of the civil war, Mozambique was littered with weapons, prompting the Christian Council of Mozambique to establish an initiative aimed at clearing the streets of these arms. Many of the stockpiles were destroyed, but some were handed over to an artist's collective who disassembled the weapons and transformed them into public sculpture. The initiative received international coverage, and launched Mabunda's (one of the principle figures) career.

Mabunda is established on the international art scene, exhibiting at Museum Kunst Palast in Dusseldorf, the Hayward Gallery in London, the Centre Pompidou in Paris, the Mori Art Museum in Tokyo, and the Johannesburg Art Gallery, among others.

**END OF SALE**

# Bonhams

AUCTIONEERS SINCE 1793



## Modern & Contemporary African Art

Madison Avenue, New York | 2 May 2019

ENTRIES NOW INVITED

ENQUIRIES  
[macaa@bonhams.com](mailto:macaa@bonhams.com)  
[bonhams.com/pic-afr](http://bonhams.com/pic-afr)

**DEMAS NWOKO**  
**(NIGERIAN, BORN 1935)**  
*Children on Cycles*  
\$70,000 – 100,000

# Bonhams

AUCTIONEERS SINCE 1793



## Post-War & Contemporary Art

New Bond Street, London | 6 March 2019

### ENQUIRIES

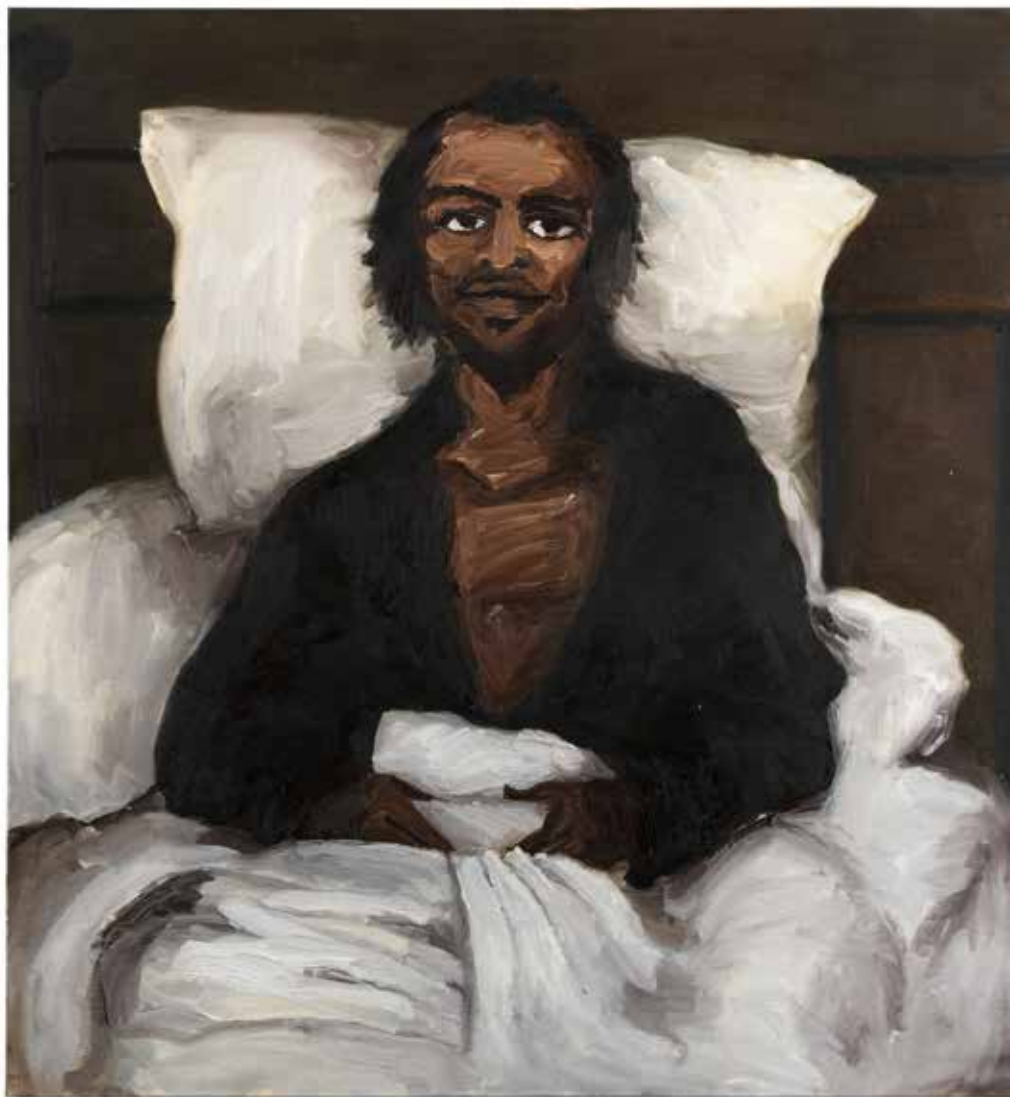
Ralph Taylor  
+44 (0) 20 7447 7403  
ralph.taylor@bonhams.com  
[bonhams.com/pic-con](https://www.bonhams.com/pic-con)

### WILLIAM KENTRIDGE (B. 1955)

*Rebus*, 2013  
Bronze  
As installed: 172 by 332.5 by 33.5 cm.  
£90,000 – 120,000  
\$120,000 – 160,000

# Bonhams

AUCTIONEERS SINCE 1793



## Post-War & Contemporary Art

New Bond Street, London | 6 March 2019

### ENQUIRIES

Ralph Taylor  
+44 (0) 20 7447 7403  
ralph.taylor@bonhams.com  
[bonhams.com/pic-con](https://www.bonhams.com/pic-con)

### LYNETTE YIADOM-BOAKYE (B. 1977)

*Sack*, 2005  
Oil on Linen  
183 by 167.5 cm. (72 by 66 in.)  
**£100,000 – 150,000**  
**\$130,000 – 200,000**

# Bonhams

AUCTIONEERS SINCE 1793



## British and European Art

Montpelier Street, London | 20 March 2019, 1pm

### ENQUIRIES

+44 (0) 20 7393 3960  
thomas.seaman@bonhams.com  
[bonhams.com/19thcentury](https://www.bonhams.com/19thcentury)

**WILLIAM HENRY MARGETSON  
RI, ROI (BRITISH, 1861-1940)**

*The coral necklace*  
oil on canvas  
£2,000 - 3,000 \*

## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

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

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

#### **Estimates**

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

#### **Condition Reports**

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

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

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

#### **Bonhams' responsibility to you**

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

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

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

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

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

#### **Alterations**

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

## Bidding in person

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

## Bidding by telephone

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

## Bidding by post or fax

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

## Bidding via the internet

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

## Bidding through an agent

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

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

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

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

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

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

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

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

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

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

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

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

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

## 8. VAT

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

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

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

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

## 9. PAYMENT

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

### Bonhams' preferred payment method is by bank transfer.

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

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

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

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

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

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



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

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

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

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

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

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

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

## 12. EXPORT/TRADE RESTRICTIONS

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

## 13. CITES REGULATIONS

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

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

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

## Condition of Firearms

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

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

*Lots* marked with a 'SS8' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### Gemstones

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

### Estimated Weights

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

### Signatures

#### 1. A diamond brooch, by Kutchinsky

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

#### 2. A diamond brooch, signed Kutchinsky

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

#### 3. A diamond brooch, mounted by Kutchinsky

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

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

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

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

## 21. PICTURES

### Explanation of Catalogue Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

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

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

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

### Bottling Details and Case Terms

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

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

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

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

### DATA PROTECTION – USE OF YOUR INFORMATION

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

### APPENDIX 1

#### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

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

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

#### 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.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.4	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.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	<b>GOVERNING LAW</b>
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

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

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

#### 3 PAYMENT

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

- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

#### 4 COLLECTION OF THE LOT

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

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

#### 5 STORING THE LOT

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

#### 6 RESPONSIBILITY FOR THE LOT

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

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</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> ):			9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	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.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	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:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	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	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; 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.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	<b>10</b>	<b>OUR LIABILITY</b>
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	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> .
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	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:
		<b>9</b>	<b>FORGERIES</b>	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
		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:
		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](http://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](mailto: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's* saleroom at 101 New Bond Street, London W1S 1SR.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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



# Bonhams Specialist Departments

---

## 19th Century Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

London  
Matthew Bradbury  
+44 20 7468 8295

## 20th Century Fine Art

San Francisco  
Sonja Moro  
+1 415 503 3412

## Aboriginal Art

Australia  
Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

Los Angeles  
Fredric W. Backlar  
+1 323 436 5416 •

## American Paintings

New York  
Jennifer Jacobsen  
+1 917 206 1699  
Elizabeth Goodridge  
+1 917 206 1621

## Antiquities

London  
Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

London  
David Williams  
+44 20 7393 3807

## Art Collections, Estates & Valuations

London  
Harvey Cammell  
+44 (0) 20 7468 8340  
New York  
Sherri Cohen  
+1 917 206 1671  
Los Angeles  
Leslie Wright  
+1 323 436 5408  
Joseph Francaviglia  
+1 323 436 5443  
Lydia Ganley  
+1 323 436 4496  
San Francisco  
Victoria Richardson  
+1 415 503 3207  
Celeste Smith  
+1 415 503 3214

## Australian Art

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

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

London  
Matthew Haley  
+44 20 7393 3817  
New York

Ian Ehling  
+1 212 644 9094  
Darren Sutherland  
+1 212 461 6531

Los Angeles  
Catherine Williamson  
+1 323 436 5442

San Francisco  
Adam Stackhouse  
+1 415 503 3266

## British & European Glass

London  
John Sandon  
+44 20 7468 8244

## British Ceramics

London  
John Sandon  
+44 20 7468 8244

## California & Western Paintings & Sculpture

Los Angeles  
Scot Levitt  
+1 323 436 5425  
Kathy Wong  
+1 323 436 5415  
San Francisco  
Aaron Bastian  
+1 415 503 3241

## Carpets

London  
Helena Gumley-Mason  
+44 20 8393 2615

## Chinese & Asian Art

London  
Asaph Hyman  
+44 20 7468 5888  
New York  
Bruce MacLaren,  
+1 917 206 1677  
Ming Hua  
+1 646 837 8132  
Harold Yeo  
+1 917 206 1628 •  
Los Angeles  
Rachel Du  
+1 323 436 5587  
San Francisco  
Dessa Goddard  
+1 415 503 3333  
Henry Kleinhenz  
+1 415 503 3336  
Daniel Herskee  
+1 415 503 3271  
Lingling Shang  
+1 415 503 3207 •  
Amelia Chao  
+1 415 503 3397

## Hong Kong

Xibo Wang,  
+852 3607 0010  
Australia  
Yvett Klein,  
+61 2 8412 2231

## Clocks

London  
James Stratton  
+44 20 7468 8364  
New York  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

London  
John Millensted  
+44 20 7393 3914  
Los Angeles  
Paul Song  
+1 323 436 5455

## Entertainment Memorabilia

London  
Katherine Schofield  
+44 20 7393 3871  
Los Angeles  
Catherine Williamson  
+1 323 436 5442  
Dana Hawkes  
+1 978 283 1518

## European Ceramics

London  
Sebastian Kuhn  
+44 20 7468 8384

## European Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108  
Los Angeles  
Mark Fisher  
+1 323 436 5488  
Rocco Rich  
+1 323 436 5410

## European Sculptures & Works of Art

London  
Michael Lake  
+44 20 8963 6813

## Furniture and Decorative Art

London  
Thomas Moore  
+44 20 8963 2816  
Los Angeles  
Angela Past  
+1 323 436 5422  
Anna Hicks  
+1 323 436 5463

## Greek Art

London  
Anastasia Orfanidou  
+44 20 7468 8356

## Golf Sporting Memorabilia

Edinburgh  
Kevin McGimpsey  
+44 131 240 2296  
Hamish Wilson  
+44 131 240 0916

## Irish Art

London  
Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

London  
India Phillips  
+44 20 7468 8328  
New York  
Caitlyn Pickens  
+1 212 644 9135  
Los Angeles  
Kathy Wong  
+1 323 436 5415

## Indian, Himalayan & Southeast Asian Art

New York  
Mark Rasmussen  
+1 917 206 1688  
Hong Kong  
Edward Wilkinson  
+852 2918 4321

## Islamic & Indian Art

London  
Oliver White  
+44 20 7468 8303

## Japanese Art

London  
Suzannah Yip  
+44 20 7468 8368  
New York  
Jeff Olson  
+1 212 461 6516

## Jewellery

London  
Jean Ghika  
+44 20 7468 8282  
Emily Barber  
+44 20 7468 8284  
New York  
Brett O'Connor  
+1 212 461 6525  
Caroline Morrissey  
+1 212 644 9046  
Camille Barbier  
+1 212 644 9035  
Los Angeles  
Dana Ehrman  
+1 323 436 5407  
Emily Waterfall  
+1 323 436 5426  
San Francisco  
Shannon Beck  
+1 415 503 3306  
Hong Kong  
Paul Redmayne  
+852 3607 0006

## Marine Art

London  
Veronique Scorer  
+44 20 7393 3962

**Mechanical Music**  
London  
Jon Baddeley  
+44 20 7393 3872

**Modern & Contemporary  
African Art**  
London  
Giles Peppiatt  
+ 44 20 7468 8355  
**New York**  
Hayley Grundy  
+1 917 206 1624

**Modern & Contemporary  
Middle Eastern Art**  
London  
Nima Sagharchi  
+44 20 7468 8342

**Modern & Contemporary  
South Asian Art**  
London  
Tahmina Ghaffar  
+44 207 468 8382

**Modern Decorative  
Art + Design**  
London  
Mark Oliver  
+44 20 7393 3856  
**New York**  
Benjamin Walker  
+1 212 710 1306  
Dan Tolson  
+1 917 206 1611  
**Los Angeles**  
Jason Stein  
+1 323 436 5466

**Motor Cars**  
London  
Tim Schofield  
+44 20 7468 5804  
**New York**  
Rupert Banner  
+1 212 461 6515  
Eric Minoff  
+1 917 206 1630  
Evan Ide  
+1 917 340 4657  
**Los Angeles**  
Jakob Greisen  
+1 415 503 3284  
Michael Caimano  
+1 929 666 2243  
**San Francisco**  
Mark Osborne  
+1 415 503 3353  
**Europe**  
Philip Kantor  
+32 476 879 471

**Automobilia**  
London  
Toby Wilson  
+44 20 8963 2842  
Adrian Pipiros  
+44 20 8963 2840

**Motorcycles**  
London  
Ben Walker  
+44 20 8963 2819  
James Stensel  
+44 20 8963 2818  
**Los Angeles**  
Craig Mallery  
+1 323 436 5470

**Museum Services**  
San Francisco  
Laura King Pfaff  
+1 415 503 3210

**Native American Art**  
San Francisco  
Ingmars Lindbergs  
+1 415 503 3393

**Natural History**  
Los Angeles  
Claudia Florian  
+1 323 436 5437  
+1 310 469 8567 •  
Thomas E. Lindgren  
+1 310 469 8567 •

**Old Master Pictures**  
London  
Andrew Mckenzie  
+44 20 7468 8261  
**Los Angeles**  
Mark Fisher  
+1 323 436 5488

**Orientalist Art**  
London  
Charles O'Brien  
+44 20 7468 8360

**Photography**  
New York  
Laura Paterson  
+1 917 206 1653  
**Los Angeles & San Francisco**  
Morisa Rosenberg  
+1 323 436 5435  
+1 415 503 3259

**Post-War and  
Contemporary Art**  
London  
Ralph Taylor  
+44 20 7447 7403  
**New York**  
Muys Snijders,  
+ 212 644 9020  
Jeremy Goldsmith,  
+ 1 917 206 1656  
Jacqueline Towers-Perkins,  
+1 212 644 9039  
Lisa De Simone,  
+1 917 206 1607  
**Los Angeles**  
Sharon Squires  
+1 323 436 5404  
Laura Bjorstad  
+1 323 436 5446

**Prints and Multiples**  
London  
Lucia Tro Santafe  
+44 20 7468 8262  
**New York**  
Deborah Ripley  
+1 212 644 9059  
**Los Angeles**  
Morisa Rosenberg  
+1 323 447 9374

**Russian Art**  
London  
Daria Khristova  
+44 20 7468 8334  
**New York**  
Yelena Harbick  
+1 212 644 9136

**Scientific Instruments**  
London  
Jon Baddeley  
+44 20 7393 3872  
**New York**  
Jonathan Snellenburg  
+1 212 461 6530

**Scottish Pictures**  
Edinburgh  
Chris Brickley  
+44 131 240 2297

**Silver & Gold Boxes**  
London  
Ellis Finch  
+44 20 7393 3973

**Sporting Guns**  
London  
Patrick Hawes  
+44 20 7393 3815

**Space History**  
San Francisco  
Adam Stackhouse  
+1 415 503 3266

**Travel Pictures**  
London  
Veronique Scorer  
+44 20 7393 3962

**Watches &  
Wristwatches**  
London  
Jonathan Darracott  
+44 20 7447 7412  
**New York**  
Jonathan Snellenburg  
+1 212 461 6530  
**Hong Kong**  
Tim Bourne  
+852 3607 0021

**Whisky**  
Edinburgh  
Martin Green  
+44 131 225 2266  
**Hong Kong**  
Daniel Lam  
+852 2918 4321

**Wine**  
London  
Richard Harvey  
+44 20 7468 5811  
**San Francisco**  
Christine Ballard  
+1 415 503 3221  
**Hong Kong**  
Daniel Lam  
+852 2918 4321

## Client Services Departments

### U.S.A.

**San Francisco**  
(415) 861 7500  
(415) 861 8951 fax  
Monday - Friday, 9am to 5pm

**Los Angeles**  
(323) 850 7500  
(323) 850 6090 fax  
Monday - Friday, 9am to 5pm

**New York**  
(212) 644 9001  
(212) 644 9009 fax  
Monday - Friday, 9am to 5pm

**Toll Free**  
(800) 223 2854

### U.K.

Monday to Friday 8.30 to 6.00  
+44 (0) 20 7447 7447

### Bids

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax  
To bid via the internet please  
visit [bonhams.com](http://bonhams.com)

• Indicates independent contractor

# Bonhams Global Network

---

## International Salerooms

### London

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

### New York

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

### Hong Kong

Suite 2001  
One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax

### London

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

---

## Offices and Associated Companies

### AFRICA

#### Nigeria

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

#### South Africa - Johannesburg

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

### AUSTRALIA

#### Sydney

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

#### Melbourne

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

### ASIA

#### Beijing

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

#### Singapore

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

#### Taiwan

37th Floor, Taipei 101  
Tower  
No. 7 Xinyi Road,  
Section 5  
Taipei, 100  
+886 2 8758 2898  
+886 2 8758 2897 fax  
taiwan@bonhams.com

### EUROPE

#### Austria

Thomas Kamm  
+49 (0) 89 2420 5812  
austria@bonhams.com

#### Belgium

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

#### France

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

#### Germany - Cologne

Katharina Schmid  
+49 (0) 221 9865 3419  
+49 (0) 157 9234 6717  
cologne@bonhams.com

#### Germany - Hamburg

Marie Becker Lingenthal  
+49 (0) 17 4236 0022  
hamburg@bonhams.com

#### Germany - Munich

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

#### Germany - Stuttgart

Neue Brücke 2  
New Bridge Offices  
70173 Stuttgart  
+49 (0) 711 2195 2640  
+49 (0) 157 9234 6717  
stuttgart@bonhams.com

#### Greece

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

#### Ireland

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

#### Italy - Milan

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

#### Italy - Rome

Via Sicilia 50  
00187 Roma  
+39 06 485 900  
rome@bonhams.com

#### The Netherlands

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

#### Portugal

Rua Bartolomeu Dias  
nº160. 1º  
Belem  
1400-031 Lisbon  
+351 218 293 291  
portugal@bonhams.com

#### Spain - Barcelona

Teresa Ybarra  
+34 930 156 686  
+34 680 347 606  
barcelona@bonhams.com

#### Spain - Madrid

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

#### Switzerland - Geneva

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

#### Switzerland - Zurich

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

### NORTH AMERICA

#### USA

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

#### California Central Valley

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

#### California Palm Springs

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

#### California San Diego

Brooke Sivo  
+1 (760) 567 1744  
sandiego@bonhams.com

#### Colorado

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

#### Florida

April Matteini  
+1 (305) 978 2459  
Miami@bonhams.com  
Alexis Butler  
+1 (305) 878 5366  
Miami@bonhams.com

#### Georgia

Mary Moore Bethea  
+1 (404) 842 1500  
georgia@bonhams.com

#### Illinois & Midwest

Natalie B. Waechter  
+1 (773) 267 3300  
chicago@bonhams.com

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

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

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

## UNITED KINGDOM

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

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

**New Mexico**  
Terri Adrian-Hardy  
+1 (602) 859 1843  
newmexico@bonhams.com

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

**Texas – Dallas**  
Mary Holm  
+1 (214) 557 2716  
dallas@bonhams.com

**Texas – Houston**  
Lindsay Davis  
+1 (713) 855 7452  
texas@bonhams.com

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

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

**Washington DC  
Mid-Atlantic Region**  
Gertraud Hechl  
+1 (202) 422 2733  
washingtonDC@bonhams.com

**Canada**  
**Toronto, Ontario**  
Kristin Kearney  
340 King St East  
2nd Floor, Office 213  
Toronto ON  
M5A 1K8  
+1 (416) 462 9004  
info.ca@bonhams.com

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

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

**SOUTH AMERICA**  
**Brazil**  
+55 11 3031 4444  
+55 11 3031 4444  
fax

**South East England**  
**Guildford**  
Millmead,  
Guildford,  
Surrey GU2 4BE  
+44 1483 504 030  
+44 1483 450 205  
fax

**Isle of Wight**  
+44 1273 220 000

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

**West Sussex**  
+44 (0) 1273 220 000

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

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

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

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

Representatives:  
**Dorset**  
Bill Allan  
+44 1935 815 271

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

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

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

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

**Yorkshire & North  
East England**

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

**North West England**

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

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

**Channel Islands**

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

Representative:  
**Guernsey**  
+44 1481 722 448

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

**Wales**  
Representatives:  
**Cardiff**  
Jeff Muse  
+44 2920 727 980

# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.



Paddle number (for office use only)

# Bonhams

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

### Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

Would you like to receive information from us by email?  or post

### Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

### If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: <b>Modern &amp; Contemporary African Art</b>	Sale date: <b>20 March 2019</b>
Sale no. <b>25241</b>	Sale venue: <b>New Bond Street</b>

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

### General Bid Increments:

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

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

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals)	
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private buyer <input type="checkbox"/>	I am registering to bid as a trade buyer <input type="checkbox"/>
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□	Please tick if you have registered with us before <input type="checkbox"/>

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

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

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

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

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

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

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

# INDEX

<b>A</b>			
Abbaro, Mohammed Ahmed Abdalla	52, 53	Mukasa, Geoffrey Ernest Katantazi	129
Abebe, Dawit	59	Murray, Brett	45, 46
Akolo, Jimoh	101	<b>N</b>	
<b>B</b>			
Battiss, Walter Whall	7, 9	Ngwenya, Malangatana Valente	131
Bester, Willie	42	Nigoumi, Siddig El	50
Bodo, Amani	127	Nwabiani, Bons	104
Bodo, Camille-Pierre Pambu	117, 118, 122	Nzebo, Boris	116
Boghossian, Alexander Skunder	57, 58	<b>O</b>	
Boua, Armand	69, 70	Oerder, Frans David	1
Bruly Bouabrè, Frédéric	65	Offo, Gbenga	112
Büchner, Carl Adolph	21	Okeke, Uche	99
<b>C</b>			
Catherine, Norman Clive	41	Olaku, Abiodun	109
Cherin, Cheri	121	Onobrakpeya, Bruce	91, 92, 93
Coetzee, Christo	24	Osahenye, Kainebi	115
<b>D</b>			
Delaquis, Ato	78, 82	Osawe, Ben	94
Diarrassouba, Aboudia Abdoulaye	67, 68, 72	Oshinowo, Kolade	107, 108
Douglas Camp, Sokari	114	Owusu-Ankomah, Kwesi	83
<b>E</b>			
Egonu, Uzo	102	<b>P</b>	
El Anatsui	79	Pemba, George Milwa Mnyaluza	13
El-Mur, Salah	56	Pierneef, Jacob Hendrik	2, 3
El-Salahi, Ibrahim	55	Preller, Alexis	11
Emokpae, Erhabor	98, 100	<b>Q</b>	
Enwonwu, Benedict Chukwukadibia	85, 86, 87, 88, 89, 90, 95, 96, 97, 105, 106, 110, 111, 113	Quenum, Gerard	73
<b>F</b>			
Feni-Mhlaba (Zwelidumile Mxgazi), Dumile	37	<b>S</b>	
<b>G</b>			
Glover, Ablade	76, 77, 81	Samba, Chéri	119, 120, 123, 124
God, Almighty	80	Sanogo, Amadou	71
<b>I</b>			
Ibrahim, Uthman M.	84	Sekoto, Gerard	14, 15, 16, 27, 28, 38, 39, 43, 44
<b>K</b>			
Kamuanga Ilunga, Eddy	128	Shariffe, Hussein	54
Kejwamfi "Moke", Monsengwo	125	Shibrain, Ahmad	51
Krige, Francois	17	Shikhani, Ernesto	132, 133
Kumalo, Sydney Alex	29, 32, 35, 36	Shula, Monsengo	126
Kwali, Ladi	103	Sibiya, Bambo	49
<b>L</b>			
Lewis, Dylan	48	Sidibé, Malick	62, 63, 64
Lilanga di Nyama, George	130	Sithole, Lucas Tandokwazi	26
<b>M</b>			
Mabunda, Gonçalo	134, 135	Skotnes, Cecil Edwin Frans	25
Mgudlandlu, Gladys	12	Smit, Lionel	47
Monk, Billy	40	Solomon, Ephrem	60, 61
<b>N</b>			
<b>O</b>			
<b>P</b>			
<b>Q</b>			
<b>S</b>			
<b>T</b>			
<b>V</b>			
<b>W</b>			
<b>Z</b>			

# COUNTRY INDEX

<b>B</b>	
Benin	73, 74, 75
<b>C</b>	
Cameroon	116
<b>D</b>	
Democratic Republic of Congo	117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128
<b>E</b>	
Ethiopia	57, 58, 59, 60, 61
<b>G</b>	
Ghana	76, 77, 78, 79, 80, 81, 82, 83
<b>I</b>	
Ivory Coast	65, 66, 67, 68, 69, 70, 72
<b>M</b>	
Mali	62, 63, 64, 71
Mozambique	131, 132, 133, 134, 135
<b>N</b>	
Nigeria	84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115
<b>S</b>	
South Africa	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 32, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49
Sudan	50, 52, 53, 54, 55, 56
<b>T</b>	
Tanzania	130
<b>U</b>	
Uganda	129



**Bonhams**  
101 New Bond Street  
London, W1S 1SR

+44 (0) 20 7447 7447  
bonhams.com

**AUCTIONEERS SINCE 1793**