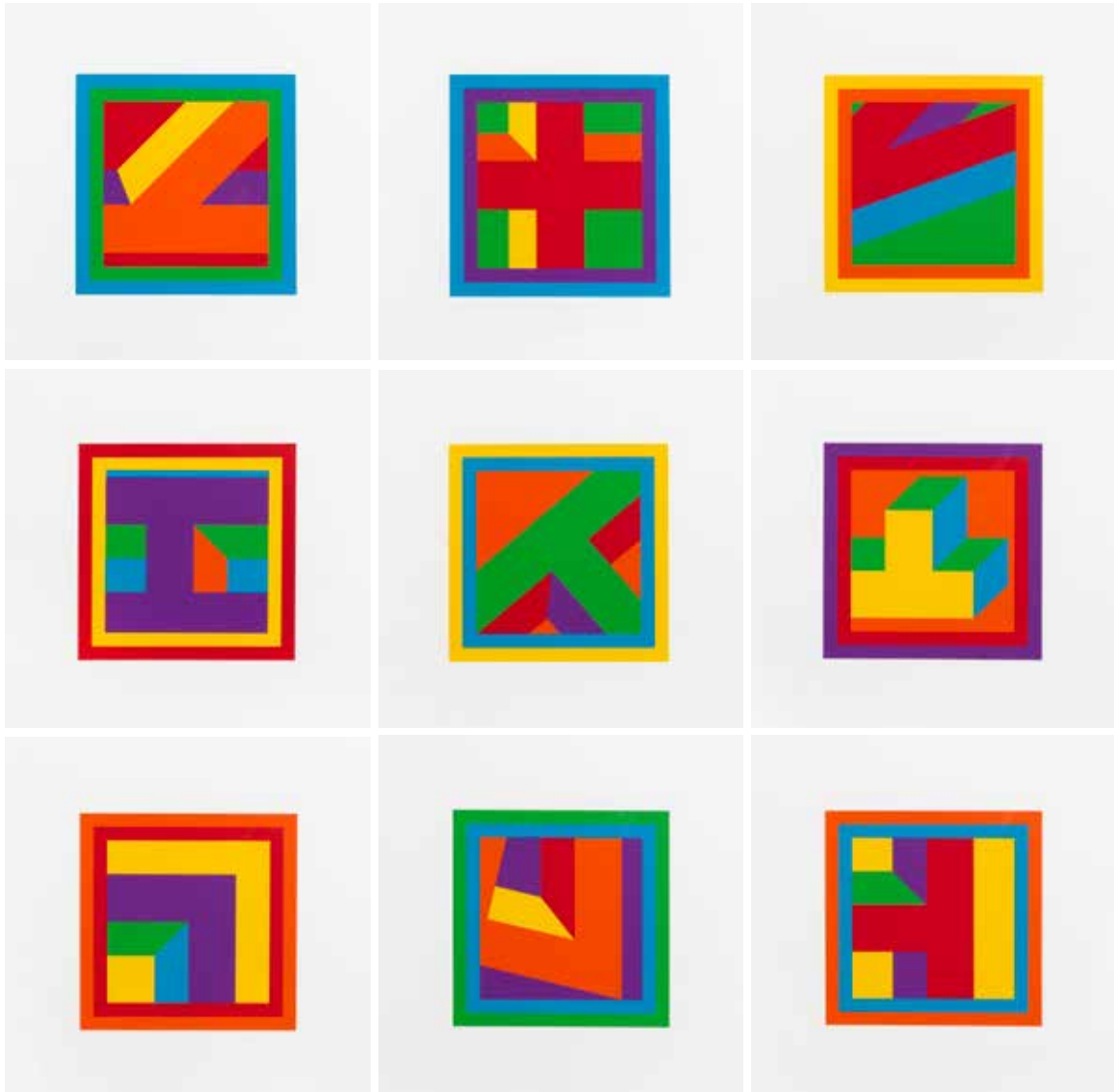


Bonhams



Prints & Multiples

New Bond Street, London | 11 - 12 December 2019







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ILLUSTRATIONS

Front cover: Lot 130
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Inside back cover: Lot 122
Opposite page: Lot 117

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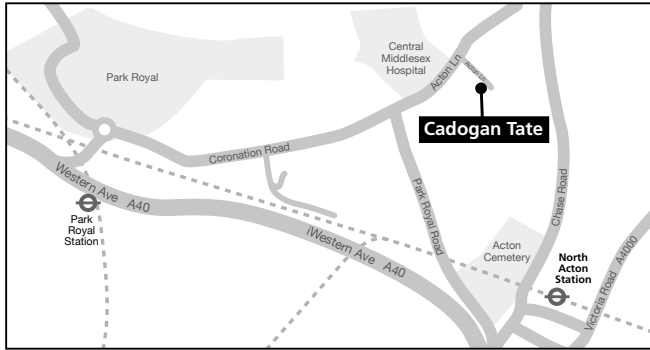
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All sold lots marked **TP** will be
Cadogan Tate 241 Acton Lane,
London, NW10 7NP from 9am
Thursday 12 December 2019
and will be available for collection
collection from 12pm Friday 13
December 2019 and then every
working day between 9am-4.30pm.

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
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Time of collection.

All other sold lots will remain in the
Collections room at Bonhams New
Bond Street without charge until
5.30pm Tuesday 24 December
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
11 December 2019.

Charges will apply from 9am Friday 3 January 2020.

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.

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

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.

Please note that Bonhams will
be closed from 5:30pm Tuesday
24 December 2019 until 9am
Thursday 2 January 2020 for the
Holiday period.

Please note Cadogan Tate will
be closed from 1pm Monday
24 December 2019 until 9am
Monday 30 December 2019,
they will then be closed from 1pm
Tuesday 31 December 2019 until
9am Thursday 2 January 2020
for the holiday period. If buyers
are planning to collect from
Cadogan Tate on either 30 or 31
of December 2019, they must
arrange all clearances with
Bonhams by Friday 20 December
2019.

Please note that Alban Shipping
will be closed from 12pm
Tuesday 24 December 2019
until 8:30am Thursday 2 January
2020 for the Holiday period.

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London, New Bond Street



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1

ALBRECHT DÜRER (1471-1528)

Hercules killing Cacus

(Bartsch 127; Meder, Hollstein 238; Schoch, Mende and Scherbaum 105)
Woodcut, circa 1496, on laid paper, with watermark Low Crown with Triangle (M.24, Briquet 4773), a very good Meder b impression of the first state (of three), trimmed to or on the borderline, laid down onto a backing sheet, in good condition, framed

Sheet 390 x 282mm. (15 3/8 x 11 x 1/8in.)

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

2

ALBRECHT DÜRER (1471-1528)

The Penance of St John Chrysostom
(Bartsch 63; Meder, Hollstein 54; Schoch, Mende and Scherbaum 7)
Engraving, circa 1496, on laid paper, a Meder e impression, with watermark Large City Gate (M.261, Briquet 15948), trimmed to the right platemark, otherwise with thread margins, laid down onto a backing sheet, generally in good condition, framed

Plate 180 x 119mm. (7 1/8 x 4 5/8in.)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500



3

**AFTER PIETER BRUEGEL THE ELDER (1525-1569)
BY PHILIP GALLE (1537-1612)**

The Parable of the Good Shepherd (Basteler, Hollstein 122; Lari 117)
Engraving, 1565, on laid paper, with watermark Gothic P with Trefoil on a stem and a hunting horn (Briquet 8886), a good uniform impression of State A, before the addition of the publisher's name, with narrow margins on three sides and lower thread margin, in good condition; together with an engraving by Pieter van der Heyden, **The Temptation of St Anthony**, (Ba.,H.119; L.114), 1556, on laid paper, with watermark Shield with crown, a uniform impression of the only state, published by Hieronymus Cock, trimmed to the borderline and re-margined, with repaired tears, framed

Plate 222 x 292mm. (8 3/4 x 11 1/2in.);
Sheet 223 x 195mm. (8 3/4 x 7 5/8in.)(2)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500

2

Provenance

The Good Shepherd: FA.Maglin, Paris, 1910 (Lugt 1777)



3



4

AFTER PIETER BRUEGEL THE ELDER (1525-1569) BY PIETER VAN DER HEYDEN (1530-1572)

Superbia (Pride) and Gula (Gluttony), from *The Seven Deadly Sins*

(Basteler, Hollstein 127, 129 ; Lari 122, 124)

Two engravings, 1558, **Superbia**, on laid paper, with watermark Gothic P, a good impression of the only state published by Hieronymus Cock, trimmed just inside the lower platemark, otherwise with thread margins; **Gula**, 1558, on laid paper, with unidentified watermark, a uniform impression of the only state, trimmed to or on the platemark, framed

Plate 225 x 295mm. (8 3/4 x 11 1/2in.);
Sheet 227 x 296mm. (8 7/8 x 11 1/2in.)(2)

£4,000 - 6,000

€4,700 - 7,000

US\$5,200 - 7,800

Provenance

Petersen, Kiel, 1880 (Lugt 2064)



4



5

AFTER PIETER BRUEGEL THE ELDER (1525-1569) BY PHILIP GALLE (1537-1612)

Justice, from *The Seven Virtues*

(Basteler, Hollstein 135; Lari 130)

Engraving, circa 1559-60, on laid paper, a very good impression of State B, trimmed on or just inside the plate in places, in good condition, framed

Sheet 222 x 291mm. (8 5/8 x 11 3/8in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

5

6

AFTER PIETER BRUEGEL THE ELDER (1525-1569) BY PIETER VAN DER HEYDEN (1530-1572)

The Festival of Fools (Basteler, Hollstein 195; Lari 158)

Engraving, circa 1570, on laid paper, with unidentified watermark, a fine impression of State B, with the engraver's monogram and the address of the publisher Hieronymous Cock, with wide margins, in very good condition, framed

Plate 327 x 435mm. (12 7/8 x 17 1/8in.); Sheet 380 x 500mm. (14 7/8 x 19 5/8in.)

£5,000 - 7,000
€5,800 - 8,100
US\$6,500 - 9,100

Bruegel depicted scenes of human folly to entertain his audience and to make them think about their transgressions. The four verses describe various human failings which are illustrated, such as leading people astray, indicated by the two figures pulling each other's noses; and deceit, represented by the spectacle seller, as spectacles were a symbol of blindness and selling them a deceitful enterprise. The bowling game in the foreground puns on the word *sottebollen* in the verse, referring to both foolish heads and fool's balls.



6

7

AFTER PIETER BRUEGEL THE ELDER (1525-1569)

The Parable of the Blind leading the Blind Engraving, 1643, on laid paper, with watermark Crowned Jug with two handles and Fleur-de-Lis, published by C.J.Visscher, with wide margins, in good condition; together with an engraving by Hendrik Hondius, **Two groups of peasants moving towards the right** (Ba.223), 1625, on laid paper, with watermark Coat of Arms of Amsterdam, final state B, with the name of the publisher Frederick de Widt, trimmed inside the border and through the publisher's name; and an engraving by Pieter van der Heyden, **The Ass at School** (Ba.142; L.135), 1557, on laid paper, with unidentified watermark, Hollstein's second state, trimmed to or on the platemark, repaired tears at lower edge and foxing throughout, framed

Plate 180 x 226mm. (7 1/8 x 8 7/8in.); Sheet 264 x 333mm. (10 3/8 x 13 1/8in.)(3)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500



7



8

8
AFTER PIETER BRUEGEL THE ELDER (1525-1569)
BY JOHANNES AND LUCAS DOETECUM
(ACTIVE 1551-1569)

Nundinae Rusticorum (Rustic Market), from *The Set of Large Landscapes* (Basteler, Hollstein 13; Lari 12) Engraving, on heavy laid paper, State A, published by Hieronymus Cock, with thread margins, top right corner made-up; together with **Pagus Nemorosus (Wooded Region)** (Ba., H.16), engraving, circa 1555, on laid paper, with watermark Crest with hunting horn (see Briquet 8887), State A, trimmed to or on the plate on three sides and just inside the lower plate, lower left corner made-up with touches of pen and ink, upper corners made-up, some foxing and light-staining, framed

Plate 317 x 424mm. (12 1/2 x 16 5/8in.)(2)

£5,000 - 7,000
 €5,800 - 8,100
 US\$6,500 - 9,100



9

9
AFTER HIERONYMUS BOSCH
(CIRCA 1450-1516)

Various Fantastic Figures: Beggars on Crutches or wooden legs (Hollstein 35; W.28, Lafond 21, Schmidt 30) Engraving, circa 1570, on laid paper, a good impression of this rare subject, the first state (of two), published by Hieronymus Cock, backed onto a sheet of japan, trimmed on or just inside the plate, the right edge made-up, small repaired tears and pale red ink stains, framed

Sheet 292 x 210mm. (11 1/2 x 8 1/4in.)

£1,500 - 2,500
 €1,700 - 2,900
 US\$1,900 - 3,200

10

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Self-Portrait with Saskia (Bartsch 19; New Hollstein 158)
Etching, 1636, on laid paper, a very good impression of New Hollstein's second state (of four), trimmed on or just inside the platemark above, trimmed just inside the platemark but retaining a fillet of blank paper outside the borderline on three sides, small abrasions at the upper sheet edge, generally in good condition

Sheet 103 x 93mm. (4 1/8 x 3 3/4in.)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100



10

11

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Self-Portrait in a velvet cap with plume
(Bartsch 20; New Hollstein 170)
Etching, 1638, on laid paper, New Hollstein's third state (of four), with small margins, with creases in the lower right image and light-staining, framed

Plate 134 x 103mm. (5 1/4 x 4in.);

Sheet 144 x 106mm. (5 5/8 x 4 1/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



11



12

12

**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

Clement De Jonghe, Printseller
(Bartsch 272; New Hollstein 264)
Etching and drypoint, 1651, on laid paper, with partial
watermark Fleur-de-Lis, New Hollstein's seventh
state (of ten), trimmed to the platemark, pale foxing
and light-staining, generally in good condition,
framed

Plate 207 x 161mm. (8 1/8 x 6 3/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



13

13

**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

Bust of an Old Man with a flowing beard, the head
bowed forward, left shoulder unshaded
(Bartsch 325; New Hollstein 64)
Etching, 1630, on laid paper, a good impression of
this rare subject, a unique state, trimmed inside the
platemark, in good condition, framed

Sheet 84 x 73mm. (3 1/4 x 2 7/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Provenance

Unidentified collector's mark *PB* in red ink.

14

**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

Abraham casting out Hagar and Ishmael
(Bartsch 30; New Hollstein 166)
Etching, 1637, on laid paper, with watermark Single-headed
Eagle, a good impression of the only state, with thread
margins, a small round made-up area in the dog's coat,
a small tear at centre right sheet edge, otherwise in good
condition

Plate 125 x 95mm. (4 7/8 x 3 3/4in.);
Sheet 127 x 97mm. (5 x 3 7/8in.)

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000



14

15

**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

Abraham and Isaac (Bartsch 34; New Hollstein 224)
Etching, 1645, on laid paper, a good but slightly later
impression of New Hollstein's first state (of two), trimmed to or
along the platemark at the right and left, with narrow margins
above and below, lower left corner re-attached, otherwise in
good condition

Plate 157 x 130mm. (6 1/8 x 5 1/8in.);
Sheet 161 x 131mm. (6 3/8 x 5 1/8in.)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

Provenance

Naudet, Paris, 1763-1830 (Lugt 1937)



15

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



16

16

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

Joseph telling his dreams (Bartsch 37; New Hollstein 167)
 Etching, 1638, on laid paper, New Hollstein's third state (of six),
 trimmed to the platemark, in good condition, framed

Plate 110 x 83mm. (4 3/8 x 3 1/4in.)

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200



17

17

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

The Flight into Egypt (Bartsch 52; New Hollstein 117)
 Etching, 1633, on laid paper, a good but slightly later impression
 of New Hollstein's first state (of four), with small margins, in good
 condition

Plate 89 x 62mm. (3 1/2 x 2 1/2in.);
 Sheet 93 x 67mm. (3 5/8 x 2 5/8in.)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500

Provenance

Johann Andreas Boerner, Nuremberg, 1785-1862 (Lugt 269).
 Amboise Firmin-Didot, Paris, 1790-1876 (Lugt 119).
 Louis Galichon, Paris, 1829-1893 (Lugt 1060).



18

18

REMBRANDT HARMENSZ VAN RIJN (1606-1669)

The Circumcision: Small Plate (Bartsch 48; New Hollstein 55)
 Etching with drypoint, circa 1630, on laid paper, a good impression
 of the only state, with burr on the mouth, head and arm of the child,
 with thread margins, a few pale pinpoint foxmarks, otherwise in good
 condition, framed

Plate 88 x 64mm (3 3/8 x 2 1/2in.); Sheet 90 x 66mm (3 1/2 x 2 5/8in.)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500

19

**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

The Descent from the Cross: Second Plate
(Bartsch 81; New Hollstein 119)
Etching, 1633, on laid paper, a good impression of
New Hollstein's fourth state (of eight), trimmed to
or on the plate, tiny hole to the right figure on the
ladder, laid onto a sheet of japan, otherwise in good
condition, framed

Plate 530 x 410mm. (20 7/8 x 16 1/8in.)

£7,000 - 10,000

€8,100 - 12,000

US\$9,100 - 13,000

Provenance

Alfred Seymour, London, 1820-1877 (Lugt 176)



19

20

**REMBRANDT HARMENSZ VAN RIJN
(1606-1669)**

Canal with an Angler and Two Swans
(Bartsch 235; New Hollstein 253)
Etching and drypoint, 1650, on laid paper,
the second, final state, a good impression of this
rare subject, trimmed to or on the plate, the tips of
three corners made-up, a small repair in the right
lower sheet edge, pale light-staining and pinpoint
foxing, otherwise in good condition, framed

Plate 82 x 107mm. (3 1/4 x 4 1/4in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



20



21

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746-1828)

Qual la Descañonan!, from *Los Caprichos* (Harris 56 II.1)
 Etching and burnished aquatint, 1797-98, on laid paper, a superb, rare trial proof, before the addition of the tilde on the first 'n', printed in warm sepia with rich contrasts and retaining the burnished highlights, before the First edition of 1799, with full margins, a repaired tear in the upper margin at left, otherwise in very good condition

Plate 218 x 150mm. (8 5/8 x 5 7/8in.);
 Sheet 292 x 205mm. (11 1/2 x 8 1/8in.)

£20,000 - 30,000
€23,000 - 35,000
US\$26,000 - 39,000

Provenance
 Initials DG (not in Lugt).

Goya's *Los Caprichos* was the painter's first graphic series and yet it became his most famous and influential series. Before then, he had only done a group of unremarkable etchings which reproduced Velazquez's paintings. However, in the *Caprichos* Goya shows an extraordinary improvement in his skill as a printmaker. He used the relatively new technique of aquatint, which he would have seen in his so-admired English satirical cartoon engravings, to its full effect; layering veils of tone one upon the other until creating a velvety effect that resembles a light watercolour wash or a mezzotint.

This trial proof of *Que la descañonan!* is a magnificent example of Goya's mastery of the aquatint technique. The deep, thick, mysterious black background against which the three figures appear with such solidity and certainty, and yet with such phantasmagorical strangeness; such pictorial effect owes its intensity to the aquatint medium.

The only downside of using aquatint is that the depth and subtlety started to wear very early on in the printing process so even within the First edition these changes are noticeable, and it is only the early impressions as the present trial proof where we can truly appreciate his achievement as a master printmaker.

22

**FRANCISCO JOSÉ DE GOYA Y LUCIENTES
(1746-1828)**

Que se la llevaron; El amor y la muerte,
from *Los Caprichos* (Harris 43, 45)
Two etchings with burnished aquatint, 1799, on laid
paper, very good impressions, from the First edition,
printed by the artist, Madrid, the full sheets, the first
with mount-staining, otherwise in good condition

Plate 215 x 150mm. (8 1/2 x 5 7/8in.);
Sheet 320 x 216mm. (12 5/8 x 8 1/2in.)(1 framed)(2)

£4,000 - 6,000
€4,700 - 7,000
US\$5,200 - 7,800



22

23

**FRANCISCO JOSÉ DE GOYA Y LUCIENTES
(1746-1828)**

A caza de dientes; Bellos Consejos,
from *Los Caprichos* (Harris 47, 50)
Two etchings with burnished aquatint, 1799, on laid
paper, very good impressions, from the First edition,
printed by the artist, Madrid, the full sheets, the first
with mount-staining, otherwise in good condition

Plate 215 x 150mm. (8 1/2 x 5 7/8in.);
Sheet 320 x 220mm. (12 5/8 x 8 5/8in.)(1 framed)(2)

£4,000 - 6,000
€4,700 - 7,000
US\$5,200 - 7,800



23

24

**FRANCISCO JOSÉ DE GOYA Y LUCIENTES
(1746-1828)**

De quel mal morira?; Hasta la muerte,
from *Los Caprichos* (Harris 75, 90)
Two etchings with burnished aquatint, 1799,
on laid paper, very good impressions, from the First
edition, printed by the artist, Madrid, the full sheets,
the second with mount-staining, otherwise in good
condition

Plate 215 x 150mm. (8 1/2 x 5 7/8in.);
Sheet 320 x 218mm. (12 5/8 x 8 5/8in.)(1 framed)(2)

£4,000 - 6,000
€4,700 - 7,000
US\$5,200 - 7,800



24



25

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746-1828)

Los Caprichos (Delteil 38-117; Harris 36-115)

The complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1799, on heavy wove paper, good impressions from the Sixth edition of 230, printed by the Calcografía for the Real Academia, Madrid, between 1890 and 1900, bound at the left sheet edges (as issued), in yellow pasteboard covers, with the 'Self Portrait' (plate 1) on the front cover, with pencil annotations in Czech in the lower margin on each page, a thin scratch on plate 65, some plates with a few pale grey stains in the margins, minor surface dirt, otherwise all in good condition

Plates 215 x 152mm. (8 1/2 x 6 in.);
 Sheets 340 x 240mm. (13 3/8 x 9 1/2 in.)

£10,000 - 15,000
 €12,000 - 17,000
 US\$13,000 - 19,000

Provenance

Dr Vaclav Ottl, Switzerland.
 Acquired from the above by Mr Lotar Neumann, Switzerland, 1970.
 Thence by descent to the present owner.

Harris states that the Sixth edition is of better quality than the Fifth edition.



26

FRANCISCO JOSÉ DE GOYA Y LUCIENTES (1746-1828)

Los Desastres de la Guerra (Delteil 120-199; Harris 121-200)
 The complete set of eighty etchings with aquatint, drypoint and engraving, 1810-20, on cream laid paper, good impressions from the Fourth edition of 275, printed by the Calcografía for the Real Academia, Madrid in 1906, the full sheets, bound within 19th century black and white marbled boards, with pencil annotations in Czech in the lower margin on each page, lacking the title page and introduction, minor surface dirt, otherwise in good condition

Plates 162 x 232mm. (6 5/8 x 9 1/4in.);
 Sheets 255 x 345mm. (6 1/2 x 13 5/8in.)

£10,000 - 15,000
€12,000 - 17,000
US\$13,000 - 19,000

Provenance

Dr Vaclav Ottl, Switzerland.
 Acquired from the above by Mr Lotar Neumann, Switzerland, 1970.
 Thence by descent to the present owner.

Harris states that the Fourth edition is of better quality than the Third edition.



27

JAMES BARRY (1741-1806)

The Conversion of Polemon (Pressly 13.IX)

Etching with engraving and roulette and traces of aquatint, circa 1778-90, on wove paper, a fine and extremely rare lifetime impression of the ninth, final state, printed and published by the artist in London, with the central vertical fold, with wide margins, in very good condition

Plate 572 x 748mm. (22 1/2 x 29 3/8in.);
Sheet 630 x 818mm. (24 7/8 x 32 1/4in.)

£5,000 - 7,000
€5,800 - 8,100
US\$6,500 - 9,100

Provenance

Private Collection, Kent.
Michael Campbell Fine Art.
Bassenge Berlin, 26 November 2015, lot 5335.
Acquired from the above by the present owner.

Literature

William L. Pressly, *The Life and Art of James Barry*, London and New Haven: Yale University Press, 1981, p.270

Barry held the firm belief that art should instruct and he was at ease expressing his own views on contemporary social and political issues through his images. He followed in the tradition of history painting in the Grand Manner by depicting a narrative from classical literature to reference a contemporary event.

In 1776-78 he produced three politically motivated prints, in which he expressed his opposition to the government's handling of the American Revolution: *The Phoenix or the Resurrection of Freedom*, *Job reproved by his Friends*, and *The Conversion of Polemon*.

The Conversion of Polemon illustrates the story of a frivolous Athenian youth, Polemon, who abandoned his hedonistic ways on hearing the discourse of the philosopher Zenocrates on the virtues of modesty and temperance. Polemon represents the politician Charles James Fox, who had a reputation for high living but was a champion of liberal causes who opposed the government's policy in America with a particularly eloquent speech in Parliament on 2 February 1778. The figure of Zenocrates was associated with the politician and philosopher Edmund Burke, a respected elder statesman who urged the younger man to commit himself to his cause. Burke was, incidentally, Barry's patron.

The print combines etching and aquatint and Barry subsequently reworked the plate with strong etched lines providing more definition and heightening the drama. Pressly recorded nine states of this print, amounting to a total of eleven lifetime impressions and two posthumous impressions. Of the ninth, final state Pressly records one lifetime impression example in the British Museum; the present example has since come to light and is the only example left in private hands.

This lifetime impression was discovered in 2015 in a large private collection of the artist's prints spanning his whole career, including many hitherto unrecorded states as well as an unknown self-portrait drawing. The breadth of the collection and the presence of the drawing, would appear to indicate a connection with someone in Barry's close circle.

28

JAMES BARRY (1741-1806)

The Thames, or the Triumph of Navigation (Pressly 20)
Etching and engraving, circa 1801-2, on laid paper backed onto linen, a good impression of the second state (of five), printed and published by the artist, London, trimmed to the plate on three sides with small margin at the lower edge, framed

Plate 415 x 505mm. (16 3/8 x 19 7/8in.)

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



28

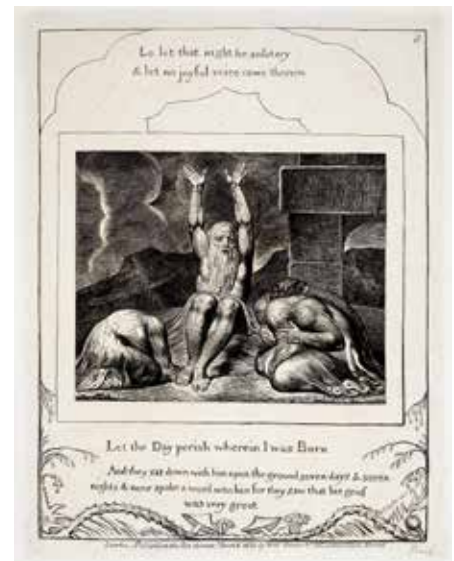
29

WILLIAM BLAKE (1757-1827)

Plates seven, eight and nine from *Illustrations of the Book of Job* (Bindman 632, 633, 634)
Three engravings from the series of twenty-two, 1825, on India *appliqué*, fine early impressions from the First Edition of 150, with the word *Proof* lower right, published by the artist and J.Linnell, London, the full sheets, in good condition

Plate 215 x 169mm. (8 1/8 x 6 5/8in.);
Sheet 426 x 333mm. (14 3/4 x 13 1/8in.)(3)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500



29

30

WILLIAM BLAKE (1757-1827)

Plates seventeen, eighteen and nineteen, from *Illustrations of the Book of Job* (Bindman 642, 643, 644)
Three engravings from the series of twenty-two, 1825, on India *appliqué*, fine early impressions from the First Edition of 150, with the word *Proof* lower right, published by the artist and J.Linnell, London, the full sheets, generally in good condition

Plate 215 x 169mm. (8 1/2 x 6 5/8in.);
Sheet 426 x 332mm. (16 3/4 x 12 5/8.)(3)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500



30

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



31

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

Balcony, Amsterdam (Kennedy 405; Glasgow 446)

Etching and drypoint, 1889, on cream laid paper, with watermark Pro Patria, a fine, atmospheric impression of Kennedy's second state (of three), and Glasgow's third state (of four), before the additional work on the shadows of the hanging clothes and the shading of the butterfly, signed with the butterfly and inscribed *imp* in pencil on a tab lower left, trimmed to the platemark, minor light-staining, in good condition, framed

Sheet 272 x 167mm. (10 5/8 x 6 5/8in.)

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 39,000

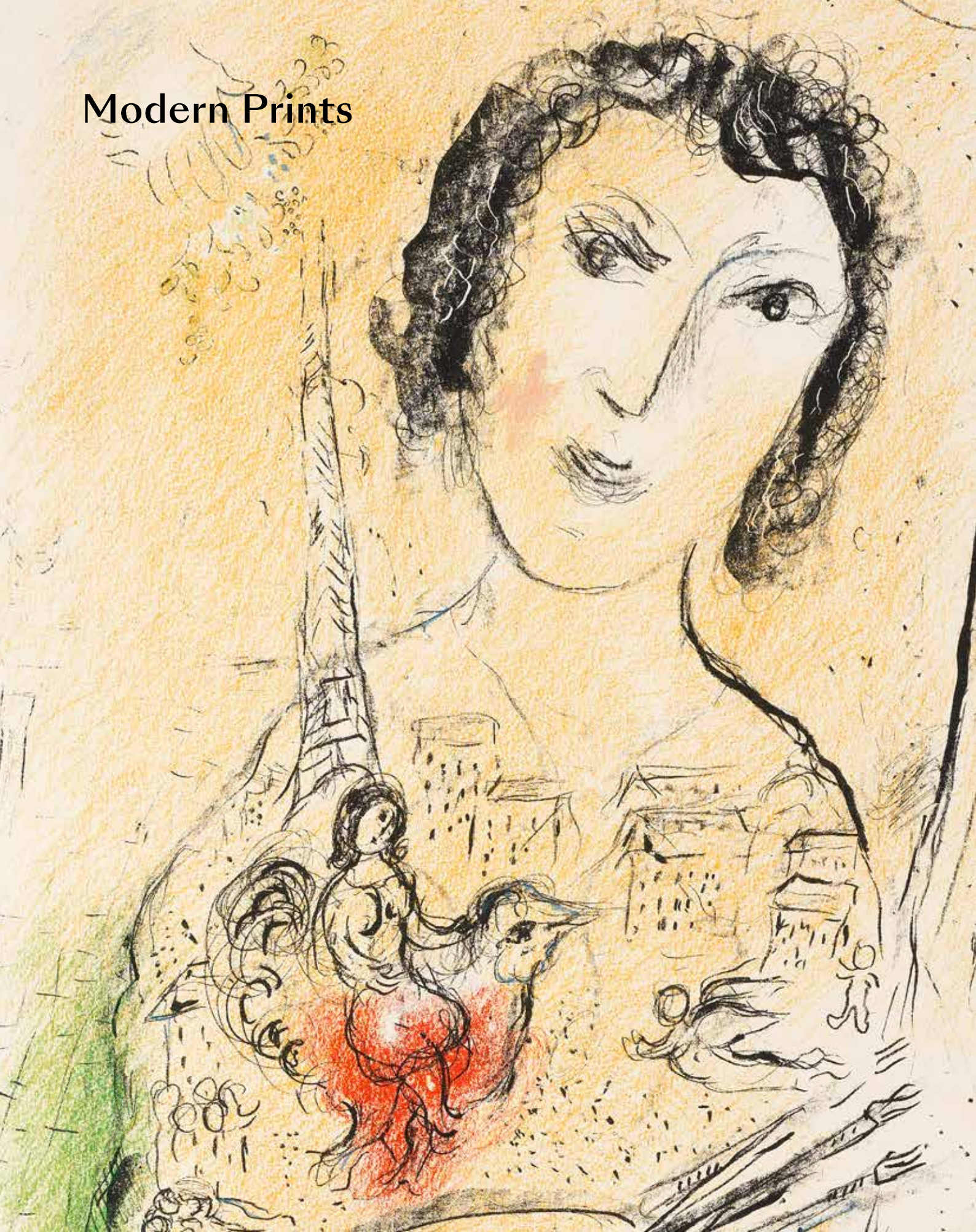
Whistler visited the Netherlands several times between 1863 and 1903. He was enchanted by the hidden corners of Amsterdam with its dilapidated houses and quiet canals. This scene shows a house on the canal of Oudezijds Achterburgwal.

With many of his exterior views, Whistler worked *in situ* as well as in his studio in order to capture a sense of the place by observing the changing light and reflections throughout the day. This is apparent in the careful rendering of the textures and shadows using fine etched lines and careful use of drypoint. He captures a moment in time and adds a sense of mystery with a favourite device of an anonymous figure standing in the shadows.

Glasgow cites 27 known impressions of this subject and only one known impression of the third state on laid paper with watermark Arms of Amsterdam (currently in the Colby College Museum of Art, Maine). Glasgow mentions another third state impression in dark brown ink on cream laid 'Pro Patria' watermarked paper (presumably the present copy).

Most impressions of *Balcony, Amsterdam* were made in the fourth state on different papers. The present impression is numbered 5 in ink on the reverse.

Modern Prints





32

32 *

PAUL SIGNAC (1863-1935)

Saint-Tropez: Le Port (Kornfeld & Wick 19)

Lithograph in colours, 1897-98, on wove paper, signed and numbered *n.97* in pencil, from the edition of 100 published by Ambroise Vollard, printed by Auguste Clot, Paris, with wide margins, pale mount and light-staining, the colours slightly attenuated, a repaired plughole to the centre-left of the image in the doorway, a small repaired paper split in the signature with associated slight rubbing of the 'P', otherwise in good condition, framed

Image 438 x 330mm. (17 1/4 x 13in.);
Sheet 521 x 400mm. (20 1/2 x 15 3/4in.)

£4,000 - 6,000
€4,700 - 7,000
US\$5,200 - 7,800

Provenance

Private collection, Germany.
Private collection, Israel.

33 ^{AR}

HENRI MATISSE (1869-1954)

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

Two pochoirs in colours, 1947, on Arches wove paper, proofs without the central vertical fold, aside from the edition of 100, published by Tériade Éditeur, Paris, the full sheets with deckle edges at left and right, the colours strong and vibrant, with pale time staining, handling creases, generally in good condition

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

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500

Provenance

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



33

34^{AR}

HENRI MATISSE (1869-1954)

Nu debout en peignoir (Duthuit 205)

Etching, 1929, on *Chine appliqué* to Arches wove paper, signed and numbered 14/25 in pencil, an excellent, evenly-printed impression, the full sheet with a deckle edge at right, in good condition

Plate 159 x 60mm. (6 1/4 x 2 3/8in.);

Sheet 382 x 284mm. (15 x 11 3/8in.)

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000



34

35^{AR}

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Sleeping Cat, from *Les Chats* (Buisson 29.200.10)

Etching and aquatint printed in colours, circa 1930, on *Chine appliqué* to japan support sheet, signed and numbered 79/100 in pencil, published by Les Editions Artistiques Apollo, Paris, with wide margins, laid down, some pale foxing, otherwise in good condition, framed

Plate 315 x 380mm. (12 3/8 x 15in.);

Sheet 436 x 508mm. (17 1/4 x 20in.)

£7,000 - 10,000

€8,100 - 12,000

US\$9,100 - 13,000



35



36

36 AR

GEORGES BRAQUE (1882-1963)

Le Cygne (The Swan), from *Cahier de Georges Braque 1916-1947* (see Vallier 36, p.82)

Lithograph with extensive hand-colouring in black and white gouache, 1947, on heavy wove paper, signed in black crayon, a working proof before the edition, published as the tailpiece for *Cahier de Georges Braque*, 1947, the sheet trimmed to an octagonal form (as issued), in good condition, framed

Sheet 250 x 230mm. (9 3/4 x 9in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Provenance

Christie's, *American and Modern Prints and Illustrated Books*, New York, Wednesday 6 November 1996, lot 87.

Garton & Co Print Dealers & Publishers, *Catalogue 75*, Devizes, Spring 2000, item 13.

Acquired from the above by the current owner.



37

37 AR

PABLO PICASSO (1881-1973)

Inès et son Enfant (Bloch 414; Mourlot 60)

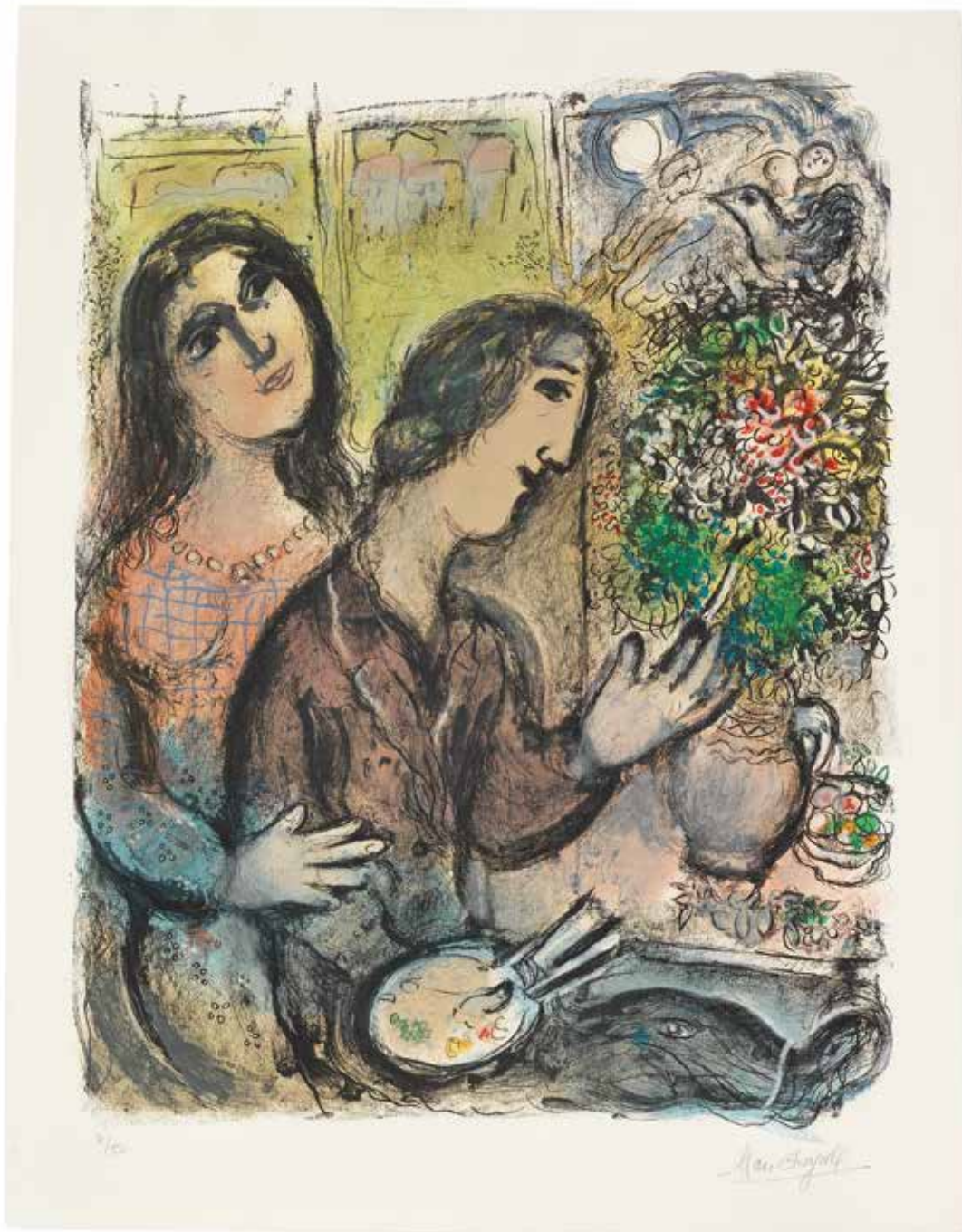
Lithograph, 1947, on wove paper, signed and numbered 9/50 in pencil (there were also five artist's proofs), printed by Mourlot, Paris, the full sheet with upper and lower deckle edges, minor time staining, generally in good condition, framed

Sheet 654 x 497mm. (25 3/4 x 19 5/8in.)

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000



38 AR

MARC CHAGALL (1887-1985)

La Femme du Peintre (Mourlot 630)

Lithograph in colours, 1971, on Arches wove paper, signed and dated
7/50 in pencil, the full sheet with a deckle edge at right, with pale
light-staining, otherwise in good condition

Image 660 x 500mm. (26 x 19 5/8in.);
Sheet 757 x 586mm. (29 3/4 x 23in.)

£25,000 - 35,000

€29,000 - 41,000

US\$32,000 - 45,000

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



39

39 * AR

MARC CHAGALL (1887-1985)

La Caverne des Nymphes, from *Daphnis et Chloé*
(Mourlot 321; Cramer books 46)

Lithograph in colours, 1961, on Arches wove paper, signed and numbered 45/60 in pencil (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, printed by Mourlot, Paris, the full sheet with a deckle edge below, with backboard and light-staining, the colours slightly attenuated, otherwise in good condition, framed

Image 423 x 644mm. (16 5/8 x 25 3/8in.);
Sheet 539 x 759mm. (21 1/4 x 29 3/4in.)

£10,000 - 15,000
€12,000 - 17,000
US\$13,000 - 19,000

Provenance

Sir Warwick & Lady Fairfax Collection, Sydney.
Thence by descent to the present owners.



40

40 * AR

MARC CHAGALL (1887-1985)

La Leçon de Philéas, from *Daphnis et Chloé*
(Mourlot 323; Cramer books 46)

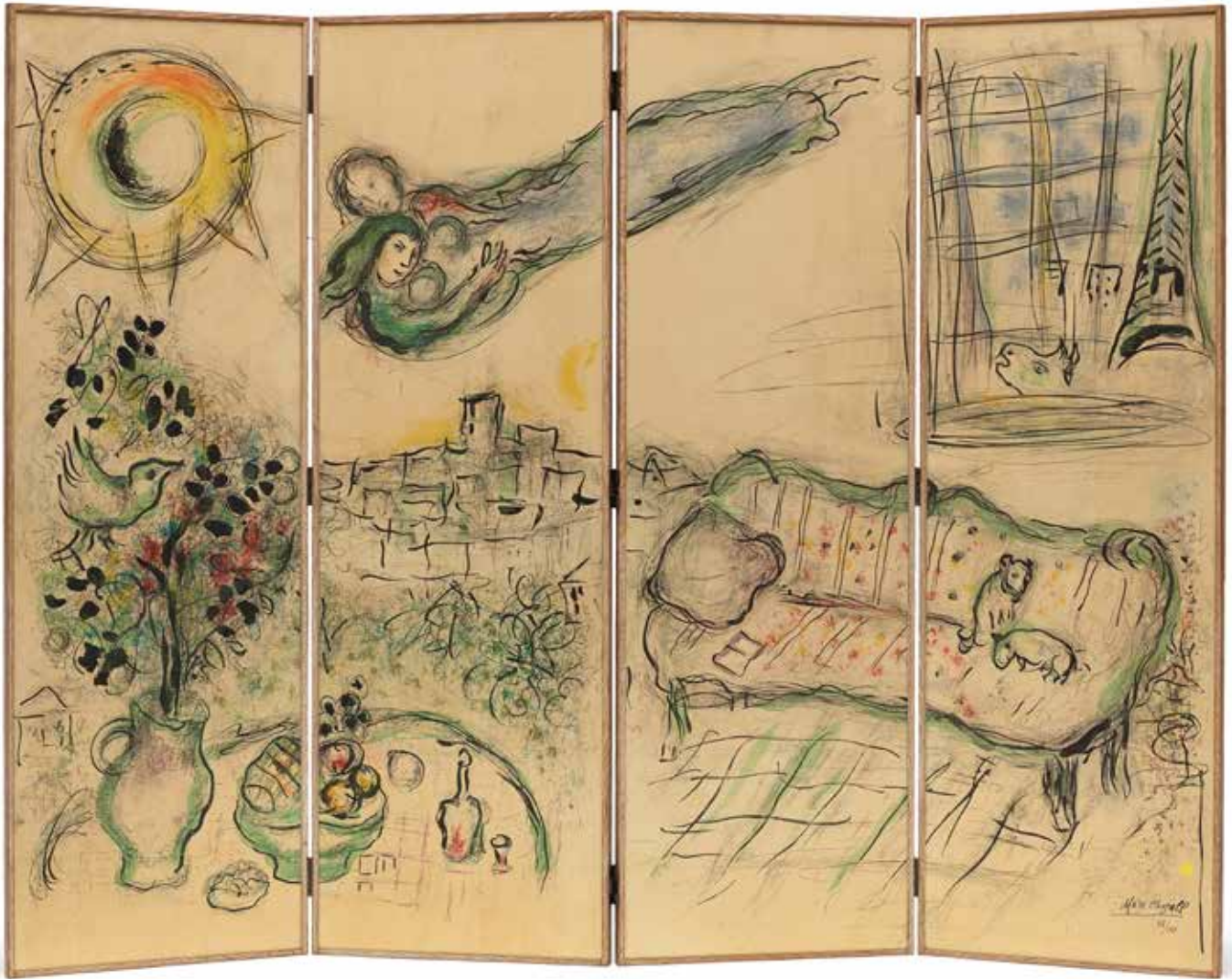
Lithograph in colours, 1962, on Arches wove paper, signed and numbered 46/60 in pencil (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, printed by Mourlot, Paris, the full sheet with a deckle edge below, with minor backboard staining and light-staining, some foxing, the colours slightly attenuated, framed

Image 425 x 325mm. (16 3/4 x 12 3/4in.);
Sheet 539 x 379mm. (21 1/4 x 14 7/8in.)

£7,000 - 10,000
€8,100 - 12,000
US\$9,100 - 13,000

Provenance

Sir Warwick & Lady Fairfax Collection, Sydney.
Thence by descent to the present owners.



41 * AR

MARC CHAGALL (1887-1985)

Paravent (Mourlot 390)

Lithograph in colours, 1963, on four sheets of wove paper mounted in the original waxed oak folding screen, signed and numbered 93/100 in black ink at the lower right corner of the right hand panel, published by Gerald Cramer, Geneva, the full sheets, with time and light-staining, the colours slightly attenuated, with foxing, otherwise in good condition

Overall 1470 x 1908mm. (57 7/8 x 75in.)

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 39,000

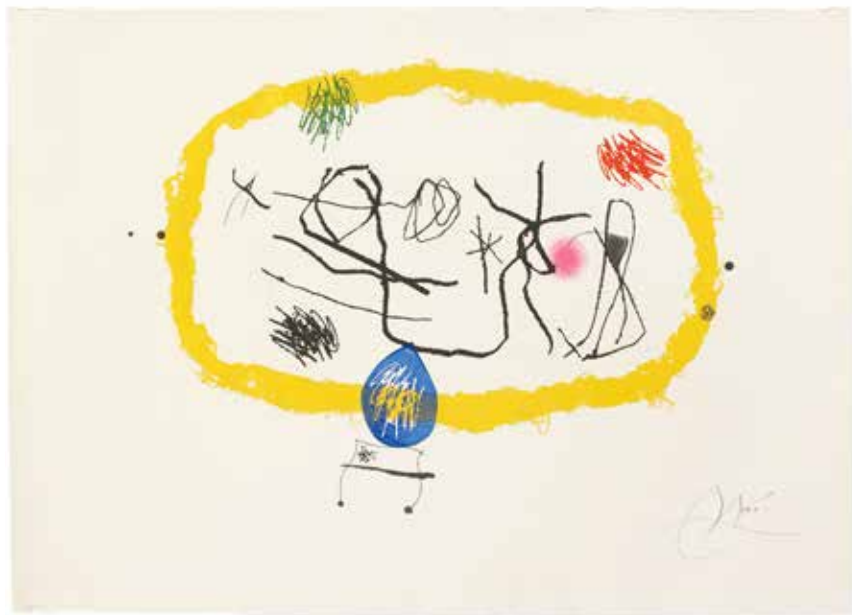
Provenance

Sir Warwick & Lady Fairfax Collection, Sydney.

Thence by descent to the present owners.



42



43

OTHER PROPERTIES

42^{AR}

JOAN MIRÓ (1893-1983)

Jacques Prévert, *Adonides*, Maeght Editeur, Paris, 1975
(Dupin 878-925; Cramer books 203)

The complete set of one signed and numbered etching and aquatint in colours and 44 unsigned etchings and aquatints in colours, most with embossing and lithographic text, on Arches wove paper, with title page, text in French and justification, signed in pencil by the artist and in red pencil by the publisher, and numbered 176 in red pencil on the justification (the total edition was 200), the full sheets, in very good condition, loose (as issued), within the original Auvergne paper wrappers and the blue cloth-covered clamshell portfolio

Portfolio 426 x 356mm. (16 3/4 x 14in.)

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000

43^{AR}

JOAN MIRÓ (1893-1983)

Personatges Solars (Dupin 648)

Etching in colours with embossing, 1974, on Arches wove paper, signed and numbered 2/50, printed and published by Editorial Gustavo Gili, Barcelona, the full sheet with deckle edges at top and below, soft handling-creases, otherwise in good condition

Sheet 635 x 896mm. (25 x 35 1/2in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

44^{AR}

JOAN MIRÓ (1893-1983)

Personatge I Estels II (Dupin 1089)

Etching and aquatint in colours, with embossing, 1979, on Arches wove paper, signed and numbered HC XIII/XV in pencil, one of 15 *hors-commerce* impressions (the standard edition was 50), published by Maeght, printed by Joan Barbará, Barcelona, printed to the edges of the full sheet with deckle edges at top and below, in very good condition

Sheet 910 x 630mm. (35 7/8 x 24 3/4in.)

£4,000 - 6,000

€4,700 - 7,000

US\$5,200 - 7,800



44

45^{AR}

JOAN MIRÓ (1893-1983)

Personatge I Estels VI (Dupin 1093)

Etching and aquatint in colours, with collage, 1979, on Arches wove paper, signed and numbered HC XV/XV in pencil, one of 15 *hors-commerce* impressions (the standard edition was 50), published by Maeght, printed by Joan Barbará, Barcelona, printed to the edges of the full sheet with deckle edges at top and below, in very good condition

Sheet 910 x 630mm. (35 7/8 x 24 3/4in.)

£4,000 - 6,000

€4,700 - 7,000

US\$5,200 - 7,800



45

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46

46^{AR}

JOAN MIRÓ (1893-1983)

One plate, from *Oda a Joan Miró*
(Mourlot 907; Cramer Books 175)

Lithograph in colours, 1973, on wove paper, signed and numbered 13/75 in pencil (there was also an edition of 25 with wider margins), printed and published by Polígrafa, Barcelona, possibly the full sheet, authenticated by Rosa Maria Malet in pencil verso, Fundació Joan Miró, Barcelona, with pale time staining at extreme sheet edges, otherwise in good condition

Sheet 874 x 608mm. (34 3/8 x 24in.)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100



47

47^{AR}

JOAN MIRÓ (1893-1983)

La Commedia dell'Arte III (Dupin 1108)

Etching in colours with carborundum, 1979, on Arches wove paper, signed and numbered HC XIII/XV in pencil, one of 15 *hors-commerce* impressions (the standard edition was 30), published by Maeght, printed by Joan Barbará, Barcelona, printed to the edges of the full sheet, with deckles edges at top and below, in very good condition

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

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

48^{AR}

JOAN MIRÓ (1893-1983)

Défilé de mannequins à Bahia (Mourlot 628)

Lithograph in colours, 1969, on wove paper, signed and numbered 23/75 in pencil, published by Maeght, Paris, the full sheet, minor time and backboard staining, with creases principally visible in the margins, otherwise in good condition, framed

Sheet 1251 x 865mm. (49 1/4 x 34in.)

£7,000 - 10,000

€8,100 - 12,000

US\$9,100 - 13,000



48

49^{AR}

JOAN MIRÓ (1893-1983)

Horse Ride - Violet Red (Mourlot 610)

Lithograph in colours, 1969, on BFK Rives wove paper, signed and numbered 40/75 in pencil, printed and published by Maeght, Paris, printed to the edges of the full sheet, authenticated by Rosa Maria Malet in pencil verso, Fundació Joan Miró, Barcelona, in very good condition

Sheet 851 x 605mm. (33 1/2 x 23 3/4in.)

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500



49

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50



(alternative view)

50 Ω AR

PABLO PICASSO (1881-1973)

Hibou (Ramié 253)

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

White earthenware ceramic pitcher, partially engraved, with coloured engobe and glaze

Conceived in 1954 and executed in an edition of 500

Height 254mm. (10in.)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100



51

51 AR

PABLO PICASSO (1881-1973)

Picador (Ramié 202)

stamped and marked *Edition Picasso/Madoura Plein Feu/Edition Picasso 50/300* (underneath)

white earthenware ceramic plate with coloured engobe and glaze

Conceived in 1953 and executed in an edition of 300

Diameter 225mm. (8 7/8in.)

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500



52^{AR}

PABLO PICASSO (1881-1973)

Visage de femme (Ramié 220)

stamped and marked *Edition Picasso/Madoura Plein Feu/Edition*

Picasso Madoura (underneath)

glazed and incised ceramic dish

Conceived in 1953 and executed in an edition of 400

387 x 320mm. (15 1/4 x 12 1/2in.)

£18,000 - 25,000

€21,000 - 29,000

US\$23,000 - 32,000



53

53 AR

PABLO PICASSO (1881-1973)

Visage En Gros Relief (Ramié 505)

stamped and marked *Madoura Plein Feu/Empreinte Originale De Picasso/T. 105/ 29/100* (underneath)
white earthenware plate

Conceived in 1963 and executed in an edition of 100

Diameter 260mm. (10 1/4in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



54

54 AR

PABLO PICASSO (1881-1973)

Tête Polychrome (Ramié 494)

marked *Madoura/Exemplaire Editeur/Edition Picasso*
(on the reverse)

partially glazed ceramic plaque

Conceived in 1961 and executed in an edition of 200

255 x 258mm. (10 x 10 1/8in.)

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500

Provenance

The Madoura Collection, Christie's South Kensington,
25-26 June 2012, lot 494.

55^{AR}

PABLO PICASSO (1881-1973)

Masque (Ramié 310)
marked and numbered K121/*Edition Picasso/
Exemplaire Editeur/Madoura* (on the reverse)
partially glazed ceramic plaque
Conceived in 1956 and executed in an edition of 250

200 x 200mm. (7 7/8 x 7 7/8in.)

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

Provenance

The Madoura Collection, Christie's South Kensington,
25-26 June 2012, lot 316.



55

56^{AR}

PABLO PICASSO (1881-1973)

Masque (Ramié 311)
marked and numbered K120/*Edition Picasso/
Exemplaire Editeur/Madoura* (on the reverse)
partially glazed ceramic plaque
Conceived in 1956 and executed in an edition of 250

200 x 200mm. (7 7/8 x 7 7/8in.)

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

Provenance

The Madoura Collection, Christie's South Kensington,
25-26 June 2012, lot 315.



56



57

57^{AR}

PABLO PICASSO (1881-1973)

Petit visage solaire (Ramié 552)
 stamped, marked and numbered *Madoura Plein de Feu/Empreinte Originale de Picasso/J.134B/Exemplaire Editeur* (on the reverse)
 partially glazed terracotta plaque
 Conceived in December 1968 - January 1969 and executed in an edition of 100

172 x 169mm. (6 3/4 x 6 5/8in.)

£3,000 - 5,000
 €3,500 - 5,800
 US\$3,900 - 6,500

Provenance

The Madoura Collection, Christie's South Kensington, 25-26 June 2012, lot 417.

58^{AR}

PABLO PICASSO (1881-1973)

Masque rieur (Ramié 561)
 stamped, marked and numbered *Madoura Plein de Feu/Empreinte Originale de Picasso/J.142/Exemplaire Editeur* (on the reverse)
 partially glazed terracotta plaque
 Conceived in December 1968 - January 1969 and executed in an edition of 100

170 x 170mm. (6 3/4 x 6 3/4in.)

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

Provenance

The Madoura collection, Christie's South Kensington, 25-26 June 2012, lot 520.



58

59^{AR}

PABLO PICASSO (1881-1973)

Masque rieur (Ramié 560)
 stamped, marked and numbered *Madoura Plein de Feu/Empreinte Originale de Picasso/J.141A, 15/100* (on the reverse)
 partially glazed terracotta plaque
 Conceived in December 1968 - January 1969 and executed in an edition of 100

170 x 170mm. (6 3/4 x 6 3/4in.)

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



59

60^{AR}

PABLO PICASSO (1881-1973)

Visage Cubiste (Ramié 567)
stamped, marked and numbered *Madoura Plein Feu/Empreinte Originale de Picasso/J.130/Exemplaire Editeur* (on the reverse)
partially glazed terracotta plaque
Conceived in December 1968-January 1969 and executed in an edition of 100

220 x 220mm. (8 5/8 x 8 5/8in.)

£2,500 - 3,500

€2,900 - 4,100

US\$3,200 - 4,500

Provenance

The Madoura collection, Christie's South Kensington, 25-26 June 2012, lot 526.



60

61^{AR}

PABLO PICASSO (1881-1973)

Visage Cubiste (Ramié 568)
stamped, marked and numbered *Madoura Plein Feu/Empreinte Originale de Picasso/J.129A/Exemplaire Editeur* (on the reverse)
partially glazed terracotta plaque
Conceived in December 1968-January 1969 and executed in an edition of 100

210 x 216mm. (8 1/2 x 8 1/2in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Provenance

The Madoura collection, Christie's South Kensington, 25-26 June 2012, lot 527.



61



62

63 AR

PABLO PICASSO (1881-1973)

Visage stylisé à l'Y (Ramié 564)
 stamped, marked and numbered *Madoura Plein Feu/Empreinte Originale de Picasso/J 143/Exemplaire Editeur* (on the reverse)
 partially glazed terracotta plaque
 Conceived in December 1968-January 1969 and executed in an edition of 100

170 x 172mm. (6 5/8 x 6 3/4in.)

£1,500 - 2,500
 €1,700 - 2,900
 US\$1,900 - 3,200

Provenance

The Madoura collection, Picasso ceramics, 25-26 June 2012, Christie's South Kensington, lot 523.

62 AR

PABLO PICASSO (1881-1973)

Visage aux traits en X (Ramié 556)
 stamped, marked and numbered *Madoura Plein de Feu/Empreinte Originale de Picasso/J.136/Exemplaire Editeur* (on the reverse)
 partially glazed terracotta plaque
 Conceived in December 1968 - January 1969 and executed in an edition of 100

170 x 170mm. (6 3/4 x 6 3/4in.)

£1,500 - 2,500
 €1,700 - 2,900
 US\$1,900 - 3,200

Provenance

The Madoura Collection, Christie's South Kensington, 25-26 June 2012, lot 421.



63

64 AR

PABLO PICASSO (1881-1973)

Visage stylisé à l'Y (Ramié 565)
 stamped, marked and numbered *Madoura Plein Feu/Empreinte Originale de Picasso/J.144B/Exemplaire Editeur* (on the reverse)
 partially glazed terracotta plaque
 Conceived in December 1968-January 1969 and executed in an edition of 100

169 x 169mm. (6 5/8 x 6 5/8in.)

£1,500 - 2,500
 €1,700 - 2,900
 US\$1,900 - 3,200

Provenance

The Madoura collection, Picasso ceramics, Christie's South Kensington, 25-26 June 2012, lot 524.



64

65 AR

PABLO PICASSO (1881-1973)

Tête de chouette (Ramié 581)
stamped, marked and numbered *Madoura Plein Feu/Empreinte Originale de Picasso/J.132/Exemplaire Editeur* (on the reverse)
partially glazed terracotta plaque
Conceived in December 1969- January 1969 and executed in an edition of 100

220 x 220mm. (8 5/8 x 8 5/8in.)

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

Provenance

The Madoura collection, Christie's South Kensington, 25-26 June 2012, lot 531.



65



66

66 AR

PABLO PICASSO (1881-1973)

Tête de chouette (Ramié 582)
stamped, marked and numbered *Madoura Plein Feu/Empreinte Originale de Picasso/J.131A/Exemplaire Editeur* (on the reverse)
partially glazed terracotta plaque
Conceived in December 1969-January 1969 and executed in an edition of 100

210 x 215mm. (8 1/4 x 8 1/2in.)

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200

Provenance

The Madoura collection, Christie's South Kensington, 25-26 June 2012, lot 532.

67 AR

PABLO PICASSO (1881-1973)

Tête de chouette (Ramié 583)
stamped, marked and numbered *Madoura Plein Feu/Empreinte Originale de Picasso/J.231/Exemplaire Editeur* (on the reverse)
partially glazed terracotta plaque
Conceived in December 1969- January 1969 and executed in an edition of 100

220 x 218mm. (8 5/8 x 8 5/8in.)

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

Provenance

The Madoura collection, Christie's South Kensington, 25-26 June 2012, lot 533.



67

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



68

68^{AR}

PABLO PICASSO (1881-1973)

Picador (Ramié 160)

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

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

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

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



69

69^{AR}

PABLO PICASSO (1881-1973)

Picador (Ramié 162)

marked *Edition Picasso/Madoura* (underneath)

terracotta pitcher with black glaze

Conceived in 1952 and executed in an edition of 500

Height 150mm. (5 7/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



70

70^{AR}

PABLO PICASSO (1881-1973)

Picador (Ramié 176)

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

white earthenware ceramic ashtray with black oxide

Conceived in 1952 and executed in an edition of 500

Diameter 150mm. (5 3/4in.)

£1,000 - 2,000

€1,200 - 2,300

US\$1,300 - 2,600

71 AR

PABLO PICASSO (1881-1973)

Oiseau à la huppe (Ramié 173)

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

white earthenware ceramic ashtray with black oxide
Conceived in 1952 and executed in an edition of 500

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

£1,000 - 2,000

€1,200 - 2,300

US\$1,300 - 2,600



71

72 AR

PABLO PICASSO (1881-1973)

Oiseau au Soleil (Ramié 174)

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

white earthenware ceramic ashtray with black oxide
Conceived in 1952 and executed in an edition of 500

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

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200



72

73 AR

PABLO PICASSO (1881-1973)

Oiseau Sur La Branche (Ramié 175)

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

white earthenware ceramic ashtray with black oxide
Conceived in 1952 and executed in an edition of 500

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

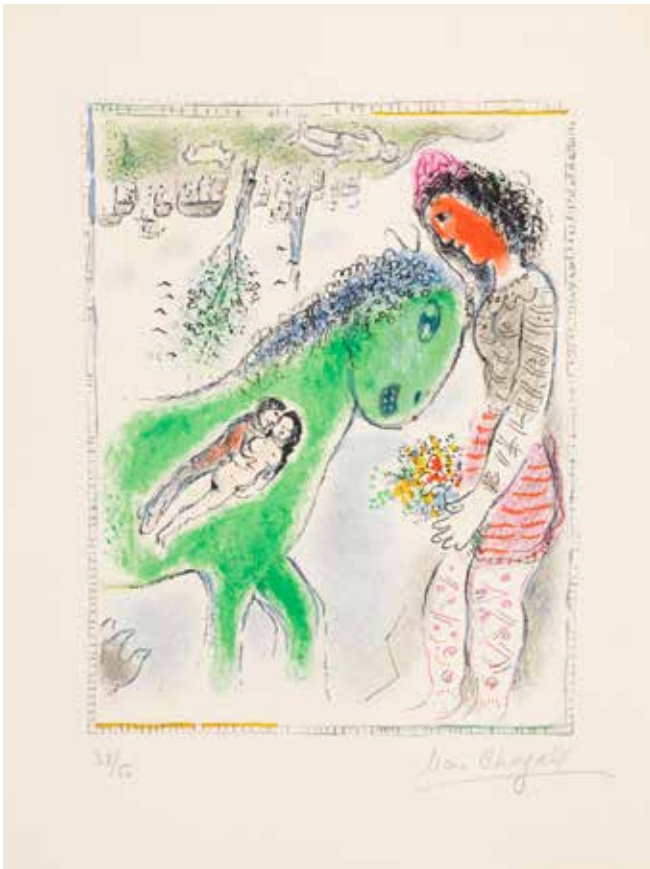
£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600



73



74

“When I held in my hand a lithographic stone, or a copper plate, I believed I was touching a talisman. It seemed to me that I could entrust them with all my joys, all my sorrows...”

Marc Chagall

74 * AR

MARC CHAGALL (1887-1985)

Cheval Vert (Mourlot 698)

Lithograph in colours, 1973, on Arches wove paper, signed and numbered 38/50 in pencil, published by Editions Maeght, Paris, the full sheet with a deckle edge below, with pale time and light-staining, otherwise in good condition, the colours still strong

Image 335 x 260mm. (13 1/8in. x 10 2/8in.);
Sheet 543 x 413mm. (21 3/8 x 16 1/4in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



75

75 * AR

MARC CHAGALL (1887-1985)

Couple sur Fond Noir II (Mourlot 707a)

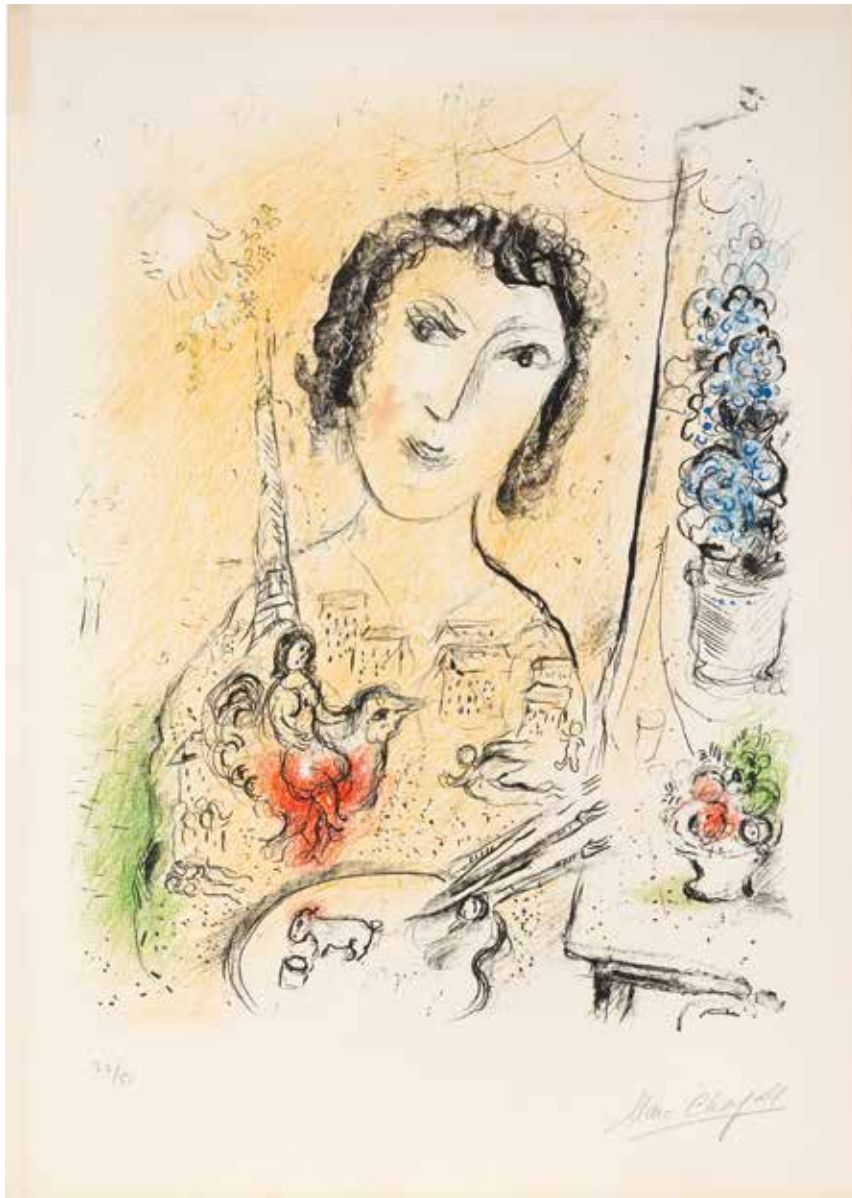
Lithograph in colours, 1973, on japon nacré paper, signed and numbered 23/50 in pencil, published by Editions Maeght, Paris, the full sheet with deckle edges at right and below, in good condition

Image 325 x 250mm. (12 3/4 x 9 7/8in.);
Sheet 550 x 421mm. (21 5/8 x 16 1/2in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



76 * AR

MARC CHAGALL (1887-1985)

Autoportrait (Mourlot 709)

Lithograph in colours, 1974, on Arches wove paper, signed and numbered 27/50 in pencil (there were also ten artist's proofs on japan), with wide margins and deckle edges at right and below, trimmed 5mm. into the upper sheet edge, with time and light-staining at sheet edges, otherwise in good condition, the colours still strong

Image 590 x 450mm. (23 1/4 x 17 3/4in.);

Sheet 755 x 540mm. (29 3/4 x 21 1/4in.)

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000

"It seems to me that something would have been lacking for me if, in addition to colour, I had not, at one time in my life, worked at engraving and lithography."

Marc Chagall



77

77 * AR

MARC CHAGALL (1887-1985)

La Nuit de Saint Paul (Mourlot 958)

Lithograph in colours, 1980, on Arches wove paper, signed and numbered 34/50 in pencil, published by Mourlot, Paris, with their blindstamp, the full sheet with a deckle edge below, minor time staining, otherwise in good condition

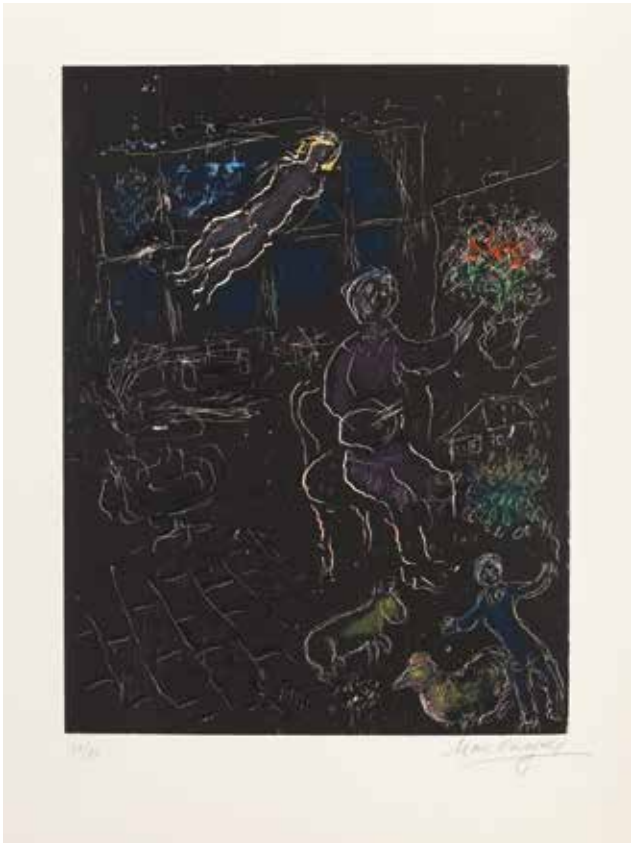
Image 500 x 380mm. (19 5/8 x 15in.);

Sheet 640 x 476mm. (25 1/8 x 18 3/4in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



78

78 * AR

MARC CHAGALL (1887-1985)

L'Atelier de Nuit (Mourlot 961)

Lithograph in colours, 1980, on Arches wove paper, signed and numbered 33/50 in pencil, published by Mourlot, Paris, with their blindstamp, the full sheet with a deckle edge below, in good condition

Image 500 x 380mm. (19 5/8 x 15in.);

Sheet 650 x 478mm. (25 5/8 x 18 3/4in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

"I had only to open my bedroom window, and blue air, love, and flowers entered with her."

Marc Chagall

79 * AR

MARC CHAGALL (1887-1985)

Les Amoureux (Mourlot 994)

Lithograph in colours, 1982, on Arches wove paper, signed and numbered 30/50 in pencil, the full sheet with a deckle edge below, in good condition

Image 360 x 280mm. (14 1/8 x 11in.);
Sheet 557 x 438mm. (21 7/8in. x 17 1/4in.)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500



79

80 * AR

MARC CHAGALL (1887-1985)

Le Violoniste au Coq (Mourlot 1000)

Lithograph in colours, 1982, on Arches wove paper, signed and numbered 28/50 in pencil, the full sheet with a deckle edge at right, in good condition

Image 490 x 340mm. (19 1/4 x 13 3/8in.);
Sheet 658 x 500mm. (25 7/8in. x 19 5/8in.)

£5,000 - 7,000
€5,800 - 8,100
US\$6,500 - 9,100



80



81

81 * AR

MARC CHAGALL (1887-1985)

Evocation (Mourlot 1001)

Lithograph in colours, 1983, on Arches wove paper, signed and numbered 23/50 in pencil, the full sheet with a deckle edge below, in good condition

Image 495 x 340mm. (19 1/2 x 13 3/8in.);

Sheet 650 x 478mm. (25 5/8 x 18 3/4in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

"You could wonder for hours what flowers mean, but for me, they're life itself, in all its happy brilliance. We couldn't do without flowers. Flowers help you forget life's tragedies."

Marc Chagall



82

82 * AR

MARC CHAGALL (1887-1985)

Fleurs d'Art (Mourlot 1006)

Lithograph in colours, 1983, on Arches wove paper, signed and numbered 22/50 in pencil, the full sheet with a deckle edge below, with very pale time staining at sheet edges, otherwise in good condition

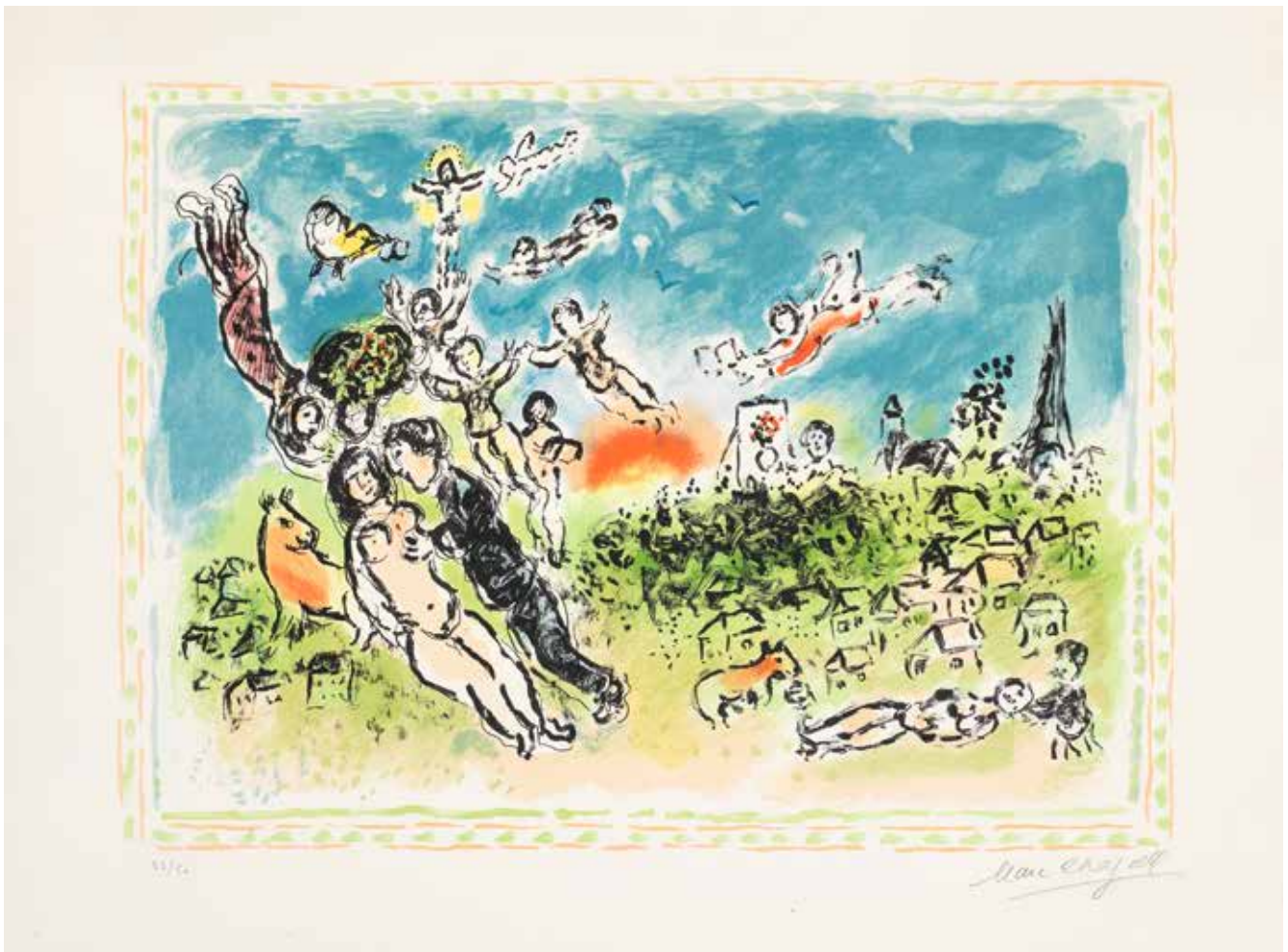
Image 490 x 335mm. (19 1/4 x 13 1/8in.);

Sheet 650 x 480mm. (25 5/8 x 18 6/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



83 * AR

MARC CHAGALL (1887-1985)

Songe d'Été (Mourlot 1005)

Lithograph in colours, 1983, on Arches wove paper, signed and numbered 23/50 in pencil, the full sheet with a deckle edge at right, in good condition

Image 380 x 530mm. (15 x 20 7/8in.);
Sheet 478 x 652mm. (18 3/4 x 25 5/8in.)

£7,000 - 10,000

€8,100 - 12,000

US\$9,100 - 13,000

*"If I create from the heart, nearly everything works;
if from the head, almost nothing."*

Marc Chagall



84

84 * AR

MARC CHAGALL (1887-1985)

Nu au Visage Double (Mourlot 1013)

Lithograph in colours, 1983, on Arches wove paper, signed and numbered 17/50 in pencil (there were also 12 artist's proofs in black), the full sheet, with pale time staining, otherwise in good condition

Image 400 x 300mm. (15 3/4 x 11 6/8in.);
Sheet 650 x 475mm. (25 5/8 x 18 5/8in.)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500



85

85 * AR

MARC CHAGALL (1887-1985)

Peintre au Chapeau (Mourlot 1010)

Lithograph in colours, 1983, on Arches wove paper, signed and numbered 23/50 in pencil, the full sheet with a deckle edge below, in good condition

Image 465 x 310mm. (18 1/4 x 11 1/4in.);
Sheet 650 x 478mm. (25 5/8 x 18 3/4in.)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500

86 * AR

MARC CHAGALL (1887-1985)

Hyménée (Mourlot 1017)

Lithograph in colours, 1983, on Arches wove paper, signed and numbered 17/50 in pencil (there were also 12 artist's proofs in black), the full sheet, in good condition

Image 340 x 255mm. (13 3/8 x 10in.);
Sheet 540 x 438mm. (21 1/4 x 17 1/4in.)

£4,000 - 6,000
€4,700 - 7,000
US\$5,200 - 7,800



86

87 * AR

MARC CHAGALL (1887-1985)

L'Artiste a la Chèvre (Mourlot 1026)

Lithograph in colours, 1984, on Arches wove paper, signed and numbered 14/50 in pencil (there were also 12 artist's proofs in black), the full sheet with a deckle edge below, in good condition

Image 320 x 240mm. (12 5/8 x 9 1/2in.);
Sheet 540 x 425mm. (21 1/4 x 16 3/4in.)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500

"[Chagall] had a childlike side, he even played it up a little (...). He was a poet way down inside, a master of dreams."

Henri Deschamps, 1998 (master-printer in the Mourlot workshop, Paris)



87



88



88^{AR}

SALVADOR DALÍ (1904-1989)

Le Grand Tournoi (Field 74-13; Lopsinger 587)

Etching with drypoint and stencil, 1973, on Richard de Bas paper, signed and numbered HC XXIX/L, one of 50 *hors-commerce* impressions aside from the edition of 100, published by Vision Nouvelle, printed by Ateliers Rigal, Paris, the full sheet, with pale time staining to sheet edges, some soft handling creases, otherwise in good overall condition; together with **Deux Nus (Gémeaux)**, lithograph in colours, 1970, on japan paper, signed and numbered XXIV/XXV in pencil (there was also the edition of 175 on Rives paper), published by Musée de l'Athénée, Geneva, printed by Desjobert, Paris, with pale, scattered foxing, in overall good condition

Plate 405 x 592mm. (15 3/4 x 23 1/4in.);
Sheet 579 x 790mm. (22 3/4 x 31 1/8in.)(2)

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



89^{AR}

SALVADOR DALÍ (1904-1989)

Les Amours Jaunes, Éditions Pierre Belfond, Paris, 1974
(Michel et Lopsinger 693-702; Field 74-15)

The complete set of ten drypoint etchings with gilding, *hors-texte*, on *japon nacré* paper, with the title, text in French, index and justification, numbered LXIX on the justification, each drypoint signed and numbered LXIX/CC in pencil, from the second edition (there were also 300 sets in Arabic numbers on Arches), with margins, loose (as issued), all framed, the gilding stuck to the glass, minor time staining, in generally good condition, together with a certificate from the publisher (framed), with the original dark-blue leather slipcase, with gold lettering on the spine and specially dyed paper applied to front and back, containing the ten poems printed on the same dyed laid paper

Portfolio 402 x 300mm. (15 3/4 x 11 3/4in.)

£4,000 - 6,000
€4,700 - 7,000
US\$5,200 - 7,800

89



90

90

ROBERTO SEBASTIÁN MATTA (1911-2002)

Héraclite, L'Arc, Obscure des Heures, Chiasso, Multiplicata, S.A., 1975
(Ferrari 105-114)

The complete set of ten etchings and aquatints in colours *hors-texte*, on Arches wove paper, with title, text in French and justification, each plate signed and numbered XXVI/XXXIII in pencil, one of 33 *hors-commerce* sets aside from the edition of 125, the full sheets, loose (as issued), in very good condition, within the original blue cloth-covered portfolio with artist's name and title printed on a label affixed to the spine

Portfolio 984 x 687mm. (38 3/4 x 27in.)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500



91 • AR

VARIOUS ARTISTS

'The Forerunners of the Avant-Garde Volume I: Futurists, Abstractionists, Dadaists', and 'The International Avant-Garde Volume IV', from *International Anthology of Contemporary Engraving*
Two complete volumes comprising forty etchings, by various artists, 1962, on Rives wove paper, each etching signed and numbered 6/60 (Vol. I) and 60/60 (Vol. IV) in pencil, pen or ink (the total edition for each volume was 100), published by Galerie Schwartz for *International Anthology of Contemporary Engraving* (there were fourteen volumes in total in the series), each volume with title-page, text and justification, the full sheets, bound (as issued), in very good condition, each print in its original grey mount within black-cloth covered boards with titles printed on uppers, each volume within the original black slipcases

Portfolios 314 x 250 x 42mm. (12 3/8 x 9 7/8 x 1 5/8in.)(2)

£4,000 - 6,000
€4,700 - 7,000
US\$5,200 - 7,800



91



92

92 * AR

SYBIL ANDREWS CPE (1898-1992)

Michaelmas (Coppel SA 33)

Linocut printed in raw sienna, spectrum red, viridian and Chinese blue, 1935, on buff oriental laid tissue, signed, titled and numbered 33/60 in pencil, a very richly inked impression, with margins, in good condition, framed

Block 308 x 231mm. (12 1/8 x 9 1/8in.);
Sheet 393 x 250mm. (15 1/2 x 9 7/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



93

93 AR

CLAUDE FLIGHT (1881-1955)

La Barque sur la mer (Trawler at Sea) (Coppel CF12)

Linocut printed in yellow ochre, vermilion, cerulean blue and emerald green, circa 1925, on white laid paper, signed, numbered 3/50 and titled in the lower margin in pencil, with margins, two small skilfully repaired tears in the left margin, generally in good condition, framed

Block 229 x 305mm. (9 x 12in.);
Sheet 260 x 339mm. (10 1/4 x 13 3/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Provenance

Michael Parkin Gallery, London.

Acquired from the above by the current owner.

94 * AR

CYRIL EDWARD POWER (1872-1951)

The Tube Station (Coppel CP 32)

Linocut printed in yellow ochre, spectrum red, permanent blue, viridian and Chinese blue, circa 1932, on buff oriental laid tissue, signed, titled and numbered 15/60 in pencil, with wide margins, in very good condition, framed

Block 258 x 295mm. (10 1/8 x 11 3/4in.);
Sheet 321 x 348mm. (12 5/8 x 13 5/8in.)

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000



94

95 *

LILL TSCHUDI (1911-2004)

Sticking up Posters (Coppel LT 33)

Linocut printed in dark blue, brown and viridian, 1933, on off-white mulberry paper, signed and numbered 35/50 in pencil, titled and inscribed 'Handprint' in the lower margin, a richly inked impression, with margins, in very good condition, framed

Block 302 x 200mm. (11 7/8 x 7 7/8in.);
Sheet 345 x 255mm. (13 1/2 x 10in.)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100



95

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



96

96 *

LILL TSCHUDI (1911-2004)

Skiing (Copper LT 35)

Linocut printed in crimson, grey and light orange, 1934, on heavy buff oriental paper, signed, inscribed 'USA' and numbered 19/50 in pencil, additionally signed, titled, numbered and inscribed 'Orig. Linocut' in the lower margin, a richly inked impression, with margins, in good condition, framed

Block 362 x 262mm. (14 1/4 x 10 1/4in.);
Sheet 407 x 295mm. (16 x 11 5/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



97

97 *

LILL TSCHUDI (1911-2004)

Waiters (Coppel LT 47)

Linocut printed in dark blue, light blue and reddish brown, 1936, on white mulberry paper, signed and numbered 4/50 in pencil, titled in the lower margin, a strong and vibrant impression, with margins, in good condition, framed

Block 278 x 262mm. (10 7/8 x 10 3/8in.);
Sheet 332 x 284mm. (13 1/8 x 11 1/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

98 *

LILL TSCHUDI (1911-2004)

Sledging (Coppel LT 17)

Linocut printed in blue, beige and yellow ochre, 1931, on thin off-white oriental laid paper, signed, numbered 16/50 and inscribed 'Handprint' in pencil, titled in the lower margin, a richly inked impression, with margins, in good condition, framed

Block 251 x 196mm. (9 7/8 x 7 3/4in.);
Sheet 280 x 218mm. (11 x 8 5/8in.)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500



98

99

LILL TSCHUDI (1911-2004)

Sunday Morning, or Bear-pit (Coppel LT 12)

Linocut printed in cobalt blue, red, yellow ochre, 1930, on thin oriental laid paper, signed and numbered 8/50 in pencil, additionally numbered, titled 'Bear Pit' and 'Bärengaben' and inscribed 'Handprint' in pencil in the lower margin, a richly inked impression, with margins, in good condition

Block 188 x 214mm. (7 3/8 x 8 3/8in.);
Sheet 225 x 240mm. (8 7/8 x 9 3/8in.)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500



99

PROPERTY FROM THE COLLECTION OF JOHN J. STUDZINSKI CBE

100^{AR}

PABLO PICASSO (1881-1973)

Le Repas Frugal, from *La Suite des Saltimbanques*
(Bloch 1; Baer 2 II.b.1)

Etching with drypoint, 1904, on laid *japon* paper, a rich, atmospheric impression from the small deluxe edition of 27 or 29 impressions on this paper after steel-facing, printed by Louis Fort, published by Ambroise Vollard, Paris, 1913, possibly the full sheet, in very good condition, framed

Plate 463 x 377mm. (18 1/4 x 14 7/8in.);
Sheet 592 x 505mm. (23 1/4 x 19 7/8in.)

£120,000 - 180,000

€140,000 - 210,000

US\$160,000 - 230,000

Provenance

Richard Harris (b.1937), New York (Lugt 4364).
Sotheby's, Modern and Contemporary Prints, 16 September 2010 (lot 23).
Acquired from the above sale by the current owner.

In 1904, a young Picasso living in the poorest conditions at the Bateau-Lavoir in Montmartre, produced his second ever etching, and the most important and largest subject in the series known as *Le Repas Frugal*.

A famished-looking couple sitting in front of a table, empty but for a crust of bread and some wine. A symbolic still life with a reference to the sacraments on an altar cloth.

The worn physical expressions of these two figures are a clear identification of the artist's life at this point in his career: moving from place to place, living a 'frugal' life.

Due to his poverty, Picasso re-used a copper plate that had been previously etched by his artist friend Joan Gonzales; the traces of his ghostly landscape can still be seen in the upper part of the composition.

This melancholic depiction of bohemian life constitutes one of the most important works in the graphic oeuvre of the Spanish artist.





101 AR

RICHARD HAMILTON (1922-2011)

Swinging London 67 (Lullin 70)

Etching and aquatint, with embossing, metallic foil die-stamping and collage, 1968, on mould-made etching paper, signed and numbered 63/70 in pencil (there were also three artist's proofs), published by Petersburg Press, London, the full sheet, with pale time-staining and occasional foxing, some creases and a tiny repaired hole in the right margin, otherwise in good condition, framed

Plate 340 x 556mm. (13 3/8 x 21 7/8in.);
Sheet 570 x 728mm. (22 3/8 x 28 5/8in.)

£12,000 - 18,000

€14,000 - 21,000

US\$16,000 - 23,000

Provenance

Sims Reed Gallery, London.

Acquired from the above by the current owner.

In 1967 Mick Jagger and the art dealer Robert Fraser were arrested and charged with drug possession. Fraser was Hamilton's art dealer and the artist showed his support by creating several works depicting the events taking inspiration from the multiple press images. This etching was produced from a photograph taken by John Twine for the Daily Sketch, showing Jagger and Fraser handcuffed together in a prison van being taken for sentencing.

The original image has been closely cropped so the viewer's attention is focussed on the two men and their dramatic pose. Hamilton uses different media, including diestamping in metal foil for the handcuffs, and collage for the sunglasses and tie, to highlight the drama, whilst the photographic half-tone on the left references the newspaper source of the image.

For the title, Hamilton referenced 60s swinging London, using the summation of the presiding judge, "*There are times when a swinging sentence can act as a deterrent.*"

102^{AR}

RICHARD HAMILTON (1922-2011)

Fashion Plate (Lullin 76)

Photo-offset lithograph, screenprint and pochoir in colours, with collage and retouched with cosmetics, 1969-70, on Fabriano wove paper, signed and numbered 8/70 in pencil, published by Professional Prints A.G., Zug (Petersburg Press S.A.), the full sheet, some pale adhesive staining at upper sheet edge, otherwise in good condition, framed

Image 745 x 604mm. (29 3/8 x 23 3/4in.);
Sheet 991 x 688mm. (39 x 27 1/8in.)

£7,000 - 10,000

€8,100 - 12,000

US\$9,100 - 13,000

103^{AR}

RICHARD HAMILTON (1922-2011)

I'm dreaming of a black Christmas (Lullin 82)

Screenprint on collotype in colours with collage, 1971, on Schoeller Elfenebein-Karton paper, signed and numbered 100/150 in pencil, published by Petersburg Press, London, with their blindstamp, the full sheet, with minor time-staining and cockling, otherwise in good condition, framed

Sheet 748 x 997mm. (29 1/2 x 39 1/4in.)

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 16,000

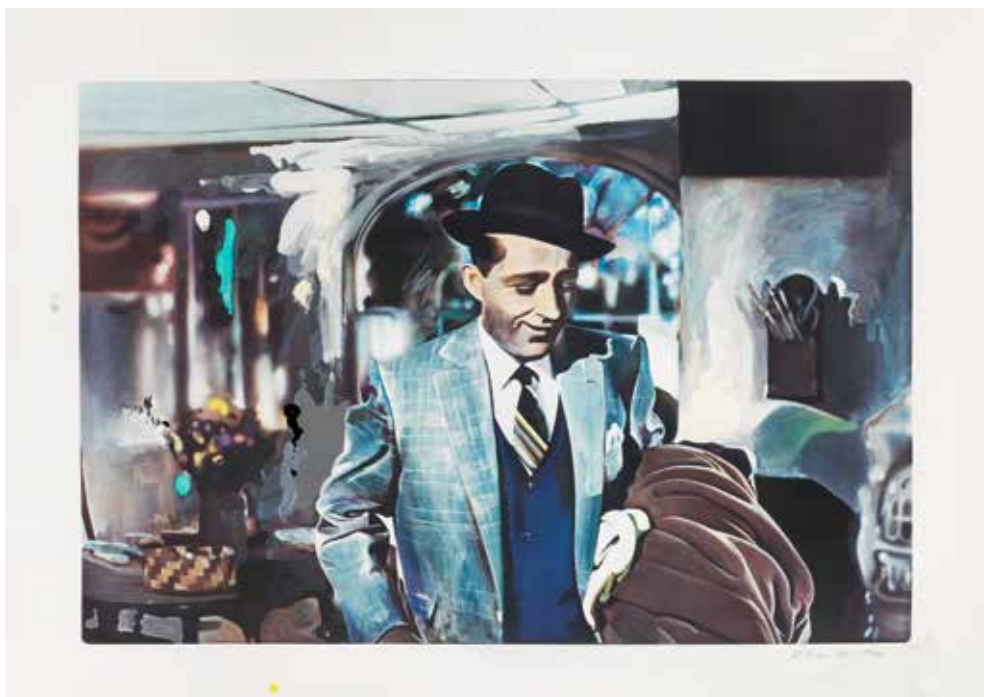
Provenance

Alan Cristea Gallery, London.

Acquired from the above by the current owner.

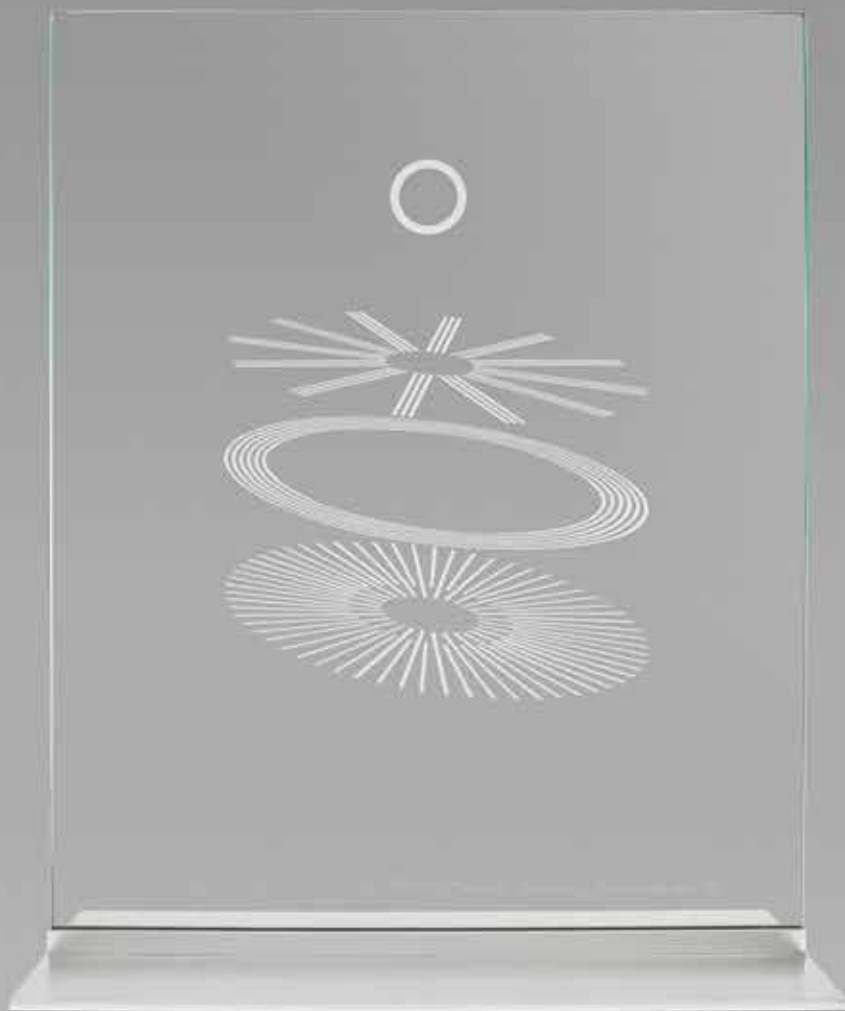


102



103

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



104^{AR}

**RICHARD HAMILTON (1922-2011) AND MARCEL DUCHAMP
(1887-1968)**

Oculist Witnesses (Lullin M2)

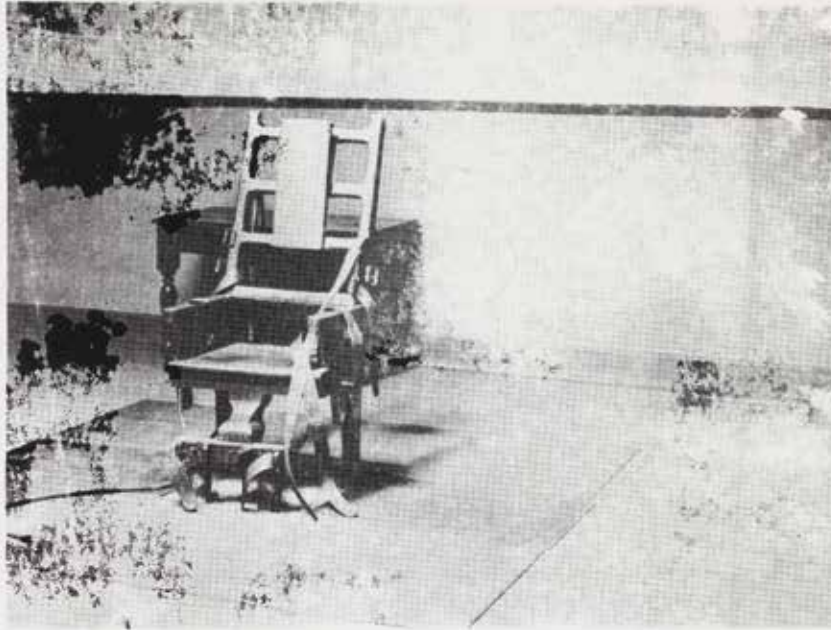
Screenprint and silver mirror in laminated glass, 1968, signed by both artists, annotated 'd'après' and numbered 8/50 in silver ink, published by Petersburg Press, London, with the original aluminium plinth, in very good condition

Overall 650 x 508 x 204mm. (25 5/8 x 20 x 8in.)

£15,000 - 25,000

€17,000 - 29,000

US\$19,000 - 32,000



105

ANDY WARHOL (1928-1987)

Electric Chair (see Feldman and Schellmann III.A.4)

Screenprint in black, *circa* 1978, on Strathmore Drawing paper, one of a small number of impressions, with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts ink stamps on the reverse, inscribed with the Estate number *UP.47.45* in pencil *verso*, printed by Rupert Jasen Smith, New York, the full sheet, with two diagonal creases in the lower margin, otherwise in good condition, framed

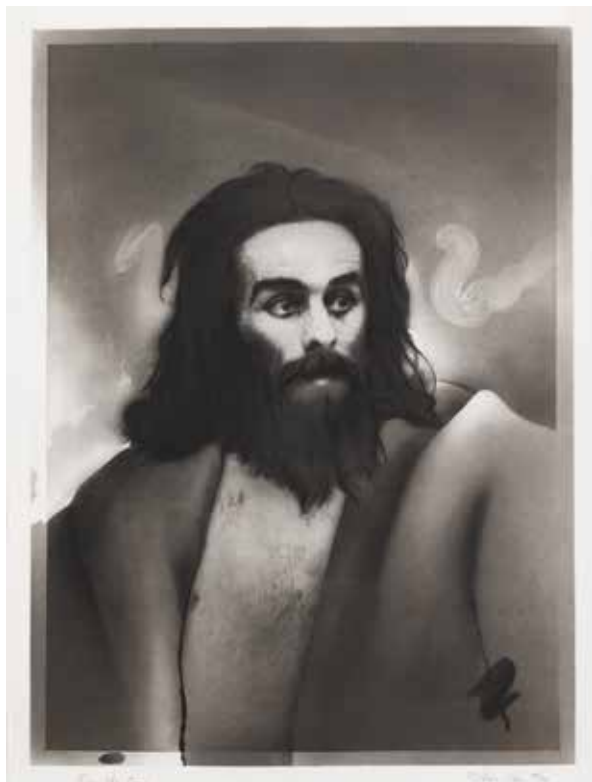
Image 302 x 406mm. (11 7/8 x 16in.);

Sheet 454 x 606mm. (17 7/8 x 23 7/8in.)

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 39,000



106

106^{AR}

RICHARD HAMILTON (1922-2011)

Finn MacCool (Lullin 138)

Heliogravure, aquatint and engraving, 1983, on Rives wove paper, signed, titled and numbered 42/120 in pencil (there were also 12 artist's proofs), published by Waddington Graphics, London, the full sheet, in very good condition, framed

Plate 534 x 398mm. (21 x 15 5/8in.);
Sheet 758 x 566mm. (29 7/8 x 22 1/4in.)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900



107

107^{AR}

RICHARD HAMILTON (1922-2011)

The Heaventree of Stars (Lullin 190)

Iris digital print, 1998, on Arches wove paper, signed, titled and numbered 13/40 in pencil (there were also four artist's proofs), published by the artist, the full sheet, in very good condition, framed

Image 530 x 375mm. (20 7/8 x 14 3/4in.);
Sheet 765 x 573mm. (30 1/8 x 22 5/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



108

108^{AR}

RICHARD HAMILTON (1922-2011)

A Mirrorical Return (Lullin 189)

Iris digital print, 1998, on Somerset paper, signed and inscribed 'Nigel's Proof' in pencil, one of five artist's proofs aside from the edition of 50, published by Alan Cristea Gallery, London, the full sheet, in very good condition, framed

Image 535 x 660mm. (21 1/8 x 26in.);
Sheet 730 x 888mm. (28 3/4 x 34 7/8in.)

£7,000 - 10,000
€8,100 - 12,000
US\$9,100 - 13,000

Provenance

Alan Cristea Gallery, London.
Acquired from the above by the current owner.

109^{AR}

RICHARD HAMILTON (1922-2011)

The Beatles (not in Lullin)

Inkjet digital print in colours, 2007, on Somerset Enhanced Radiant White Velvet paper, signed and numbered 2/80 in pencil, published by Alan Cristea Gallery, London, the full sheet, in very good condition, framed

Image 865 x 570mm. (43 1/8 x 22 7/8in.);
Sheet 1050 x 760mm. (41 3/8 x 29 7/8in.)

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

Provenance

Alan Cristea Gallery, London.
Acquired from the above by the current owner.



109

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



110

110
WAYNE THIEBAUD (BORN 1920)

Pie Case
Etching, aquatint and drypoint in colours, 2002, on wove paper, signed, dated and inscribed 'AP 7' in pencil, an artist's proof aside from the edition of 40, published by Crown Point Press, San Francisco, with their blindstamp, the full sheet, in very good condition, framed

Plate 436 x 590mm. (17 1/4 x 23 1/4in.);
Sheet 665 x 793mm. (26 1/8 x 31 1/4in.)

£6,000 - 8,000
€7,000 - 9,300
US\$7,800 - 10,000



111

111
ANDY WARHOL (1928-1987)

Kiku, from the *Andy Warhol Retrospective Exhibition Catalogue* (not in Feldman and Schellmann)
Screenprint in colours, 1983-84, on heavy wove paper, from the unsigned edition of 1500, printed and published by Gendai Hanga Centre/Modern Print Centre, Tokyo, with the Andy Warhol Art Authentication Board, Inc. stamp on a separate sheet of wove paper attached to the print verso, framed

Sheet 210 x 280mm. (8 1/8 x 11in.)

£1,000 - 2,000
€1,200 - 2,300
US\$1,300 - 2,600

The Gendai Hanga Centre in Tokyo asked Warhol to create a body of work focussing on flowers for an exhibition in 1983. Warhol produced a series of images inspired by the chrysanthemum (*Kiku* in Japanese), which is traditionally used to represent the Japanese emperor and Imperial household.



112^{AR}

FRANCIS BACON (1909-1992)

Study for a Portrait of Pope Innocent X after Velázquez (Sabatier 14)
Lithograph in colours, 1989, on Arches wove paper, signed and inscribed HC 14/20, an *hors commerce* impression aside from the edition of 60, published by Librairie Segquier for IRCAM, Centre Georges Pompidou, Paris, the full sheet, pale mount staining, in good condition, framed

Image 950 x 690mm. (37 3/8 x 27 1/8in.);
Sheet 1155 x 770mm. (45 1/2 x 30 1/4in.)

£20,000 - 30,000
€23,000 - 35,000
US\$26,000 - 39,000

Provenance

Sims Reed Gallery, London.
Acquired from the above by the current owner.



113

OTHER PROPERTIES

113^{AR}

FRANCIS BACON (1909-1992)

Autoportrait (Sabatier 12)

Lithograph in colours, 1977, on Arches wove paper, signed in felt-tip pen, numbered 132/180 in pencil (there were also a few artist's proofs), published by Galerie Claude Bernard, printed by Mourlot, Paris, the full sheet, pale time staining to sheet edges, the signature slightly faded, otherwise in good condition, framed

Image 850 x 635mm. (33 1/2 x 25in.);
Sheet 1020 x 723mm. (40 1/8 x 28 1/2in.)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100



114

114^{AR}

FRANK AUERBACH (BORN 1931)

Lucian Freud, from *Six Etchings of Heads*
(Marlborough 12)

Etching, 1981, on wove paper, signed, dated and inscribed 'proof', a proof aside from the edition of 50, printed by Terry Wilson at Palm Tree Studios, London, with their blindstamp, the full sheet, in very good condition, framed

Plate 150 x 136mm. (5 7/8 x 5 3/8in.);
Sheet 390 x 335mm. (15 3/8 x 13 1/8in.)

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000

115^{AR}

LUCIAN FREUD (1922-2011)

Solicitor's Head (Figura 62)

Etching, 2003, on Somerset wove paper, initialled and numbered 37/46 in pencil, printed by Marc Balakjian at Studio Prints, London, published by Acquavella Gallery, New York, the full sheet, in very good condition, framed

Plate 369 x 278mm. (14 1/2 x 10 7/8in.);
Sheet 590 x 480 mm. (23 1/4 x 18 7/8in.)

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 16,000



115

116^{AR}

DAVID HOCKNEY (BORN 1937)

Dog Wall Number 7

Etching, 1998, on Somerset white wove paper, signed, dated and numbered 30/35 in pencil, published by Pace Editions, New York, the full sheet, in very good condition, framed

Plate 350 x 300mm. (13 3/4 x 11 7/8in.)
Sheet 472 x 417mm. (18 5/8 x 16 3/8in.)

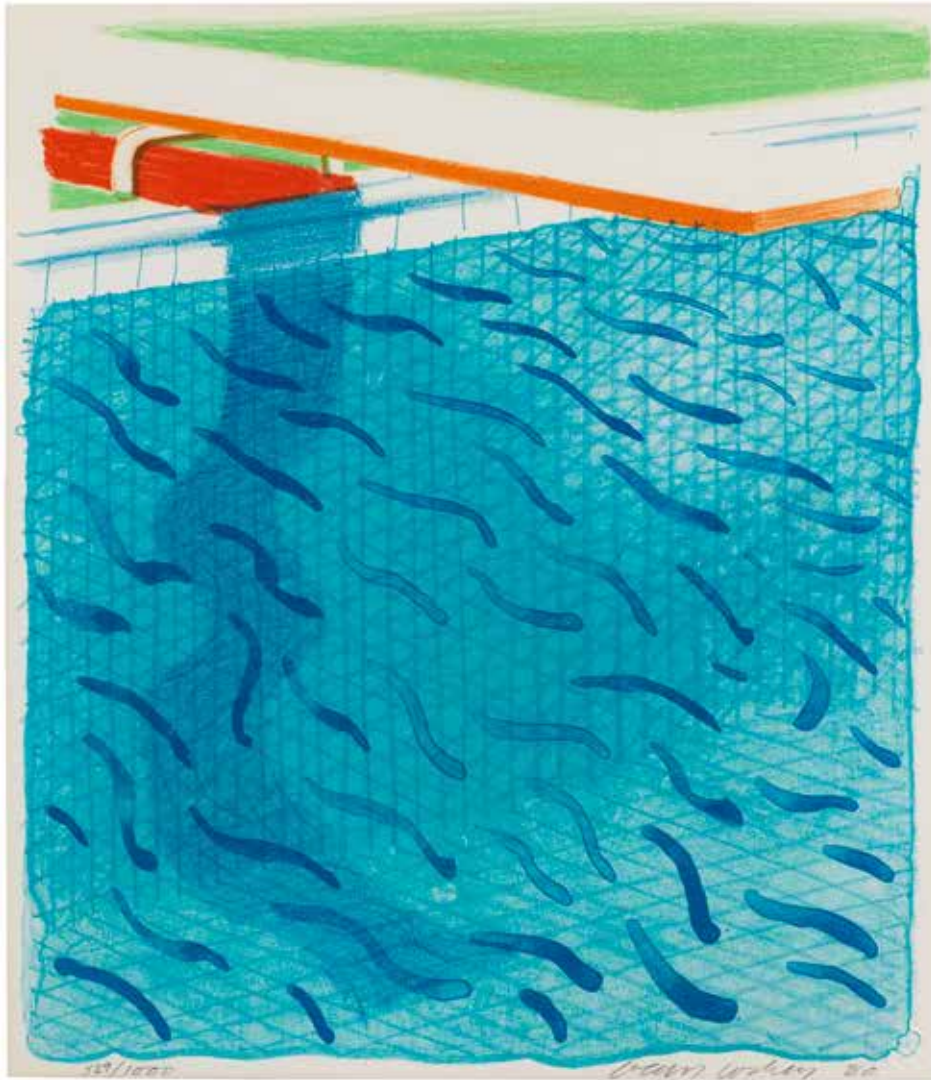
£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100



116



117^{AR}

DAVID HOCKNEY (BORN 1937)

Pool Made with Paper and Blue Ink for Book (M.C.A. Tokyo 234)
Lithograph in colours, 1980, on Arches wove paper, signed, dated and numbered 529/1000 in pencil, published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed

Sheet 265 x 228mm. (10 5/8 x 9in.)

£15,000 - 25,000

€17,000 - 29,000

US\$19,000 - 32,000



118



119

118^{AR}

DAVID HOCKNEY (BORN 1937)

My Pool and Terrace

Etching and aquatint in colours, 1983, on wove paper, signed, dated and numbered 133/250 in pencil, from the portfolio '*Eight by Eight to Celebrate the Temporary Contemporary*', published by the Museum of Contemporary Art, Los Angeles, the full sheet, in very good condition, framed

Image 603 x 905mm. (23 3/4 x 35 5/8in.);
Sheet 737 x 1059mm. (29 x 41 5/8in.)

£4,000 - 6,000
€4,700 - 7,000
US\$5,200 - 7,800

119^{AR}

DAVID HOCKNEY (BORN 1937)

Red Flowers and Green Leaves, Separate, May

Hand-made print in colours executed on an office copier, 1988, on two sheets of Arches paper (as issued), signed, dated and numbered 44/70 in pencil (there were also 16 artist's proofs), with the artist's blindstamp, published by the Metropolitan Museum of Art, New York, the full sheets, in very good condition, framed

Overall 355 x 431mm. (14 x 17in.)

£6,000 - 8,000
€7,000 - 9,300
US\$7,800 - 10,000

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120

120^{AR}

DAVID HOCKNEY (BORN 1937)

Rain on the Studio Window

Inkjet printed computer drawing, 2009, on Epson Hot Press Natural paper, signed, dated and numbered 30/75 in pencil, the full sheet, loose (as issued), together with the volume *David Hockney My Yorkshire: Conversations with Marco Livingstone*, the colophon page signed and numbered 30/75 in pencil, the deluxe edition published in 2011 by Enitharmon Editions (there was also a regular edition of 5000), within the original green fabric folio case, in very good condition

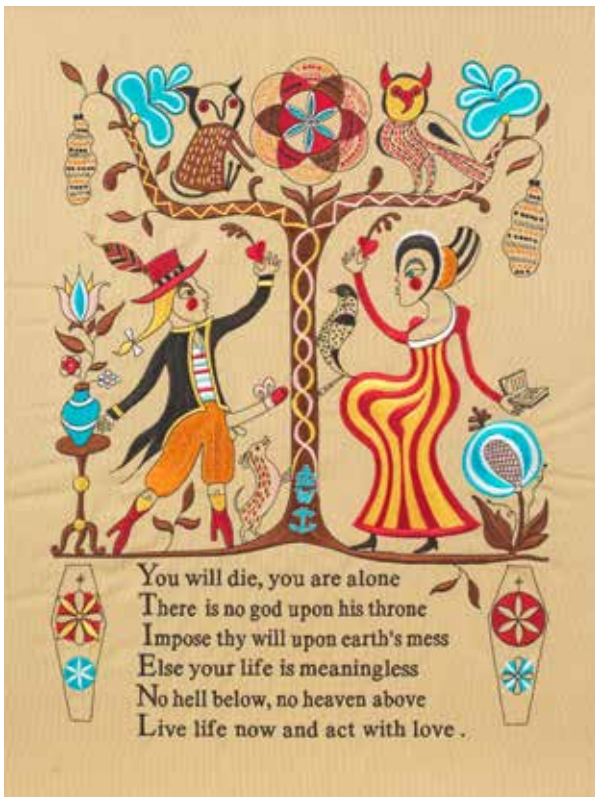
Sheet 559 x 432mm. (22 x 17in.);

Portfolio 588 x 458 x 30mm. (23 1/8 x 18 x 11 3/4in.)

£4,000 - 6,000

€4,700 - 7,000

US\$5,200 - 7,800



121

121^{AR}

GRAYSON PERRY (BORN 1960)

Recipe for Humanity

Computerised embroidery in colours, 2005, on cotton, signed and numbered 185/250 on the reverse (there were also ten artist's proofs), published by Victoria Miro gallery, London, the edges of the embroidery folded and taped to backing board with double-sided tape, generally in good condition, framed

Overall 485 x 365mm. (19 1/8 x 14 3/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Provenance

Victoria Miro, London.

Acquired directly from the above by the present owner.

122^{AR}

BRIDGET RILEY (BORN 1931)

Firebird (Schubert 9)

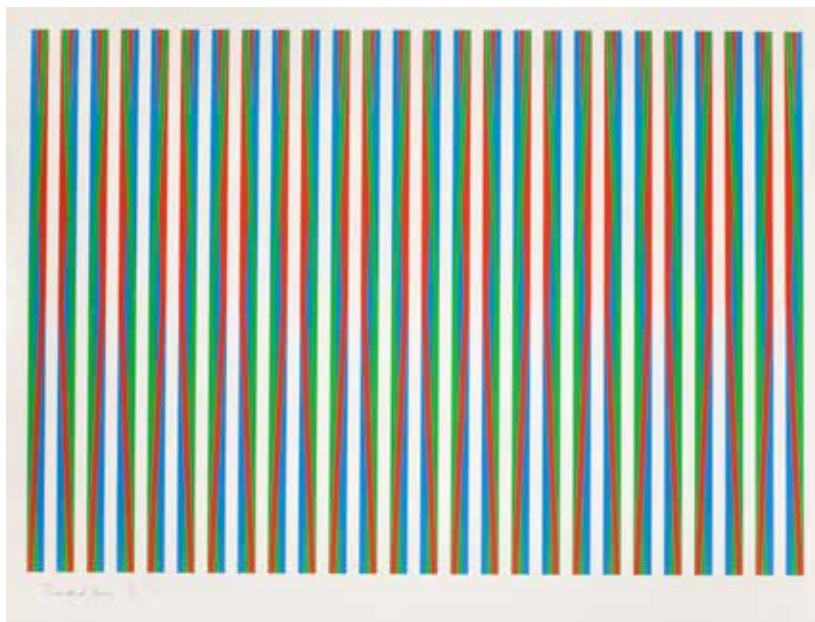
Screenprint in colours, 1971, on wove paper, signed, dated and numbered 9/75 in pencil, printed at Kelpra Studio, London, with their inkstamp and serial number '7795' verso, the full sheet, with pale time staining, a few soft handling creases to the margins, otherwise in good condition, framed

Image 663 x 952mm. (26 1/8 x 37 1/2in.);
Sheet 764 x 1014mm. (30 1/4 x 39 3/4in.)

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000



122

123^{AR}

BRIDGET RILEY (BORN 1931)

Serpentine Print (Schubert 39)

Screenprint in colours, 1999, on wove paper, signed, titled, dated and numbered 86/200 in pencil (there were also 20 artist's proofs), printed by Artizan Editions, Hove, the full sheet, in very good condition, framed

Image 255 x 255mm. (10 x 10in.);
Sheet 420 x 405mm. (16 1/2 x 15 7/8in.)

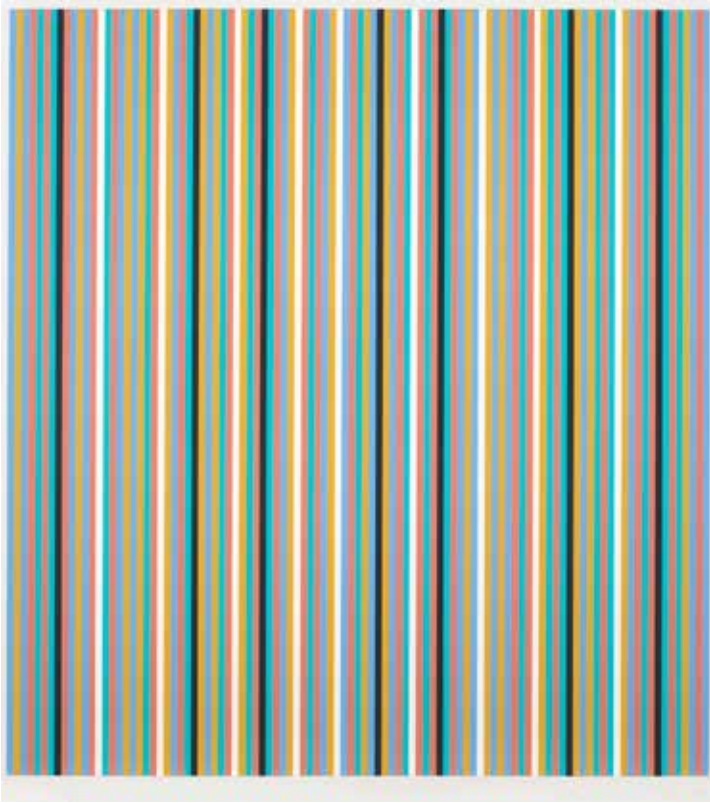
£4,000 - 6,000

€4,700 - 7,000

US\$5,200 - 7,800



123



124

124^{AR}

BRIDGET RILEY (BORN 1931)

Brouillard (Schubert 54)

Screenprint in colours, 1981-2003, on wove paper, signed, titled, dated and numbered 31/85 in pencil (there were also 20 artist's proofs) published by the artist, printed by Artizan Editions, Hove, the full sheet, in very good condition, framed

Image 784 x 720mm. (30 7/8 x 28 1/4in.);
Sheet 1000 x 900mm. (39 3/8 x 35 3/8in.)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100



125

125^{AR}

BRIDGET RILEY (BORN 1931)

Light Between (Schubert 56)

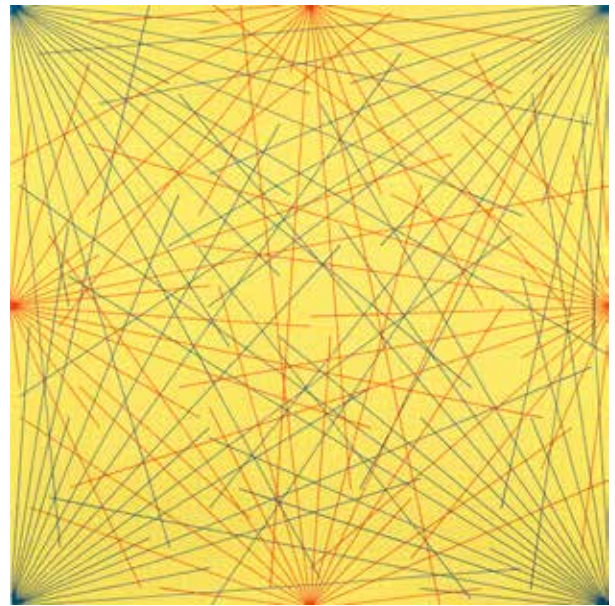
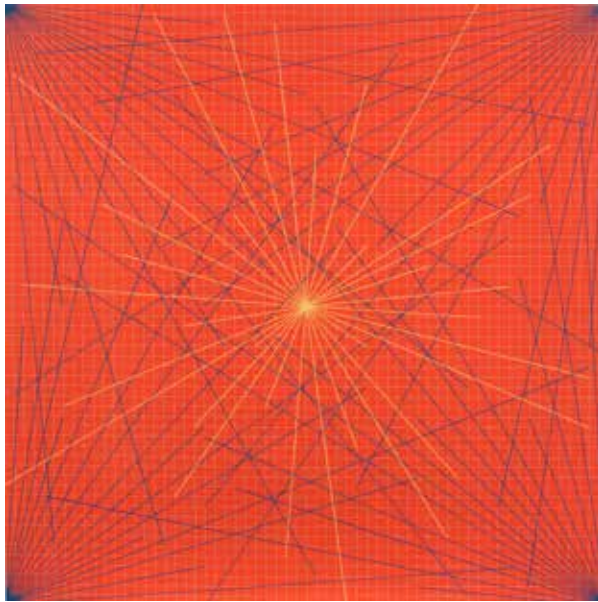
Screenprint in colours, 1982-2004, on wove paper, signed, titled, dated and numbered 45/75 in pencil, printed by Sally Gimson, published by Artizan Editions Hove, the full sheet, in very good condition, framed

Image 557 x 495mm. (22 x 19 1/2in.);
Sheet 760 x 610mm. (29 3/4 x 24in.)

£4,000 - 6,000

€4,700 - 7,000

US\$5,200 - 7,800



126 *

SOL LEWITT (1928-2007)

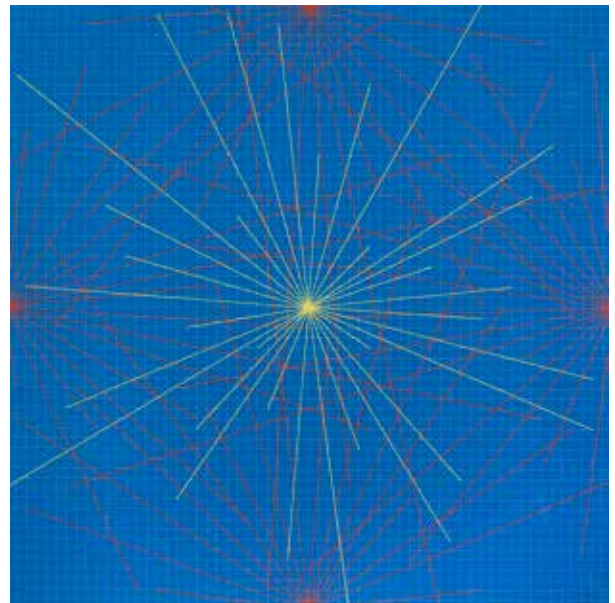
Plates 3, 6 and 9, from *Lines In Color on Color From Corners Sides and Centers to Specific Points on a Grid* (Krakow 1978.02)
 Three screenprints in colours, 1978, on Arches wove paper, each signed, inscribed *Trial proof* and dedicated *For Qui Qui* in pencil, trial proofs before the edition of 25 (there were also 15 artist's proofs), from the set of nine screenprints published by Multiples Inc., printed by Jo Watanabe, New York, each printed to the edges of the full sheet, in very good condition; together with the title page from *Lines In Color on Color From Corners Sides and Centers to Specific Points on a Grid* (Krakow 1978.03), signed and inscribed *Trial Proof* in pencil, in very good condition, framed

Sheets 755 x 755mm. (29 1/2 x 29 1/2in.)(4)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



126

127 *

SOL LEWITT (1928-2007)

Untitled (not in Krakow)
 Unique screenprint in colours, circa 1980, on thick wove paper, signed in pencil, a *maquette* for a wall drawing made in preparation for the Wadsworth Atheneum exhibition *Sol LeWitt Wall Drawings: 1968-1981*, Hartford, 1981, printed to the edges of the full sheet, in very good condition, framed

Sheet 153 x 304mm. (6 x 12in.)

£700 - 1,000

€810 - 1,200

US\$910 - 1,300

Krakow Witkin Gallery, author of the catalogue raisonné of LeWitt's prints, has confirmed the authenticity of this work, its date and its status as a non-editioned preparatory *maquette* for the aforementioned exhibition.



127



128

128 * TP

SOL LEWITT (1928-2007)

Bands of color in Different Directions (Diptych)
(Krakow 1996.08)

Etching with aquatint on two sheets of wove paper, 1996, signed and numbered 25/36 in pencil, published by John Campione, New York and Annemarie Verna, Zurich, the full sheets, in very good condition, framed

Plates 355 x 976mm. (14 x 38 3/8in.);
Sheets 508 x 1051mm. (20 x 41 3/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



129

129 *

SOL LEWITT (1928-2007)

9 Pyramids on a 9-part Grid

Cast polyester resin on formica base, 1991, signed and numbered 2/15 underneath (there were also six artist's proofs), published by Tanglewood Press, Inc., in overall good condition

Overall 340 x 737 x 737mm. (13 3/8 x 29 x 29in.)

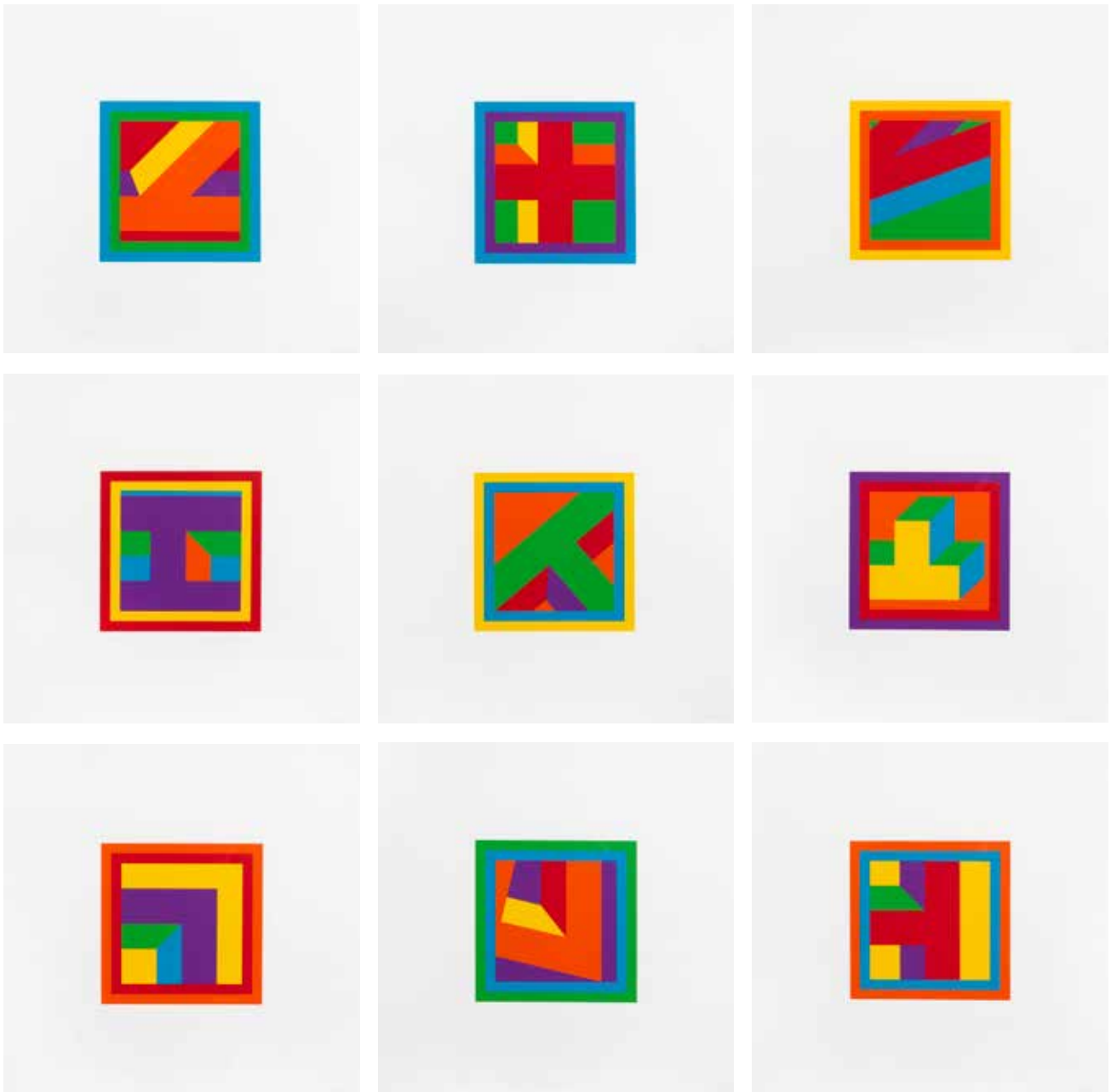
£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

Literature

Gary Garrels Ed., *Sol LeWitt: A Restrospective*, San Francisco 2000, p. 273, no. 257, another example illustrated



130 *

SOL LEWITT (1928-2007)

Nine linocuts (Krakow 2006.02)

The complete set of nine linocuts in colours, 2006, on Fabriano Classico wove paper, signed and numbered III/V in pencil, one of five unbound sets (there was also an edition of 26 bound sets), co-published by the artist and John Kaldor, Sydney, printed by Watanabe Studio, New York, the full sheets, in very good condition, framed

Images 203 × 203mm. (8 × 8in.);

Sheets 457 × 457mm. (18 × 18in.)(9)

£7,000 - 10,000

€8,100 - 12,000

US\$9,100 - 13,000

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131

131 • AR

LUCIO FONTANA (1899-1968)

Concetto Spaziale (Ruhé & Rigo M-3)

Artist's book with gold paper leporello, punched with holes, 1966, with title and justification page, signed in ball-point pen on the justification, an unnumbered copy aside from the numbered edition of 200, published by Edizioni del Cavallino, Venice, printed by Sergio Tosi, Milan, bound in yellow vinyl covered boards with the artist's and publisher's names printed in pink at front, with a brown card sleeve (as issued), in good condition

Overall 150 x 100mm. (5 7/8 x 4in.)

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000

132

RICHARD DIEBENKORN (1922-1993)

Black and Gray (Gemini 1197)

Lithograph, 1986, on Arches wove paper, signed with initials, dated and numbered AP 5/8 in pencil, one of eight artist's proofs aside from the edition of 42, with the Gemini G.E.L. blindstamps, Los Angeles, the full sheet, in very good condition, framed

Image 762 x 555mm. (30 x 21 7/8in.);

Sheet 889 x 660mm. (35 x 26in.)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100



132



133



134

133^{AR}

JOSÉ PEDRO CROFT (BORN 1957)

Untitled

Aquatint in colours, 2008, on wove paper, signed and numbered 2/12 in pencil, printed by Tristan Barbará, Barcelona, the full sheet, in very good condition

Sheet 1250 x 2090mm. (49 1/4 x 82 1/4in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

134^{AR}

JOSÉ PEDRO CROFT (BORN 1957)

Untitled

Aquatint in colours, 2008, on wove paper, signed and numbered 7/12 in pencil, printed by Tristan Barbará, Barcelona, the full sheet, in very good condition

Sheet 1250 x 2090mm. (49 1/4 x 82 1/4in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



135

135

VARIOUS ARTISTS

Der Gefrorene Leopard I

The complete portfolio of nine prints in various media, 1991-1992, on different types of paper, with title and index page, each signed and numbered 9/60 by the artist (there were also some artist's proofs), some dated, published by Galerie Bernd Klüser, Munich, the full sheets, loose (as issued), in overall very good condition, each print within a paper wrapper with the artist's name printed in front, within the original dark green portfolio box with title printed in purple and a photograph affixed to the front

Portfolio 842 x 636mm. (33 1/8 x 25in.)

£5,000-7,000

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

The artists represented in this portfolio are:

Georg Baselitz, Per Kirkeby, Enzo Cucchi, Julião Sarmento, Mimmo Paladino, Alex Katz, James Brown, Nicholas Africano, A.R. Penck and Donald Baechler



136

136

VARIOUS ARTISTS

Der Gefrorene Leopard II

The complete portfolio of nine prints in various media, 1991-1992, on different types of paper, with title and index page, each signed and numbered 9/60 by the artist (there were also some artist's proofs), some dated, published by Galerie Bernd Klüser, Munich, the full sheets, loose (as issued), in overall very good condition, each print within a paper wrapper with the artist's name printed in front, within the original purple portfolio box with title printed in green and an offset photograph on the front

Portfolio 842 x 636mm. (33 1/8 x 25in.)

£5,000 - 7,000

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

The artists represented in this portfolio are:

Jannis Kounellis, Michael Byron, Rebecca Horn, Martin Disler, A.&P. Poirier, Stephan Balkenhol, Jan Fabre, Christian Boltanski and Tony Cragg



137

137^{AR}

DIETER ROTH (1930-1998)

The Self-Portrait Suite

The complete suite of five etchings with drypoint, 1978, on wove paper, each signed, dated, dedicated *fur Mr Barbara* and numbered 1/6 in pencil, published by Tristan Barabarà, Barcelona, the full sheets, in very good condition

Plates 200 x 175mm. (7 7/8 x 6 7/8in.);

Sheets 328 x 252mm. (12 7/8 x 9 7/8in.)(5)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



138^{AR}

JAUME PLENSA (BORN 1955)

Untitled

Seven etchings with aquatint, circa 1980, on wove paper, all signed and variously numbered in pencil, published by Tristan Barabarà editions, Barcelona, the full sheets, in very good condition

Plates 205 x 148mm. (8 1/8 x 5 3/4in.) (and smaller);

Sheets 351 x 502mm. (13 3/4 x 19 3/4in.)(7)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



138



139



140

139^{AR}

RICHARD HAMILTON (1922-2011)

Three collages, from *Composer (Milan)* (Lullin, see M8 pp. 256-7)
 Three offset prints and postcards in colours, 1972, each signed and respectively numbered 4/50, 5/50 and 6/50 in pencil (there were also five artist's proofs), each inscribed *Wish you were here* and further signed in ink verso, published by Studio Marconi, Milan, with their label at the back of the frame, in very good condition, framed within the original frame as specified by the artist

Overall 258 x 544mm. (10 1/8 x 21 3/8in.)

£3,000 - 5,000
 €3,500 - 5,800
 US\$3,900 - 6,500

140^{AR}

RICHARD HAMILTON (1922-2011)

Three collages, from *Composer (Milan)* (Lullin, see M8 pp. 256-7)
 Three offset prints and postcards in colours, 1972, each signed and respectively numbered 21/50, 22/50 and 23/50 in pencil (there were also five artist's proofs), each inscribed *Wish you were here* and further signed in ink verso, published by Studio Marconi, Milan, with their label at the back of the frame, in very good condition, framed within the original frame as specified by the artist

Overall 258 x 544mm. (10 1/8 x 21 3/8in.)

£3,000 - 5,000
 €3,500 - 5,800
 US\$3,900 - 6,500



141

JOHN BALDESSARI (BORN 1931)

Throwing Three Balls in the Air to Get a Straight Line
(Best of Thirty-Six Attempts)

The complete portfolio of twelve offset lithographs in colours, 1973, on coated stock paper, with title and justification, numbered 60 in ball-point pen on the justification, one of 500 publisher's sets (aside from the edition of 2000), co-published by Edizioni Giampaolo Prearo and Galleria Toselli, Milan, the full sheets, loose (as issued), in very good condition, with the original letterpress paper folio with die-cut window opening, within the original blue cloth-bound slipcase with gold lettering

Portfolio 261 x 343mm. (10 1/4 x 13 1/2in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500



142

142

ANDY WARHOL (1928-1987)

One plate, from *Flash - November 22, 1963*

(Feldman & Schellmann II.34)

Screenprint in colours, 1968, on wove paper, signed in blue ball-point pen on the reverse, from the portfolio numbered 4/200 (there were also 26 folios numbered with Roman numerals), published by Racolin Press Inc., Briarcliff Manor, New York, printed to the edges of the full sheet, in very good condition, framed

Sheet 532 x 532mm. (21 x 21in.)

£4,000 - 6,000

€4,700 - 7,000

US\$5,200 - 7,800



143

143

ANDY WARHOL (1928-1987)

One plate, from *Flash - November 22, 1963*

(Feldman & Schellmann II.35)

Screenprint in colours, 1968, on wove paper, signed in blue ball-point pen on the reverse, from the portfolio numbered 4/200 (there were also 26 folios numbered with Roman numerals), published by Racolin Press Inc., Briarcliff Manor, New York, printed to the edges of the full sheet, in very good condition, framed

Sheet 532 x 532mm. (21 x 21in.)

£4,000 - 6,000

€4,700 - 7,000

US\$5,200 - 7,800



144

144

ANDY WARHOL (1928-1987)

One plate, from *Flash - November 22, 1963*

(Feldman & Schellmann II.39)

Screenprint in colours, 1968, on wove paper, signed in blue ball-point pen on the reverse, from the portfolio numbered 4/200 (there were also 26 folios numbered with Roman numerals), published by Racolin Press Inc., Briarcliff Manor, New York, printed to the edges of the full sheet, in very good condition, framed

Sheet 534 x 534mm. (21 x 21in.)

£4,000 - 6,000

€4,700 - 7,000

US\$5,200 - 7,800



145

ANDY WARHOL (1928-1987)

Princess Caroline of Monaco

(see Feldman and Schellmann 111B.20[a])

Unique screenprint in colours, 1983, on Lenox Museum Board, a colour and compositional variant, with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts ink stamps on the reverse, inscribed 'T.J.H.' in pencil verso, printed by Rupert Jasen Smith, New York, the full sheet, in good condition, framed

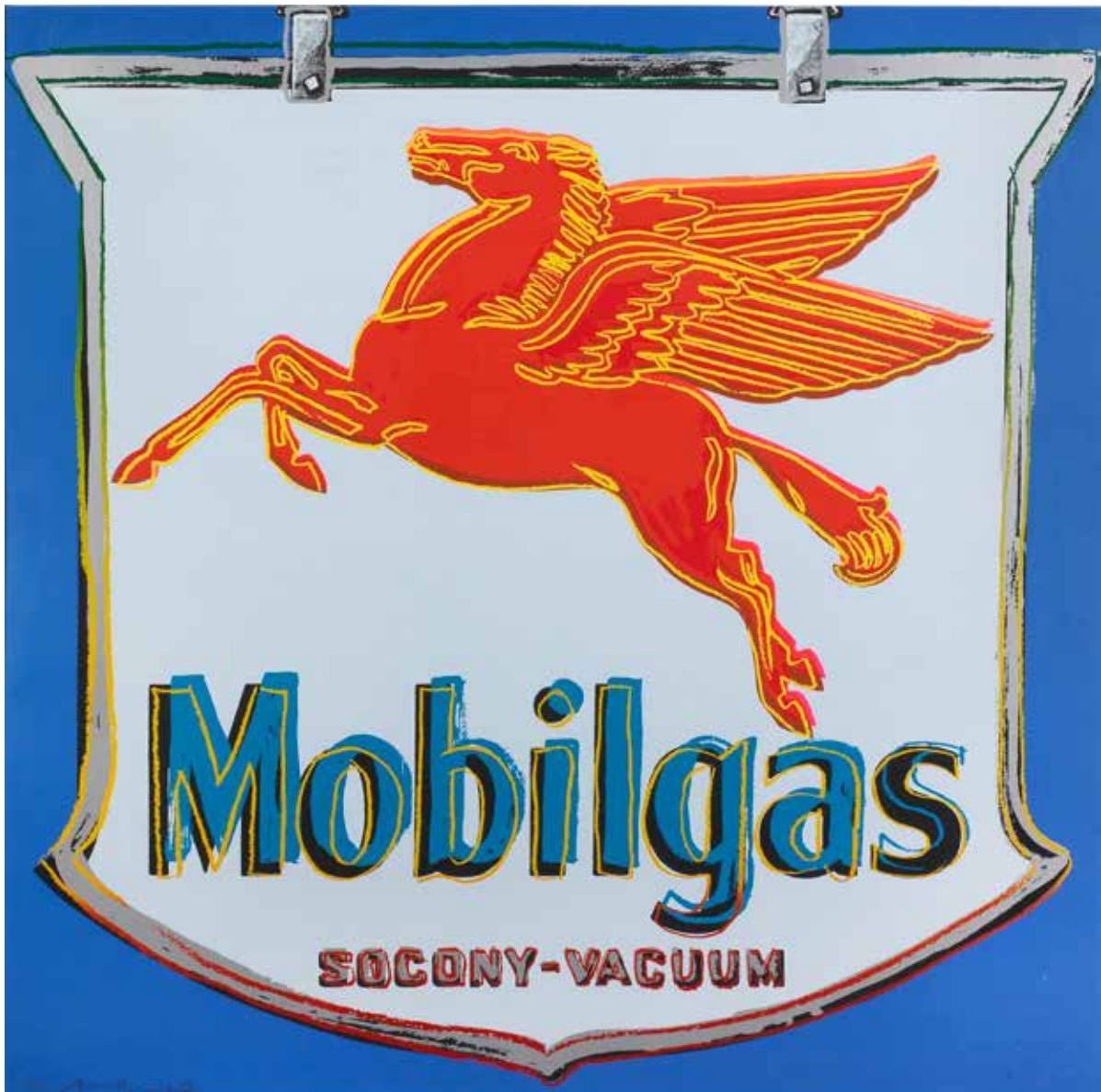
Sheet 1020 x 1019mm. (40 1/4 x 40 1/4in.)

£30,000 - 50,000

€35,000 - 58,000

US\$39,000 - 65,000

This image is based on the French edition of Vogue Magazine cover for their December 1983 issue, for which the Princess was their Christmas guest editor. It combines the artist's fascination with the worlds of advertising and celebrity.



146

146

ANDY WARHOL (1928-1987)

Mobil, from *Ads* (Feldman and Schellmann II.350)
Screenprint in colours, 1985, on Lenox Museum Board, signed and numbered 97/190 in pencil, printed by Rupert Jasen Smith, with his blindstamp, published by Ronald Feldman Fine Arts, Inc., New York, with their blindstamp, in good condition, framed

Sheet 965 x 965mm. (38 x 38in.)

£20,000 - 30,000
€23,000 - 35,000
US\$26,000 - 39,000

147

JIM DINE (BORN 1935)

The Hand-Coloured Viennese Hearts (Carpenter 34)
The complete set of seven screenprints with soft-ground etching, aquatint and hand-colouring, 1990, on wove paper, each signed, dated and numbered 28/40 in pencil (there were also some proofs for each print), printed by Advanced Graphics, London and Werkstatt für Handgedruckte Original-Graphik, Vienna, published by Pace Prints, New York, the full sheets, in very good condition, framed

Plates 838 x 794mm. (33 x 33 1/4in.) (and smaller);
Sheets 1194 x 919mm. (47 x 36 1/8in.)(7)

£20,000 - 30,000
€23,000 - 35,000
US\$26,000 - 39,000



147

Provenance

Waddington Graphics in partnership with Pace Prints, *Jim Dine: The Hand-Coloured Viennese Hearts 1987-90*, London, 25 April - 19 May 1990; where acquired by the current owners.

Jim Dine created this “lush and sensuous” series with the master printer Kurt Zein in Vienna, whom he had already worked with in 1988 for his *Glyptotek* book. As expressed by Joseph Ruzicka in his introduction to the catalogue raisonné of Jim Dine’s prints, the hearts are a recurring theme in the artist’s oeuvre, and in this particular series they take an assertive position, filling almost the entire page, each with its own personality, standing against a screen printed background of fragments from Dine’s paintings. As Ruzicka writes,

“These hearts carry a sense of Dine’s self. The heart is, after all, an image he has made his own. Indeed, with these compositions, Dine seems to be visiting a dear old friend.”



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



148

KEITH HARING (1958-1990)

Bayer Suite

The complete set of six offset lithographs in colours, 1982, on thin wove paper, each signed and dated in pencil, a signed set (the total unsigned edition was 70 sets), the full sheets, some time staining, otherwise in good overall condition, with their original black frames and the Keith Haring stickers with the printed title 'Sali-Adalat' on the backboard

Sheets 299 x 237mm. (11 3/4 x 9 3/8in.)(6)

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 16,000

Haring was commissioned to create this suite of prints by the board members of the Bayer AG on the occasion of the release of the medication Sali-Adalat.

Apparently *circa* five sets from the edition were signed by the artist.

The present set belonged to one of the former CEO of Bayer.



149

KEITH HARING (1958-1990)

Statue of Liberty (Littman p.63)

Screenprint in colours, 1986, on heavy wove paper, signed, dated and numbered AP 23/25 in pencil, an artist's proof aside from the edition of 100, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in generally good condition, framed

Sheet 960 x 716mm. (37 3/4 x 28 1/4in.)

£25,000 - 35,000

€29,000 - 41,000

US\$32,000 - 45,000

Red is one of the strongest colors, it's blood, it has a power with the eye. That's why traffic lights are red I guess, and stop signs as well... In fact I use red in all of my paintings.

Keith Haring



150^{AR TP}

JULIAN OPIE (BORN 1958)

Walking in Melbourne

The complete set of six laser-cut Museum board relief prints, 2018, presented in sprayed white frames specified by the artist, each signed in black ink and numbered 42/45 on a label on the reverse of the frame (there were also four artist's proofs), published by Alan Cristea Gallery, London, the full sheets, in very good condition, framed

Overall 636 x 1594mm. (25 x 62 3/4in.) (each)(6)

£60,000 - 80,000

€70,000 - 93,000

US\$78,000 - 100,000





151 AR

JULIAN OPIE (BORN 1958)

The Gallery Staff (Cristea 151-155)

The complete set of five screenprints, 2010, on glass, presented in black tulip wood frames designed by the artist, each signed in black ink and numbered 13/20 on a label on the reverse of the frame (there were also five artist's proofs), printed by Advanced Graphics, published by Alan Cristea Gallery, London, in very good condition, framed

Overall 575 x 935 x 65mm. (22 5/8 x 36 3/4 x 25 5/8in.) (each)(5)

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 39,000

152^{AR}

JULIAN OPIE (BORN 1958)

Elena, schoolgirl (with lotus blossom) (Cristea 103)
Screenprint in colours, 2006, on Somerset satin
paper, signed and numbered 87/100 in pencil,
printed by Advanced Graphics, London, published
by the artist and the Museum of Modern Art, New
York, in good condition, framed

Image 460 x 357mm. (17 7/8 x 14in.);
Sheet 510 x 397mm. (19 7/8 x 15 5/8in.)

£6,000 - 8,000
€7,000 - 9,300
US\$7,800 - 10,000



152

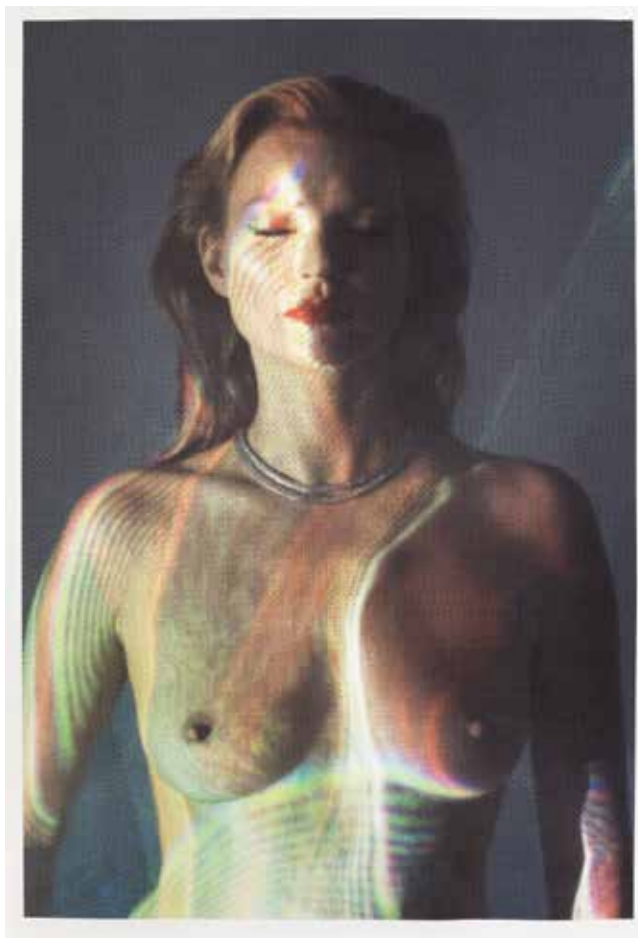
153^{AR}

CHRIS LEVINE (BORN 1972)

Kate Moss (Laser 2)
Archival inkjet print in colours, 2015, on wove paper,
from an edition of three (there was also one artist's
proof), signed on the certificate of authenticity that
accompanies the work, the full sheet, in very good
condition, framed

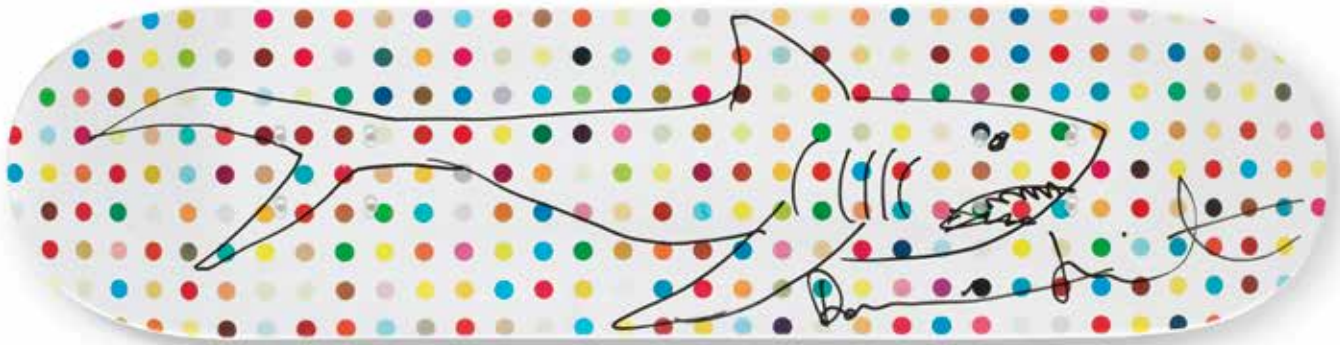
Image 1412 x 940mm. (55 5/8 x 37in.);
Sheet 1495 x 1000mm. (58 7/8 x 39 3/8in.)

£8,000 - 12,000
€9,300 - 14,000
US\$10,000 - 16,000



153

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



154

154 ^{AR}

DAMIEN HIRST (BORN 1965)

Shark on Skateboard Deck

Screenprinted skateboard with drawing in black marker pen, 2011, one of 40 unique examples, each with a unique drawing, signed in black marker pen, with a stamped signature *verso*, within a Perspex box, produced by Supreme, New York, published by Other Criteria, London, in very good condition

Overall 290 x 880 x 115mm. (11 3/8 x 34 5/8 x 4 1/2in.)

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 16,000



155

155 *

JEFF KOONS (BORN 1955)

Puppy (Vase)

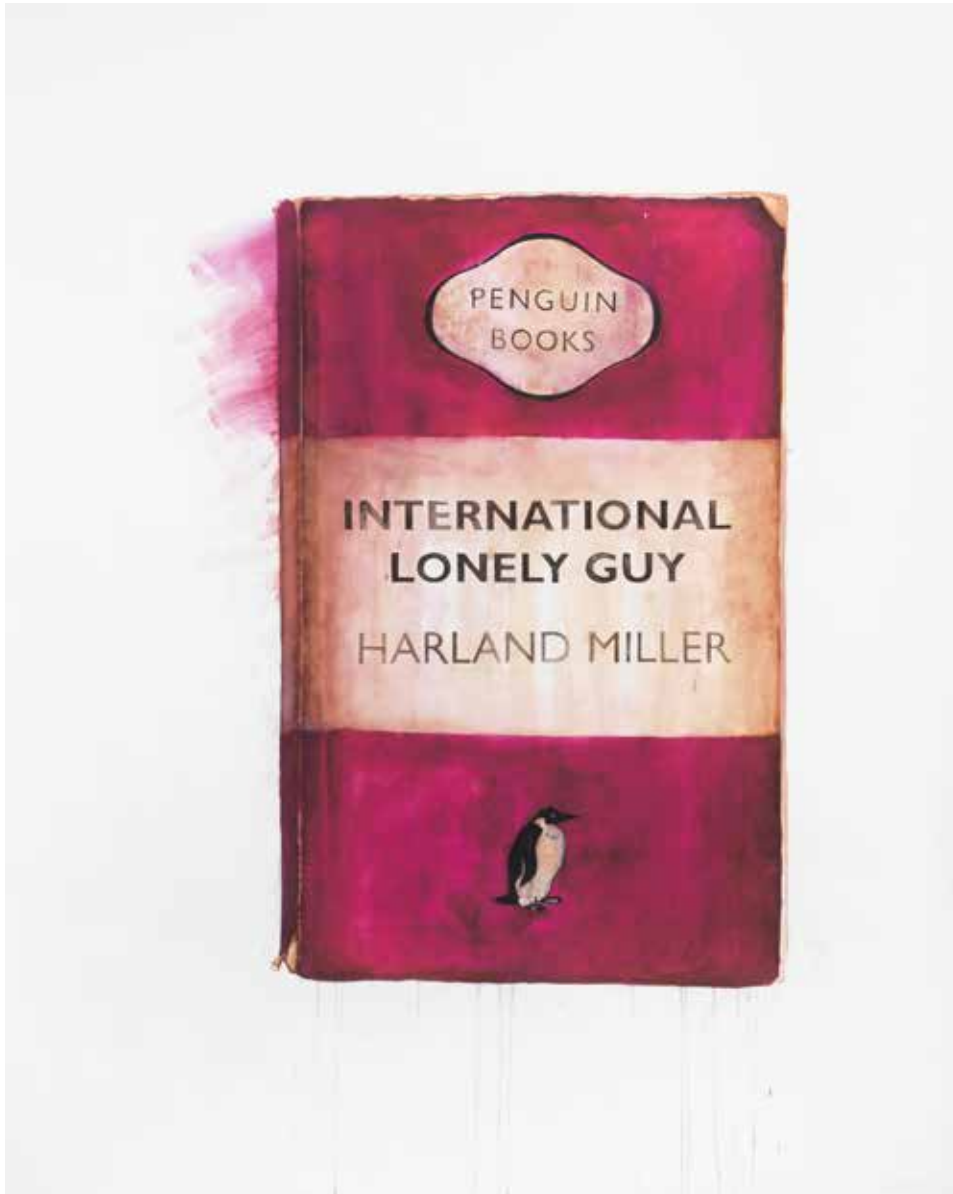
Glazed white ceramic, 1998, incised with date and signature, numbered 397/3000 on the underside (there were also 50 artist's proofs), published by Art of this Century, New York and Paris, with their embossed stamp, in the original box, in very good condition

Overall 445 x 445 x 267mm. (17 1/2 x 17 1/2 x 10 1/2in.)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100



156^{AR}

HARLAND MILLER (BORN 1964)

International Lonely Guy

Giclée print in colours, 2010, on wove paper, signed and inscribed
AP/5 in pencil, an artist's proof aside from the edition of 20, the full
sheet, in very good condition, framed

Sheet 1250 x 1000mm. (49 1/8 x 39 3/8in.)

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 16,000



157

157

JEFF KOONS (B. 1955)

Loopy

High-gloss Fujiflex print in colours, 2000, on glossy photo paper, signed, dated '00' and numbered 32/1000 in black marker on the reverse, published by Eyestorm, London, in good condition, framed

Image 864 x 629mm. (34 x 24 3/4in.);
Sheet 879 x 645mm. (34 1/2 x 25 3/8in.)

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

158 AR

BANKSY (BORN 1975)

Donuts (Chocolate)

Screenprint in colours, 2009, on Arches wove paper, signed and numbered 71/299 in brown pencil, published by Pictures on Walls, London, with their blindstamp, in very good condition

Sheet 560 x 760mm. (22 x 29 7/8in.)

£12,000 - 18,000
€14,000 - 21,000
US\$16,000 - 23,000

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



158



159 AR

BANKSY (BORN 1975)

Grin Reaper

Screenprint in colours, 2005, on wove paper, signed, dated and numbered 123/300 in pencil, published by Pictures on Walls, London, with their blindstamp, the full sheet printed to the edges, in very good condition, framed

Sheet 699 x 437mm. (27 1/2 x 17 1/4in.)

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 39,000

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



Jean Cocteau Presenting Potteries in A Gallery in Paris, November 13, 1958/
Photo © AGIP / Bridgeman Images

An Important Collection of Ceramics by Jean Cocteau

Thursday 12 December 2019 at 2pm (Lots 160-205)

VIEWING

Sunday 8 December

11am to 5pm

Monday 9 December

9am to 4pm

Tuesday 10 December

9.30am to 5pm

Wednesday 11 December

9am to 12pm

Thursday 12 December

9.30am to 12pm

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Jean Cocteau
✱

Jean Cocteau always listened to his friend Picasso attentively. The latter's creations and ideas would start dancing in his mind until one day his own would finally fall in place.

"You see", Picasso would tell him, *"if you put a ceramic in the oven, you are lost"*. But the poet had always had a taste for getting lost... with delight!

And so, he went on trying to find a ceramics workshop, as Madoura did not have time to work with him.

He had in mind that ceramic was definitely *"a wonderful vehicle for Poetry"*. But how could he translate in the language of the potters exactly what he wanted to express? Who could serve him faithfully and lend him/herself to all his creative requirements?

This is when he received a spontaneous application, along with a ceramic dish decorated with one of his drawings (*Profil Vert Gravé*), from a ceramic workshop located in the heights of Villefranche sur mer.

He immediately went there and announced straight off to the couple in charge of the workshop, Marie-Madeleine Jolly and Philippe Madeline.

"We are going to work together" said Cocteau
"You liked it?" asked the potter
"Not at all" answered Cocteau, *"But my line is respected. Although the pretty aspect of it, obtained from the collaboration with fire is not what I am looking for."*

And this is how the overexcited potters, who thought the poet was only going to trust them with his drawings, found themselves with an apprentice of 68 years old.



Marie and Philippe Madeline-Jolly with Cocteau

Warm and luminous, Jean Cocteau was bursting with ideas. Day after day, he went experimenting with the ceramic. He wanted everything to be perfect. Every time a dish came out of the oven, he would examine it like an entomologist would examine a beetle!

However, the craft's constraints were stopping him from being entirely satisfied. Although he refused to let the firing process have the last word and would keep constellating his colours with impromptu elements that he found were impossible to reproduce.

"You find a way my darling" he would tell Marie-Madeleine or Philippe, who would vainly look for material that looked like paper sheets, and colours that did not exist commercially.

Before he was happy with the pieces, the number of trials and proofs produced was astounding. Mainly because, to him, the red earth had to be beautiful like a skin gently tanned by the sun, or the grey earth identical to Canson paper with precisely tattooed lines inspired by chalk.

Jean Cocteau
✱

When it came to the gouache drawings, they had to be worked with matt enamels and the pure lines traced with oxide crayons.

While humming various tunes, Jean Cocteau would be thinking with Marie-Madeleine Jolly of ways to uncover totally naked/unknown spaces.

Then came the day when the poet presented his first ceramics to his friends. He heard that everybody was calling his works *"dinner plates"*!

He got very angry and decided to take things to a higher level. All at once, he started creating forms and volumes, saying maliciously to his potters, *"I am here to look after my tableware."*

From vases to objects, he one day started work on what he called his Vendôme column: *"the Grand Chevre-cou (Great Goat-neck)"*.

According to Philippe Madeline, it was not easy at all to turn a long tube in order to produce the neck of the figure, and even less so to balance on top of it a vase like an upturned half-rugby ball, then to add two big horns with wrinkles, resembling gas mask tubes, which were supposed to lean on two ears which did not lean on anything themselves!

Faced with a veritable scaffolding of raw earth, on the verge of collapsing, the two potters were skilful enough to produce around twenty pieces.

According to his potters, all that interested Cocteau was to disobey, to contradict the norm, to change the rules of the game and then to squat in front of the ovens so as to never miss their opening.

Ever since, the ceramics of Jean Cocteau, which he liked to call *"Poteries"* (pottery), have been exhibited all over the world. According to him, he knew that:

"his works, once looked at attentively, appreciated or criticised, would go on to live for a long time after him, in their own rights, their own existence, showing a visible representation of successive appearances depending on the locations and the generations. That they would correspond or not to what he had wanted to put into them would not matter anymore, because the works would imitate the freedom of all offspring, only dreaming to run the world, fascinating amateurs without ever informing them."

Annie Guédras

*Expert of the work of Jean Cocteau
Member of the French Union of Experts*



Studio M.PAUT - Nice



"Pottery saved my life! It spares me from using ink which has become too dangerous, since everything we write is systematically distorted by those who read it."

160 AR

JEAN COCTEAU (1889-1963)

Quatre-Profiles

signed *Jean Cocteau*; marked *Edition originale de Jean Cocteau/*

Atelier Madeline-Jolly/Exemplaire d'auteur (underneath)

partially glazed terracotta plate

Conceived in 1958. An artist's proof aside from the edition of 30

Diameter 382mm. (15in.)

£4,000 - 6,000

€4,700 - 7,000

US\$5,200 - 7,800

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 6.





161

161^{AR}

JEAN COCTEAU (1889-1963)

Faune séducteur aux cornes blanches
signed and dated *Jean Cocteau 1958*; marked *Edition originale de Jean Cocteau/Atelier Madeline-Jolly/Exemplaire d'auteur* (underneath)
partially glazed terracotta plate
Conceived in 1958. An artist's proof aside from the edition of 30

Diameter 310mm. (12 1/4in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 57.



162

162^{AR}

JEAN COCTEAU (1889-1963)

Chèvre-pied bleu – profil droit
signed and dated *Jean Cocteau 1958*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 41/50* (underneath)
partially glazed terracotta plate
Conceived in 1958 and executed in an edition of 50

Diameter 360mm. (14 1/8in.)

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 99.

Jean Cocteau conveyed his obsession with ancient myths throughout his entire oeuvre, from his controversial plays, to his art, and, prominently, in his films. Cocteau's *Orphic Trilogy*, which he created over a span of three decades, has become the standard by which most avant-garde cinema is measured. In these three films Cocteau employed the celluloid as a canvas in which he pushed the boundaries of the medium with an existentialist twist. Based on the well-known Greek myth, Orpheus is a musician who descends into the underworld to reclaim his dead wife and so enchants the gods with the music of his lyre that they allow her to return to the land of the living on the condition that he never looks back at her.

Cocteau set his own version of the story in a 1949 modern-day Paris, and added twists that would have disconcerted the Greeks, especially a romantic triangle with Death as the third partner. This visually stunning, surrealist interpretation of the Greek myth shows Cocteau's taste for magic and enchantment, manifest, for instance, in the way Orpheus, interpreted by Cocteau's long-term lover Jean Marais, plunges into the world of death: stepping through mirrors (a sign for Cocteau's narcissistic nature). Here the French poet captures the main aspects of the story and translates them to modern, but consciously indefinable, times. When Orpheus has to rescue his wife from the depths of hell we are presented with a landscape of desolation provided by ruins of buildings destroyed during WWII attacks, as opposed to a backdrop of flames and magma pits, which we would expect. This, combined with Cocteau's innovative use of special effects, generates an uncanny sense of reality, and subtly implies that hell might be a place on Earth.

The myth of Orpheus and the use of oneiric imagery associated with it are largely explored in Cocteau's ceramics, as is evident in the present lot, *Orphée à la lyre*.



Orphée/ Everett Collection/ Bridgeman Images

163^{AR}

JEAN COCTEAU (1889-1963)

Orphée à la lyre
signed and dated *Jean Cocteau 1958*; marked and numbered
Edition originale de Jean Cocteau Atelier Madeline-Jolly 47/50
(underneath)
partially glazed terracotta plate

Conceived in 1958 and executed in an edition of 50

Diameter 352mm. (13 7/8in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 153.





164

164^{AR}

JEAN COCTEAU (1889-1963)

Orphée et Eurydice

signed and dated *Jean Cocteau 1959*; marked *Edition originale de Jean Cocteau/Atelier Madeline-Jolly/Exemplaire d'auteur* (underneath)

partially glazed white earthenware plate

Conceived in 1959. An artist's proof aside from the edition of 25

Diameter 319mm. (12 1/2in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 54.



165

165^{AR}

JEAN COCTEAU (1889-1963)

La Citadelle de Villefranche

signed, dated and inscribed *Jean Cocteau 1957 Villefranche*; marked *Edition originale de Jean Cocteau/Atelier Madeline Jolly/Exemplaire d'auteur* (underneath)

partially glazed white earthenware plate

Conceived in 1957. An artist's proof aside from the edition of 25

Diameter 315mm. (12 3/8in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 56.

166^{AR}

JEAN COCTEAU (1889-1963)

Chèvre-pied au long cou
signed, dated and inscribed *Jean Cocteau 1958 Villefranche*;
marked and numbered *Edition originale de Jean Cocteau
Atelier Madeline Jolly 33/40* (underneath)
partially glazed white earthenware plate
Conceived in 1958 and executed in an edition of 40

Diameter 315mm. (12 3/8in.)

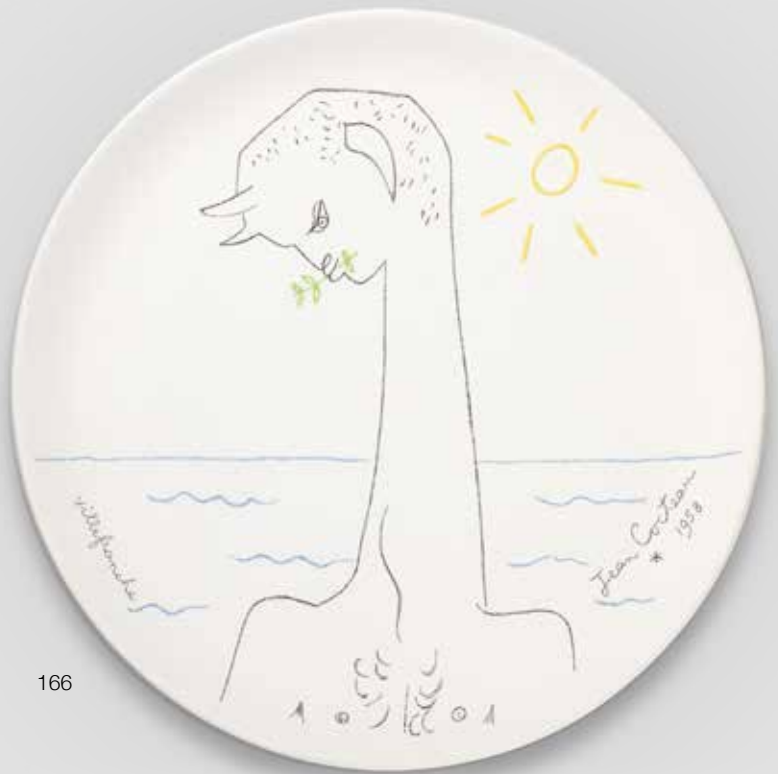
£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 26.



166

167^{AR}

JEAN COCTEAU (1889-1963)

Le Paradis terrestre
signed and inscribed *Jean Cocteau Adam et Eve*; marked
and numbered *Edition originale de Jean Cocteau Atelier
Madeline-Jolly 13/30* (underneath)
partially glazed white earthenware plate
Conceived in 1963 and executed in an edition of 30

Diameter 355mm. (14in.)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 162.



167





168^{AR}

JEAN COCTEAU (1889-1963)

Hindous sur bleu

signed and dated *Jean Cocteau 1959*; marked *Edition originale de Jean Cocteau/Atelier Madeline-Jolly/Exemplaire d'auteur* (underneath) partially glazed white earthenware plate with coloured engobe
Conceived in 1961. An artist's proof before the standard edition of 10

Diameter 360mm. (14 1/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 117.



169^{AR}

JEAN COCTEAU (1889-1963)

Double-masque aux Feuilles

signed *Jean Cocteau*; marked *Edition originale de Jean Cocteau/ Atelier Madeline-Jolly/Exemplaire d'auteur* (underneath)

white earthenware plate with coloured engobe

Conceived in 1958. An artist's proof aside from the edition of 20

Diameter 362mm. (14 1/4in.)

£4,000 - 6,000

€4,700 - 7,000

US\$5,200 - 7,800

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 104.

"I have always held artisans in high regard, these aristocrats, and I'm glad to have become one of them (...) The poet dares not look back for fear of being changed into a statue and always wonders what will happen to his written work. If he can express himself in another way and leave a manual work, he is assured to mark his passage with tangible signs. Pottery is a more reliable message than writing, and it is a wonderful vehicle for poetry..."



Location: Twenty Grosvenor Square, A Four Seasons Residence



170

170^{AR}

JEAN COCTEAU (1889-1963)

Vertummus (Dieu des jardins)

signed and inscribed *Jean Cocteau Villefranche*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 16/40* (underneath)

partially glazed white earthenware plate with coloured engobe
Conceived in 1958 and executed in an edition of 40

Diameter 315mm. (12 3/8in.)

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 61.



171

171^{AR}

JEAN COCTEAU (1889-1963)

Lépidoptère

signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 7/10* (underneath)

partially glazed white earthenware plate with coloured engobe
Conceived in 1961 and executed in an edition of 10

Diameter 295mm. (11 5/8in.)

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 182.

172^{AR}

JEAN COCTEAU (1889-1963)

Le Faune énigmatique

signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 22/35* (underneath)
partially glazed white earthenware plate with coloured engobe
Conceived in 1963 and executed in an edition of 35

Diameter 310mm. (12 1/4in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 202.



172

173^{AR}

JEAN COCTEAU (1889-1963)

Le Désir

signed and dated *Jean Cocteau 1958*; marked *Edition originale de Jean Cocteau/Atelier Madeline-Jolly/Exemplaire d'auteur* (underneath)

partially glazed white earthenware plate

Conceived in 1958. An artist's proof aside from the edition of 40

Diameter 310mm. (12 1/4in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 205.



173





174^{AR}

JEAN COCTEAU (1889-1963)

Printemps

signed *Jean Cocteau* at the base; marked *Edition originale de Jean Cocteau/Atelier Madeline-Jolly/Exemplaire d'auteur* (underneath)

partially glazed white earthenware vase

Conceived in 1958 and executed in an edition of 15

Height 345mm. (13 5/8in.)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 291.

175^{AR}

JEAN COCTEAU (1889-1963)

Jeune Faune à la grappe
signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 15/15* (underneath)
partially glazed white earthenware plate with coloured engobe
Conceived in 1959 and executed in an edition of 15

Diameter 360mm. (14 1/8in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 135.

"I've always preferred mythology to history. History is truth that becomes an illusion. Mythology is an illusion that becomes reality."

175



176^{AR}

JEAN COCTEAU (1889-1963)

Faune musicien – Profil
signed and dated *Jean Cocteau 1958*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 35/50* (underneath)
partially glazed white earthenware plate with coloured engobe
Conceived in 1958 and executed in an edition of 50

Diameter 315mm. (12 3/8in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 16.

176



177 AR

JEAN COCTEAU (1889-1963)

Contre-jour

signed and dated *Jean Cocteau 1958*; marked *Edition originale de Jean Cocteau/Atelier Madeline-Jolly/Exemplaire d'auteur* (underneath)

partially glazed white earthenware plate with coloured engobe
Conceived in 1958. An artist's proof aside from the edition of 30

Diameter 320mm. (12 5/8in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 178.



177

178 AR

JEAN COCTEAU (1889-1963)

Petit Faune joyeux sur bleu

signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 38/50* (underneath)

partially glazed white earthenware plate with coloured engobe

Conceived in 1961 and executed in an edition of 50

Diameter 272mm. (10 3/4in.)

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 223.



178



Location: Twenty Grosvenor Square, A Four Seasons Residence

179^{AR}

JEAN COCTEAU (1889-1963)

La Magie du Cap d'Ail

signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 12/35* (underneath)

partially glazed terracotta plate with coloured engobe
Conceived in 1960 and executed in an edition of 35

Diameter 350mm. (13 3/4in.)

£4,000 - 6,000

€4,700 - 7,000

US\$5,200 - 7,800

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 155.



179

180^{AR}

JEAN COCTEAU (1889-1963)

Indes

signed and dated *Jean Cocteau 1958*; marked *Edition originale de Jean Cocteau/Atelier Madeline-Jolly/Piece d'auteur* (underneath)

white earthenware plate with coloured engobe

Conceived in 1958. An artist's proof aside from the edition of 20

Diameter 360mm. (14 1/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 108.

Indes is based on the *opéra-ballet* composed by Jean-Philippe Rameau, *Les Indes Galantes* (French for "The Amorous Indies") that premiered in Paris on August 23, 1735. The opera consisted of a prologue and four acts (*entrée*). Each *entrée* is set in a different exotic location—Turkey, Peru, Persia, and America. A common thread, introduced in the prologue by mythological figures, loosely entwines the four acts, namely the nature of love.

As a poet, playwright, novelist and designer, Cocteau was well connected within the ballet precincts. One of his most influential artistic collaborations derived from Cocteau's fruitful friendship with the Russian impresario and Ballet Russes master Sergei Diaghilev, who challenged the French artist to write a scenario for a ballet, which resulted in *Parade* in 1917.



180



181^{AR}

JEAN COCTEAU (1889-1963)

Le Théâtre Antique

signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 26/40* (underneath)
partially glazed white earthenware plate with coloured engobe
Conceived in 1962 and executed in an edition of 40

Diameter 365mm. (14 3/8in.)

£4,000 - 6,000

€4,700 - 7,000

US\$5,200 - 7,800

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 136.

In 1957 Cocteau was invited by Jean Moreau to decorate the Centre Méditerranéen d'Études Françaises, a cultural and educational centre specialising in French Language and Civilisation.

Lying at the heart of the French Riviera (Côte d'Azur) and situated in an idyllic and picturesque setting overlooking the Mediterranean Sea, the Centre nests an antic style amphitheatre where Cocteau displayed once again his fascination for mythology, ancient Greek themes and surrealistic figures. Providing a spiritual and artistic backdrop to the activities of the centre, the amphitheatre is still today an integral part of it, and, with the visionary work of the artist echoing in a simple and fascinating manner the eloquence and power of ancient myths to talk to us about important issues of human existence, it creates a unique and timeless atmosphere.

The design of the present lot, *Le Theatre Antique*, representing a mirroring image of a whimsical faun, recreates the installation first realised for the amphitheatre and stems from one of Cocteau's most prolific moments of his multi-faceted career, spent between teaching at the centre and making drawings for his ceramics.



Location: Twenty Grosvenor Square, A Four Seasons Residence



182

182^{AR}

JEAN COCTEAU (1889-1963)

La vie intérieure

signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 7/15* (underneath)

white earthenware plate

Conceived in 1962 and executed in an edition of 15

Diameter 315mm. (12 3/8in.)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 64.



183

183^{AR}

JEAN COCTEAU (1889-1963)

Till l'Espègle (Eulenspiegel)

signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline Jolly 1/15* (underneath)

partially glazed white earthenware plate

Conceived in 1962 and executed in an edition of 15

Diameter 310mm. (12 1/4in.)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 66.

184^{AR}

JEAN COCTEAU (1889-1963)

Chapelle Saint-Pierre

signed *Jean Cocteau*; incised and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 9/15* (underneath)
partially glazed terracotta plate with coloured engobe
Conceived in 1958 and executed in an edition of 15

Diameter 302mm. (11 7/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 42.

When Cocteau first moved to Villefranche-sur-Mer in 1925 and resided in the Hotel Welcome, right by the bay, he fell in love with the at times leisurely at times bustling pace of this scenic fishing town on the French Riviera. Across the street from the Welcome, hails Chapel Saint-Pierre, a tiny Romanesque chapel dedicated to the patron saint of fishermen, which, upon Cocteau's first encounter with it, was found in a neglected state and functioning primarily as a storeroom for nets and other fishing equipment. In 1957 Cocteau gained permission to restore it from the town's fishermen's association and brought it back to life by covering it entirely with prodigious murals paying homage to the life of Saint Peter and depicting other Mediterranean scenes. Indeed, rather than being merely a creative refurbishment of a dilapidated place of worship, Chapelle Saint-Pierre became the manifestation of an artistic vision, embodying in paint and masonry the dreams of a man inspired by images of mythological fantasy.

Evoking the linear and geometrical patterns of the frescos located in the vaults of the chapel, *Chapel de Saint-Pierre* is yet another visual testament of the artist's imaginative fusion between spirituality and art.



184

185^{AR}

JEAN COCTEAU (1889-1963)

Aztèque

signed and inscribed *Jean Cocteau Villefranche*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 8/25* (underneath)
partially glazed white earthenware plate with coloured engobe
Conceived in 1958 and executed in an edition of 25

Diameter 310mm. (12 1/4in.)

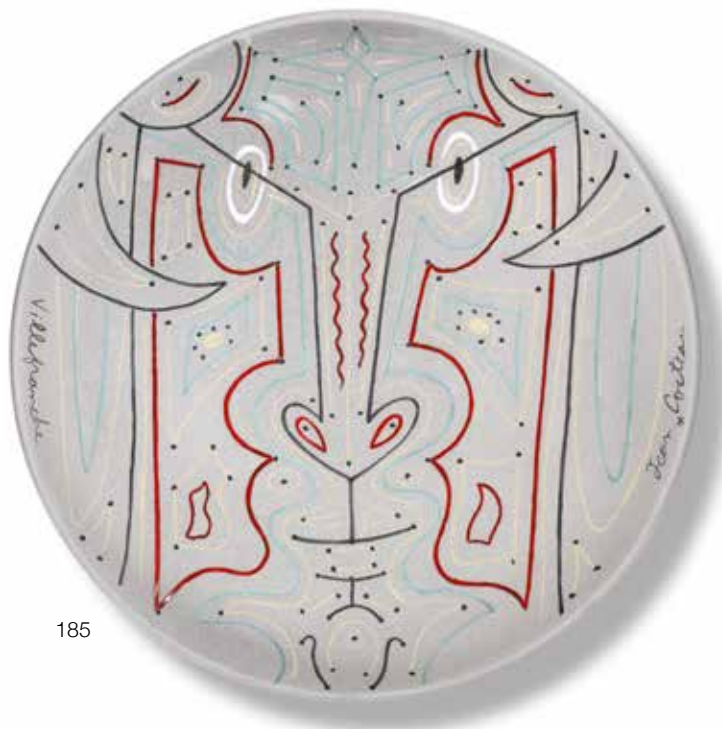
£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 60.



185



186^{AR}

JEAN COCTEAU (1889-1963)

L'Esprit minéral

signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 4/10* (underneath)

partially glazed terracotta plate with coloured engobe
Conceived in 1962 and executed in an edition of 10

Diameter 330mm. (13in.)

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 266.



186

187^{AR}

JEAN COCTEAU (1889-1963)

Les Artistes

signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 16/25* (underneath)

partially glazed terracotta plate with coloured engobe
Conceived in 1958 and executed in an edition of 25

Diameter 350mm. (13 3/4in.)

£2,000 - 3,000

€2,300 - 3,500

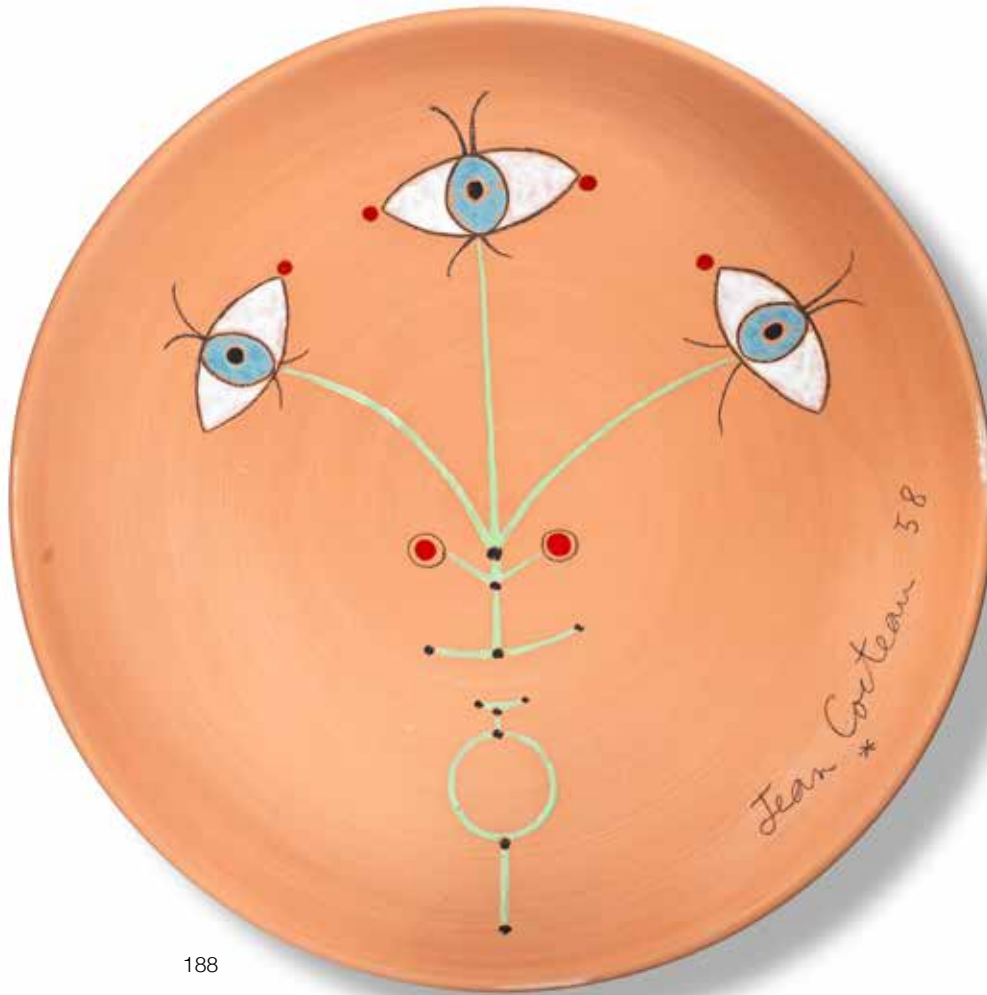
US\$2,600 - 3,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 146.



187



188

188^{AR}

JEAN COCTEAU (1889-1963)

Fleur des yeux
signed and dated *Jean Cocteau 58*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline Jolly 49/50* (underneath)
partially glazed terracotta plate
Conceived in 1958 and executed in an edition of 50

Diameter 310mm. (12 1/4in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 176.

"...I have always dreamt of being an archaeologist and, since I am not one, I try and invent what I would like to find underground..."

189^{AR}

JEAN COCTEAU (1889-1963)

Tu seras pêcheur d'hommes
signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline Jolly 19/25* (underneath)
partially glazed terracotta oval plate with coloured engobe
Conceived in 1958 and executed in an edition of 25

Diameter 280mm. (11in.)
Length 395mm. (15 1/2in.)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 244.



189

190^{AR}

JEAN COCTEAU (1889-1963)

Chef-Sioux
signed and dated *Jean Cocteau 1957*; marked and numbered
Edition originale de Jean Cocteau Atelier Madeline Jolly 12/40
(underneath)
partially glazed terracotta plate
Conceived in 1957 and executed in an edition of 40

Diameter 312mm. (12 1/4in.)

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

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 70.



190



191

191^{AR}

JEAN COCTEAU (1889-1963)

Séléné (l'oeil de la nuit)

signed *Jean Cocteau*; incised and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 15/35* (underneath)

partially glazed white earthenware plate with coloured engobe

Conceived in 1959 and executed in an edition of 35

Diameter 315mm. (12 3/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 196.

192^{AR}

JEAN COCTEAU (1889-1963)

Double profil sur noir

signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 35/40* (underneath)

partially glazed white earthenware plate with coloured engobe

Conceived in 1961 and executed in an edition of 40

Diameter 272mm. (10 3/4in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 225.



192



Location: Twenty Grosvenor Square, A Four Seasons Residence



193

193^{AR}

JEAN COCTEAU (1889-1963)

Nous croyons en l'Europe
signed and titled *Jean Cocteau Nous Croyons en l'Europe*;
marked and numbered *Edition originale de Jean Cocteau
Atelier Madeline-Jolly 14/20* (underneath)
partially glazed white earthenware plate
Conceived in 1958 and executed in an edition of 20

Diameter 365mm. (14 3/8in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 148.

194^{AR}

JEAN COCTEAU (1889-1963)

Le Fauconnier
signed and dated *Jean Cocteau 1962*; marked and
numbered *Edition originale de Jean Cocteau Atelier
Madeline-Jolly 9/15* (underneath)
partially glazed white earthenware plate with coloured
engobe
Conceived in 1962 and executed in an edition of 15

Diameter 365mm. (14 3/8in.)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 151.



194

195^{AR}

JEAN COCTEAU (1889-1963)

Le Cercle de famille
signed *Jea Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 10/20* (underneath)
partially glazed terracotta plate
Conceived in 1963 and executed in an edition of 20

Diameter 350mm. (13 3/4in.)

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 157.



195

196^{AR}

JEAN COCTEAU (1889-1963)

Adam et Eve
signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 16/25* (underneath)
partially glazed terracotta plate with coloured engobe
Conceived in 1958 and executed in an edition of 25

Diameter 350mm. (12 3/8in.)

£1,500 - 2,500
€1,700 - 2,900
US\$1,900 - 3,200

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 184.



196

197^{AR}

JEAN COCTEAU (1889-1963)

L'archange
signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 3/35* (underneath)
partially glazed terracotta plate
Conceived in 1963 and executed in an edition of 35

Diameter 361mm. (14 1/4in.)

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

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 159.



197



198

198^{AR}

JEAN COCTEAU (1889-1963)

Profil d'ange droit
signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 19/30* (underneath)
partially glazed terracotta plate
Conceived in 1963 and executed in an edition of 30

Diameter 270mm. (10 5/8in.)

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

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 236.



199

199^{AR}

JEAN COCTEAU (1889-1963)

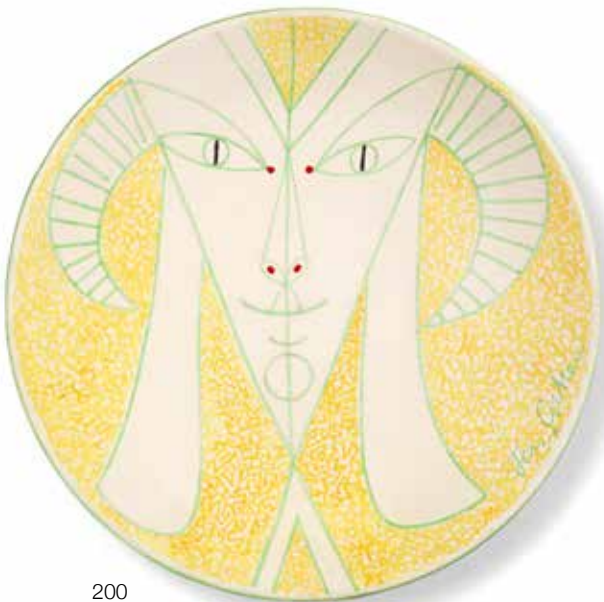
Profil d'ange gauche
signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 25/30* (underneath)
partially glazed terracotta plate
Conceived in 1963 and executed in an edition of 30

Diameter 270mm. (10 5/8in.)

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

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 237.



200

200^{AR}

JEAN COCTEAU (1889-1963)

Tête de chèvre-pied sur jaune
signed *Jean Cocteau*; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 43/50* (underneath)
partially glazed white earthenware plate
Conceived in 1961 and executed in an edition of 50

Diameter 275mm. (10 7/8in.)

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,500

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 226.



Location: Twenty Grosvenor Square, A Four Seasons Residence



201 AR

JEAN COCTEAU (1889-1963)

Grand chèvre-cou

signed *Jean Cocteau* at the base; incised and dated *Jean Cocteau 58*, marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 20/20* (underneath)

partially glazed pink terracotta vase

Conceived in 1958 and executed in an edition of 20

Height 575mm. (22 5/8in.)

£15,000 - 20,000

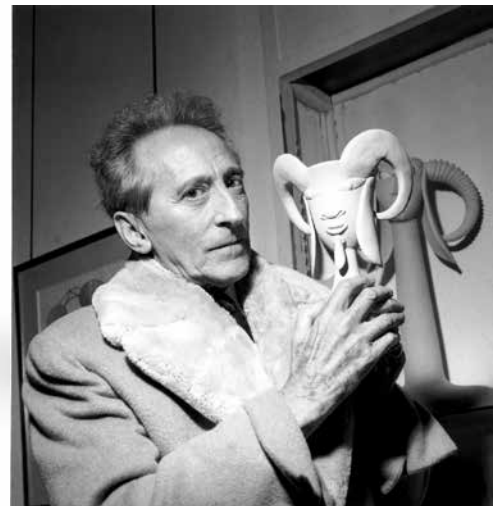
€17,000 - 23,000

US\$19,000 - 26,000

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 292.

"We stayed up working until 2am on the chèvre-pied that I was finding a little too simple, its stylisation a bit suspect, but because of my stubbornness with every single detail, this long-neck character is now as noble in style as Chinese and African works."



Jean Cocteau at Exhibition of Pottery on November 13, 1958/ Photo © AGIP / Bridgeman Images





202

"But there is charm and charm. Using charm in the medieval sense of the word, without depriving it of its strength, that is the problem I'm trying to solve-whether I write a poem or create a vase."

202^{AR}

JEAN COCTEAU (1889-1963)

Médiévale

signed *Jean Cocteau* at the base; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 41/50* (underneath)
partially glazed terracotta vase

Conceived in 1958 and executed in an edition of 50

Height 320mm. (12 5/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 287.



203

203^{AR}

JEAN COCTEAU (1889-1963)

Iphigénie

signed *Jean Cocteau* at the base; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 15/50* (underneath)
partially glazed terracotta vase

Conceived in 1958 and executed in an edition of 50

Height 270mm. (10 5/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no.289.

204 AR

JEAN COCTEAU (1889-1963)

L'Homme Fleur

signed *Jean Cocteau* at the base; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 24/50* (underneath)
partially glazed terracotta jug
Conceived in 1958 and executed in an edition of 50

Height 270mm. (10 5/8in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 286.



204

205 AR

JEAN COCTEAU (1889-1963)

Les Vestales

signed *Jean Cocteau* at the base; marked and numbered *Edition originale de Jean Cocteau Atelier Madeline-Jolly 43/50* (underneath)
partially glazed terracotta vase with coloured engobe
Conceived in 1958 and executed in an edition of 50

Height 210mm. (8 1/4in.)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Literature

A. Guédras, *Jean Cocteau céramiques*, Paris, 1989, no. 274.



205

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on wove, numbered 409/600 in pencil

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BEN VAUTIER (B. 1935)

If god is everywhere he is also in this box, 1970
enamel on found painted wine box with rope
33.3 x 27 x 18.3 cm.
£4,000 - 6,000 *

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *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 you as 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*, and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams*' reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 is put up for *Sale*. We have complete discretion in which 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 equaling 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 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Registration* and *Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a *Registration* and *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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

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) 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.

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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

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* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*
25% of the *Hammer Price* above £2,500 and up to £300,000
20% of the *Hammer Price* above £300,000 and up to £3,000,000
13.9% of the *Hammer Price* above £3,000,000

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 *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *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
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 issued in the name of the *Buyer* (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 issued in the name of the *Buyer* (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.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

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 licensing 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 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 Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

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 *Buyer's Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations

and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the "of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
 TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
 W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
 Δ Wines lying in Bond.
 AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties

under the Artists Resale Right Regulations 2006. See clause 7 for details.

- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This *Lot* contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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* or on the *Bonhams* website, 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*.

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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* 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 *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	7.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</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;
4.1	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.3	You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the <i>Buyers' Agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.	8.1.9	to retain possession of, and on three months' 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
4.2	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.4	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	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.
5	RISK, PROPERTY AND TITLE	7.5	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses 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.
5.1	Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.	7.6	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.		
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until: (i) the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to and received in cleared funds by <i>Bonhams</i> , and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8	FAILURE TO PAY FOR THE LOT	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.
6	PAYMENT	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):		
6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9	THE SELLER'S LIABILITY
6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay in full any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	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;	9.1	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> .
7	COLLECTION OF THE LOT	8.1.3	to retain possession of the <i>Lot</i> ;	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.
7.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when: (i) <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,
		8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.1	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> ;
		8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;		
		8.1.7	to repossess the <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;		

<p>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;</p>	<p>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.</p> <p>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 and to any subsidiary of <i>Bonhams Holdings Limited</i> and to its officers, employees and agents.</p>	<p>1 THE CONTRACT</p> <p>1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i>, being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i>.</p> <p>1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> 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 <i>Notice to Bidders</i>, printed in the <i>Catalogue</i> for the <i>Sale</i>, and where such information is referred to it is incorporated into this agreement.</p>
<p>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.</p>	<p>10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.</p> <p>10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".</p> <p>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.</p> <p>10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i>.</p> <p>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>.</p>	<p>1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>.</p> <p>1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i>, unless <i>Bonhams</i> sells the <i>Lot</i> as principal.</p>
<p>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.</p>	<p>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.</p>	<p>1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:</p> <p>1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;</p> <p>1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> and following completion of our enquiries pursuant to paragraph 3.11;</p>
<p>10 MISCELLANEOUS</p>	<p>11 GOVERNING LAW</p>	<p>1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.</p> <p>1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i>, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i>, if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i>.</p>
<p>10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i>.</p>	<p>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.</p>	<p>2 PERFORMANCE OF THE CONTRACT FOR SALE</p>
<p>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>.</p>	<p>APPENDIX 2</p>	<p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p>
<p>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.</p>	<p>BUYER'S AGREEMENT WITH BONHAMS</p>	<p>3 PAYMENT AND BUYER WARRANTIES</p>
<p>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.</p>	<p>IMPORTANT: These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.</p>	<p>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p> <p>3.1.1 the <i>Purchase Price</i> for the <i>Lot</i>;</p>

<p>3.1.2 a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and</p> <p>3.1.3 if the <i>Lot</i> is marked [AF], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> 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 <i>Sale</i>.</p> <p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p> <p>3.3 All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i>. Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> 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.</p> <p>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.</p> <p>3.5 We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i>, the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i>, any <i>Expenses</i> and VAT and any interest earned and/or incurred until payment to the <i>Seller</i>.</p> <p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i>, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p> <p>3.7 Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i>.</p> <p>3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:</p> <p>3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or</p> <p>3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.</p> <p>3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.</p> <p>3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:</p> <p>3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;</p> <p>3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;</p>	<p>3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;</p> <p>3.10.4 items purchased by you and your Principal through <i>Bonhams</i> are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and</p> <p>3.10.5 that you consent to <i>Bonhams</i> relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.</p> <p>3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the <i>Seller</i>, to our satisfaction at our discretion, we shall be entitled to retain <i>Lots</i> and/or proceeds of <i>Sale</i>, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.</p>	<p>4.7 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p> <p>4.8 You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.</p>
	<p>4 COLLECTION OF THE LOT</p> <p>4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us; in cleared funds, everything due to the <i>Seller</i> and to us, and once we have completed our investigations under paragraph 3.11, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.</p> <p>4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i>, or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>.</p> <p>4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i>. Thereafter, the <i>Lot</i> 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 <i>Notice to Bidders</i>.</p> <p>4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i>, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "<i>Storage Contract</i>") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p> <p>4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i>.</p> <p>4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i>. You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i>, any <i>Expenses</i> and all</p>	<p>5 STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i>, 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 <i>Sale</i>) and, subject to paragraphs 3, 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p> <p>6 RESPONSIBILITY FOR THE LOT</p> <p>6.1 Title (ownership) in the <i>Lot</i> passes to you (i) on payment of the <i>Purchase Price</i> to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.</p> <p>6.2 Please note however, that under the <i>Contract for Sale</i>, the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i>.</p> <p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;</p>

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	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.6	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	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> .
7.1.7	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;	8.1.1	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.
7.1.8	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;	8.1.2	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 9 will cease.
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;	8.1.3	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> .
7.1.10	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
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	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	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	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.2	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.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.3	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	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	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.
		9.2.1	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	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or		
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.		

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to

confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"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" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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20th Century British Art

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20th Century Fine Art

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Aboriginal Art

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