

BRITISH AND EUROPEAN ART

Tuesday 31 March 2015
Knightsbridge, London



Bonhams



PART I: VICTORIAN & BRITISH IMPRESSIONIST ART

Tuesday 31 March 2015 at 11.00
Knightsbridge, London

PART II: 19TH CENTURY EUROPEAN, IMPRESSIONIST & MODERN ART

Tuesday 31 March 2015 at 14.00
Knightsbridge, London

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Front Cover: Lot 278
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22666

CATALOGUE

£12

Please see page 2 for bidder information including after-sale collection and shipment

Please see back of catalogue for important notice to bidders

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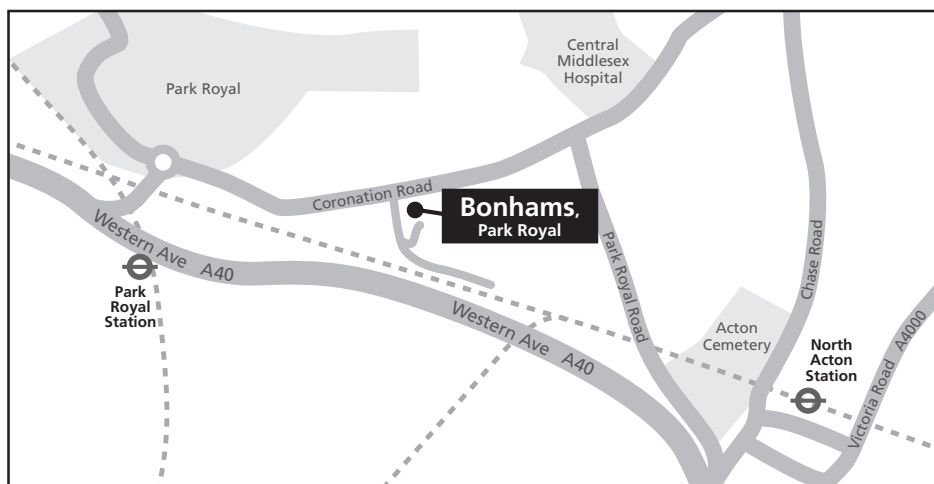
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removed to Bonhams Park Royal
warehouse.

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special symbol W will be available
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Thursday 2 April 2015.

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are as follows:

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the hammer price and buyer's
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and buyer's premium

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to Bonhams Park Royal after
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information page for more details.

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

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. Please read the information
in the back of the catalogue.

▲ Bonhams owns the lot
either wholly or partially or
may otherwise have an
economic interest.

PART I: VICTORIAN & BRITISH IMPRESSIONIST ART

Tuesday 31 March 2015 at 11.00

Lots 1 – 172





1



2

1 AR

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

Birdham Mill and Yacht Basin
signed 'W Russell Flint' (lower right)
watercolour
26 x 38cm (10 1/4 x 14 15/16in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

2 AR

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

The Isle of Eigg from Arisaig Bay
signed and inscribed 'from W Russell Flint to Harold Corri Mann' (lower right)
watercolour
25 x 40cm (9 13/16 x 15 3/4in).

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100



3



4

3 AR

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

A woman seated on the shore
signed 'W.Russell Flint-' (lower left)
watercolour
26 x 38cm (10 1/4 x 14 15/16in).

£3,000 - 5,000
€4,100 - 6,800
US\$4,600 - 7,700

4 AR

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

On the Road to Ramatuelle, Provence
signed 'W.Russell Flint-' (lower right)
watercolour
26 x 40.5cm (10 1/4 x 15 15/16in).

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100

Provenance

with Ian MacNicol Fine Art Dealer, Glasgow.
with Frost & Reed, London, no. D 8690.
Private Collection, UK.



5



5



6

5 AR

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

'Diana'

signed 'WRussellFlint' (lower right) and inscribed with the title and 'The cliff was drawn from/Punta Sant Andrea, Sicily' (lower right)

pencil

sheet 10.6 x 14cm (4 3/16 x 5 1/2in).

Sold together with the etching of the drawing listed above; plate size 6 x 8.6cm, signed in pencil and inscribed 'Diana (lotplate).(Etching)/I am certain no other impression was taken/My first and only etching - pre 1914. signed 5.9.53'

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

6 AR

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

'Ront and revel on every side'

28.2 x 22.5 cm

signed, inscribed and dated 'W.RUSSELL FLINT ROME/MCMXIII'

(lower right) and signed, dated and inscribed (on the reverse)

watercolour

28.3 x 22.6cm (11 1/8 x 8 7/8in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Provenance

Sale, Christie's London, 2 March 1979, lot 33.



7

7 AR

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

'The Eel Fisher'

signed 'W. RUSSELL FLINT-' (lower right), further signed and inscribed

'The Eel Fisher/W Russell Flint' (on a label attached to the backboard)

watercolour

49.5 x 67cm (19 1/2 x 26 3/8in).

£4,000 - 6,000

€5,400 - 8,100

US\$6,200 - 9,200

Provenance

with The Fine Art Society, London.

Private Collection, UK.



8



9

8

CHARLES ERNEST BUTLER (BRITISH, 1864-1918)

'The Incoming Tide'
signed and dated 'C. E. BUTLER/28' (lower right) and signed and
inscribed with the title (on a label attached to frame, on the reverse)
oil on board
24.2 x 38.1cm (9 1/2 x 15in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Provenance

Acquired directly from the artist.
Thence by descent.

9

CHARLES ERNEST BUTLER (BRITISH, 1864-1918)

The Cornish coast
signed and dated 'C. E. BUTLER/26' (lower right)
oil on board
25.4 x 35.6cm (10 x 14in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Provenance

Acquired directly from the artist.
Thence by descent.



10



11

10

CHARLES ERNEST BUTLER (BRITISH, 1864-1918)

'Sunset on the Tillingbourne, Abinger Hammer, Surrey'
signed and dated 'C. E. BUTLER/16' (lower right) and signed and
inscribed with the title (on a label attached to the reverse)
oil on canvas board
38.1 x 50.8cm (15 x 20in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Provenance

Acquired directly from the artist.
Thence by descent.

11

CHARLES ERNEST BUTLER (BRITISH, 1864-1918)

'The River Wye and Forest of Dean'
signed and dated 'C. E. BUTLER/27' (lower left) and signed and
inscribed with the title (on a label attached to the frame, on the reverse)
oil on board
30.5 x 47cm (12 x 18 1/2in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Provenance

Acquired directly from the artist.
Thence by descent.



12

12

HENRY H. PARKER (BRITISH, 1858-1930)

Cattle watering beside a farm
signed 'Henry H Parker' (lower right) and
signed (on the reverse)

oil on canvas

59.5 x 90cm (23 7/16 x 35 7/16in).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700



13

13

HENRY H. PARKER (BRITISH, 1858-1930)

In the fields
signed 'Henry.H.Parker' (lower right), signed
and numbered 'Henry.H.Parker/282.' (on the
reverse)

oil on canvas

29.5 x 44cm (11 5/8 x 17 5/16in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100



14

14

JAMES CHARLES (BRITISH, 1851-1906)

The Hayfield
signed 'JCharles' (lower right)

oil on canvas

71.1 x 97.8cm (28 x 38 1/2in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



15

15

SIR DAVID MURRAY (SCOTTISH, 1849-1933)

Picnic at The Farm
 signed and dated 'David Murray 1903' (lower right)
 oil on canvas
 45.7 x 61cm (18 x 24in).

£3,000 - 5,000
 €4,100 - 6,800
 US\$4,600 - 7,700

16

WILLIAM KAY BLACKLOCK (BRITISH 1872-1924)

'Stacking the corn'
 inscribed with signature and date 'W KAY BLACKLOCK/1908' (lower right) and signed and inscribed with title (on the reverse)
 oil on canvas board
 32.4 x 24.7cm (12 3/4 x 9 3/4in).

£1,000 - 1,500
 €1,400 - 2,000
 US\$1,500 - 2,300



16



17



18

17

J VIVIAN (BRITISH, 19TH CENTURY)

The Rialto Bridge
signed 'J Vivian' (lower left)
oil on canvas
60.9 x 106.7cm (24 x 42in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

Provenance

with Christopher Wood, London, no. P.2257.
Sale, Sotheby's London, 3 October 1984, lot 3.
Private Collection, UK.

18^W

ENGLISH SCHOOL, 19TH CENTURY

A panoramic view of Venice
oil on canvas
91 x 153cm (35 13/16 x 60 1/4in).

£8,000 - 12,000
€11,000 - 16,000
US\$12,000 - 18,000



19



20

19

EDWARD ANGELO GOODALL, RWS (BRITISH 1819-1908)

A view of the Grand Canal, Venice
signed and dated 'A E Goodall/1882' (lower right) watercolour
58.5 x 106.7cm (23 1/16 x 42in).

£3,000 - 5,000
€4,100 - 6,800
US\$4,600 - 7,700

20

JOHN EDMUND BUCKLEY (BRITISH, 1824-1876)

Off to the ball, Venice
signed 'J E BUCKLEY' (lower right)
watercolour
34.3 x 60.9cm (13 1/2 x 24in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



21



22

21

JAMES BAKER PYNE (BRITISH, 1800-1870)

A Saint's Day, Venice

signed and dated 'J B PYNE 1847' (lower right)

oil on canvas

46 x 61cm (18 1/8 x 24in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

Provenance

Sale, Phillips London, 20 June 1995, lot 50.

22

ALFRED POLLENTINE (BRITISH, 1836-1890)

'The Grand Canal, Venice'; 'The Palace Pisani', a pair

both signed 'APollentine' (lower right) and both signed and inscribed (on the reverse)

oil on canvas

each 53 x 43cm (20 7/8 x 16 15/16in).(2)

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



23

23

EDWARD PRITCHETT (BRITISH, 1828-1864)

The Piazzetta, Venice, a pair

oil on board

each 22.5 x 18cm (8 7/8 x 7 1/16 in).(2)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

Provenance

with M. Newman, Ltd., London.

Private collection, UK.



23



24



25

24

EDITH CORBET (BRITISH, 1846-1920)

'On the wash near Pisa'
signed and titled 'Mrs Arthur Murch' (on an
artist's label attached to the frame verso)
oil on board
21.6 x 66cm (8 1/2 x 26in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

Edith Edenborough was born in New South Wales, Australia, and moved to Rome with her first husband, the Victorian painter and engraver, Arthur Murch. It was in Italy at this period that the recently married Edith Murch painted with Giovanni Costa (1826-1903), the great friend and associate of Frederic Lord Leighton (1830-1896) and the father figure of the Etruscans, a group of *en plein air* influenced painters active in Tuscany during the latter half of the nineteenth century. Following the death of her first husband Edith married Matthew Ridley Corbet (1850-1902), a neoclassical painter associated with the Etruscans. Edith Corbet exhibited widely at the New Gallery, Grosvenor Gallery and the Royal Academy and the present lot represents a particularly charming example of the artists' *oeuvre*.

25

WILLIAM SIMPSON (BRITISH, 1823-1899)

Fujiyama, Japan
signed and dated 'Wm Simpson/1889' (lower
right) and inscribed 'Fujiyama' (lower left)
watercolour heightened with white
37 x 27.5cm (14 1/2 x 10 13/16in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

26 AR

SIR FRANK BRANGWYN, RA (BRITISH, 1867-1956)

'Stamboul'

signed with initials, inscribed and dated

'Stamboul 90 FB' (lower right)

oil on canvas

32 x 44cm (12 5/8 x 17 5/16in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

Provenance

with The Fine Art Society Ltd., London, 1945.

Private collection, UK.

Literature

Dr. Libby Horner, *Frank Brangwyn Catalogue Raisonne*, O4978

During 1890, Brangwyn travelled to Turkey and Romania with the Golden Horn, Black Sea, Scutari and Ibrail all providing inspiration to works of that date. This present lot is not mentioned in Vincent Galloway's 1962 book *The Oil and Mural Paintings of Sir Frank Brangwyn*, however the book is not definitive and the inscription, composition, brushwork and colours, as well as the bravery of the large unmarked sandy coloured square in the foreground, the architectural detail of the buildings, the stance of the figures which dissolve into mere fragments of colour on close inspection, all testify to the artist's hand. Some parts of the canvas have been left unpainted, which although more unusual in his oils, is a trait often found in the artist's watercolours.

The frame is Brangwyn's favoured Flemish design which was probably made by his preferred framer Alfred Stiles. If the frame is contemporary with the painting it would suggest that the artist regarded the present lot as one of his better works.

We are grateful to Dr. Libby Horner for her assistance in cataloguing this lot.

27

PAUL H. ELLIS (BRITISH, EXH. 1871-1908)

'Sundown. Arab Card Players, Southern Tunisia'

strengthened signature 'Paul H. Ellis' (lower left), indistinctly inscribed with title and signed 'Paul H. Ellis' (on a label verso)

oil on canvas

55.9 x 76.2cm (22 x 30in).

£1,000 - 2,000

€1,400 - 2,700

US\$1,500 - 3,100



26



27



28



29

28

EDWARD LEAR (BRITISH, 1812-1888)

Lago d'Isles, Lombardy, Italy
inscribed with the title (lower left), numbered '151' (lower right) and
bears the John Peter Cochrance collection stamp (on the mount
inside, lower left)

brown ink and watercolour
16.5 x 22.8cm (6 1/2 x 9in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Provenance

From the collection of John Peter Cochrane.
Thence by descent.

Following an extensive trip to the Holy Land in 1867 Lear headed to Lombardy in Northern Italy and spent a month travelling through the Italian lakes. This small study most likely dates from the end of May 1867.

29

EDWARD LEAR (BRITISH, 1812-1888)

A view of Monte Libro-Aperto, near Abetone, Italy
inscribed '9.30-10. AM/Abetone 20 August 1883' (lower right), further
inscribed 'Monte Libro-aperto/1900 metres/over 6000 feet' (lower left),
some further colour notes

pen, ink and watercolour
32.5 x 50.5cm (12 13/16 x 19 7/8in).

£3,000 - 4,000
€4,100 - 5,400
US\$4,600 - 6,200

Provenance

Private Collection, UK.



30

30

EDWARD LEAR (BRITISH, 1812-1888)

A view of Cannes
signed with monogram and dated '1882' (lower right) and inscribed
'Cannes' (lower left)
watercolour and gum arabic
16.5 x 26cm (6 1/2 x 10 1/4in).
Sold together with a letter from the artist.

£6,000 - 8,000
€8,100 - 11,000
US\$9,200 - 12,000

Provenance

Commissioned by Reverend Carus Selwyn, Liverpool.
Thence by descent.

The present lot is sold together with a letter written by Lear from his Villa in San Remo and dated 8 November 1883. The letter is headed Villa Tennyson, named after Lear's dear friend Emily Tennyson, the wife of Alfred Lord Tennyson. The letter is addressed to the Rev. Carus Selwyn, Headmaster of Liverpool College and a good friend. In it Lear congratulates Rev. Selwyn on his recent engagement commenting that 'she must be a thundering nice girl'. Lear concludes his letter in a typically nonsensical and lyrical tone 'I must stop, as the old watch said when the Beetle got inside its wheels[...]/Yours affectionately/ Edward Lear'

Lear visited Cannes on a number of occasions from where he made expeditions into the hills; he and his servant Giorgio would leave Cannes early in the morning, and he would spend the day drawing and taking notes. The present lot is a beautiful example of Lear's powers not just as a watercolourist and draughtsman but also his ability to convey the sweeping grandeur and brilliant colours of the Mediterranean landscape.



30



30



31



32

31

AUGUSTUS EDWIN MULREADY (BRITISH, 1844-1905)

'A Christmas Carol'

signed and dated 'A.E. Mulready/1885' (lower left), signed, dated, titled and inscribed (on the stretcher)

oil on canvas

93 x 60cm (36 5/8 x 23 5/8in).

£1,200 - 1,800

€1,600 - 2,400

US\$1,800 - 2,800

32

WILLIAM MULREADY, RA (BRITISH, 1786-1863)

Study for 'Crossing the ford'

oil and pencil on canvas laid to board

55 x 40cm (21 5/8 x 15 3/4in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

The present lot is a study of Mulready's Royal Academy exhibit of 1842, (23 7/8 x 19 3/4in.) now in the collections of the Tate Britain, London.



33

33

DAVID ROBERTS, RA (BRITISH, 1796-1864)

'Back of the Zacatin, Granada'
signed 'David Roberts.R.A.' (lower left) and inscribed and dated
'Back of the Zacatin/GRANADA 1833' (lower left)
watercolour over pencil
33 x 22.8cm (13 x 9in).

£2,500 - 3,500
€3,400 - 4,700
US\$3,800 - 5,400

Provenance

with Stephen Garratt Fine Paintings, London.
Private collection, UK.



34

34

DAVID ROBERTS, RA (BRITISH, 1796-1864)

Cathedral of Angouleme
signed and dated 'David Roberts. RA. 1859' (lower right)
oil on canvas
55.9 x 43.2cm (22 x 17in).

£2,500 - 3,500
€3,400 - 4,700
US\$3,800 - 5,400

Provenance

with Agnew & Sons, London.
Sale, Christie's London, 6 February 1909, lot 87, sold for £7-17-6.
Thence by descent.



35



36



37

35

WILLIAM POWELL FRITH, RA (BRITISH, 1819-1909)

Meditation

signed 'W.P. Frith' (lower right)

oil on canvas

35.5 x 30.5cm (14 x 12in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

36

LIONEL CHARLES HENLEY (BRITISH, BORN CIRCA 1843-1893)

Gentleman playing a flute; Lady playing a guitar, a pair both signed and dated 'L. C. Henley 1888' (lower right)

oil on canvas

each 54 x 34cm (21 1/4 x 13 3/8in).(2)

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

37^w

ENGLISH SCHOOL, 19TH CENTURY

Portrait of Emma, wife of Revd. George Hunt together with their eldest son George Ward Hunt (1825-1877), later Chancellor of the Exchequer

oil on canvas

107 x 85cm (42 1/8 x 33 7/16in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

George Ward Hunt (30 July 1825 – 29 July 1877), pictured as a young boy in the present lot, was a British Conservative Party politician and statesman, Chancellor of the Exchequer and First Lord of the Admiralty to Benjamin Disraeli. It is reputed that when Hunt presented his first and only Budget speech to parliament he left the Chancellor's Red Box at home. This is said to be the start of the tradition that, when a Chancellor leaves for the House of Commons on Budget Day, he shows the assembled crowd the box by holding it aloft.



38

38^W

ATTRIBUTED TO CHRISTINA ROBERTSON (BRITISH, 1796-1854)

Portrait of Mrs Mary Milnes Gaskell
oil on canvas, framed in an arch top
101.6 x 127cm (40 x 50in).

£4,000 - 6,000
€5,400 - 8,100
US\$6,200 - 9,200

Provenance

Sale, Christie's South Kensington, 12 September 1979, lot 179.
The Milnes Gaskell family of Thornes House, Wakefield.
Thence by descent.

Exhibited

Heaton Hall, Manchester City Art Galleries.

39

HENRY JOHN YEEND KING (BRITISH, 1855-1924)

A country courtship
signed 'YEEND KING' (lower right)
oil on canvas
86.4 x 61cm (34 x 24in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



39



40

40 *

HENRY PERLEE PARKER (BRITISH, 1795-1873)

Pitman at play
signed and dater 'HP Parker Pinxit/1838'
(lower right)
oil on canvas
76.2 x 63.5cm (30 x 25in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

Provenance
with David Messum Fine Art, London.

41

RICHARD CATON WOODVILLE (BRITISH, 1856-1927)

British Dragoon charge
signed and dated 'R.Caton Woodville./1894.'
(lower left)
oil on canvas
51 x 36cm (20 1/16 x 14 3/16in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



41



42

42 AR

MARGARET DOVASTON (BRITISH, 1884-1955)

Setting the boundary
signed 'M. Dovaston' (lower right)
oil on canvas
45.7 x 63.5cm (18 x 25in).

£3,500 - 5,000
€4,700 - 6,800
US\$5,400 - 7,700

43 AR

MARGARET DOVASTON (BRITISH, 1884-1955)

Plotting the course
signed 'M. Dovaston' (lower right)
oil on canvas
51 x 69cm (20 1/16 x 27 3/16in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



43



44



45



46

44

GEORGE GOODWIN KILBURNE, RI, RBA (BRITISH, 1839-1924)

Golden locks

signed and indistinctly dated 'KILBURNE 187?' (lower right)

oil on canvas laid to board

60 x 44.5cm (23 5/8 x 17 1/2in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

45

GEORGE GOODWIN KILBURNE, RI, RBA (BRITISH, 1839-1924)

A treat

signed and dated 'KILBURNE/1871' (lower left)

watercolour and bodycolour

33.5 x 26cm (13 3/16 x 10 1/4in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

46

WILLIAM HOLMES SULLIVAN (BRITISH, 1870-1908)

'Expectation - He is coming!'

signed and dated 'W H Sullivan/1886' (lower left) and inscribed with the title, signed and dated (on the reverse)

oil on canvas

76.2 x 55.9cm (30 x 22in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

The present lot is inscribed on the reverse with the first stanza of the Thomas Moore (1779-1852) poem 'Oh, Could We Do With This World of Ours':

'Oh, could we do with this world of ours
As thou dost with thy garden bowers,
Reject the weeds and keep the flowers,
What a heaven on earth we'd make it!'



47

47

WILLIAM CLARKE WONTNER (BRITISH, 1857-1930)

Portrait of Mrs Mary Milnes Gaskell
signed and dated 'W.Wontner/1899' (lower right)
oil on canvas
91.7 x 71.4cm (36 1/8 x 28 1/8in).

£3,000 - 5,000
€4,100 - 6,800
US\$4,600 - 7,700

Provenance

The Milnes Gaskell family of Thornes House, Wakefield and thence by descent.

Exhibited

Heaton Hall, Manchester City Art Galleries.

48

FLORENCE MARTIN (BRITISH, ACTIVE 1876-1892)

A breath of fresh air
signed 'F Martin' (lower right)
oil on canvas
76.2 x 50.8cm (30 x 20in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

49^{AR}

PHILIP CONNARD (BRITISH, 1875-1958)

Georgina and the Budgerigars
signed 'PHILIP CONNARD' (lower right), inscribed with the artist's
address (on a label attached to the frame verso)
oil on canvas
76 x 64cm (29 15/16 x 25 3/16in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Literature

Royal Academy Illustrated, London, 1934, p.63.

Exhibited

London, Royal Academy, 1934, no. 87.
London, R.A. Galleries, New English Art Club, *98th Exhibition*, Feb-Mar
1946, no.23.



48



49



50



51



52

50

JOHN LINNELL (BRITISH, 1792-1882)

Portrait of a gentleman, thought to be Sir Robert Peel
oil on panel
46 x 37.5cm (18 1/8 x 14 3/4in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

51

HENRY RICHARD GRAVES (BRITISH, 1818-1882)

Portrait of Sir Charles Du Cane
signed with monogram and dated '1868' (lower left)
oil on canvas
111.8 x 88cm (44 x 34 5/8in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Sir Charles Du Cane was MP for Maldon in Essex and later the 3rd Governor of Tasmania from 1869-1874.

52

ARTHUR BOYD HOUGHTON (BRITISH, 1836-1875)

Jack in the box
signed 'A.B.Houghton' (lower right)
oil on canvas
76.2 x 63.5cm (30 x 25in).
To be sold together with a portrait of the artist's Father by the same hand.(2)

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

53^W

**WILLIAM HENRY MIDWOOD (BRITISH,
ACTIVE 1867-1871)**

A country peddler
indistinctly signed (lower left)
oil on canvas
83.8 x 127cm (33 x 50in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



53

54

**FREDERICK GEORGE PASMORE
(BRITISH, ACTIVE 1875-1884)**

The recital
signed 'F Pasmore' (lower left)
oil on canvas
30.5 x 40.6cm (12 x 16in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



54

55

**ROBERT ALEXANDER HILLINGFORD
(BRITISH, 1828-1904)**

Charles X of Sweden after the Battle of
Pultova
signed 'R. Hillingford' (lower right) and
inscribed 'Charles X ** Sweden/after
the B****e of Pultova/"Twas after dread
Pultovas day"/"When fortune left the Royal
Swede"/"The wounded Charles was forced
to flee"/----- Surrounded by the faithful
few"/-----Let none despond let none
despair/"Tomorrow the Borysthenes may see
our coursers/graze at ease/"Upon ***** Wish
*****' (on a fragmented label attached to the
stretcher verso)
oil on canvas
50.8 x 76.2cm (20 x 30in).

£1,500 - 2,500
€2,000 - 3,400
US\$2,300 - 3,800



55



56



57



58

56

CHARLES HUNT (BRITISH, 1829-1900)

In the dock

signed with initials and dated 'CH/77' (lower right)

oil on canvas

45.7 x 60.9cm (18 x 24in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

57

CHARLES HUNT (BRITISH, 1829-1900)

Courtship

signed and dated 'C. HUNT. 94' (lower right)

oil on canvas

50.8 x 76.2cm (20 x 30in).

£1,200 - 1,800

€1,600 - 2,400

US\$1,800 - 2,800

58

CHARLES HUNT (BRITISH, 1829-1900)

'O You April Fool'

signed and dated 'C. Hunt/92' (lower right)

oil on canvas

40.7 x 55.9cm (16 x 22in).

£1,200 - 1,800

€1,600 - 2,400

US\$1,800 - 2,800



59

59

CHARLES HUNT (BRITISH, 1829-1900)

The puppet show
signed and dated 'C HUNT 86' (lower right)
oil on board
30.5 x 25.4cm (12 x 10in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

60

CHARLES HUNT (BRITISH, 1829-1900)

Dressed to impress
signed and dated 'C. Hunt./98' (lower right)
oil on canvas
91.4 x 71.1cm (36 x 28in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

61

CHARLES HUNT (BRITISH, 1829-1900)

Waiting at the level crossing
signed and dated 'C. Hunt./80' (lower right)
oil on canvas
45.7 x 60.9cm (18 x 24in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



60



61



62

62^W

CIRCLE OF WILLIAM DE MORGAN (BRITISH, 1839-1917)

Queen and pageboy
watercolour with bodycolour, pastel, pen and ink over traces of pencil
on paper laid down on canvas
186 x 94cm (73 1/4 x 37in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

Provenance
Private collection, Italy.



63

63^W

CIRCLE OF WILLIAM DE MORGAN (BRITISH, 1839-1917)

Study of a draped female figure holding a book
pastel, pen, ink and watercolour over traces of pencil on paper laid
down on canvas
207.5 x 95cm (81 11/16 x 37 3/8in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Provenance
Private collection, Italy.



64

64 ^W

AFTER EVELYN DE MORGAN

Design for 'Victoria Dolorosa'
charcoal and chalks over traces of pencil
199.5 x 128.5cm (78 9/16 x 50 9/16in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Provenance

Private collection, Italy.

An oil painting of the same subject by Evelyn de Morgan, formerly part of the De Morgan Foundation collection, was destroyed in a fire in October 1991 whilst in storage in an art warehouse. There is also a pen and ink version at Leighton House Museum.



65

65

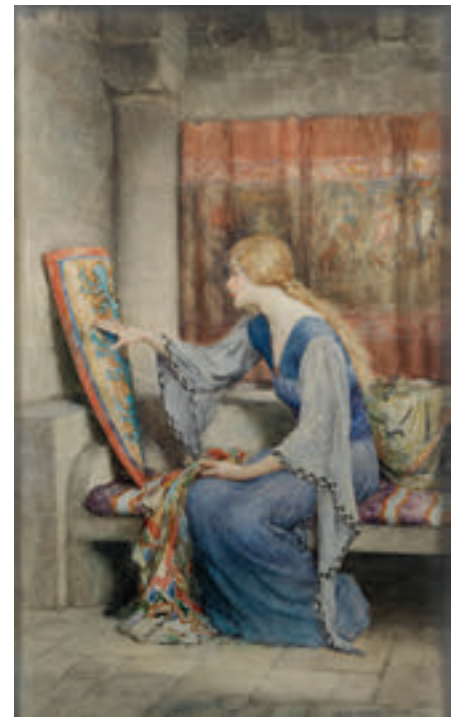
SIMEON SOLOMON (1840-1905)

'The Greek Ships'
dated '1896' and bears signature (lower right)
pencil
34 x 18.5cm (13 3/8 x 7 5/16in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

Provenance

with Abbot & Holder, London.
Private Collection, UK.



66

66 ^{*}

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

Awaiting his return
signed 'W H MARGETSON' (lower right)
watercolour
60 x 36.5cm (23 5/8 x 14 3/8in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



67

67

**ALFRED EDWARD EMSLIE, ARWS
(BRITISH, 1848-1918)**

Christ with his disciples in a garden of flowers
signed 'A.E.Emslie' (lower left)
watercolor and bodycolour
55.9 x 78.7cm (22 x 31in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



68

68

**HENRY MEYNELL RHEAM (BRITISH,
1859-1920)**

'Flames'
signed with monogram and dated '1905'
(upper left), signed and inscribed 'Flames/
Henry M Rheam Rl./Newlyn Penzance/30' (on
a label attached to the backboard)
watercolour and bodycolour over traces of
pencil
44.4 x 52cm (17 1/2 x 20 1/2in).
Held in an original frame.

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Provenance

with Galerie von Abercron, Munich, no.
1900/151.
Sale, Christie's London, 5 July 2006, lot 661.
Private Collection, UK.

Exhibited

London, Royal Institute of Painters in Water
Colours, 1905., no.3.
Penzance, Penlee House Gallery & Museum,
Poems, Plays & Fairytales, 15 June-7
September 2013.

69

HENRY JOHN STOCK, RI ROI (BRITISH, 1853-1930)

Spring drawing away Winter
dated and signed '1929/H.J.STOCK' (lower left)

watercolour

38.1 x 45.7cm (15 x 18in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

Provenance

The artist's family.

70

HENRY JOHN STOCK, RI ROI (BRITISH, 1853-1930)

Autumn

signed 'H J STOCK' (lower left)

watercolour

38.1 x 45.7cm (15 x 18in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Provenance

The artist's family.

71

HENRY JOHN STOCK, RI ROI (BRITISH, 1853-1930)

Flora

signed 'H J STOCK' (lower right)

watercolour

38.1 x 45.7cm (15 x 18in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Provenance

The artist's family.



69



70



71



72



73

72

SIR JOHN GILBERT RA PRWS (BRITISH, 1817-1897)

'The Entrance of Jack Cade into London'

signed with monogram and dated '1869' (lower left) and signed, dated and inscribed with the title (on a label attached to the frame verso)

watercolour

41.9 x 100.4cm (16 1/2 x 39 1/2in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Jack Cade was the leader of a populist uprising against King Henry VI during 1450 which culminated in a bloody battle at London Bridge. The story of the Cade Rebellion was dramatised by William Shakespeare in his historical play Henry VI, Part II. Sir John Gilbert created a series of engravings depicting Cade for Howard Staunton's 1858 text of Shakespeare's work.

73^W

AFTER SIR JOHN GILBERT RA PRWS, 19TH CENTURY

Edward I Presents the First Prince of Wales to the Welsh Chieftains at Carnarvon AD 1284

oil on canvas

152 x 121cm (59 13/16 x 47 5/8in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Provenance

Presented to the London Borough of Lambeth by Sir Edwin Durning-Lawrence, bt, according to label on the frame.

The present lot is to be sold on behalf of the late Mayor of Lambeth, Councillor Mark Bennett, to raise funds for the restoration of works of art in the Town Hall and Lambeth's War Memorials.



74

74

**ATTRIBUTED TO HENRY TREFFRY DUNN (BRITISH, 1838-1897),
AFTER (ANDREA DI MICHELE CIONI) VERROCCHIO (ITALIAN,
1435-1488)**

Two Angels in an Italian Renaissance Landscapes, a pair
watercolour and gold paint
each 45 x 23cm (17 11/16 x 9 1/16in). (2)
Held in tabernacle frames.

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

The two angels depicted in the present lot are after Andrea del Verrochio's famous painting *The Virgin and Child with two Angels* in the collection of the National Gallery, London.

75 *

FOLLOWER OF EDWARD JOHN POYNTER (BRITISH, 1836-1919)

On the piazza
bears signature and date (lower left) and bears inscription, signature
and date (on reverse)
oil on canvas
78.7 x 44.5cm (31 x 17 1/2in).

£4,000 - 6,000
€5,400 - 8,100
US\$6,200 - 9,200



75



76

76

SIR EDWARD COLEY BURNE-JONES, BT., ARA, RWS (BRITISH, 1833-1898)

Study of Sleeping Beauty from the legend of Briar Rose

pencil on vellum

12.7 x 17.8cm (5 x 7in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

Provenance

Sale, Sotheby's London, 26 May 1954, lot 489.

with Campbell Wilson, Cornhill, Aberdeenshire.

Private Collection, UK.



77

77

ANTHONY FREDERICK AUGUSTUS SANDYS (BRITISH, 1832-1904)

'Girlie'

signed 'F. Sandys.' (upper right) and inscribed and dated 'Girlie : 1882 :.' (upper left)

coloured chalks and pencil

68.6 x 50.8cm (27 x 20in).

Held in an original Rossetti frame by Foord & Dickinson, London.

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

Provenance

Emily Chappell, the sitter.

Thence by descent to Miss J. M. Calley.

Sale, Christie's London, 22 April 1975, lot 191.

Collection of Victor and Gretha Arwas.

Literature

Betty Elzea, *Frederick Sandys 1829-1904: A Catalogue Raisonné*, Antique Collectors' Club Ltd., Suffolk, 2001.

The sitter in the present lot is Miss Emily Chappell, daughter of Thomas Chappell, who sat for Sandys at the Chappell home, Weir House, Teddington.

The following lots 78-90 come directly from the descendants of Frederick Sandys and Walter Crane. The two artistic families were united in 1913 when Sandys daughter, Winifred, married Lionel, son of Walter Crane. Lionel later married Winifred's sister, Gertrude.



78



79



80

78

WINIFRED SANDYS (BRITISH, 1875-1944)

Portrait of Bisneve
signed 'Winifred Sandys' (upper right) and inscribed 'Bisneve' (upper left)
pastel
31.5 x 23cm (12 3/8 x 9 1/16in).

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

79

WINIFRED SANDYS (BRITISH, 1875-1944)

Portrait of Gertrude in fancy dress
signed and dated 'W Sandys/1911' (lower left) pastel
49 x 24cm (19 5/16 x 9 7/16in).

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

80

WINIFRED SANDYS (BRITISH, 1875-1944)

'Gertrude - Study'
signed with initials 'W.F.' (lower right)
pastel
58.5 x 43.5cm (23 1/16 x 17 1/8in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Exhibited

London, New Gallery, 1906.
Glasgow, 1907.
Leek, Nicholson Institute, *Autumn Exhibition*, 1908.

81

ANTHONY FREDERICK AUGUSTUS SANDYS (BRITISH, 1832-1904)

Portrait of Gertrude, the artist's daughter
signed and dated 'F Sandys 1902' (upper left)
coloured chalks
31 x 24.5cm (12 3/16 x 9 5/8in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

Exhibited

London, Leicester Galleries, 1904, no 29, titled 'Gertrude'.

Literature

Betty Elzea, *Frederick Sandys 1829-1904: A Catalogue Raisonné*,
Antique Collectors' Club Ltd., Suffolk, 2001., no. 5.54., p. 293.

82

WINIFRED SANDYS (BRITISH, 1875-1944)

Portrait of Gertrude Sandys, the artist's sister
signed with initials 'W.F' (lower right)
pastel
50 x 36cm (19 11/16 x 14 3/16in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100



81



82



83

83
ANTHONY FREDERICK AUGUSTUS SANDYS (BRITISH, 1832-1904)

Portrait of Anthony Sandys, the artist's father
oil on panel
26 x 21cm (10 1/4 x 8 1/4in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

Exhibited

Brighton Art Gallery and Sheffield, Mappin Art Gallery, *Frederick Sandys 1829-1904*, 1974, no.81.



84

84
ANTHONY FREDERICK AUGUSTUS SANDYS (BRITISH, 1832-1904)

Portrait of Anthony Sandys, the artist's father
oil on panel, framed as oval
24.5 x 19.5cm (9 5/8 x 7 11/16in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

Exhibited

Brighton Art Gallery and Sheffield, Mappin Art Gallery, *Frederick Sandys 1829-1904*, 1974, no.77.

According to a label written by Constance Sandys on the reverse of the panel, Frederick painted this portrait of his father in 1849 when he was just 17 years of age.



85

85
THOMAS CRANE (BRITISH, 1808-1859)
 Sisters
 oil on canvas, framed as oval
 52 x 40cm (20 1/2 x 15 3/4in).

£1,000 - 1,500
 €1,400 - 2,000
 US\$1,500 - 2,300



86

86
THOMAS CRANE (BRITISH, 1808-1859)
 A faithful friend
 oil on board, framed as oval
 48 x 39cm (18 7/8 x 15 3/8in).

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



87



88



89

87

THOMAS CRANE (BRITISH, 1808-1859)

Portrait of a young girl
pencil, framed as oval

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

There is a sketch of a woman feeding a calf on the reverse.

£500 - 700

€680 - 950

US\$770 - 1,100

88

THOMAS CRANE (BRITISH, 1808-1859)

Portrait of a girl
oil on paper, framed as oval

46 x 37cm (18 1/8 x 14 9/16in).

£200 - 300

€270 - 410

US\$310 - 460

89 Y Φ

WINIFRED SANDYS (BRITISH, 1875-1944)

Portrait miniature of a lady
signed 'W Sandys' (lower left)

watercolour on ivory

10 x 8cm (3 15/16 x 3 1/8in).

£300 - 500

€410 - 680

US\$460 - 770



90

90

WALTER CRANE (BRITISH, 1845-1915)

St Margaret Street, Canterbury
signed with monogram and inscribed 'St MARGARET ST/
CANTERBURY' (lower right)
gouache and wash, heightened with white
70 x 50cm (27 9/16 x 19 11/16in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Literature

Line & Form, 27 August 1894, design for p.148.

91 ^W

R.W. WITHERS-LEE (BRITISH, 19TH CENTURY)

Portrait of young lady, seated, with a dog on her lap
signed and dated 'Withers-Lee/1903' (lower right)
pastel
127 x 101.6cm (50 x 40in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

92

EDWARD DAYES (BRITISH, 1763-1804)

Portrait of a lady artist
signed and dated 'E Dayes 1790'
watercolour
26.6 x 19cm (10 1/2 x 7 1/2in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



91



92



93

93

JAMES BAKER PYNE (BRITISH, 1800-1870)

The shore at Little Hampton
signed, dated and numbered 'JBPYNE 1847 No. 213'
(lower right)
oil on canvas
59.7 x 91.4cm (23 1/2 x 36in).

£3,000 - 5,000
€4,100 - 6,800
US\$4,600 - 7,700

Provenance

with Frost & Reed Ltd., London, no. 1509.
Private Collection, UK.



94

94

JOHN LYNN (BRITISH, FL. 1828-1838)

A view of Torquay Harbour looking South East from the
beach in front of Torre Abbey
signed and dated 'J Lynn 1824' (lower right) and inscribed
with title (on a label attached to the frame verso)
oil on canvas
46.5 x 61cm (18 5/16 x 24in).

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100



95

95

**ATTRIBUTED TO EDWARD CHARLES WILLIAMS
(BRITISH, 1807-1881)**

Landscape with fisherman
oil on canvas
43.2 x 55.9cm (17 x 22in).
Held in a carved and gilded frame.

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



96

96

WILLIAM TURNER OF OXFORD, OWS (BRITISH, 1789-1862)

A view of Loch Maree

signed 'W. Turner/Oxford' (lower right), signed and inscribed 'No. 4 W Turner/Oxford Loch Maree Ross-shire' (on the reverse)

watercolour

45.7 x 88.9cm (18 x 35in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

Provenance

Sale, Sotheby's London, 12 July 1984, lot 129.

Private collection, UK.

97

THOMAS SHOTTER BOYS NWS (BRITISH, 1803-1874)

River landscape

signed and dated 'T Boys. 1836' (centre left)

watercolour

27.9 x 19cm (11 x 7 1/2in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



97



98



99

98

EDWARD H. NIEMANN (BRITISH, ACTIVE CIRCA 1863-1887)

A view of Richmond, Yorkshire
signed 'Niemann' (lower left)
oil on canvas
50.8 x 76.2cm (20 x 30in).

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100

99

GEORGE EDWARDS HERING (1805-1879)

Blenheim from the deer park
bears indistinct signature (lower left)
oil on canvas
63.5 x 106.7cm (25 x 42in).

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100

Provenance

Sale, Christie's London, 11 April 1997, lot 88.
Private Collection, UK.



100

100

WILLIAM E. HARRIS (BRITISH, 1856-1929)

A view of Windsor from the Thames
 signed and dated 'William E Harris. 1890-' (lower right) and bears
 signature and title (on the reverse)
 oil on canvas
 60.9 x 91.4cm (24 x 36in).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

Provenance

Sale, Christie's London, 11 June 1993, lot 177.
 Private Collection, UK.



101

101 ^W

JOHN BELL (BRITISH, 1812-1895)

A view of the Italian lakes
signed and dated 'John Bell.1860. (lower
right)

oil on canvas
76.2 x 127cm (30 x 50in).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

102 ^W

**ALFRED WALTER WILLIAMS (BRITISH,
1824-1905)**

A view of the Dolomites
signed and dated 'A W Williams 1866' (lower
left)

oil on canvas
83.8 x 153.6cm (33 x 60 1/2in).

£2,000 - 4,000

€2,700 - 5,400

US\$3,100 - 6,200



102

103

**JAMES DUFFIELD HARDING, OWS
(BRITISH, 1798-1863)**

Italianate landscape
signed and dated 'JDH/1851' (lower left)
oil on canvas

33 x 51cm (13 x 20 1/16in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100



103

104 AR

**ALFRED FONTVILLE DE BREANSKI
(BRITISH, 1877-1957)**

On the Glaslyn River, North Wales
signed with strengthened signature (lower
left), signed and titled (on the reverse)
oil on canvas
60 x 90cm (23 5/8 x 35 7/16in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

105 AR

**ALFRED FONTVILLE DE BREANSKI
(BRITISH, 1877-1957)**

'The bank of an Argyll river'
signed 'AF de. Breanski' (lower left) and
signed and inscribed with the title (on the
reverse)
oil on canvas
40.7 x 60.9cm (16 x 24in).

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100

106

WILLIAM MELLOR (BRITISH, 1851-1931)

'On the Llugwy, North Wales'
signed 'William Mellor' (lower left) and
inscribed with the title (on the reverse)
oil on canvas
61 x 91.5cm (24 x 36in).

£2,500 - 3,500
€3,400 - 4,700
US\$3,800 - 5,400



104



105



106



107



108



108

107 AR

EDGAR HUNT (BRITISH, 1876-1955)

The intruders
signed and dated 'E Hunt 1949' (lower right)
oil on canvas
40.7 x 61cm (16 x 24in).

£4,000 - 6,000

€5,400 - 8,100

US\$6,200 - 9,200

108

HERBERT WILLIAM WEEKES (BRITISH, 1856-1904)

The drink question; Found drowned, a pair
both signed 'WWeekes' (lower right)
oil on panel
each 21.6 x 30.5cm (8 1/2 x 12in).(2)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



109



110

109

JOHN SARGENT NOBLE, RBA (BRITISH, 1848-1896)

'War'

signed and indistinctly dated 'J S Noble' (lower right) and titled, signed and dated '1890' (on the reverse)

oil on canvas

38.1 x 55.9cm (15 x 22in).

£1,200 - 1,800

€1,600 - 2,400

US\$1,800 - 2,800

110

EDWARD ARMFIELD (BRITISH, 1817-1896)

Terriers at feeding time

signed 'E Armfield' (lower right)

oil on canvas

50.8 x 76.2cm (20 x 30in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



111



112

111

ARCHIBALD THORBURN (BRITISH, 1860-1935)

A White-throated Bee-eater, *Merops albicollis*
signed with initials 'A.T.' (lower right)

watercolour

25.4 x 38.1cm (10 x 15in).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

The present lot appears to be a study for an illustration for Archer & Godman's *Birds of British Somaliland and the Gulf of Aden* (London, 1961).

112

ARCHIBALD THORBURN (BRITISH, 1860-1935)

'Jack' Merlin

inscribed 'Drawn by A Thorburn...' (upper centre)

watercolour

15.8 x 8.3cm (6 1/4 x 3 1/4in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Provenance

with Holland & Holland, London, no. HOLL60.
Private Collection, UK.



113

113 AR

FRANCES MABEL HOLLAMS (BRITISH, 1877-1963)

Portrait of hunter 'Amelia'
signed and dated 'F.M. HOLLAMS/1930'
(lower right) and titled (upper right)
oil on board
31.8 x 41.9cm (12 1/2 x 16 1/2in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

114

THOMAS SIDNEY COOPER, RA (BRITISH, 1803-1902)

A Billy-goat in a landscape
oil on canvas
35.5 x 45.1cm (14 x 17 3/4in).

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100

Provenance

with Frost & Reed, London, August 1964, no. R.91618.



114

115

HARRY HALL (BRITISH, 1813-1882)

Mounseer with Trainer, George Dockeray up

oil on canvas

58.4 x 76.2cm (23 x 30in).

Painted *circa* 1850.

£8,000 - 10,000

€11,000 - 14,000

US\$12,000 - 15,000

Provenance

with Frost & Reed, London.

The bay colt Mounseer was owned by Major, the Hon. Horace Pitt and foaled in 1846 by St. Francis out of Mademoiselle, a French bred mare. In 1849 Mounseer won a Handicap Plate at Newmarket's Houghton meeting. The following year Mounseer won the 1850 Chester Cup, ridden by George Dockeray at odds of 16-1, the present lot was presumably commissioned in celebration of this famous win. Mounseer went on to win the County Cup at Salisbury at the July meeting of the same year but a promising racing career was sadly cut short and Mounseer died the following month on 23rd August.



115



116



117



118

116

ELOISE HARRIET STANNARD (BRITISH, CIRCA 1828-1915)

Still life of raspberries
signed 'E H Stannard' (lower right)
oil on canvas
38.1 x 30.5cm (15 x 12in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Provenance

with M. Newman Ltd., Duke Street, London.
Private collection, UK.

117 AR

JOHN E. NICHOLLS (BRITISH, 1885-1955)

Summer flowers
signed 'J. E. Nicholls' (lower right)
oil on canvas
76.2 x 63.5cm (30 x 25in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Provenance

with E. Stacy-Marks Ltd, Eastbourne, 7 December 1957, stock no.
5512/N46.

118 AR

CECIL KENNEDY (BRITISH, 1905-1997)

Madame Butterfly Roses
signed 'Cecil Kennedy' (lower right)
oil on canvas
50.8 x 40.6cm (20 x 16in).

£2,500 - 3,500

€3,400 - 4,700

US\$3,800 - 5,400

Provenance

with The Fine Art Society, London.



119

119 AR

CECIL KENNEDY (BRITISH, 1905-1997)

Still life of lilies, delphiniums, clematis and stocks

signed 'Cecil Kennedy' (lower right)

oil on canvas

76.2 x 63.5cm (30 x 25in).

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 18,000



120



121

120

MYLES BIRKET FOSTER, RWS (BRITISH, 1825-1899)

Near Loch Etive
signed with monogram 'BF' (lower right)
watercolour
19.5 x 27cm (7 11/16 x 10 5/8in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

121

MYLES BIRKET FOSTER, RWS (BRITISH, 1825-1899)

Sunset over a river landscape
signed with monogram 'BF' (lower left)
watercolour
13.5 x 18.5cm (5 5/16 x 7 5/16in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



122

122

MYLES BIRKET FOSTER, RWS (BRITISH 1825-1899)

Playing with baby

signed with monogram (lower left)

watercolour heightened with bodycolour

32.5 x 44.5 cm (12 13/16 x 17 1/2 in).

£6,000 - 9,000

€8,100 - 12,000

US\$9,200 - 14,000



123

123

JAMES EDWIN MEADOWS (BRITISH, 1828-1888)

Gipsy encampment
signed 'Jas E. Meadows' (lower right)
oil on canvas
66 x 106.7cm (26 x 42in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

Provenance

with Frost and Reed, London, no. 14232.



124

124

WILLIAM SHAYER, SNR. (BRITISH, 1787-1879)

Labour and rest
oil on canvas
76 x 102cm (29 15/16 x 40 3/16in).

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100

Provenance

Sale, Sotheby's London, 8 March 1989, lot 95.
Private collection, UK.



125

125

WILLIAM SHAYER, SNR. (BRITISH, 1787-1879)

Gossiping
signed 'Wm Shayer' (lower right)
oil on canvas
57.2 x 67.9cm (22 1/2 x 26 3/4in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



126

126

WILLIAM SHAYER, SNR. (BRITISH, 1787-1879)

Village life

signed 'Wm Shayer' (lower right)

oil on canvas

45.7 x 61cm (18 x 24in).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

Provenance

with M. Newman Fine Art Dealers, London.

Private Collection, UK.

127

WILLIAM SHAYER, SNR. (BRITISH, 1787-1879)

The Fishmonger

signed 'Wm Shayer Senr' (lower right)

oil on panel

43.2 x 35.5cm (17 x 14in).

£1,200 - 1,800

€1,600 - 2,400

US\$1,800 - 2,800



127



128

128

ALFRED WALTER BAYES (BRITISH, 1832-1909)

'Unloading flints, St. Valery sur Somme'
signed 'ARBAYES' (lower right), signed and
inscribed with the title (on a label attached to
the frame verso)

oil on canvas

49.5 x 76.2cm (19 1/2 x 30in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

129^{AR}

ARTHUR WARDLE, RI (BRITISH, 1864-1949)

Cattle in a meadow landscape
signed 'Arthur Wardle' (lower left)

oil on canvas

51 x 77cm (20 1/16 x 30 5/16in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

130

SIDNEY RICHARD PERCY (BRITISH, 1821-1886)

'Lynmouth Bay, North Devon'
signed with initials 'SRP' (lower right), signed
and inscribed with the title and artist's address
and numbered 'No. 4' (on a label attached to
the stretcher verso)

oil on canvas

22.8 x 38.1cm (9 x 15in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100



129



130

131

ARTHUR WILLIAM HEAD (BRITISH, BORN 1861)

The Old Mill at Burnham, Norfolk
signed and dated 'A W Head. 91.' (lower left)
oil on canvas
30.5 x 45.7cm (12 x 18in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Provenance

Sale, Christie's London, 26 April 1988, lot 95.
Private Collection, UK.

132

GEORGE SHALDERS (BRITISH, 1826-1873)

Cattle watering in a river landscape
signed and dated 'G. Shalders/56' (lower right)
oil on canvas
61 x 106.7cm (24 x 42in).

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100

133

JOHN CLAYTON ADAMS (BRITISH, 1840-1906)

Derwentwater, Cumberland
signed and dated 'J CLAYTON ADAMS 1890'
(lower right)
oil on canvas
59 x 90cm (23 1/4 x 35 7/16in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



131



132



133

FREDERIC JAMES SHIELDS AND THE CHAPEL OF THE ASCENSION

The Man

"My first recollection of Shields is of a fascinating but alarming giant ... whose invariable salutation was to seize the little girl who gazed at him with three-year-old eyes, and to throw her up to the ceiling with an unearthly laugh."

Thus wrote Shields' biographer Mrs Ernestine Mills née Evans Bell, (known as Tina) about her early introduction to the artist who was to nurture her own artistic talent. Tina never forgot her gasping fear lest the giant should fail to catch her as she plummeted earthwards – but she never complained.¹ Protégé and mentor were to provide safety nets for each other throughout the ups and downs of lives filled with tribulation and achievement. Both were orphaned early in life. A surrogate father/daughter bond developed.

Frederic Shields was an unlikely friend of Tina's agnostic, freethinking parents, for Shields lived by his Bible. Caring tolerance on both sides was characteristic of many life-long friendships of the pious Shields – none more so than his friendship with libertine Dante Gabriel Rossetti. To Tina and her parents, Shields was a man of sweet, irrational contradictions.

His Life and Work

Frederic Shields was born in Hartlepool. His book-binder father and dress-maker mother soon moved to London, hoping to become more prosperous. Instead, Frederic's entire family of parents, younger sister and two brothers, serially succumbed to TB. His passion for sketching in the open air may have saved his life.

The search for paid employment took the young Shields to Manchester where eventually his talent was recognised. He was commissioned to produce line drawings for new editions of John Bunyan's *Pilgrim's Progress* and Daniel Defoe's *Plague of London*.

The quality of Shield's illustrations brought him to the attention of critic John Ruskin, and of established artists. He was taken under the kindly wing of the Pre-Raphaelite Brotherhood, of Ford Maddox Brown, George Frederic Watts and other famous artists of the late 19th century. Rossetti offered Shields space in his Chelsea painting studio and generously shared the secrets of his expertise in the use of colour. Shields' career took off in 1876 with designs in stained glass, mosaics and oils commissioned by the Duke of Westminster for his Eaton Hall Chapel, Chester.



Portrait of Frederic Shields by Fry & Son, photographers, 1903; frontispiece of *The Life and Letters of Frederic Shields* by Ernestine Mills

When Dante Gabriel Rossetti died in 1882, he was buried in the graveyard of All Saints' Church, near his mother's home at Birchington in Kent. The grieving mother turned to Shields to design a memorial window for the Church.

Other chapel and church commissions followed, culminating in Shields' introduction to Mrs Russell Gurney. The dearest wish of wealthy widow Amelia Gurney was to erect a chapel-of-rest in memory of her late husband who was a reforming judge and a Member of Parliament.⁴



Photograph of interior of the Chapel of the Ascension from *The Life and Letters of Frederic Shields* by Ernestine Mills (opp. p.348). Ernestine Mills' copyright administrator is V. Irene Cockcroft Tel: 020 8748 5117.

The perfect match in piety of patroness and painter led to the creation in Bayswater Road, London of a dedicated "... place of rest for wayfarers, for prayer and meditation, wherein body, mind and spirit, oppressed with the hurrying roar of the city's life, might find repose ..."⁵

In concluding her biography of Shields, dutifully written immediately after his death in 1911, Ernestine Mills quoted Arthur Hughes, writing when the last picture in the Chapel of the Ascension was completed: "I think there never could have been a greater triumph of endurance and character in any date of Art's history."

Nor could there have been a more tragic loss to Art than the destruction in the Second World War bombing blitz on London, of the pinnacle of Shields' achievement - his Chapel inspired by the frescoes of Giotto and the early 14th century Italian Renaissance.

Resurgam

This portfolio of preliminary sketches, portraits and paintings by Shields, preserved in one family for three generations, affords unique insight into the powerful imagination, meticulous scholarship and celebrated draughtsmanship of the 'alarming giant' among artists who, in his Chapel of the Ascension, created a lost masterpiece. Against all the odds, it is our privilege now to be re-united with Biblical character studies made by Shields for the chapel, and with other work.

© V. Irene Cockcroft
Great-niece of Shields' biographer Ernestine Mills

Endnotes

¹ *The Life & Letters of Frederic Shields* by Ernestine Mills; Longmans, Green & Co. 1912; pp 350-51

² Ibid

³ *Oxford Dictionary of National Biography*, Russell Gurney (1804-1878)

⁴ *The Chapel of the Ascension – its story and scheme* by Frederic Shields; eleventh edition, published by the Women's Printing Society, 1912; p.138.

Amelia Russell Gurney was a member of the Kensington Society of feminists (see under Russell Gurney in *Dictionary of National Biography*). Emily Evans Bell, mother of Ernestine Mills, signed the 1866 Women's Suffrage Petition drawn up by the Kensington Society, asking Parliament to grant votes to women on an equal basis with men (copy of petitioner list in Library of Girton College, Cambridge). Ernestine Mills became a noted artist in the women's suffrage movement.



134



134



134

134

FREDERIC JAMES SHIELDS (BRITISH, 1833-1911)

Five studies from the Chapel of the Ascension, including 'Judgement', 'The Malicious Babbler', 'Violence' and 'Deceit'

'The Malicious Babbler' signed 'F. Shields' (lower left), 'Violence' signed 'F Shields.inv.' (lower left) and inscribed 'Violence' (lower right), 'Deceit' signed 'F Shields.inv.' (lower left) and inscribed 'Deciet' [sic] (lower right)

pen and ink

three 32.5 x 15cm (12 13/16 x 5 7/8in), two 32.5 x 11cm (12 13/16 x 4 5/16in), all laid down on one sheet.

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

For further reference please see F. Shields, *Chapel of the Ascension; Its Story and Scheme*, (London, 1912).

A similar version of the study 'Judgement' was exhibited in Hartlepool, Gray Art Gallery and Museum, *Frederic Shields 1833-1911*, 12 March - 10 April 1983, no. 25, illustrated in the exhibition catalogue.



134



134



135



135



135

135

FREDERIC JAMES SHIELDS (BRITISH, 1833-1911)

Six studies for the Chapel of the Ascension, including 'The Contentious Man' and 'The Missionary Bishop Patteson'

'The Contentious Man' signed 'F Shields' (lower left), 'The Missionary Bishop Patteson' and the study lower right signed with monogram (lower right)

pen and ink

each 32 x 11cm (12 5/8 x 4 5/16in), all laid down on one sheet.

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

For further reference please see F. Shields, *Chapel of the Ascension; Its Story and Scheme*, (London, 1912).



135



135



135



136

136

FREDERIC JAMES SHIELDS (BRITISH, 1833-1911)

Portrait of a young woman, thought to be Christina Spartali (1846-1884), sister of Marie Spartali Stillman (1844-1927)

coloured chalks

38.1 x 29.2cm (15 x 11 1/2in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



137

137

FREDERIC JAMES SHIELDS (BRITISH, 1833-1911)

Study of a male head, thought to be Giuseppe Moto

chalk

33 x 24.7cm (13 x 9 3/4in).

Sold together with two further works by the same hand; A study of Giuseppe Moto, Violinist, chalk, 32 x 28.5cm (12 5/8 x 11 1/4in), unframed; Two studies of a male head, black and white chalk, 45 x 27cm (17 11/16 x 10 5/8in).(3)

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

138

FREDERIC JAMES SHIELDS (BRITISH, 1833-1911)

Study for 'Death of the First-Born'

pencil and white chalk

36.2 x 46.3cm (14 1/4 x 18 1/4in).

Sold together with seven further works by the same hand laid down on six sheets, various sizes (7):

- i. Study for Christ's drapery from the Chapel of the Ascension
- ii. Study for Christ kneeling from the Chapel of the Ascension
- iii. Drapery study for two figures
- iv. Study of a male head, inscribed 'R Potter/ aged 84'
- v. Study for 'It would be better a Millstone was hanged about his neck' from the Chapel of the Ascension
- vi. Study of Roman armour from the Chapel of Ascension
- vii. Study for the 'Raising of Lazarus' from the Chapel of the Ascension

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

The study for 'Death of the First-Born' relates to an illustration of the same title for Daniel Defoe's *A Journal of the Plague Year*, (London, 1862). For further reference please see Ernestine Mills ed., *The Life and Letters of Frederic Shields*, (London, 1912), pp. 80-81. The fully realised version 'It would be better a Millstone was hanged about his neck' was on the North Wall of the Chapel of the Ascension beneath the depiction of St Peter, for further reference please see F. Shields, *Chapel of the Ascension; its Story and Scheme*, (London, 1912), p. 50.

The fully realised version of the 'Raising of Lazarus' was also on the North Wall of the Chapel of the Ascension, another stained glass version of the work can be viewed in the parish church of Mereworth, Kent.



138

139

FREDERIC JAMES SHIELDS (BRITISH, 1833-1911)

A study of apple blossom

inscribed 'Painted with Benzine and Copal'

(lower right) benzine and copal

54 x 29.2cm (21 1/4 x 11 1/2in).

Sold together with two sketches of cottage interiors, both watercolour, 17 x 28cm (6 11/16 x 11in) and 27 x 41cm (10 5/8 x 16 1/8in), laid down on one sheet. (2)

£600 - 800

€810 - 1,100

US\$920 - 1,200

It is thought that Shields' study of apple blossom was used for *Vision of Fiammetta* by Dante Gabriel Rossetti (1828-1882). For comparable blossom studies by Shields please see the Samuel and Mary B. Bancroft Collection of Pre-Raphaelite Art, Delaware Art Museum.

The studies of cottage interiors possibly relate to 'Family Prayer' from the South Wall of the Chapel of the Ascension', please see F. Shields, *Chapel of the Ascension; its Story and Scheme*, (London, 1912), p. 97.



139



140



141



142

140^{AR}

F. DOUGLAS WRAY (ACTIVE 1920-1951)

Circe

bears signature and title (on the reverse)

oil on canvas

40.6 x 58.4cm (16 x 23in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

141

ALLAN DOUGLAS DAVIDSON (BRITISH, 1873-1932)

A woodland nymph

signed 'Alan Davidson' (lower right)

oil on board

26.6 x 26.6cm (10 1/2 x 10 1/2in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

142

SAMUEL BALDWIN (BRITISH)

Sea nymphs in a cave

signed and dated 'S.BALDWIN 1842' (lower left)

oil on board

29.5 x 34cm (11 5/8 x 13 3/8in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



143

143

JOHN HAYTER (BRITISH, 1800-1891)

Waiting for his return
signed and dated 'John Hayter 18?' (lower right) and indistinctly
inscribed (on the reverse)
oil on canvas
111.8 x 88.9cm (44 x 35in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

144

THE HON JOHN COLLIER (BRITISH, 1850-1934)

Portrait of a woman
signed and dated 'John Collier/1923' (lower left)
oil on canvas
59 x 48.3cm (23 1/4 x 19in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

145 ^{AR}

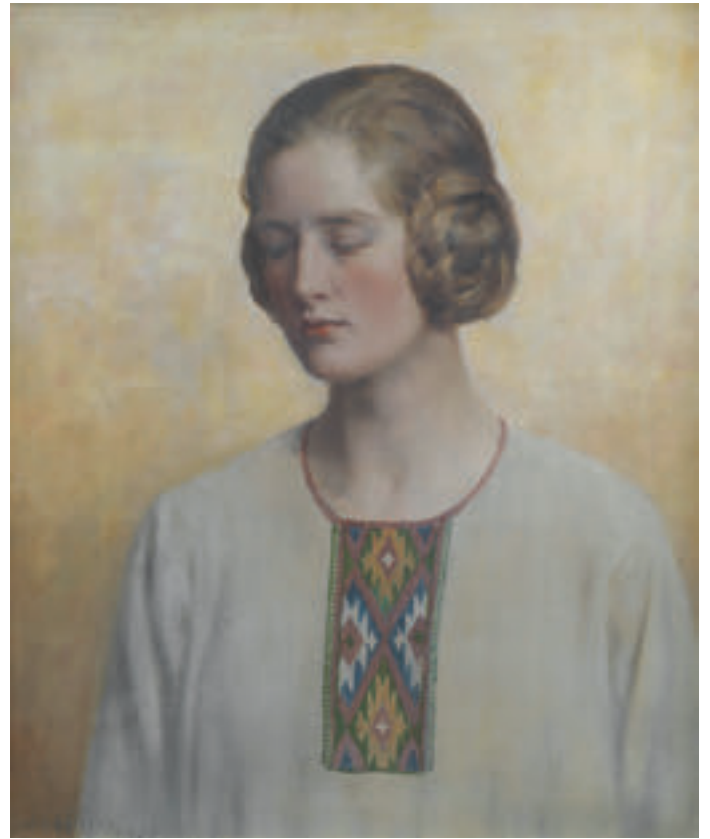
DOROTHY WEBSTER HAWKSLEY (BRITISH, 1884-1970)

Moonlit bathers
signed 'D.HAWKSLEY' (lower right) and inscribed with the artist's
address (on the reverse)
watercolour
43.2 x 25.4cm (17 x 10in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



144



145



146

146

**ALBERT CHEVALLIER TAYLER, RBC
(BRITISH, 1862-1925)**

Portrait of a woman in a drawing room
signed and dated 'A.Chevallier.Tayler 1919'
(lower left)
oil on canvas
61 x 45.7cm (24 x 18in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



147

147 AR

**HILDA MARY HARVEY (BRITISH, 1890-
1982)**

Motherhood
signed 'HHarvey./18' (upper left)
oil on canvas laid to board
48 x 41cm (18 7/8 x 16 1/8in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Exhibited

Birmingham, Royal Birmingham Society of
Artists, 1920, no 190.

148 AR

**GERALD LESLIE BROCKHURST
(BRITISH, 1890-1978)**

'The Black Shawl'
signed 'BROCKHURST' (lower left)
oil on panel
40.6 x 33cm (16 x 13in).

£4,000 - 6,000
€5,400 - 8,100
US\$6,200 - 9,200

Exhibited

London, *Empire Art Loan Collections Society*,
1934-5, no. 6., lent by Mr Francis L Berry
Esq.

149

RALPH PEACOCK (BRITISH, 1868-1946)

Portrait of Sara
signed 'RALPH PEACOCK' (lower right),
signed and inscribed with the title and artist's
address (on the reverse)
oil on canvas board
111.8 x 64.7cm (44 x 25 1/2in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



148



149



150



151

150

FREDERICK EDWARD JOSEPH GOFF (BRITISH, 1855-1931)

'St Thomas' Hospital & Lambeth Palace'

signed and inscribed with the title 'FRED E. J. GOFF' (lower left)

watercolour

16.5 x 54.6cm (6 1/2 x 21 1/2in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

151

ALBERT GOODWIN, RWS (BRITISH, 1845-1932)

A view of Lewes, Sussex

signed 'Albert Goodwin' (lower right) and inscribed 'Lewes./Sussex.'

(lower left)

watercolour

28 x 40.7cm (11 x 16in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

PROPERTY OF A LADY

152

**GEORGE SHERWOOD HUNTER, RBA
(BRITISH, 1850-1919)**

'The Venetian Lagoon - A Last Crossing'
oil on canvas
48.3 x 114.3cm (19 x 45in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

Provenance

Sale, Christie's London, 2 March 1984, lot 165.

Exhibited

Glasgow, Glasgow Institute of the Fine Arts, 1880, no. 748, sold for £105.

OTHER PROPERTIES

153 AR

**CHARLES SPENCELAYH, RMS, HRBSA
(BRITISH, 1865-1958)**

Cement works on the Medway at Frindsbury, Rochester
signed and dated 'CSpencelayh/1887' (lower left)
oil on canvas
30.5 x 58.4cm (12 x 23in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

Provenance

Private Collection, UK.

The present lot is a fascinating early work by Charles Spencelayh painted when the artist was only 22 and depicting the cement works that lined this stretch of the Medway estuary, just over the river from Spencelayh's birthplace of Rochester.

154

**NEVISON ARTHUR LORAINE (BRITISH,
1863-1934)**

The circus
signed 'NA.Lorraine' (lower right)
oil on canvas
76.5 x 102cm (30 1/8 x 40 3/16in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



152



153



154



155



156

155 *

ROBERT MCGREGOR, RSA (BRITISH, 1847-1922)

Loading the cart
signed 'Robe. McGregor' (lower right)
oil on canvas
23.5 x 33.6cm (9 1/4 x 13 1/4in).

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100

156 ^{AR}

FREDERICK HALL (BRITISH, 1860-1948)

A rider at dusk
signed 'Fred Hall' (lower right)
oil on canvas
46 x 61cm (18 1/8 x 24in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



157

157

ALBERT GOODWIN, RWS (BRITISH, 1845-1932)

'Sunset'

signed 'Albert Goodwin' (lower right) and
inscribed with title (lower left)

oil on board

26 x 35.5cm (10 1/4 x 14in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

158

ALBERT GOODWIN, RWS (BRITISH, 1845-1932)

'On Woolacombe Sands & Bideford Bay

To Hartland point - and away -'

signed and dated 'Albert Goodwin 1917/18'
(lower right) and inscribed with the title and 'N
Devon' (lower left)

watercolour heightened with white

41.9 x 61cm (16 1/2 x 24in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100



158



159

159 *

TERRICK JOHN WILLIAMS, RA (BRITISH, 1860-1936)

Clouds at Sundown

signed 'Terrick Williams' (lower left), signed and inscribed with title and artist's address (verso)

oil on canvas

61 x 91.5cm (24 x 36in).

£1,200 - 1,800

€1,600 - 2,400

US\$1,800 - 2,800

Provenance

with Cooling Galleries Ltd., London.

Private collection, Canada.

160 AR

CHARLES PEARS (BRITISH, 1873-1958)

'Chapman Pile Lighthouse'

signed 'Chas Pears' (lower left) with indistinct exhibition label (to stretcher verso)

oil on canvas

50.5 x 76.5cm (19 7/8 x 30 1/8in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Provenance

with Royal Exchange Art Gallery, London.

Briefly described in Joseph Conrad's novel *Heart of Darkness*, the Chapman Lighthouse stood off the coast of Canvey Island for over 100 years. The peril of the mudflats below such shallow waters off the Canvey Island coast necessitated the need to devise some form of beacon as a warning in the area. In 1851, a hexagonal lighthouse was constructed by consultant lighthouse engineer for Trinity House, James Walker. This all-iron lighthouse replaced a lightship which had been moored in the area for the preceding four years. The lighthouse was demolished in 1957, due to its poor condition.



160



161

161

JOHN ROBERTSON REID (BRITISH, 1851-1926)

Port Isaac, Cornwall

signed and dated 'John R Reid-98.' (lower right)

oil on canvas

86 x 118cm (33 7/8 x 46 7/16in).

£2,500 - 3,500

€3,400 - 4,700

US\$3,800 - 5,400

162

ADRIAN SCOTT STOKES (BRITISH, 1854-1935)

'Collioure, the net-mender'
signed 'Adrian Stokes' (lower left), signed and
inscribed with the title and artist's address (on
a label attached to the frame verso)
oil on canvas
63.5 x 76.2cm (25 x 30in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

Exhibited

London, Royal Academy, 1933, no. 302.

We are grateful to Mrs Magdalen Evans,
author of *Utmost fidelity: the painting lives of
Marianne and Adrian Stokes* (2009) for her
kind assistance in the cataloguing of this lot.



162

163

JOHN DUNCAN RSA RSW (BRITISH, 1866-1945)

Drying the nets, Newlyn
signed 'J Mck DUNCAN' (lower left),
signed and inscribed 'These boats are
from CAMARET/NEAR BREST/BRETON
CRABBERS DRYING SAILS/PAINTED IN
NEWLYN HARBOUR 1935' (on the stretcher)
oil on canvas
64.7 x 76.2cm (25 1/2 x 30in).
Painted in 1935.

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

Exhibited

London, Royal Academy, 1936, no. 524.

Predominantly a symbolist painter, John
McKirdy Duncan moved to Mousehole,
Penzance in 1933, and exhibited three Cornish
views at the RA between 1933 and 1937,
including the present lot.



163



164



165

164

EDWARD STOTT, ARA (BRITISH, 1859-1918)

Chalk Pit near Amberley
signed and dated 'Edward Stott/03' (lower
centre left)
pastel
30.5 x 43.2cm (12 x 17in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Edward Stott's affection for Amberley, where he moved in 1889, and where he is buried, is clear from the atmospheric and often poetic overtones of his works. His sympathetic images of farmers and their families were the result of direct contact with the local people and he developed a deep familiarity with the countryside which is clearly evident in the present lot.

165

ALICE MAUD FANNER (BRITISH, 1865-1930)

'Autumn, Lake Garda'
signed 'Alice Fanner' (lower right), signed,
inscribed with title and numbered '22' (on a
label attached to the reverse)
oil on canvas laid to board
35.6 x 26.6cm (14 x 10 1/2in).
Painted circa 1925.

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Exhibited

London, Walker's Galleries, *Alice Fanner Memorial Exhibition*, 1931, no. 41.

166 AR

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

Fishing on the Exe
signed and dated 'S.J.Lamorna Birch/June.
1950' (lower centre) and inscribed 'at Exe
bridge' (lower left)
oil on canvas
50.8 x 60.9cm (20 x 24in).

£4,000 - 6,000
€5,400 - 8,100
US\$6,200 - 9,200



166

Provenance

Purchased directly from the artist by Mr F R
Rothwell of Morebath Manor, Tiverton.
Thence by descent.

One of the fisherman depicted in the present
lot is reportedly Mr Rothwell who approached
the artist at work and offered to purchase the
painting on its completion to which Lamorna
Birch agreed.

167 AR

**SAMUEL JONH LAMORNA BIRCH
(BRITISH, 1869-1955)**

'Primrose Time'
signed 'S.J.Lamorna Birch' (lower left) and
signed and titled (on the reverse)
oil on canvas
61 x 76.2cm (24 x 30in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



167

Provenance

Sale, Christie's London, 5 March 1987, lot 49.
Private Collection, UK.



168

168 AR

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

'Gabrielle, Madame de Pompadour's Maid'
signed 'WRussellFlint' (lower right), signed and inscribed with the title
(on the backboard)

red chalk

22.8 x 16.5cm (9 x 6 1/2in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

Provenance

with Frost & Reed, London, no. D12613.
Private Collection, UK.



169

169 AR

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

Cecilia
signed 'WRFlint' (lower right)

red chalk

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

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Provenance

with Frost & Reed, London, no. D12617.
Private Collection, UK.



170

170 * AR

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

Nude studies
signed 'W R Flint' (lower right)
black chalk
38.1 x 53.4cm (15 x 21in).

£4,000 - 6,000

€5,400 - 8,100

US\$6,200 - 9,200



171

171 AR

LAURENCE BIDDLE (BRITISH, 1888-1968)

Still life of flowers in a vase
signed 'Laurence Biddle' (lower right)
oil on canvas
35.5 x 53.3cm (14 x 21in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

172 AR

LAURENCE BIDDLE (BRITISH, 1888-1968)

Still life of snowdrops, anemones, forget-me-knots and primula with an Oriental figure
signed and dated 'Laurence Biddle/1926'
(lower right) oil on board
20.3 x 30.5cm (8 x 12in).

There is an additional drawing of a butterfly by the same hand, signed and dated, measuring 12.7 x 12.7cm (5 x 5in), attached to the reverse.

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Provenance

with Cooling Galleries, London.
Private Collection, UK.



172

PART II: 19TH CENTURY EUROPEAN, IMPRESSIONIST & MODERN ART

Tuesday 31 March 2015 at 14.00

Lots 173 – 302





173

173

RICCARDO MEACCI (ITALIAN, 1856-1938)

Christ and angels
signed 'R. MEACCI' (lower left)
watercolour heightened with gold paint
25.4 x 16.5cm (10 x 6 1/2in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



174

174

RICCARDO MEACCI (ITALIAN, 1856-1938)

Christ on the cross with St John and St Phillip
signed with initials 'RM' (lower left)
watercolour heightened with gold paint
15.8 x 7cm (6 1/4 x 2 3/4in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



175

175

RICCARDO MEACCI (ITALIAN, 1856-1938)

Charity

signed 'R.MEACCI.' (lower right)

watercolour heightened with gold paint

12.7 x 19cm (5 x 7 1/2in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

176

RICCARDO MEACCI (ITALIAN, 1856-1938)

St. Edith of Wilton

signed 'R.MEACCI.' (lower right)

watercolour

16.1 x 9.6cm (6 5/16 x 3 3/4in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



176



177



178

177

RUBENS SANTORO (ITALIAN, 1859-1942)

Gondola a Palazzo dei Piombi

signed 'Rubens Santoro' (lower left)

oil on canvas

54.5 x 65.5cm (21 7/16 x 25 13/16in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

178

HENRY PEMBER SMITH (AMERICAN, 1854-1907)

A Venetian canal

signed 'HENRY P. SMITH' (lower left)

oil on canvas laid down on board

71 x 50cm (27 15/16 x 19 11/16in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

179 AR

ANTOINE BOUVARD (FRENCH, 1870-1956)

The Rialto Bridge, Venice
signed 'Bouvard' (lower right)
oil on canvas
48.5 x 63.5cm (19 1/8 x 25in).

£2,500 - 3,500
€3,400 - 4,700
US\$3,800 - 5,400

180 AR

NOEL GEORGES BOUVARD (FRENCH, 1912-1975)

A Venetian scene
signed 'Bouvard' (lower left)
oil on canvas
27.3 x 35cm (10 3/4 x 13 3/4in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

181 AR

ANTOINE BOUVARD (FRENCH, 1870-1956)

A view of the Grand Canal with the Doge's
Palace and the Campanile di San Marco in
the distance
signed 'Bouvard' (lower left)
oil on canvas
50 x 65cm (19 11/16 x 25 9/16in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



179



180



181



182



183

182

ALEXANDRE LIETO (FRENCH, 19TH CENTURY)

A view of Paris
signed 'A. Lieto' (lower left)
oil on canvas
34.2 x 46.5cm (13 7/16 x 18 5/16in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

183

FRENCH SCHOOL (19TH CENTURY)

Village rooftops
indistinctly signed 'C. Rob?' (lower left)
oil on board
22.7 x 18.7cm (8 15/16 x 7 3/8in).

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100



184



184

184

OSCAR RICCIARDI (ITALIAN, 1864-1935)

Porta Capuana, Naples; Ponte della Maddalena; a pair
one signed and inscribed 'Ricciardi/Napoli' (lower right); the other
signed 'Ricciardi' (lower right)
oil on canvas
each 39 x 25cm (15 3/8 x 9 13/16in). (2)

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

185

EDMOND LEBEL (FRENCH, 1834-1909)

At the entrance
signed 'Edmond Lebel' (lower right)
oil on panel
73.5 x 58cm (28 15/16 x 22 13/16in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



185



186



187

- 186

SPYRIDON SCARVELLI (GREEK, 1868-1942)

Paysage au village de Loubreh
signed, inscribed and numbered 'Scarvelli/"Cairo"/023.' (lower left)
watercolour
15.7 x 29.7cm (6 3/16 x 11 11/16in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Provenance
Vicars Brothers, London.
- 187 *

RICHARD KARLOVICH ZOMMER (RUSSIAN, 1866-1939)

Central Asian scene
signed in Cyrillic (lower right)
oil on composite board
20.8 x 33.4cm (8 3/16 x 13 1/8in).

£5,000 - 8,000
€6,800 - 11,000
US\$7,700 - 12,000



188

188

EUGÈNE FROMENTIN (FRENCH, 1820-1876)

Horse traders

signed 'Eugene Fromentin' (lower right)

oil on canvas

33 x 41cm (13 x 16 1/8in).

£5,000 - 7,000

€6,800 - 9,500

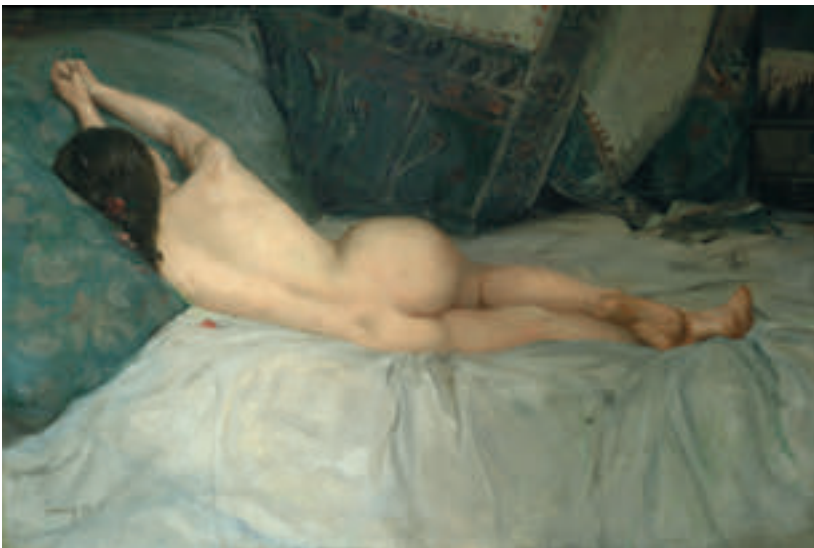
US\$7,700 - 11,000



189



190



191

189^W

EMILIE CHAESE (FRENCH, 19TH CENTURY)

Diana's Hunting Party
signed 'Emilie Chaese' (lower left)
oil on canvas
61 x 121.9cm (24 x 48in).

£1,500 - 2,500
€2,000 - 3,400
US\$2,300 - 3,800

190^{AR}

EDOUARD COVILLOT (20TH CENTURY)

Femme allongée
signed 'Ed. Covillot' (lower right)
oil on canvas
60 x 73cm (23 5/8 x 28 3/4in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

191

ANTOINE RAYNOLT (FRENCH 19TH CENTURY)

Femme nue endormie
signed and dated 'A Raynolt 97' (lower left)
oil on canvas
62 x 91.9cm (24 7/16 x 36 3/16in).

£2,500 - 3,500
€3,400 - 4,700
US\$3,800 - 5,400



192

192

CIRCLE OF LÉON FRANÇOIS COMERRE (FRENCH 1850-1916)

Odalisque

bears signature (lower right)

oil on canvas

81 x 54.5cm (31 7/8 x 21 7/16in).

£6,000 - 8,000

€8,100 - 11,000

US\$9,200 - 12,000



193



194



195

193 ^W

JOSÉ PINAZO MARTÍNEZ (SPANISH, 1879-1933)

Portrait of the actress Luisa Puchol
signed 'Pinazo Martinez' (lower right); inscribed 'propiedad del Sr.
Pinazo' (in pencil on the stretcher)
oil on canvas
100 x 73cm (39 3/8 x 28 3/4in).
Painted in 1917

£3,000 - 5,000
€4,100 - 6,800
US\$4,600 - 7,700

Provenance

Purchased directly at an exhibition of the artist's work in New York
before 1928, (exact date unknown) by the grandfather of the owner.
Thence by descent to the present owner.

194

EISMAN SEMENOWSKY (POLISH/FRENCH, 1857-1911)

Portrait of a young girl
signed, dated and inscribed 'Eisman-Semenowsky/Paris 1888' (upper
right); signed, dated and inscribed 'Peint par moi/Paris 1888/Eisman
Semenowsky' (on the reverse)
oil on panel
32.5 x 24.3cm (12 13/16 x 9 9/16in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

195

RAPHAEL COLLIN (FRENCH, 1850-1916)

Femme avec un parasol
signed 'R.-Collin' (lower left)
oil on canvas, unframed
34.8 x 27.5cm (13 11/16 x 10 13/16in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



196

196 *

EUGENE DE BLAAS (AUSTRIAN, 1843-1931)

The flower seller

signed 'Eugene de Blaas' (upper right)

oil on canvas

58.5 x 35.5cm (23 1/16 x 14in).

£10,000 - 15,000

€14,000 - 20,000

US\$15,000 - 23,000

Provenance

Private collection, Australia.



197



198



199

197

HENDRICUS JOHANNES SCHEERES (DUTCH, 1829-1864)

The drummer boy
signed and dated 'H. Scheeres ft 62.' (lower left)
oil on panel
33 x 24.5cm (13 x 9 5/8in).

£1,200 - 1,800

€1,600 - 2,400

US\$1,800 - 2,800

Provenance

John A. Cooling, London.

M. Newman Ltd., London.

198

CHARLES DÉ SIRÉ HUE (FRENCH, 1825-1883)

Merriment
signed and dated 'CHARLES HUE-1869-' (lower left)
oil on canvas laid down on board
95 x 68.2cm (37 3/8 x 26 7/8in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

199

JACQUES JOSEPH EECKHOUT (BELGIAN, 1793-1861)

The reading
signed 'J.J. Eeckhout' (lower right)
oil on panel
59 x 51cm (23 1/4 x 20 1/16in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100



200

200

EISMAN SEMENOWSKY (POLISH/FRENCH, 1857-1911)

A girl by an apple tree

signed, dated and inscribed 'Eisman-Semenowsky/Paris 1886-' (lower right)

oil on panel

55.2 x 37.7cm (21 3/4 x 14 13/16in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

201 *

GIUSEPPE CASTIGLIONE (ITALIAN, 1829-1908)

Reading the news

oil on canvas

46.5 x 38.5cm (18 5/16 x 15 3/16in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

202

D.J. MULDER DE BRUYN (DUTCH, 19TH CENTURY)

The flower arranger

signed and dated 'D J Mulder de Bruyn, 1868' (lower right)

oil on panel

48 x 34.5cm (18 7/8 x 13 9/16in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



201



202



203

203

**ADOLPH FRANCOIS MONFALLET
(FRENCH, 1816-1900)**

A Parisian market scene
signed 'Monfallet' (lower left)
oil on panel
49.5 x 64.7cm (19 1/2 x 25 1/2in).

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100



204

204

AUGUSTE SERRURE (BELGIAN, 1825-1903)

Le tir à l'arc
signed and dated 'Serrure 1863' (lower right);
signed, titled and inscribed 'Le tir à l'arc/peint
par/Serrure/Auguste' (on the reverse)
oil on panel
50 x 66cm (19 11/16 x 26in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



205

205

**LOUIS GABRIEL EUGÈNE ISABEY
(FRENCH, 1803-1886)**

The Armoury
signed and dated 'E. Isabey 66.' (lower right)
oil on panel
30.5 x 40cm (12 x 15 3/4in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

Provenance

Arthur Tooth & Sons, London.
Anon. sale, Sotheby's, London, 12 February
1969, Lot 104.
Acquired from the above by the present
owner's family.



206

206

FRANÇOIS BRUNERY (ITALIAN, 1849-1926)

The Minuet
signed 'F. Brunery' (lower right)
oil on panel
54 x 65cm (21 1/4 x 25 9/16in).

£6,000 - 8,000

€8,100 - 11,000

US\$9,200 - 12,000

Provenance

Private collection, UK



207

207

EMILE CHARLES DAMERON (FRENCH, 1848-1908)

Two country women and a cow in a woodland landscape

signed 'E. Dameron' (lower right)

oil on canvas

47 x 65.4cm (18 1/2 x 25 3/4in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



208

208

JOHANNES HUBERTUS LEONARDUS DE HAAS (DUTCH, 1832-1908)

Cow grazing in pasture

signed 'JHL de Haas' (lower right)

oil on panel

15.5 x 28.1cm (6 1/8 x 11 1/16in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100



209

209

FRENCH SCHOOL, 19TH CENTURY

Resting

bears signature and date (lower right)

oil on canvas

60 x 73.5cm (23 5/8 x 28 15/16in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

210

EUGÈNE VERBOECKHOVEN (BELGIAN, 1798-1881)

Sheep and lambs on a hill top
signed and dated 'Eugène Verboeckhoven/
f1835.' and bears artist's wax seal (on the
reverse)

oil on panel

17 x 20cm (6 11/16 x 7 7/8in).

£1,000 - 2,000

€1,400 - 2,700

US\$1,500 - 3,100

211

JACOB VAN DIEGHEM (DUTCH, 1843-1885)

Sheep resting; a pair
one signed 'Jb. V Dieghem' (lower left)
oil on panel

each 16.8 x 24cm (6 5/8 x 9 7/16in). (2)

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



210



211



211



212



212



213

212

ROSA BONHEUR (FRENCH, 1822-1899)

Study of a steer; Study of a donkey

two, one signed 'Rosa Bonheur' (lower right); the other signed and dated 'Rosa Bonheur 1881' (lower left)

both oil on panel

one 31 x 23.5cm (12 3/16 x 9 1/4in), the other 29.5 x 25cm (11 5/8 x 9 13/16in). (2)

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

213

ADOLF CONSTANTIN BAUMGARTNER-STOILLOFF (GERMAN/AUSTRIAN, 1850-1924)

The sleigh ride

signed 'Baumgartner-Stoiloff' (lower right)

oil on canvas

68.5 x 105cm (26 15/16 x 41 5/16in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

214

JOHN HENRY DOLPH (AMERICAN, 1835-1903)

Naughty kittens
signed 'J H Dolph' (lower left)
oil on canvas
58.4 x 72.4cm (23 x 28 1/2in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



214

215

DOMINIQUE HUBERT ROZIER (FRENCH, 1840-1901)

Bounty of the sea
signed 'D Rozier' (lower left)
oil on canvas
65.5 x 81cm (25 13/16 x 31 7/8in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



215

216^{AR}

ISAAC DIAZ PARDO (SPANISH, 1920-2012)

Still life with bottles
incised 'Isaac Diaz' (lower left)
oil on canvas
64.5 x 80cm (25 3/8 x 31 1/2in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



216



217



218

217

CAROLINE VAN DEURS (DANISH, 1860-1932)

Beyond Their Years

signed with monogram and dated '1914' (lower centre)

oil on canvas

66.5 x 93.5cm (26 3/16 x 36 13/16in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

218

ALBERT ROOSENBOOM (BELGIAN, 1845-1873)

Tennis today?

signed 'A Roosenboom' (lower right)

oil on canvas

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

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

It has been suggested that the sitters in the present lot are possibly the artist's children.



219

219

ANTONIO ERMOAO PAOLETTI (ITALIAN, 1834-1912)

The broken plate; Children fishing, a pair both signed 'Ant. Paoletti di Giovanna Venezia' (lower right)

oil on canvas

each 45 x 55.5cm (17 11/16 x 21 7/8in).(2)

£5,000 - 7,000

€6,800 - 9,500

US\$7,700 - 11,000



219



220

220

BERNARD DE HOOG (DUTCH, 1867-1943)

Flowers for baby sister
signed 'Bernard de Hoog.' (lower left)
oil on canvas
30 x 40.5cm (11 13/16 x 15 15/16in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



221

221

HANS WINTER (AUSTRIAN, 1853-1944)

The Bar Mitzvah Lesson
signed 'H. Winter.' (lower left)
oil on canvas
32.5 x 36.3cm (12 13/16 x 14 5/16in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Provenance

Anon. sale, Sotheby's, New York, March 16
1999, lot 215.

222

KNUT EKWALL (SWEDISH, 1843-1912)

Portrait of a lady
signed with monogram (lower left)
oil on canvas, unframed
101 x 35cm (39 3/4 x 13 3/4in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



222



223

223

**ATTRIBUTED TO THÉOPHILE EMMANUEL DUVERGER
(FRENCH, 1821-1886)**

A convent classroom
oil on canvas
63.7 x 89cm (25 1/16 x 35 1/16in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

Provenance

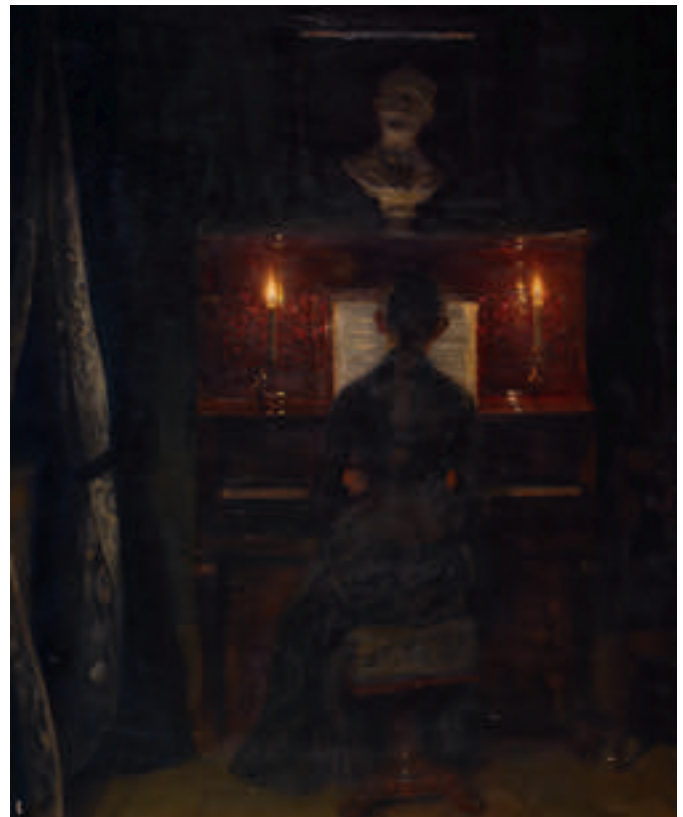
Sale, Sotheby's & Co., Wednesday 6 March 1968, lot 179, sold for £90 hammer.
Private collection, UK.

224 ^W

TOM (PETER THOMSEN) PETERSEN (DANISH, 1861-1926)

An evening recital
signed and dated 'Tom P. 90.' (lower right)
oil on canvas
105 x 83.5cm (41 5/16 x 32 7/8in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



224



225



226



227

225

SAMUEL BARUCH HALLE (FRENCH, 1824-1889)

'Happy Sixteen'

signed and inscribed with the title and artist's address (on a label attached to the stretcher verso)

oil on canvas

92.7 x 69.8cm (36 1/2 x 27 1/2in).

£1,200 - 1,800

€1,600 - 2,400

US\$1,800 - 2,800

226

OTTO REINHARD JACOBI PRCA, OSA (CANADIAN, 1812-1901)

A figure in a mountain landscape

signed and dated 'O.R. Jacobi. 1860.' (lower left)

oil on canvas, unframed

92.5 x 76.6cm (36 7/16 x 30 3/16in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

227

HELISENA GIRL (GERMAN, 1831-1916)

Sit!

signed and inscribed 'Helisena Girl/Augsbourg' (lower left)

oil on canvas

85.5 x 68.5cm (33 11/16 x 26 15/16in).

£2,500 - 3,500

€3,400 - 4,700

US\$3,800 - 5,400



228



229

228

ALPHONSE GAUDEFREY (FRENCH, 1845-1936)

Portrait of a young girl
signed 'AGaudefrey.' (upper right)
oil on board
22 x 19cm (8 11/16 x 7 1/2in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

229

ADRIANO BONIFAZI (ITALIAN, 1858-1914)

The lute player and a seated girl
signed and dated 'ABonifazi, Roma 1875' (lower left)
oil on canvas
108 x 61cm (42 1/2 x 24in).

£3,000 - 5,000
€4,100 - 6,800
US\$4,600 - 7,700

230

ADRIANO BONIFAZI (ITALIAN, 1858-1914)

A Capri boy
signed, dated and inscribed 'ABonifazi Capri 1883' (lower left)
oil on board
33 x 28cm (13 x 11in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300



230



231



232

231

EUGÈNE CARRIÈRE (FRENCH, 1849-1906)

Deux enfants

signed 'Eugène Carrière' (lower left)

oil on canvas

38 x 46cm (14 15/16 x 18 1/8in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

Provenance

The Piccadilly Gallery, London, December 1968, where purchased by J.Christopherson, Esq.

232 *

DAVID ADOLF CONSTANT ARTZ (DUTCH, 1837-1890)

On the dunes

signed 'ARTZ.' (lower left)

oil on canvas

54 x 36.5cm (21 1/4 x 14 3/8in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

233

NICO JUNGMAANN (DUTCH, 1872-1935)

Mother and child

signed with monogram (lower right); inscribed 'Yrseke' (upper left);
inscribed with illuminated script and signed with monogram 'Love
wants no words/for his explaining/Love knows no/why or when/Speak/
by thy hand/in mine/remaining/I shall/be Answered/then!' (on the
reverse)

tempera on panel

30.8 x 22.2cm (12 1/8 x 8 3/4in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

234

NICO JUNGMAANN (DUTCH, 1872-1935)

Portrait of a young girl in traditional dress

signed with monogram (centre left)

gouache, crayon and wash

34.5 x 26cm (13 9/16 x 10 1/4in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



233



234



235



236



237

235 AR

OTTO EICHINGER (AUSTRIAN, 1922-2004)

The fur trimmed hat
signed 'O. Eichinger' (upper left)
oil on board
27 x 20cm (10 5/8 x 7 7/8in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Provenance

E. Stacy-Marks Ltd., Eastbourne, no. E0253A.
Acquired from the above by the present owner, 5 February 2001.

236

FRANÇOIS BRUNERY (ITALIAN, 1849-1926)

The cardinal's sin
signed 'F Brunery' (lower right)
oil on panel
41 x 32.4cm (16 1/8 x 12 3/4in).

£3,000 - 4,000
€4,100 - 5,400
US\$4,600 - 6,200

237

JACQUES DORÉ (FRENCH, 1861-1929)

The artist's atudio
signed and dated 'Jacques Doré/85' (lower right)
oil on canvas
67 x 55cm (26 3/8 x 21 5/8in).

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100



238

238 AR

HENRI VAN DE VELDE (DUTCH, 1896-1969)

Rabbin in zijn kamer
signed 'H.V.D.VELDE.' (lower right)
oil on panel
30 x 23.5cm (11 13/16 x 9 1/4in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Provenance

Roelofs Kunsthandels, Amsterdam, no. 2054.
Private collection, UK.

239

JOSEPHUS LAURENTIUS DYCKMANS (BELGIAN, 1811-1888)

A good deed
signed and dated 'J.Dyckmans/1861.' (lower left)
oil on panel
42 x 32.7cm (16 9/16 x 12 7/8in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

Provenance

J & W Vokins, London.

240

HENRI LE SIDANER (1862-1939)

Le Roi de la bière, Etaples
signed 'Le Sidaner' (lower left)
oil on panel
97 x 61cm (38 3/16 x 24in).
Painted circa 1886-1894

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

The authenticity of this work has kindly been confirmed by Monsieur Yann Farinaux-Le Sidaner.



239



240



241

241 ^{AR}

A DE GROOTE (20TH CENTURY)

Figures on a frozen river, a pair
both signed 'A de Groote' (one lower left, the
other lower right)

oil on board

each 27.5 x 35.5cm (10 5/8 x 13 9/16in). (2)

£1,500 - 2,500

€2,000 - 3,400

US\$2,300 - 3,800

242 ^{AR}

A DE GROOTE (20TH CENTURY)

Boat and figures on a frozen river
signed 'A de Groote' (lower right)

oil on board

40 x 60cm (15 3/4 x 23 5/8in).

£1,500 - 2,500

€2,000 - 3,400

US\$2,300 - 3,800



241



242

243

ABRAHAM HULK, SNR (DUTCH, 1813-1897)

Sunset on the estuary
signed 'A. Hulk' (lower right)
oil on panel

24.5 x 32.5cm (9 5/8 x 12 13/16in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

244

CHARLES EUPHRASIE KUWASSEG (FRENCH, 1838-1904)

Returning to harbour
signed and dated 'C. Kuwasseg. fils./1867.'
(lower left)
oil on panel

30.5 x 43cm (12 x 16 15/16in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

245

JOHANNES HERMANUS BAREND KOEKKOEK (DUTCH, 1840-1912)

Fisherfolk on the shore
signed 'Jan. H. B. Koekkoek' (lower right)
oil on canvas

36 x 64cm (14 3/16 x 25 3/16in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



243



244



245



246



247

246

FRENCH SCHOOL, 19TH CENTURY

An extensive landscape with a castle indistinctly inscribed and dated 'J Roc de St Hilaire 1845' (lower left) oil on canvas
71.1 x 107cm (28 x 42 1/8in).

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

247

LUDWIG HEINRICH THEODOR (LOUIS) GURLITT (GERMAN, 1812-1897)

Wooded landscape with huntsman and hounds, a view of Kronborg castle beyond signed with monogram and dated '1833' (lower left) oil on canvas
40 x 59.5cm (15 3/4 x 23 7/16in).

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



248



248

248

ALBERT GABRIEL RIGOLOT (FRENCH, 1862-1932)

Paysage en automne, a pair
signed 'ARigolot' (lower left)
oil on board
each 27 x 21.5cm (10 5/8 x 8 7/16in).(2)

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100

249

GUSTAVE DORÉ (FRENCH, 1832-1883)

In a woodland
signed and dated 'GDoré/1872' (lower right); bears inscription '1877/
Presented to/ViSs Combermere/by/gustave/Dore' (on a label attached
to the reverse)
pen and ink, charcoal, wash and bodycolour
33 x 24cm (13 x 9 7/16in).

£3,000 - 5,000
€4,100 - 6,800
US\$4,600 - 7,700

Provenance

Viscountess Combermere, 1877.
The Fine Art Society Ltd., London, June 1965, no.15663.
Private collection, UK.



249



250

250 AR

ALEXANDRE JACOB (FRENCH, 1876-1972)

Brume givre et soleil

signed 'A. Jacob' (lower left); signed, titled and inscribed 'JACOB Alexandre - Asnières (Seine)' (on the reverse)

oil on canvasboard

33 x 40cm (13 x 15 3/4in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



251

251 AR

DAVID SCHULMAN (DUTCH, 1881-1966)

Amsterdam Gracht

signed 'D Schulman' (lower right)

oil on canvas

40 x 61cm (15 3/4 x 24in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Provenance

Kunsthandel M. L. De Boer, Amsterdam, Holland, no. 16232.

252 AR W

RICHARD FEHDMER (GERMAN, 1860-1945)

A woman drawing water from a stream
signed and inscribed 'Richard Fehdmer/
anvers' (lower left)

oil on canvas

105 x 120.5cm (41 5/16 x 47 7/16in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

253 AR

HARALD JULIUS NIELS PRYN (DANISH, 1891-1968)

A snowy woodland track
signed and inscribed 'Herald Pryr/Gelsskov'
(lower right)

oil on canvas

51.4 x 76.8cm (20 1/4 x 30 1/4in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

254

PAUL MATHIEU (BELGIAN, 1872-1932)

Jour d'Ete

signed 'Paul Mathieu' (lower left); signed,
titled and bears studio stamp (on the reverse)
oil on board

49.5 x 55cm (19 1/2 x 21 5/8in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



252



253



254



255

255

FERNAND MARIE EUGÈNE LEGOUT-GÉRARD (FRENCH, 1856-1924)

Rochester
signed and inscribed 'Rochester/LeGout Gerard' (lower left)
oil on panel
37.5 x 46cm (14 3/4 x 18 1/8in).

£3,000 - 5,000
€4,100 - 6,800
US\$4,600 - 7,700

256

THOMAS CHARLES FARRER (AMERICAN, 1839-1891)

Venice from the lagoon
signed, dated and inscribed 'T C FARRER 1883/Venice' (lower right)
oil on canvas
53 x 91.5cm (20 7/8 x 36in).

£3,000 - 5,000
€4,100 - 6,800
US\$4,600 - 7,700



256

British-born Thomas Charles Farrar's formal training began at the Working Men's College, a free school founded in London in 1854. There, he studied landscape and figural drawing under John Ruskin and Dante Gabriel Rossetti, two of the championing figures of the British Pre-Raphaelite Brotherhood.

At the age of nineteen, Farrar immigrated to America, where he went on to establish himself as one of the leading figures in the American Pre-Raphaelite movement. He exhibited at the National Academy of Design in New York City from 1860 to 1884, and at the Pennsylvania Academy of the Fine Arts from 1862 to 1868.

Farrar became renowned for the delicate detail and realism of his landscape and still-life artworks. Throughout his lifetime, he remained heavily inspired by the writings of his mentor, Ruskin—himself a highly influential artist and critic who valued 'truth to nature' over all other aesthetic and compositional qualities of the image.



257

257

JULES ALEXIS MUENIER (FRENCH, 1863-1942)

Rivière en automne

signed 'J.A. Muenier' (lower left)

oil on canvas

54 x 65cm (21 1/4 x 25 9/16in).

£4,000 - 6,000

€5,400 - 8,100

US\$6,200 - 9,200



258



259

258

VICTOR DE PAPELEN (PAPELEU) (BELGIAN, 1810-1881)

Paysage

signed 'V. Papelen' (lower left)

oil on panel

33 x 50.8cm (13 x 20in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

259 *

HENRI JOSEPH HARPIGNIES (FRENCH, 1819-1916)

Cottages in a rustic landscape

signed with artist's initials 'h.h' (lower left)

oil on canvas

55.2 x 46.3cm (21 3/4 x 18 1/4in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



260

260

STEPAN FEDOROVICH KOLESNIKOV (RUSSIAN, 1879-1955)

Grazing the meadow
signed in Russian (lower right)
gouache on board
20.7 x 25 cm (8 1/8 x 9 13/16in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

261

IWAN TRUSZ (UKRAINIAN, 1869-1941)

Italian coastal scene
signed in latin (lower right)
oil on board
24 x 16.2cm (9 7/16 x 6 3/8in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Provenance

The Fine Art Community, Lviv, no. 27.



261



262

262 AR

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Boulevard de la Madeleine, Paris

signed 'Antoine Blanchard.' (lower right)

oil on canvas

33 x 46cm (13 x 18 1/8in).

£4,000 - 6,000

€5,400 - 8,100

US\$6,200 - 9,200

Provenance

Benton Fine Art, Gloucestershire.

Acquired from the above by the present owner, 1 November 2004.



263

263 AR

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Porte Saint Martin, Paris

signed 'Antoine. Blanchard.' (lower right); signed and inscribed with the title 'Paris, Pte St. Martin/Antoine Blanchard' (on the reverse)

oil on canvas

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

£5,000 - 7,000

€6,800 - 9,500

US\$7,700 - 11,000

Provenance

E. Stacy-Marks Ltd, Eastbourne, no. B.1011.

Benton Fine Art, Gloucestershire.

Acquired from the above by the present owner, 8 October 2010.



264

264

LÉON POURTAU (1868-1898)

Paysage

oil on board

16.5 x 26.5cm (6 1/2 x 10 7/16in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

The authenticity of this work has kindly been confirmed by Monsieur Gilles Caillaud and will be included in the supplement of the Léon Pourtau *catalogue raisonné* currently being prepared.



265

Provenance

Connaught Brown, London.

Private collection, UK.

Exhibited

London, Connaught Brown, *Summer Exhibition*, 1 July - 9 July 1988, no. 30.

265

EDMOND MARIE PETITJEAN (FRENCH, 1844-1925)

Semur, Côte d'or

signed 'E. Petitjean' (lower right)

oil on canvas

46 x 65cm (18 1/8 x 25 9/16in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

Provenance

M. Newman Ltd., London.

Acquired from the above by the current owner's family, 28 May 1968.



266

266^{AR}

MARCEL DYF (1899-1985)

Paysage près D'Aix en Provence

signed 'Dyf' (lower right)

oil on canvas

54.6 x 65.7cm (21 1/2 x 25 7/8in).

Painted in 1975

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

The authenticity of this work has kindly been confirmed by Madame Claudine Dyf. It is registered in the e-catalogue of Marcel Dyf's work under no. 4099.

Provenance

Frost & Reed, London, no. 32460.



267

267 AR

CHARLES CLEMENT FRANCIS PERRON (FRENCH, 1893-1958)

Dahlias roses
signed 'C.Perron.' (lower right); signed and inscribed 'No.5/Dalhias[sic]
roses/CPerron/Nantes' (on the reverse)
oil on board
35 x 27cm (13 3/4 x 10 5/8in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

Provenance

Galleries Mignon-Massart, Nantes.



268

268 AR

MARCEL DYF (1899-1985)

Coquelicots au pot gris
signed 'Dyf' (lower right)
oil on canvas
73.7 x 61cm (29 x 24in).
Painted circa 1950

£4,000 - 6,000
€5,400 - 8,100
US\$6,200 - 9,200

The authenticity of this work has kindly been confirmed by Madame Claudine Dyf.

Provenance

Frost & Reed, London, no. 30260.
W. Russell Button Gallery, Chicago.



269

269 ^{AR}

JAMES ENSOR (BELGIAN, 1860-1949)

Garden of love with little dog

signed 'ensor' (lower left); signed 'ensor' (on the reverse)

colour chalk on paper

15 x 23cm (5 7/8 x 9 1/16in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

This work is sold with a written opinion from the Ensor Advisory Committee. We are grateful to the Ensor Advisory Committee for their assistance in cataloguing this lot.

Provenance

Galerie Georges Giroux, Brussel.

Private collection, Belgium.

The subject of the Garden of love has always fascinated James Ensor. In his early years he copied Watteau and developed the subject in his paintings. Later on and specifically in 1911, he created his own ballet-pantomime entitled *La Gamme d'Amour*. He was the writer, the scenarist, the musician, the designer of the costumes and the painter of the decors. After 1911 the Garden of love remained one of his favourite subjects that he developed in his paintings and drawings. The present drawing in coloured chalk, belongs to this group and has probably been realized between 1920 and 1939. (Francine-Claire Legrand, *Ensor, La mort et le charme. Un autre Ensor*, Antwerp, 1993, pp. 67-69).



270

270

EUGENE BOUDIN (1824-1898)

Deux cochons

stamped with the artist's initials 'E.B.' (lower right)

black and white chalk on blue paper

11 x 22.2cm (4 5/16 x 8 3/4in).

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

The authenticity of this work has kindly been confirmed by Monsieur Manuel Schmit and will be included in the forthcoming *catalogue raisonné* of the works on paper of Eugène Boudin currently being prepared.



271

271

BERTHE MORISOT (1841-1895)

Femme et enfant au bois

stamped with the artist's initials 'B.M' and numbered 'no 25' (lower right); further inscribed 'For my grand-daughter 23.10.1970./Suzanne Eisendieck' (on the reverse)
pencil on paper laid on card
53.4 x 40.5cm (21 x 15 15/16in).

£3,500 - 5,500

€4,700 - 7,400

US\$5,400 - 8,500

The authenticity of this work has kindly been confirmed by Monsieur Yves Rouart and it has been suggested that this drawing is a study for the painting *Femme et fillette au bord du lac* (1894) as listed in the *catalogue raisonné* by Alain Clairet, Delphine Montalant and Yves Rouart: *Berthe Morisot, 1841-1895*; Paris, 1997 no. 418.

Provenance

Gifted by Mrs Suzanne Eisendieck to her grand-daughter.

Exhibited

Paris, Musée Jacquemart-Andre, *Exposition Berthe Morisot*.



272



272



272



272

272

MAX LIEBERMANN (1847-1935)

Bildnis der Frau des Künstlers, eingenickt
signed with the artist's initials 'ML' (centre right)

charcoal on paper

10 x 14.5cm (3 15/16 x 5 11/16in).

Executed circa 1925.

Together with two further works by the same artist (framed as one), titled *Strandszene bei Noordwijk aan Zee mit buddelnden Kindern und zwei auf den Sand gezogenen Segelbooten* and *Junge Leute eingehakt spazierend - Studie zu "Sonntagnachmittag in Laren"* (recto); *Zwei studien: eine zweirädrige Karre und ein Mann, der eine Tür öffnet* (verso)(2)

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

The authenticity of these works has kindly been confirmed by Dr. Margreet Nouwen.

Provenance

Kraus Collection, London, circa 1960s.

Thence by descent to the present owner.



273

273 AR

ALFRED KUBIN (1877-1959)

The Crucifix

signed 'Kubin' (lower right)

pen and ink over traces of pencil on paper

image 29.5 x 21.5cm (11 5/8 x 8 7/16in); sheet 38.5 x 28.5cm (15 3/16 x 11 1/4in).

Executed circa 1925-1928

Together with another work by the same artist, titled

The attack

signed 'Kubin' (centre right); inscribed 'Zwickledt für Marianneum 28/ Juli 1929 Alfred' (lower right)

ink and wash over traces of pencil on paper

24.4 x 34.4cm (9 5/8 x 13 9/16in).

Executed in 1929

£2,500 - 3,500

€3,400 - 4,700

US\$3,800 - 5,400

The authenticity of these works has kindly been confirmed by Dr. Annegret Hoberg from the Städtische Galerie im Lenbachhaus, Kubin-Archiv.

Provenance

Lukas Grafe, Austria (a gift from the artist).

J. & R. M. Blumfield (a gift from the above).

Thence by descent to the present owner.

274

MAXIMILIEN LUCE (1858-1941)

L'exécution de Varlin, (esquisse)

signed and indistinctly inscribed 'Luce' (lower left)

oil on card

47.5 x 65.5cm (18 11/16 x 25 13/16in).

Painted circa 1910-1917

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

Provenance

Collection Feltkamp, Belgium.

Acquired from the above by the present owner.

Literature

J. Bouin-Luce & D. Bazetoux, *Maximilien Luce: Catalogue Raisonné de l'oeuvre peint*, Vol. II, Paris, 1986, no. 1701 (illustrated p. 414).



273



274



275

275 AR

CARLOS NADAL (1917-1998)

La cathédrale de Barcelone
signed 'CNadal' (lower right); signed, dated and dedicated 'Pour le jolie et sympathique/ Madame Solomon avec/tout mon - amitié/ CNadal/25-9-87' (on the mount backboard); stamped with the artist's atelier stamp 'Atelier Carles Nadal' (on the reverse of the mount backboard)
gouache and watercolour on paper
19 x 24.2cm (7 1/2 x 9 1/2in).

£2,500 - 3,500
€3,400 - 4,700
US\$3,800 - 5,400

The authenticity of this work has kindly been confirmed by the Comité Nadal.

Provenance

Purchased directly from the artist by the present owner.

Exhibited

London, The Solomon Gallery, 1987.

276 AR

CARLOS NADAL (1917-1998)

El restaurante
signed and dated 'CNadal/79' (lower right); signed and titled 'el restaurante/CNadal' (on the reverse)
watercolour, gouache and crayon on paper
18 x 29cm (7 1/16 x 11 7/16in).

£1,000 - 1,500
€1,400 - 2,000
US\$1,500 - 2,300

The authenticity of this work has kindly been confirmed by the Comité Nadal.

Provenance

Private collection, UK.
Anon. sale, Tennants Auctioneers, North Yorkshire, 21 April 2009, lot 697.
Private collection, UK (acquired at the above sale).

Exhibited

Harrogate, Harrogate Festival Exhibition, *Carlos Nadal*, 1984, no. 67.



276



277

277 AR

CARLOS NADAL (1917-1998)

La plage II

signed and dated 'CNadal 1987' (centre right); signed, dated and dedicated 'A Monsieur Solomon/avec ma vive Sympathie le 27-4-1987/CNadal' (lower centre)

watercolour and gouache on paper

43.8 x 31.8cm (17 1/4 x 12 1/2in).

£4,000 - 6,000

€5,400 - 8,100

US\$6,200 - 9,200

The authenticity of this work has kindly been confirmed by the Comité Nadal.

Provenance

Gifted directly from the artist to the present owner's husband.

Exhibited

London, The Solomon Gallery, 1987.

Literature

J. Duncliffe & H. Diaper, *Carlos Nadal 1917-1988 Works on Paper*, Harrogate, 2014 (illustrated p. 276).



278

278 AR

CARLOS NADAL (1917-1998)

La plage

signed 'C Nadal' (lower right); stamped with the artist's atelier stamp
'Atelier Carles Nadal' (on the reverse)

oil on canvas

54 x 65cm (21 1/4 x 25 9/16in).

£15,000 - 20,000

€20,000 - 27,000

US\$23,000 - 31,000

The authenticity of this work has kindly been confirmed by the Comité Nadal.



279

279 AR

CARLOS NADAL (1917-1998)

Le casino

signed 'CNadal' (lower right); signed, titled and stamped with the artist's atelier stamp 'Atelier Carles Nadal/Le Casino/CNadal' (on the reverse)

oil on canvas

64.7 x 81.3cm (25 1/2 x 32in).

£15,000 - 20,000

€20,000 - 27,000

US\$23,000 - 31,000

The authenticity of this work has kindly been confirmed by the Comité Nadal.

Provenance

Duncalfe Galleries, Harrogate & London, no 8761.

Acquired from the above by the present owner, 24 September 1990.



280

280 AR

CLAUDE VENARD (1913-1999)

Baigneuse allongée

signed and dated 'C. VENARD 59' (lower right)

oil on canvas

81.5 x 100cm (32 1/16 x 39 3/8in).

Painted in 1959

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

The authenticity of this work has kindly been confirmed by Monsieur Alain Vercel.

281 AR

CLAUDE VENARD (1913-1999)

Nature morte en bleu

signed 'C. VENARD' (lower right)

oil on canvas

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

£3,500 - 5,500

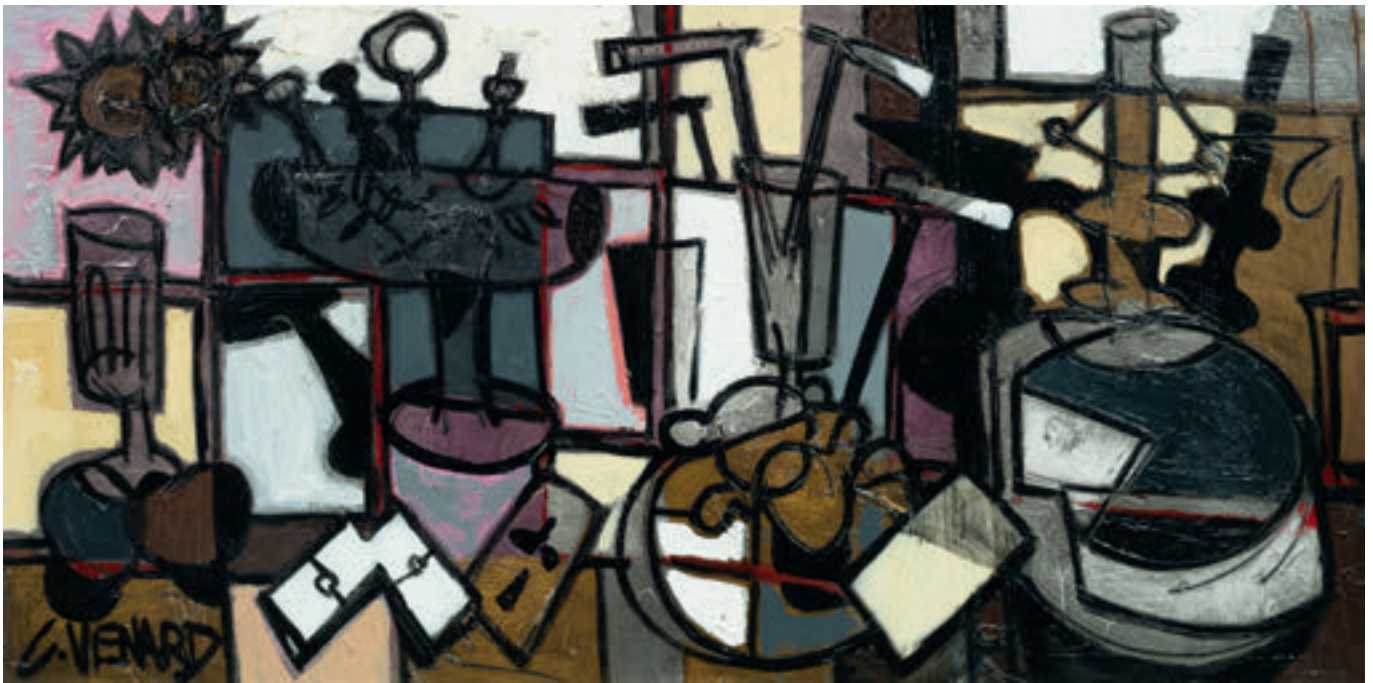
€4,700 - 7,400

US\$5,400 - 8,500

The authenticity of this work has kindly been confirmed by Monsieur Alain Vercel.



281



282

282 AR

CLAUDE VENARD (1913-1999)

Nature morte

signed 'C. VENARD' (lower left)

oil on canvas

60 x 120cm (23 5/8 x 47 1/4in).

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

The authenticity of this work has kindly been confirmed by Monsieur Alain Vercel.

283 AR

CLAUDE VENARD (1913-1999)

Nature morte aux fleurs

oil on canvas

65 x 54cm (25 9/16 x 21 1/4in).

£2,500 - 3,500

€3,400 - 4,700

US\$3,800 - 5,400

The authenticity of this work has kindly been confirmed by Monsieur Alain Vercel.



283



284

284 AR

CLAUDE VENARD (1913-1999)

Scène de rue
signed 'C. VENARD' (lower right)
oil on canvas
100 x 100cm (39 3/8 x 39 3/8in).

£3,500 - 5,500

€4,700 - 7,400

US\$5,400 - 8,500

The authenticity of this work has kindly been confirmed by Monsieur Alain Vercel.

285 AR

JOSEPH LACASSE (FRENCH, 1894-1975)

Composition abstraite en rouge et bleu
signed and dated 'Joseph Lacasse/1933'
(lower left)
oil on paper laid down on canvas
49.5 x 40cm (19 1/2 x 15 3/4in).
Painted in 1933

£2,500 - 3,500

€3,400 - 4,700

US\$3,800 - 5,400



285



286

286 AR

JOSEPH LACASSE (FRENCH, 1894-1975)

Nature morte aux fruits

signed and dated 'Lacasse/1913-14' (centre right); signed, titled, dated and inscribed 'Lacasse/Nature mort[sic]les fruits/1913-14/Tournai' (on the reverse)

oil on canvas

160 x 99cm (63 x 39in).

Painted circa 1913-1914

£6,000 - 8,000

€8,100 - 11,000

US\$9,200 - 12,000

Provenance

The BAT Artventure Collection formerly known as the Peter Stuyvesant Collection, Sotheby's, Amsterdam, 4 October 2011, lot 93.

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



287

287 AR

HENRI HAYDEN (1883-1970)

La corbeille et la bouteille
signed and dated 'Hayden/69' (lower left)
oil on canvas
60 x 73cm (23 5/8 x 28 3/4in).
Painted in 1969

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

The authenticity of this work has kindly been confirmed by Monsieur Pierre Celice.



288

288 AR

HENRI HAYDEN (1883-1970)

Mont Moyen
signed and dated 'Hayden/60' (lower right)
oil on canvas
54 x 65.4cm (21 1/4 x 25 3/4in).
Painted in 1960

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

The authenticity of this work has kindly been confirmed by Monsieur Pierre Celice.

Provenance

Waddington Galleries, London, no. S5578.



289

289 AR

JEAN HUGO (1894-1984)

L'arbre en fleurs
signed 'Jean Hugo' (lower right)
oil on canvas
22.5 x 32cm (8 7/8 x 12 5/8in).

£1,500 - 2,000
€2,000 - 2,700
US\$2,300 - 3,100

Provenance

Michael Parkin Fine Art Ltd, London (acquired by Wasey Campbell Ewald).

290 AR

CAMILLE HILAIRE (1916-2004)

La grande falaise

signed 'Hilaire' (lower left); signed, titled and inscribed 'G. 12/La grande falaise/Hilaire' (on the reverse)

oil on canvas

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

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700



290

291 AR

CAMILLE HILAIRE (1916-2004)

Le clos Normand

signed 'Hilaire' (lower right); signed and titled 'Le clos Normand/Hilaire.' (on the reverse)

oil on canvas

73 x 91cm (28 3/4 x 35 13/16in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



291



292

292

AFTER PABLO PICASSO (1881-1973)

Portrait de femme au chapeau à pompons et au corsage imprimé
wool tapestry in colours with embroidered signature and dedication
'Pour Sabartés/mon ami Picasso' (lower right); titled and numbered
'296/500' (on a label on the reverse), published by Desso,
Netherlands, under the license of succession Picasso. 96
120 x 90cm (47 1/4 x 35 7/16in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300



293

293

AFTER PABLO PICASSO (1881-1973)

Femme assise dans un fauteuil rouge
wool tapestry in colours with embroidered signature 'Picasso' (upper
right); titled and numbered '357/500' (on a label on the reverse),
published by Desso, Netherlands, under the license of succession
Picasso. 96
115 x 90cm (45 1/4 x 35 7/16in).

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

294 AR

PABLO PICASSO (1881-1973)

Visage barbu

stamped and numbered 'Madoura/Plein Feu/Empreinte original de Picasso/83/100' (underneath)

partially glazed ceramic plate

25cm (9 13/16in) diameter

Conceived on 29 June 1959 and executed in a numbered edition of 100

£1,800 - 2,200

€2,400 - 3,000

US\$2,800 - 3,400

Literature

A. Ramié, *Picasso, Catalogue of the Edited Ceramic Works, 1947-1971*, Madoura, 1988, no. 413 (another version illustrated p. 218).



294

295 AR

PABLO PICASSO (1881-1973)

Taureau, marli aux feuilles

stamped, marked and numbered 'Madoura Plein Feu/Edition Picasso/ Edition Picasso/Madoura/K118/193/500' (underneath)

unglazed terracotta plate

23cm (9 1/16in) diameter

Conceived on 22 January 1957 and executed in a numbered edition of 500

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

Literature

A. Ramié, *Picasso, Catalogue of the Edited Ceramic Works, 1947-1971* Madoura, 1988, no. 394 (another version illustrated p. 203).



295

296 AR

PABLO PICASSO (1881-1973)

Quatre danseurs

stamped 'Madoura/Plein Feu/Empreinte/originale de/Picasso' (underneath)

partially glazed ceramic convex wall plaque with oxidized paraffin

25 x 24.5cm (9 13/16 x 9 5/8in).

Conceived on 22 February 1956 and executed in an edition of 450

£1,500 - 2,000

€2,000 - 2,700

US\$2,300 - 3,100

Literature

A. Ramié, *Picasso, Catalogue of the Edited Ceramic Works, 1947-1971*, Madoura, 1988, no. 314 (another version illustrated p. 160).



296



297

297 AR

PABLO PICASSO (1881-1973)

Hibou

stamped and marked 'Edition Picasso/Madoura/Edition/Picasso/Madoura' (underneath)

glazed ceramic pitcher

24.4cm (9 5/8in) high

Conceived in 1954 and executed in an edition of 500

£3,000 - 5,000

€4,100 - 6,800

US\$4,600 - 7,700

Literature

A. Ramié, *Picasso, Catalogue of the Edited Ceramic Works, 1947-1971*, Madoura, 1988, no. 253 (another version illustrated p. 133).



298

298 AR

PABLO PICASSO (1881-1973)

Chouette

stamped, inscribed and numbered 'Edition Picasso/137/350/Madoura
Plein Feu/Edition Picasso' (underneath)

glazed and engraved ceramic vase

31cm (12 3/16in) high

Conceived in 1969 and executed in a numbered edition of 350

£4,000 - 6,000

€5,400 - 8,100

US\$6,200 - 9,200

Literature

A. Ramié, *Picasso, Catalogue of the Edited Ceramic Works, 1947-1971*, Madoura, 1988, no. 602 (another version illustrated p. 290).



299

299

LEON ZACK (RUSSIAN/FRENCH, 1892-1980)

Portrait

signed in Latin (upper right)

oil on canvas

80.8 x 60cm (31 13/16 x 23 5/8in).

£2,000 - 4,000

€2,700 - 5,400

US\$3,100 - 6,200

Provenance

Private collection, Belgium.

300 AR

EMILIO GRECO (ITALIAN, 1913-1995)

Bagnante

signed and dated 'GRECO 1958' (on the base)

bronze with brown patina

56.6 cm (22 5/16 in) high

Conceived in 1958

£5,000 - 7,000

€6,800 - 9,500

US\$7,700 - 11,000

The authenticity of this work has kindly been confirmed by Professor Carlo Pirovano and is registered under archive no. PB01/2015.

Provenance

Galerie Württembergischer Kunstverein, Stuttgart.

Acquired from the above in April-May 1959.

Thence by descent to the present owner.



300



301

301

BEAUFORD DELANEY (AMERICAN, 1901-1979)

Untitled, 1961

signed and dated 'Beauford Delaney 1961' (lower right)

watercolour and mixed media on paper

65 x 50cm (25 9/16 x 19 11/16in).

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

Provenance

Acquired directly from the artist by the previous owner.

Thence by descent.

Beauford Delaney was an important modernist painter who played an integral part of the *Harlem Renaissance*, the creative and intellectual heart of African American culture. He counted James Baldwin, Alfred Stieglitz and Georgia O'Keefe amongst his friends. Delaney moved to New York in 1929 at the height of the Great Depression, where he witnessed the plight of the city's disenfranchised poor who were to become the subject matter of many of his engaging paintings. Heavily influenced by the free form spontaneity of jazz, he also developed a pioneering style of abstract painting that was expressionistic in its execution and non-objective in its depiction. His decision to move to Paris in 1953 as the centre of the art world shifted in the opposite direction perhaps seems misjudged in hindsight. Abstract Expressionism had started to gain critical acclaim in New York whilst Delaney's failure to achieve the acclaim he deserved was exacerbated by penury, alcoholism and mental illness. When the artist died in 1979, he was buried in an unmarked grave in a Paris cemetery. Beauford Delaney's works are housed in important American institutions and collections, efforts continue afoot to readdress the balance, and his remarkable portraits and abstractions, such as the present work, are captivating a new generation of collectors today.



302

302 AR

GUIDO BIASI (ITALIAN, 1933-1984)

Evidence médianique

signed and dated 'g. biasi. P. 1961.' (lower right)

oil on canvas

100 x 81.3cm (39 3/8 x 32in).

Painted in 1961

£1,000 - 1,500

€1,400 - 2,000

US\$1,500 - 2,300

End of Sale

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THE MARINE SALE

Wednesday 15 April 2015
Knightsbridge, London

MONTAGUE DAWSON
(BRITISH, 1890-1973)

Flying Spume - the Adelaide

Oil on canvas

£60,000 - 80,000

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1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller’s responsibility to you

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

Bonhams’ responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

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 are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

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

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

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

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

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

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

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

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

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

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

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

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

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

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

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

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.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- 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 by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

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

1 THE CONTRACT

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

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1

These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2

The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3

Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4

We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5

Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1

we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2

subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3

we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6

We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

- 3.1

Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1

the Purchase Price for the Lot;
- 3.1.2

a Buyer's Premium in accordance with the rates set out in the Notice to Bidders, and
- 3.1.3

if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2

You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3

All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4

Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5

We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6

Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7

Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

4 COLLECTION OF THE LOT

- 4.1

Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2

You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3

For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

- 4.4

If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5

Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6

You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7

You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8

You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

- 6.1

Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.
- 6.2

You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;			9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8	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> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	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> , VAT and Expenses paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	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.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	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;	8.1.3	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> .
7.1.7	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	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> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	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:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	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
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	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		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

"Bidder" a person who has completed a *Bidding Form*.
"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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Furniture & Works of Art

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Golf Sporting Memorabilia

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