

A black and white photograph of Sir Michael Caine. He is wearing thick-rimmed glasses and has his hands clasped in front of him, holding a cigar. He is looking directly at the camera with a serious expression. The background is dark and out of focus, showing some indistinct shapes and light sources.

Bonhams

SIR MICHAEL CAINE THE PERSONAL COLLECTION

New Bond Street, London | 2 March 2022

friend Caine



SIR MICHAEL CAINE

THE PERSONAL COLLECTION

New Bond Street, London | Wednesday 2 March 2022 at 5pm

Bonhams

101 New Bond Street
London W1S 1SR
bonhams.com

SALE NUMBER

27705
Lots 1 - 183

FRONT COVER:

Sir Michael Caine photographed
by © Richard Young at Langan's
in 1981.

VIEWING

Saturday 26 February
11am to 3pm
Sunday 27 February
11am to 3pm
Monday 28 February
9am to 4:30pm
Tuesday 1 March
9am to 4:30pm
Wednesday 2 March
9am to 5pm

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Bonhams would like to thank
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Mark Kermode
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GUIDE TO SYMBOLS USED IN THIS CATALOGUE

* VAT on imported items at a
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hammer

Y subject to CITES regulations
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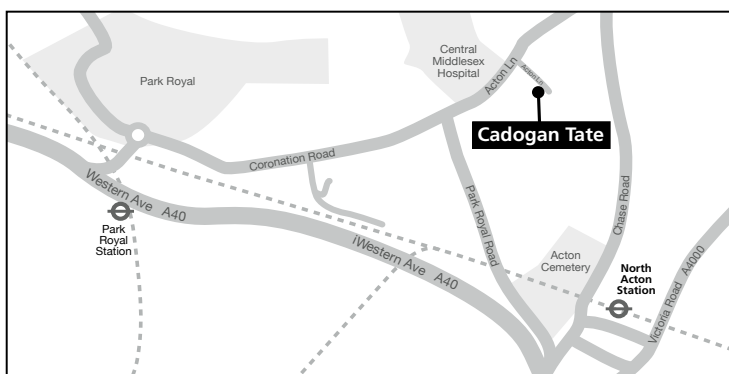
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To arrange a collection time please send a booking email to collections@cadogantate.com or telephone call to +44 (0) 208 963 3926 to insure lots are ready at time of collection.

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Storage Charges

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(Please note that charges apply every day including weekends & public holidays)

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

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

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Payment in advance

(Telephone to ascertain amount due) by: cash, credit or debit card

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Cash, credit or debit card.

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What else has changed since 1 January 2021 for EU Buyers?

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What do the Star (*) and Omega (Ω) symbols mean?

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Foreword by Mark Kermode

A few years ago, when I had the privilege of interviewing Sir Michael Caine at the British Film Institute on London's South Bank, I asked him how he preferred to be addressed. "Just Michael", he replied. "Everywhere I go, I say 'It's got to be Michael'. I mean, it's great for me being "Sir", but it's of no concern to anyone else. They don't give a toss." It was a reply that is typical of a screen icon whose career has spanned more than seven decades (with Oscar® nominations in five of those decades), featuring such diverse films as *The Ipcress File*, *The Italian Job*, *Get Carter*, *Sleuth*, *The Man Who Would Be King*, *Dressed to Kill*, *Educating Rita*, *Dirty Rotten Scoundrels*, *The Quiet American*, *Interstellar* and *Youth*; who was awarded the British Academy of Film and Television Arts' highest honour, the Fellowship; whose glasses became a worldwide trademark, and whose distinctive voice has graced hit pop records (notably Madness's 'Michael Caine'), and yet who has never forgotten his South London working class roots.

Michael Caine attributes his early success to the rise of writers like John Osborne and Bill Naughton who wrote "working class scripts", creating roles that changed the face of British theatre and film. On stage, he worked with Joan Littlewood's theatre company (she reportedly fired him for being "a star") and understudied Peter O'Toole in the Royal Court production of *The Long and the Short and the Tall* ("the first play about private soldiers in the British army – everything else had been officers"). In 1963, Caine played Meff in James Saunders' *Next Time I'll Sing to You*, a cockney role which landed him an audition for the part of Private Henry Hook in *Zulu*. But when director Cy Endfield met Caine, he thought he looked more like officer material, and asked if he could "play posh". Caine replied that, having done nine years in repertory theatre, he could "play everything from the butler to the lord" and promptly landed the key role of Lt. Gonville Bromhead.

It is that versatility - the ability to defy expectations, and to avoid being pigeon-holed - that has seen Michael Caine become one of the most celebrated screen presences of our age. Throughout his career, he has proven that there is nothing to which he cannot turn his hand, no challenge that he is unprepared to meet - even when others had less faith in him. After fluffing his lines in the 1961 sci-fi drama *The Day the Earth Caught Fire*, director Val Guest reportedly told him "You're never going to work in this business again!". Three years later he was starring in *Zulu*. And immediately after the American producer Joseph E Levine told Caine that "the people in Hollywood have decided you look effeminate, and you'll never make a leading man", he landed the lead in the film of *Alfie* - a part for which he had previously been turned down on stage, but which earned him his first Oscar® nomination.





In *The Ipcress File*, *Funeral in Berlin* and *Billion Dollar Brain* (legendary director Ken Russell's first feature), Caine breathed definitive screen life into the figure of Harry Palmer, from the celebrated spy novels of Len Deighton; while his memorable turn in Mike Hodges' era-defining British crime thriller *Get Carter* made him the most quotable hard-boiled star in the business ("You're a big man but you're in bad shape – with me it's a full time job"). But Caine also had a finely tuned ear for comedy, providing pitch perfect performances in screen adaptations of Neil Simon's *California Suite* and Willy Russell's *Educating Rita*, before winning his first Oscar® for *Hannah and Her Sisters*.

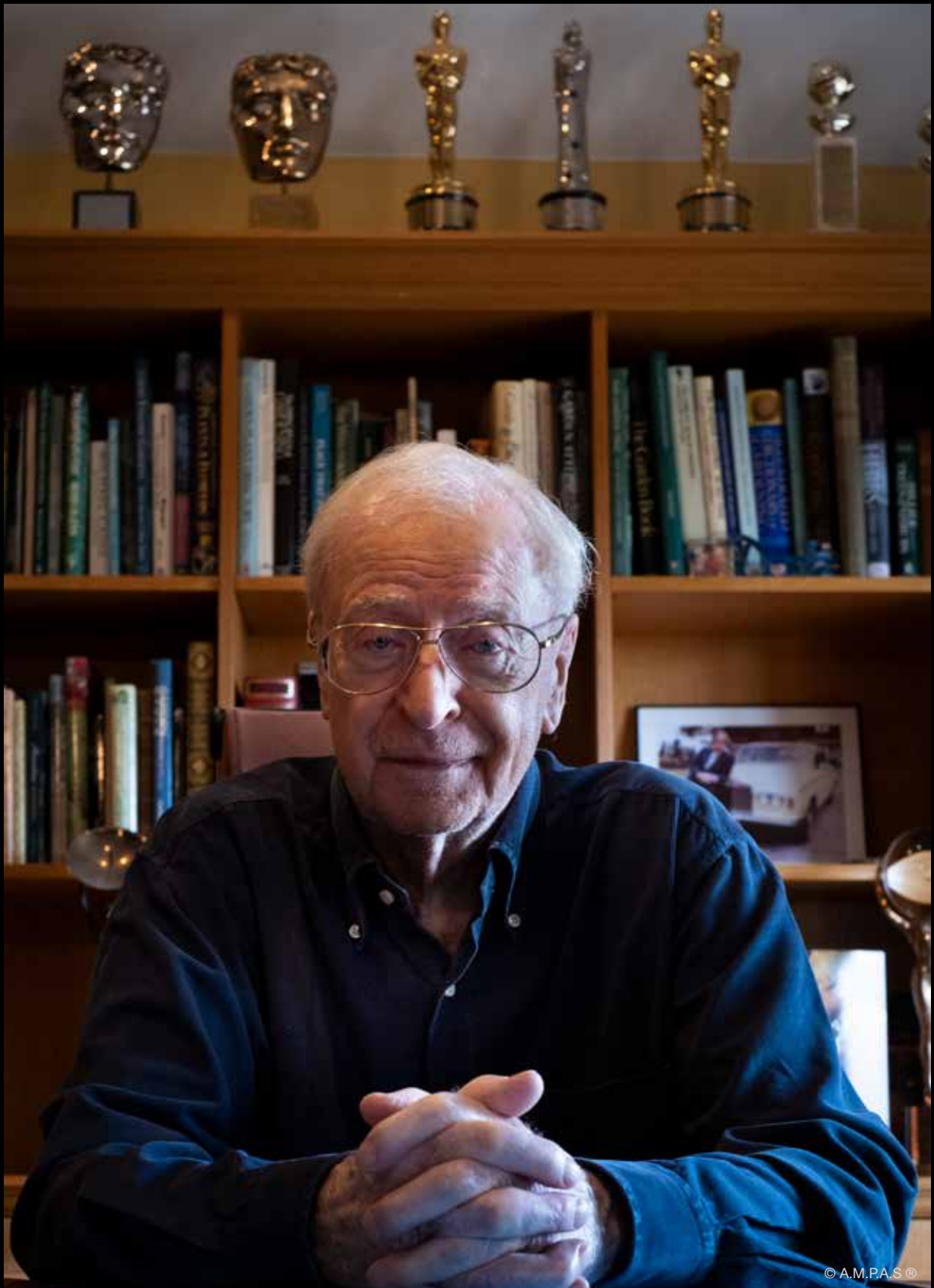
“but believe me, he’s more my lucky charm than I am his. Because here I am, at my age, and he comes along and gives me seven hit pictures.”

As befits Michael Caine's brilliantly self-deprecatory reputation, he wasn't in Hollywood to accept his first Academy Award®. Instead, he was on location, shooting what he laughingly called “the worst *Jaws* movie”, of which he later remarked; “I haven't seen it. I hear it's terrible. But I have seen the house it bought for my mum, and it is absolutely lovely.” This self-deprecatory quality was on display again when he received his second Academy Award®, for *The Cider House Rules*, and delivered one of the funniest and most gracious Oscar® speeches ever, taking time to individually commend each of his fellow nominees, and telling them, “I'm basically up here to represent you, as what I hope you will all be – a survivor”.

Of his later work with Christopher Nolan, who cast him in movies like *The Prestige*, *Inception*, and *Dark Knight* trilogy, Caine was similarly humble. “Christopher regards me as his lucky charm,” he told me, “but believe me, he’s more my lucky charm than I am his. Because here I am, at my age, and he comes along and gives me seven hit pictures.”

As always, it's hard to think of anyone else who's career has scaled the giddy heights that Michael Caine has achieved, but whose feet remain so solidly on the ground. He is an inspiration to us all.

Mark Kermode, January 2022.



“ I have lived with and loved the items in this sale for many years, with each item telling its own story. And although I’m sorry to be saying goodbye to some old friends, it gives me huge pleasure to know they will be heading to new homes where I hope they give the new owners as much pleasure as they have given Shakira and myself.”

Priscilla Caine





2

1

ZULU

Paramount, 1964,
Italian four-foglio cinema poster, artwork by Mauro Colizzi, folded,
200cm x 140cm (79in x 55in)

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,000

"If 1,200 men couldn't hold a defensive position this morning, what chance have we with one hundred?"

- Lt. Gonville Bromhead [Sir Michael Caine]

The BAFTA award-nominated war epic was one of Sir Michael Caine's first starring roles on the big screen, as the steely Lieutenant Bromhead. *Zulu* depicts the 1879 Battle of Rorke's Drift, which saw a small number of British soldiers defend a field hospital from thousands of Zulu warriors against seemingly insurmountable odds.

The dramatic artwork was designed by Mauro Colizzi, a prominent poster artist for Italian cinema in the 1960's. In addition to *Zulu*, Colizzi's other designs include the Italian releases of *The Man Who Shot Liberty Valance* (1962), *Jason and the Argonauts* (1963), and *It's a Mad Mad Mad Mad World* (1963).

Due to the fragility of the present Lot, the poster is being archivally restored and backed on linen.

2

AFTER KEITH ROCCO (AMERICAN, 20TH CENTURY)

Rorke's Drift

Photographic reproduction, 1990, signed and numbered 471/850 in pencil, also signed by Sir Michael Caine in pen on the reverse of the frame, framed

Sheet 62.2cm x 86.2cm (24 1/2in x 34in)

£150 - 250

€180 - 300

US\$200 - 340

3

ZULU

A colour reproduction poster of the Italian Style B poster, artwork by Mauro Colizzi, signed in black ink by Sir Michael Caine, together with a colour photographic print of Sir Michael Caine in costume, inscribed in black ink 'to Colin', The poster 70cm x 99cm (27 1/2in x 39in) (2)

£100 - 150

€120 - 180

US\$140 - 200

JOSEPH E. LEVINE presenta



ZULU

UNA PRODUZIONE STANLEY BAKER - CY ENDFIELD

CON **STANLEY BAKER** **JACK HAWKINS** **ULLA JACOBSSON** **JAMES BOOTH**
MICHAEL CAINE **TECHNICOLOR - TECHNIRAMA**

Euro film



SCENEGGIATURA DI JOHN PREBBLE & CY ENDFIELD

ISPIRATO DA UN ARTICOLO DI JOHN PREBBLE

DIRETTO DA CY ENDFIELD

UNA PRODUZIONE DIAMOND FILMS LTD.



4

4

TWO COLOUR REPRODUCTION PRINTS OF *ALFIE* AND *THE ITALIAN JOB*,

Both signed to the front by Sir Michael Caine,
Each 27cm x 43cm (11in x 17in) (2)

£100 - 150

€120 - 180

US\$140 - 200

5

ALFIE

Sheldrake Films, 1966,
US one sheet cinema poster, framed,
67.5cm x 104cm (26 1/2in x 40 1/2in)

£500 - 700

€600 - 840

US\$680 - 950

Sir Michael Caine plays commitment-phobe and womaniser Alfie Elkins. A promiscuous London chauffeur who woos both married women and single girls. The film is shot with Alfie often turning to camera and addressing the audience, documenting and justifying his cheating ways. However the story takes a turn and forces Alfie to start to face the consequences of his actions. The film was nominated for several Academy Awards®, including Caine's first nomination for Best Actor, as well as BAFTA's, winning a Golden Globe for Best English Language Foreign Film.



4



(Highest rating)

“Ribald comedy... people are going to stop talking about ‘Who’s Afraid of Virginia Woolf?’ and start talking about ‘Alfie!’”

—Wanda Hale, Daily News

“THERE IS A ZING IN THE LANGUAGE AND A ZIP IN THE PACE...YOU ARE GOING TO ENJOY ‘ALFIE’ VERY MUCH.”

—Life Magazine

“‘Alfie’ bubbles with impudent humor and ripe modern wit!”

—Bosley Crowther, N.Y. Times

“Michael Caine gives a brilliant performance.”

—Red Book Magazine

“Michael Caine is superb! The film glistens with distinction. A brilliantly sustained characterization.”

—Hollis Alpert, Saturday Review

“A delightful comedy...witty, funny... Michael Caine is superb!”

—Judith Crist, NBC Today Show



PARAMOUNT PICTURES presents

ALFIE

MICHAEL CAINE
is
ALFIE

[RECOMMENDED FOR MATURE AUDIENCES]

MILICENT MARTIN • JULIA FOSTER • JANE ASHER • SHIRLEY ANNE FIELD • VIVIEN MERCHANT • ELEANOR BRON

WITH SHELLEY WINTERS AS RUBY • A LEWIS GILBERT PRODUCTION

TECHNICOLOR® TECHNISCOPÉ®

SCREENPLAY BY BILL NAUGHTON BASED ON THE PLAY ALFIE BY BILL NAUGHTON
MUSIC BY SHIRLEY BELLING PRODUCED AND DIRECTED BY LEWIS GILBERT

HE GOT HER SING THE
TITLES SINGLES THE KAM-
A-DEE-DEE IMPERIAL RECORDS



Winner of the
Special Jury Award
at the
Cannes Film
Festival

6

THE IPCRESS FILE

Universal Pictures, 1965,
US one-sheet cinema poster, style B, signed in black ink by Sir Michael Caine, linen-backed,
69cm x 104cm (27in x 41in)

£400 - 600
€480 - 720
US\$540 - 810

As the 1965 trailer rightly proclaims, Sir Michael Caine 'walks straight into sensational stardom' with his first on-screen appearance as Harry Palmer. The eponymous spy is tasked with investigating the kidnapping and brainwashing of British scientists, a fate he ultimately suffers and struggles against. The connecting creative elements between the Harry Palmer and James Bond films are well known, sharing the same composer (John Barry), production designer (Ken Adam), and producer (Harry Saltzman). *The Ipcress File* also reunites Sir Michael with fellow *Zulu* alumni Nigel Green and Glynn Edwards.

7

THE IPCRESS FILE

A promotional poster for the special edition DVD, printed for the release, signed in silver ink by Sir Michael Caine,
76cm x 105cm (30in x 40in)

£100 - 150
€120 - 180
US\$140 - 200

8

FUNERAL IN BERLIN

Paramount, 1966,
US one sheet cinema poster, signed in black ink by Sir Michael Caine,
69cm x 104cm (27in x 41in)

£200 - 300
€240 - 360
US\$270 - 410

"Harry Palmer... Horn-rimmed. Cockney wit. Iron Fist"
- US theatrical trailer, 1966

Funeral In Berlin marks the second appearance of Sir Michael Caine as the iconic spy Harry Palmer, released just one year after the character's successful film debut in *The Ipcress File* (1965). The films were intended as a grittier counterpart to the James Bond franchise, but not without creative similarities - it was directed by Guy Hamilton (who had previously directed *Goldfinger*, 1964), and produced by Harry Saltzman.

9

ORIGINAL ARTWORK BASED ON 'A FUNERAL IN BERLIN',

Depicting a scene from the film, featuring Sir Michael Caine as Harry Palmer and Paul Hubschmid as double-crossing agent Jonny Vulkan, artist unknown,
Mixed media acrylic on board with two affixed front of house stills from the film, signed on the back in black ink by Sir Michael Caine, framed and unglazed,
110cm x 70cm (43½in x 27½in).

£1,000 - 1,500
€1,200 - 1,800
US\$1,400 - 2,000

10

BILLION DOLLAR BRAIN

United Artists, 1967,
Belgian cinema poster, signed and dedicated by the author in black pen *For Sebastian with all my good wishes Len Deighton, 4th May 2004* and in blue ink by co-star Karl Malden *To Sebastian, My Best Karl Malden*, framed, 38cm x 58cm (15in x 23in)

£150 - 200
€180 - 240
US\$200 - 270

"That's the first time I've ever had a Russian spy on room service"
- Harry Palmer [Sir Michael Caine]

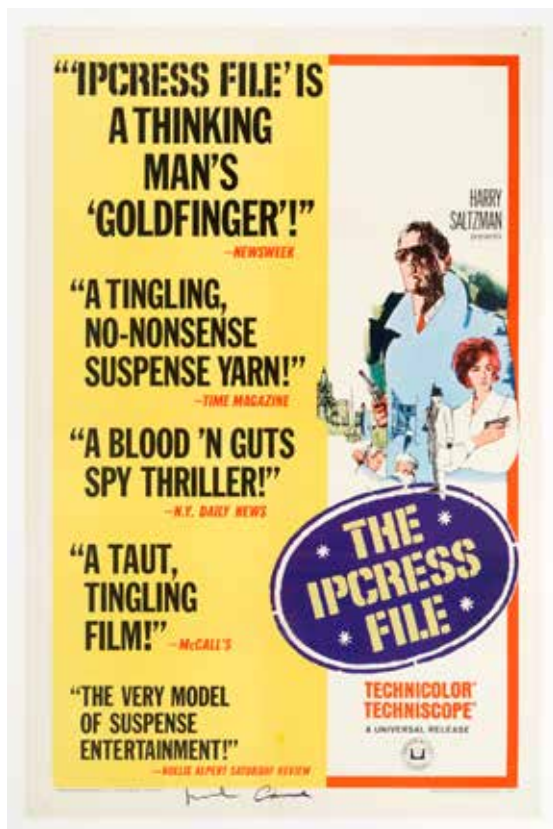
The third film to star Sir Michael Caine as Harry Palmer, *Billion Dollar Brain* sees Palmer leave the British Secret Service for a new life as a private detective, only to become embroiled in a new and sinister plot involving virus-infected eggs in Helsinki. In the film's incongruously comic final moments, Harry Palmer returns the eggs to the British government, the case is opened to reveal a group of freshly hatched chicks.

11

THE IPCRESS FILE

A promotional poster for the special edition DVD, printed for the release, signed in silver ink by Sir Michael Caine,
76cm x 105cm (30in x 40in)

£100 - 150
€120 - 180
US\$140 - 200



6



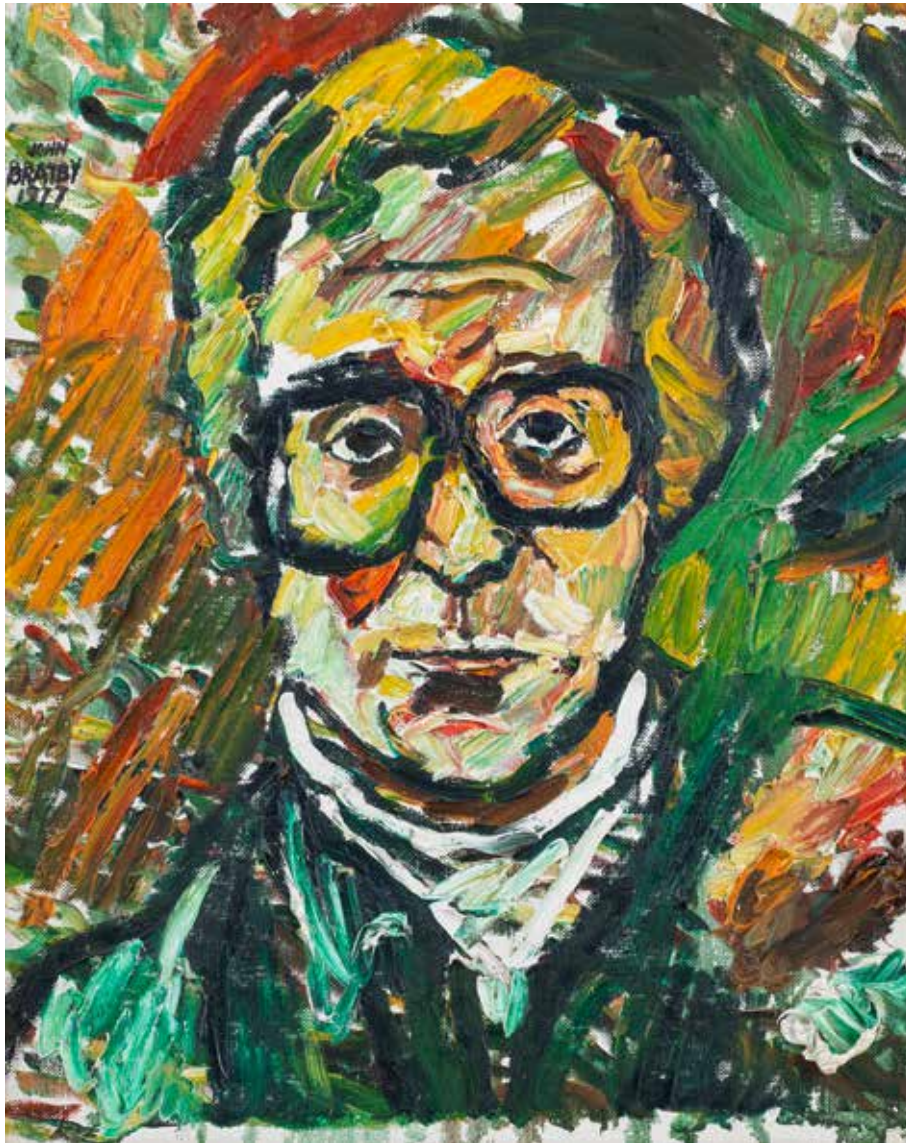
8



9



10



12 ^{AR}

JOHN BRATBY R.A. (BRITISH, 1928-1992)

Portrait of Sir Michael Caine

Signed and dated 'JOHN/BRATBY/1977' (upper left)

Oil on canvas

50.8cm x 40.7cm (20in x 16in).

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Exhibited

London, The Museum of London, *Michael Caine*,
8 March-14 July, 2013





13

13 TP

A DIRECTOR'S CHAIR FOR SIR MICHAEL CAINE

The folding wooden frame and canvas seat with an associated removable black canvas back rest with clear window pocket, enclosing a *Get Carter, Michael Caine* printed plaque, 119cm (47in) high

£800 - 1,200

€960 - 1,400

US\$1,100 - 1,600

14 TP

A DIRECTOR'S CHAIR FOR SIR MICHAEL CAINE

With folding wooden frame, footrest and canvas seat, with an associated back rest, printed on the front *Michael Caine*, and on the reverse *The Weather Man*, 119cm (47in) high

£400 - 600

€480 - 720

US\$540 - 810



14

15 TP

AN OAK AND LEATHER BACKGAMMON TABLE

The top with counter trays and recesses flanking a leather inset board on square section legs, 100cm wide x 76cm deep x 74cm high, (39in wide x 29 1/2in deep x 29in high)

£500 - 800

€600 - 960

US\$680 - 1,100

16 TP

AN OCTAGONAL POKER OR GAMES TABLE

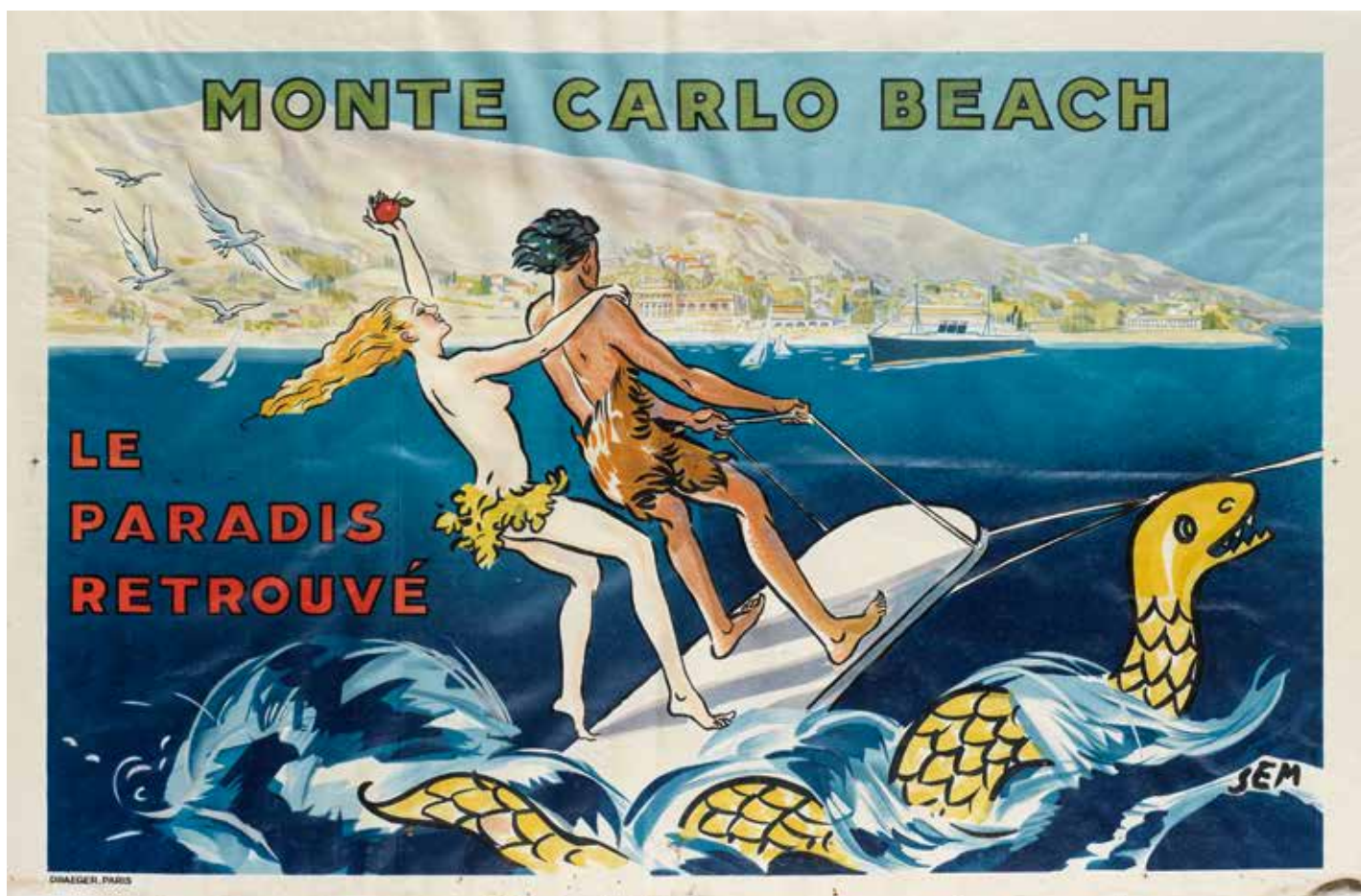
The top fitted with eight chip trays above eight shaped supports united by a central stretcher, 146cm diam. x 68.5cm high (57in diam. x 26 1/2in high)

£800 - 1,200

€960 - 1,400

US\$1,100 - 1,600





17

17
SEM (GEORGES GOURSAT)
MONTE CARLO BEACH

Lithographic poster in colours, printed by Draeger, Paris, cond. B, framed

80cm x 121cm (31½in x 47½in)

£600 - 800

€720 - 960

US\$810 - 1,100

18
PIERRE FIX-MASSEAU (1905-1994)

VENICE SIMPLON ORIENT-EXPRESS; London, Paris, the Alps, Venice, sleeper, dining.

Lithographic posters in colours, 1981, cond A-, all framed (6)
96cm x 60cm (38in x 24in)

£300 - 400

€360 - 480

US\$410 - 540

19
TAKE A LETTER DARLING,

Paramount, 1942,

A US insert cinema poster, signed on the back in black ink by Sir Michael Caine, 33cm x 91cm (14in x 36in)

£100 - 200

€120 - 240

US\$140 - 270

20
A SHEET OF 100 17 PENCE BRITISH COMMEMORATIVE STAMPS

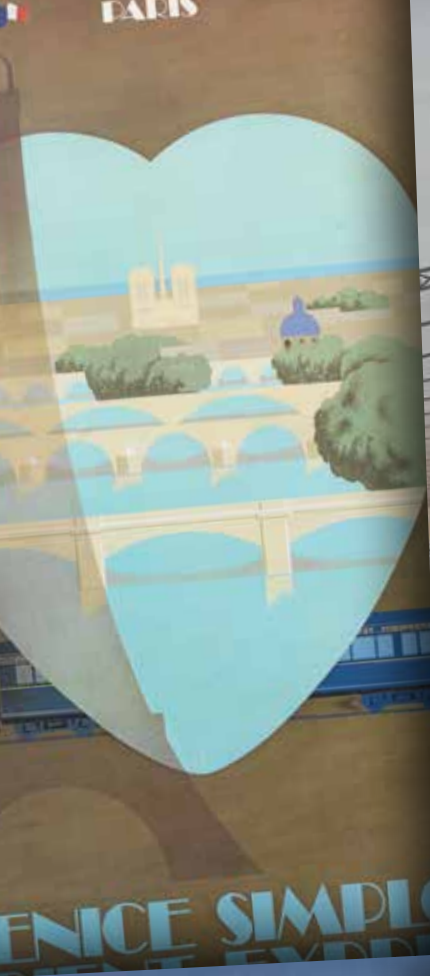
1985 issue

Designed by Keith Bassford, printed with an image of Peter Sellers from a photo by Bill Brandt, sheet numbered 093467, 40cm wide, 38cm high (15 1/2in wide, 14 1/2in high)

£80 - 120

€100 - 140

US\$110 - 160





21 (one from a lot of two)

21 AR

MIMMO ROTELLA (1918-2006)

Zin-Cla-Una

1992

Signed; titled and dated 92 on the reverse

Décollage and acrylic on canvas

70cm x 49.3cm (27 9/16in x 19 7/16in).

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,000

A certificate of authenticity can be requested from the Fondazione Mimmo Rotella at the buyer's expense.

Provenance

Collection of the Artist, Italy

Fondazione Mimmo Rotella, Milan (PD53 F)

Gifted from the above to the present owner

in 2017

Please note that this work is accompanied by a letter from Inna Rotella and a copy of *Mimmo Rotella* by Germano Celant, published by Skira in 2007.



22 (one from a lot of four)

22

RAZZIA (GÉRARD COURBOULEIX, 1949-)

DEAUVILLE

Offset in colours, 1983, cond. B+, backed on linen, framed:

and: Pecher Mignon; Bugatti, Atlantic; plus one other (4)

152.5cm x 117cm (60in x 46in)

£800 - 1,000

€960 - 1,200

US\$1,100 - 1,400

23

LUCIEN BOUCHER (FRENCH, 1889-1971)

AIR FRANCE, Grande Bretagne

Lithographic poster in colours, 1952, printed

by Perceval, Paris, cond A-, framed

97cm x 60cm (38in x 23.5in)

£300 - 400

€360 - 480

US\$410 - 540

24

ALO (CHARLES HALLO, 1884-1969)

SUMMER IN THE FRENCH RIVIERA BY THE BLUE TRAIN

Lithographic poster in colours, 1925, printed

by L. Serre, Paris, cond. B+, framed

100cm x 65.5cm (39 1/2in x 26in)

£1,200 - 1,800

€1,400 - 2,200

US\$1,600 - 2,400

25

LUCIEN METIVET (1863-1930)

Fervaal

Lithographic poster in colours, circa 1895, on wove paper, printed by Charles Verneau,

Paris, framed

Sheet 76.5cm x 63cm (30 1/8in x 24 3/4in)

£300 - 500

€360 - 600

US\$410 - 680

26

JULES CHÉRET (1836-1932)

THÉÂTRE DE L'OPÉRA, CARNAVAL 1894

Lithographic poster in colours, 1894, printed

by Chaix, cond. B-, backed on board and

varnished

128.5cm x 89cm (50 1/2in x 35in)

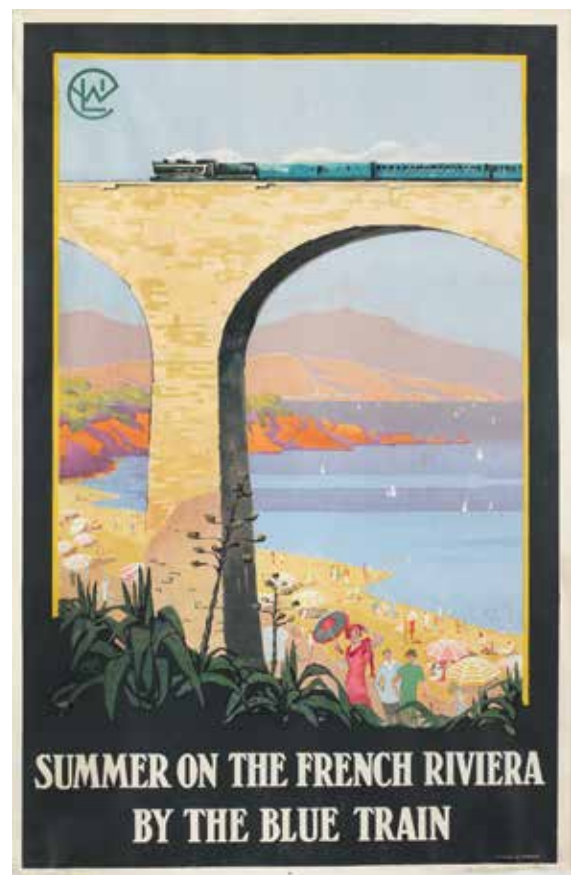
£300 - 500

€360 - 600

US\$410 - 680



23



24



25



26



27 TP

LADY CAINE'S DESK

A birch and elm veneered pedestal desk in the Art Deco style
The rectangular top above a knee hole enclosed by seven drawers
surmounted by pull-out slides, *183cm wide x 91cm deep x 74cm high*,
(*72in wide x 35 1/2in deep x 29in high*)

£800 - 1,200

€960 - 1,400

US\$1,100 - 1,600



28 TP Y

SIR MICHAEL CAINE'S DESK

An Indian rosewood pedestal desk

Made by Finn Hansen, Denmark

The rectangular top with a three quarter gallery enclosing a black leather writing surface above the kneehole, flanked by two banks of drawers with turned handles surmounted by two pull out slides on a plinth base, panelled to the back, *180cm wide x 90cm deep x 83cm high, (70 1/2in wide x 35in deep x 32 1/2in high)*

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Sir Michael bought this desk in the 80's and it is the desk he wrote his three books on and would read his scripts at.



29

29

A REPRODUCTION BLACK AND WHITE PHOTOGRAPHIC PRINT OF SIR MICHAEL CAINE THROWING A PUNCH,

Printed later,

Signed in black ink by Sir Michael Caine, original photograph taken by Stephan C Archetti in 1965, 51cm x 41cm (20in x 16in)

£200 - 300

€240 - 360

US\$270 - 410



30

30

A REPRODUCTION BLACK AND WHITE PHOTOGRAPHIC PRINT OF SIR MICHAEL CAINE WITH CIGARETTE,

Printed later,

From the original taken in 1965 by David Bailey for his *Box Of Pin-Ups*, signed in silver ink by Sir Michael Caine, 51cm x 41cm (20in x 16in)

£100 - 150

€120 - 180

US\$140 - 200

31

A BLACK AND WHITE PHOTOGRAPH OF SIR MICHAEL CAINE AND BOBBY MOORE

1981,

By Ray Morton, signed in black ink by Sir Michael Caine to the reverse, in mount and framed, 56cm x 48cm (22 1/2in x 19 1/2in)

£300 - 500

€360 - 600

US\$410 - 680



31

32

A COLLECTION OF THREE BLACK AND WHITE PHOTOGRAPHS OF SIR MICHAEL CAINE AND LADY SHAKIRA CAINE,

Circa 1970's

Candid images of the couple in various locations including the set of *The Man Who Would Be King* on Sir Michael Caine's fortieth birthday, arriving at a premier and a more formal double portrait, largest 25cm x 20cm (10in x 8in)

£400 - 600

€480 - 720

US\$540 - 810



32 (two from a lot of three)



33

33
A SET OF THREE GLASS DECANTERS

20th century
For scotch, vodka and bourbon, each with a chrome pump
Each 27 cm (10 1/2 in) high,

£300 - 500
€360 - 600
US\$410 - 680



34

34
AN ARTS AND CRAFTS SILVER AND ENAMEL MOUNTED DRESSING TABLE MIRROR

Mark of Elkington & Co., London, 1903
The rectangular plate within a Celtic revival knotwork border and with enamel insets, marked on front, 37cm wide, 28.5cm deep, 46.5cm high (14 1/2in wide, 11in deep, 18in high)

£800 - 1,200
€960 - 1,400
US\$1,100 - 1,600

35
A LARGE WHITE METAL ICE BUCKET

20th century
Flanked by elephant head handles, united by laurel swags, raised on a tapered base and circular foot, 32cm wide, 22cm deep, 44cm high (12 1/2in wide, 8 1/2in deep, 17in high)

£200 - 300
€240 - 360
US\$270 - 410

36
A PAIR OF CANDLESTICKS IN THE DUTCH 17TH CENTURY STYLE WITH LATER GLASS HURRICANE LAMPS

Pseudo Dutch marks
Both with twisted column, a lower knop in the form of a compressed ball, to the top a detachable circular drip pan, all with embossed floral and foliate scrolling decoration, sat on a circular loaded base, 30cm high, 18.5cm diam., both individually covered with a later manufactured glass hurricane lamp, 20cm wide, 20cm deep, 53cm high (7 1/2in wide, 7 1/2in deep, 20 1/2in high) (2)

£800 - 1,200
€960 - 1,400
US\$1,100 - 1,600

37
A PAIR OF EMILE GALLÉ FAIENCE HERALDIC LION CANDLESTICKS

Early 20th century
Each signed 'E. Gallé Nancy' to the base, 53cm high x 33 cm wide x 24cm deep (2)

£2,000 - 3,000
€2,400 - 3,600
US\$2,700 - 4,100

38
A PAIR OF BRONZE AND CUT GLASS MOUNTED FOUR-LIGHT CANDELABRA

20th century
Each hung with drops of various sizes and shapes, 38.5cm wide, 38.5cm deep, 73.5cm high (15in wide, 15in deep, 28 1/2in high) (2)

£500 - 800
€600 - 960
US\$680 - 1,100



35



36



37 (one from a pair)



38





39

39
HURRY SUNDOWN

Paramount, 1967,
US one sheet cinema poster, artwork by David Weisman, signed in
black ink by Sir Michael Caine,
69cm x 104cm (27in x 41in)

£300 - 500
€360 - 600
US\$410 - 680

Hurry Sundown depicts an ultimately tragic dispute over land ownership in the American south. Sir Michael Caine has since co-starred in two more films with Jane Fonda, in *California Suite* (1978) and *Youth* (2015). Prior to this film, poster artist David Weisman primarily designed Italian film posters including Federico Fellini's *8 1/2* (1963).

40
BATTLE OF BRITAIN

United Artists, 1969,
US one sheet cinema poster, signed in black ink by Sir Michael Caine,
69cm x 104cm (27in x 41in)

£300 - 500
€360 - 600
US\$410 - 680

Sir Michael Caine starred in *Battle of Britain* as part of a stellar cast of British talent, including Laurence Olivier, Trevor Howard, Christopher Plummer, and Ian McShane. The film is well remembered for its audacious flying sequences using around 100 real aircraft over the course of production.



40

41
FOUR FILM POSTERS FOR ADVENTURE & ROMANTIC FILMS STARRING SIR MICHAEL CAINE,

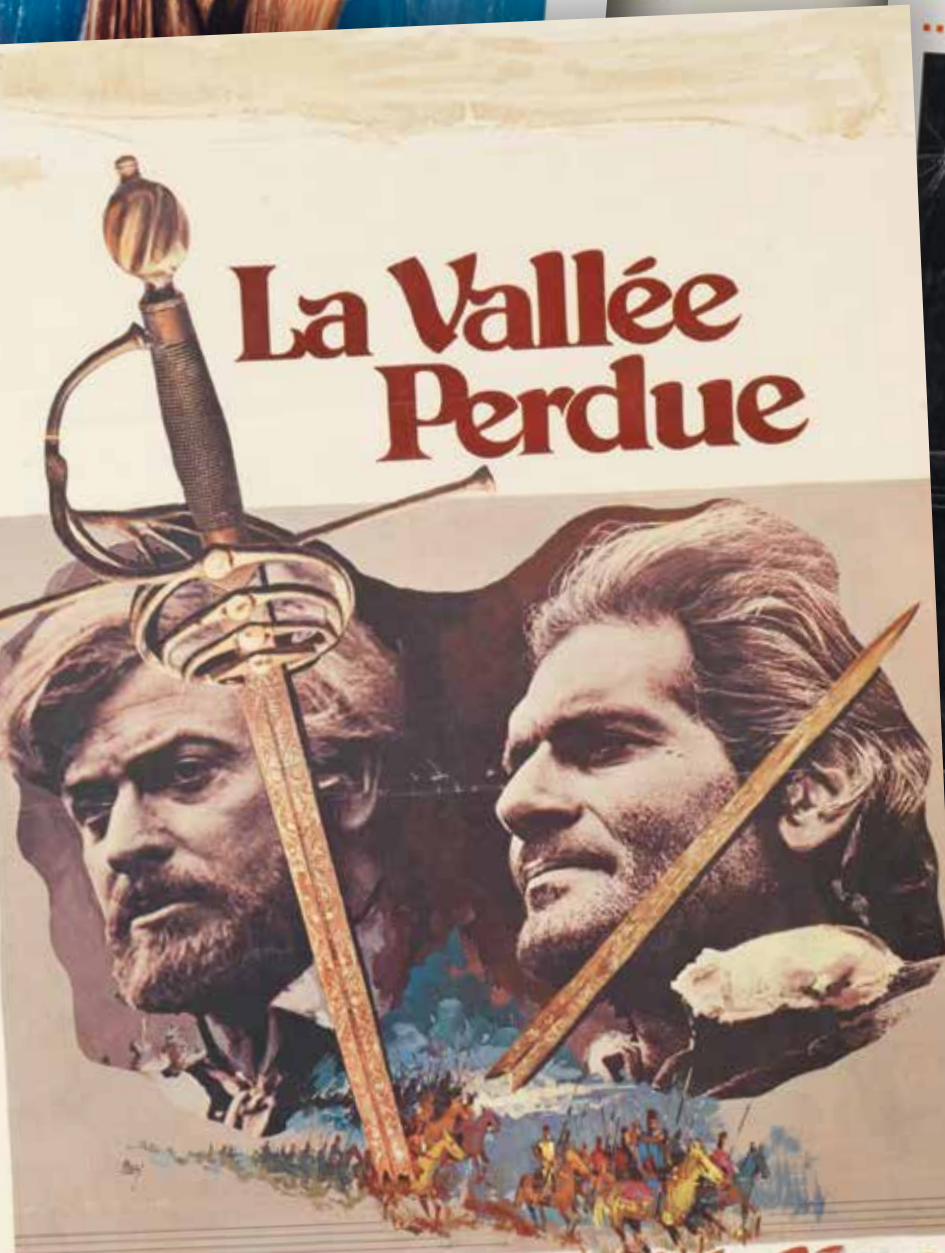
1960's-1970's,
Comprising *Hurry Sundown*, Paramount, 1967, Belgian poster, signed in black ink by Sir Michael Caine; *The Last Valley*, Cinerama, 1971, Belgian poster, signed in black ink by Nigel Davenport; *Kidnapped*, British Lion, 1971, US insert poster, signed in silver ink by Sir Michael Caine, 35.5cm x 91.5cm (14in x 36in); and *The Romantic Englishwoman*, Fox-Rank, 1975, Belgian poster, signed 'To Sebastian' in blue ink by Glenda Jackson and in black ink by Michael Lonsdale, *Each Belgian poster 35.5cm x 56cm (14in x 22in)* (4)

£200 - 300
€240 - 360
US\$270 - 410

42
ZULU

A colour reproduction poster of the Italian Style B poster, artwork by Mauro Colizzi, signed in black ink by Sir Michael Caine,
70cm x 99cm (27 1/2in x 39in)

£100 - 150
€120 - 180
US\$140 - 200



“As a lifelong fan of Sir Michael Caine, I chose to commemorate his 50 plus years in films with this mixed media portrait using the diamond dust to celebrate his glittering career.”

- Lincoln Townley



43 AR

LINCOLN TOWNLEY (BRITISH, BORN 1972)

A portrait of Sir Michael Caine

Signed in pencil and stamped lower right,
Screenprint in colours with diamond dust,
116cm x 129cm (45 11/16in x 50 13/16in).

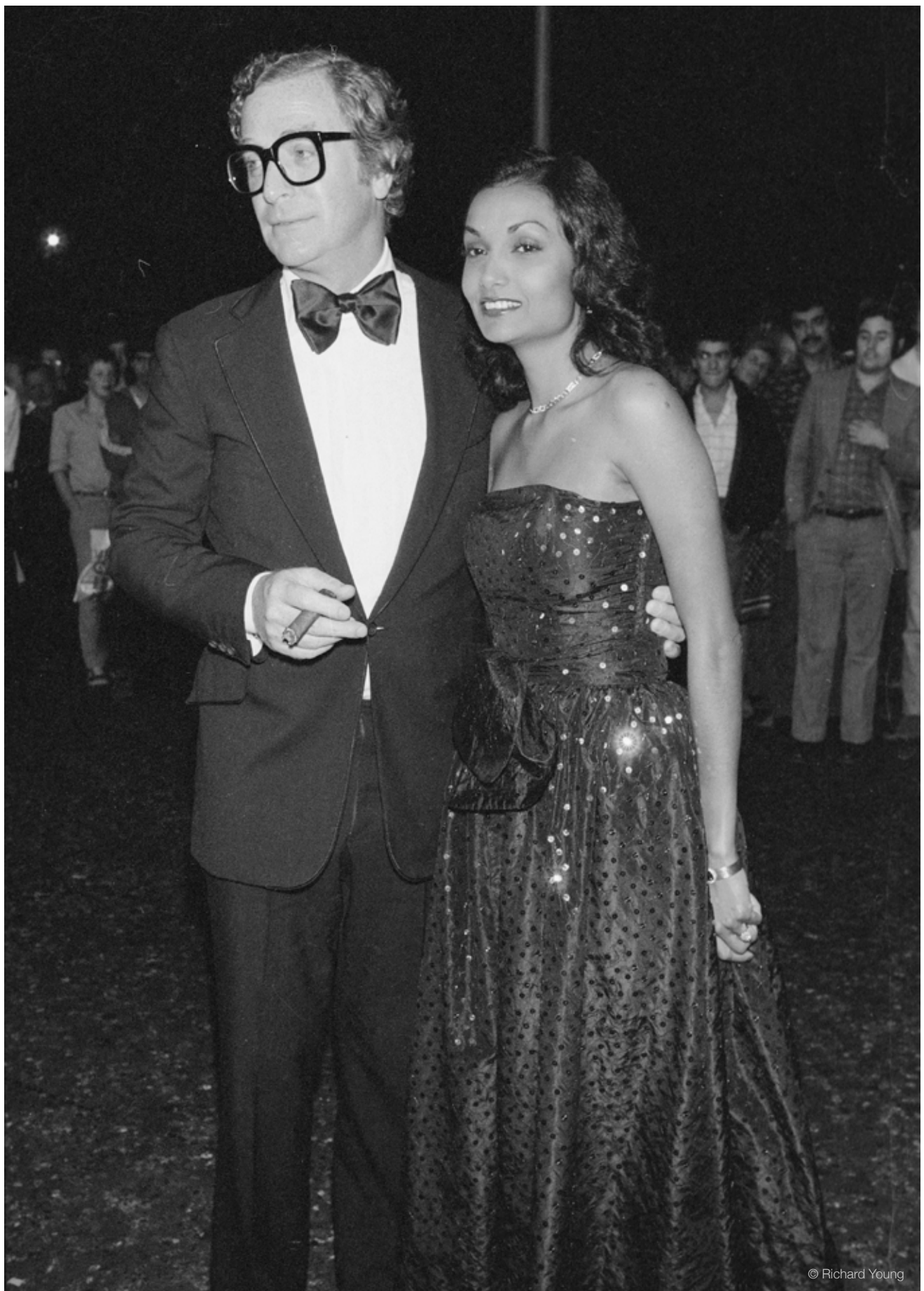
£10,000 - 15,000

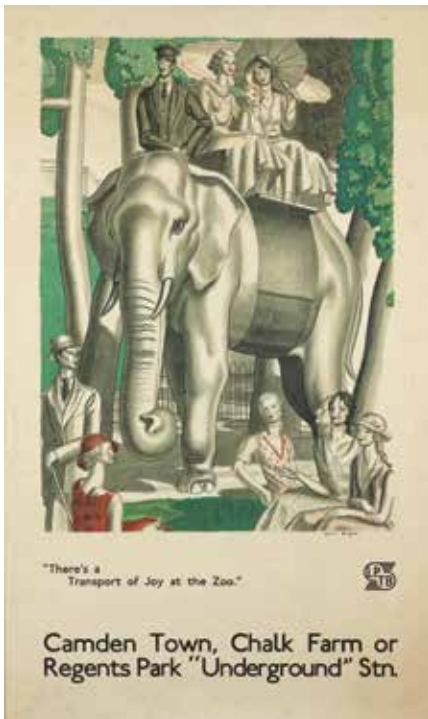
€12,000 - 18,000

US\$14,000 - 20,000

The proceeds of this lot will be donated by Sir Michael and Lady Caine to the NSPCC.

NSPCC





44

44 AR

JEAN DUPAS (FRENCH, 1882-1964)

THERE'S A TRANSPORT OF JOY AT THE ZOO, London Underground
Lithographic poster in colours, 1933, printed by Johnson, Riddle & Co.
Ltd., London, cond. A-, framed
99cm x 60 cm (39in x 23½ in)

£2,500 - 3,500

€3,000 - 4,200

US\$3,400 - 4,700

45 AR

JEAN DUPAS (FRENCH, 1882-1964)

ESTABLISH A PICNIC AND PASS THE DAY TOGETHER, London
Underground
Lithographic poster in colours, 1933, printed by Johnson, Riddle &
Co., Ltd., London, cond. A-, framed
100cm x 62cm (39½in x 24½in)

£1,500 - 2,000

€1,800 - 2,400

US\$2,000 - 2,700

46 AR

JEAN DUPAS (FRENCH, 1882-1964)

TODAY IN COMFORT BY GREEN LINE COACH
Lithographic poster in colours, 1933, printed by Johnson, Riddle & Co.
Ltd., London, cond. A-, framed
102cm x 64cm (40in x 25in)

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,000



45



46

47 AR

JEAN DUPAS (FRENCH, 1882-1964)

THENCE TO HYDE PARK... London Underground
Lithographic poster in colours, 1930, cond. A-, framed
101cm x 126 cm (39½in x 49½in)

£8,000 - 12,000

€9,600 - 14,000

US\$11,000 - 16,000

48 AR

JEAN DUPAS (FRENCH, 1882-1964)

WHERE IS THIS BOWER BESIDE THE SILVER THAMES? London
Underground
Lithographic poster in colours, 1930, printed by Chorley & Pickersgill
Ltd., Leeds, cond. A-, framed
102cm x 127cm (40in x 50in)

£8,000 - 12,000

€9,600 - 14,000

US\$11,000 - 16,000



47



48



49



49 TP

A PAIR OF FRENCH STEEL AND BRASS BAKER'S TABLES

Late 19th century

The later rectangular marble tops with a moulded edge, above pierced lambrequin type frieze and X frame scroll bases, 152.5cm wide x 79cm deep x 77cm high, (60in wide x 31in deep x 30in high) (2)

£3,000 - 5,000

€3,600 - 6,000

US\$4,100 - 6,800

50 TP

A VENETIAN STYLE ETCHED GLASS MIRROR

The shaped rectangular plate with subsidiary borders of applied plates surmounted with a stylised acanthus leaf crest, 101cm wide, 152cm high, (40in wide, 60 1/2in high)

£800 - 1,200

€960 - 1,400

US\$1,100 - 1,600





51

51 TP

A SPANISH WALNUT AND PINE BAKER'S TABLE

18th century and later

The rectangular sliding top above a panelled frieze on carved scrolled supports and united by stretchers, 120cm wide x 115cm deep x 74cm high, (47in wide x 45in deep x 29in high)

£500 - 800

€600 - 960

US\$680 - 1,100



52

54 TP

A PINE DRESSER BASE

18th century and later

The rectangular top above three frieze drawers above an undulating frieze on conforming front supports, 164cm wide x 56cm deep x 75cm high, (64 1/2in wide x 22in deep x 29 1/2in high)

£300 - 500

€360 - 600

US\$410 - 680

52 TP

A MOROCCAN CARVED OCCASIONAL TABLE

The octagonal top inset with tiles on turned and carved supports, 76cm diam. x 57cm high (29 1/2in diam. x 22in high)

£500 - 700

€600 - 840

US\$680 - 950

55 TP

AN OAK REFECTORY TABLE

In the late 17th century style

The rectangular top above squared baluster supports, 290cm wide x 108cm deep x 76cm high, (114in wide x 42 1/2in deep x 29 1/2in high)

£700 - 1,000

€840 - 1,200

US\$950 - 1,400

53 TP

A WALNUT AND IRON BOUND CHEST

Spanish, 18th century and later

The hinged top with strapwork hinges enclosing a void interior above a carved front and iron locking straps on small block feet, 139cm wide x 84cm deep x 45cm high, (54 1/2in wide x 33in deep x 17 1/2in high)

£500 - 800

€600 - 960

US\$680 - 1,100

56

A PAIR OF SILK PICTURES

18th century

Depicting a lady with a child and a gentleman holding a horn, each standing within a bucolic landscape 16cm wide, 21.5cm high (6in wide, 8in high) (2)

£300 - 500

€360 - 600

US\$410 - 680



53



54



55



57

57 AR

CHARLES MOZLEY (BRITISH, 1914-1991)

Outside L'Escargot, Paris

Signed, dated and titled 'Charles Mozley 71' (lower centre), further signed by Sir Michael Caine to the reverse

Acrylic on paper

31.5cm x 47cm (12 3/8in x 18 1/2in).

£500 - 700

€600 - 840

US\$680 - 950

Provenance

With Peter Matthews Gallery, London.

58

FRANK DADD (BRITISH, 1851-1929)

Going to church

Signed and dated 'FRANK DADD 1913' (lower right), further signed by Sir Michael Caine to the reverse

Watercolour

47cm x 34.5cm (18 1/2in x 13 9/16in).

£400 - 600

€480 - 720

US\$540 - 810

Provenance

With J. S. Maas & Co. Ltd., London.

59 AR

CHARLES MOZLEY (BRITISH, 1914-1991)

Maxim's, Rue Royale

Signed and dated 'Mozley 71' (lower left), titled (lower right), further signed by Sir Michael Caine to the reverse

Watercolour and gouache

36.5cm x 30.5cm (14 3/8in x 12in).

£500 - 700

€600 - 840

US\$680 - 950

Provenance

With Peter Matthews Gallery, London.

60

THÉOPHILE ALEXANDRE STEINLEN (1859-1923)

Aux îles, par Auguste Marin

Lithograph with hand colouring, 1896, on thin wove, published as the front cover for an issue of the French magazine *Gil Blas*, with text on the reverse, signed by Sir Michael Caine on the reverse of the frame, framed

Sheet 33cm x 26.8cm (13in x 10 1/2in)

£80 - 120

€100 - 140

US\$110 - 160

61

GEORGES ALFRED BOTTINI (FRENCH, 1874-1907)

Une femme très chic

Signed and dated 'George Bottini 97' (lower left)

Oil on panel

20cm x 12cm (7 7/8in x 4 3/4in).

£800 - 1,200

€960 - 1,400

US\$1,100 - 1,600



58



59



60



61



62

62

THE ITALIAN JOB

Oakhurst Productions, 1969,
US one sheet cinema poster, signed in black ink by Sir Michael Caine,
69cm x 104cm (27in x 41in)

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

"You're only supposed to blow the bloody doors off!"

- Charlie Croker [Sir Michael Caine]

Undoubtedly one of Sir Michael Caine's biggest comedy capers and the epitome of British Cool. *The Italian Job* is one of Britain's best loved cinema productions. Throughout the film Sir Michael thrives in portraying cool ex-con playboy Charlie Croker. By breaking back into prison he pursues infamous gang kingpin Mr Bridger, played by Noel Coward, to finance the 'big job' that has been handed to him by a deceased contact in Italy. The idea was to pull-off the biggest gold bullion heist of all time, by evading both the Italian Police and the Mafia.

The film includes the classic scene and immortal line 'You're only supposed to blow the bloody doors off!', during the planning for the complex robbery co-ordinated by Charlie. The heist was to take place in the unsuspecting city of Turin, under the guise of English Tourists at an away football match, with three iconic mini coopers as the getaway cars of choice. The result was one of cinema's most memorable and ingenious car chases, culminating in one of the most discussed cliff-hangers of all time.

63

A GROUP OF EPHEMERA RELATING TO *THE ITALIAN JOB*,

Comprising a reproduction poster of the US one-sheet, signed in black ink by Sir Michael Caine; a black and white printed poster of scenes from *The Italian Job*, signed in black ink by Sir Michael Caine, together with two modern flyers for the film,
the largest 68.5cm x 101.5cm (27in x 40in) (4)

£100 - 150

€120 - 180

US\$140 - 200

64

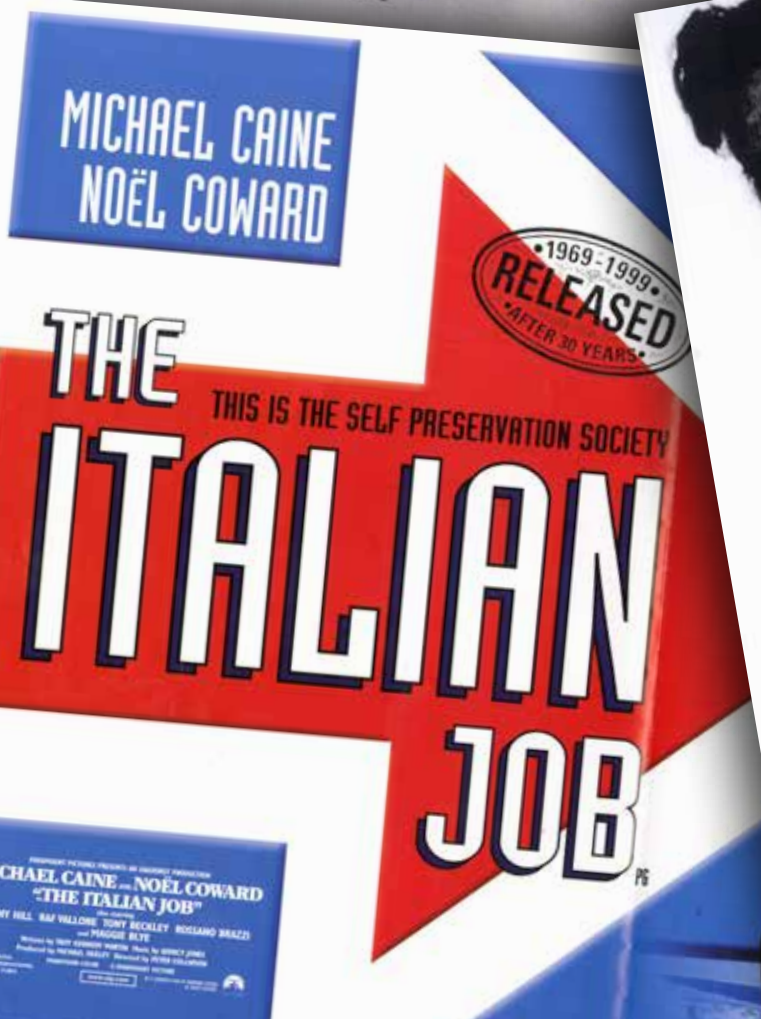
THE ITALIAN JOB

A colour reproduction poster of the US one-sheet, signed in black ink by Sir Michael Caine, 68.5cm x 101.5cm (27in x 40in)

£100 - 150

€120 - 180

US\$140 - 200





65

**65
TOO LATE THE HERO**

Cinerama, 1970,
US one sheet cinema poster, signed in black ink by Sir Michael Caine,
69cm x 104cm (27in x 41in)

**£300 - 500
€360 - 600
US\$410 - 680**

Too Late The Hero was Sir Michael's fourth appearance in a War film since *Zulu* in 1964. He plays the cynical medic Private Tosh Hearne, in an ultimately doomed Allied commando unit tasked with deactivating a Japanese radio transmitter in the New Hebrides.

**66
KIDNAPPED**

American International, 1971,
US one sheet cinema poster, signed in black ink by Sir Michael Caine,
69cm x 104cm (27in x 41in)

**£300 - 500
€360 - 600
US\$410 - 680**

Kidnapped sees Jacobite rebel Alan Breck (Sir Michael Caine) struggle to evade capture in the aftermath of the Battle of Culloden in 1746. The story was filmed on location across Scotland, and was largely based on Robert Louis Stevenson's novels *Kidnapped* (1886) and *Catriona* (1893).



66

**67
FOUR BELGIAN POSTERS FOR WAR & ACTION FILMS
STARRING SIR MICHAEL CAINE,**

1960's-1980's,
Comprising *Play Dirty*, United Artists, 1969, Belgian poster, signed in black ink by Sir Michael Caine; *Too Late The Hero*, Cinerama, 1970, Belgian poster, artwork by Brian Bysouth, signed in black ink by Sir Michael Caine; *Escape To Victory*, Paramount, 1981, Belgian poster, signed in black ink by Sir Michael Caine; *The Holcroft Covenant*, Universal, 1985, Belgian poster, with five signatures including Sir Michael Caine and director John Frankenheimer in black ink, and screenwriter Edward Anhalt in blue ink, together with a modern *Battle of Britain* flyer,
The largest 35.5cm x 56cm (14in x 22in) (5)

**£200 - 300
€240 - 360
US\$270 - 410**

**68
THE IPCRESS FILE**

A promotional poster for the special edition DVD, printed for the release, signed in silver ink by Sir Michael Caine,
76cm x 105cm (30in x 40in)

**£100 - 150
€120 - 180
US\$140 - 200**





69 AR

MARC CHAGALL (1887-1985)

Les amoureux sous l'arbre

Signed 'Chagall Marc' (lower centre)

Colour monotype on Japan paper

Image size: 39.5cm x 49.7cm (15 9/16in x 19 9/16in),

Sheet size: 52.8cm x 62.1cm (20 13/16in x 24 7/16in)

£30,000 - 50,000

€36,000 - 60,000

US\$41,000 - 68,000

Provenance

Brook Street Gallery, London.

Acquired from the above by the present owner.

Literature

J. Leymarie & G. Cramer (eds.), Marc Chagall, Monotypes 1961 - 1965, Geneva, 1966, p. 124-125, n. 160.





70 (two from a set of four)



70 (two from a set of four)



71

70 AR

JOHN SUTTON (BRITISH, BORN 1940)

Street scenes of London in the late 19th century

A set of four

Each signed 'John Sutton' (lower right)

Watercolour heightened with white

Each 35.5cm x 53.5cm (14in x 21in)(4)

£300 - 500

€360 - 600

US\$410 - 680

Provenance

With Eaton Gallery, London.

71

SIR DAVID MURRAY (SCOTTISH, 1849-1933)

Shakespeare's Avon

Signed 'David Murray' (lower right), signed, titled and further inscribed with the artist's address (verso)

Oil on canvas

116cm x 131.5cm (45 3/4in x 51 3/4in).

£3,000 - 5,000

€3,600 - 6,000

US\$4,100 - 6,800

Provenance

With N.R. Omell, London, 1986.

Exhibited

London, Royal Academy, 1918, no. 629.

London, N.R. Omell, 'Victorian England', May 1986, no. 12.

72

FÉLIX BUHOT (FRENCH, 1847-1898)

La Place Pigalle en 1878

Etching, aquatint and drypoint, 1878, on laid paper, signed by Sir Michael Caine on the frame verso

Sheet 27.7cm x 37cm (10 7/8in x 14 1/2in)

£250 - 350

€300 - 420

US\$340 - 470

73

AFTER JOHN ALEXANDER HARRINGTON BIRD (BRITISH, 1845-1936)

The leading road coaches leaving the White Horse Cellars XI A.M.

Etching and aquatint with hand colouring, 1889, on wove paper, published by F.C.

McQueen & Sons, 1890, framed

Sheet 76.5cm x 112.7cm (30in x 44 1/4in)

£200 - 300

€240 - 360

US\$270 - 410

74

W. PENCIL (BRITISH)

Hyde Park

Lithograph in colours, circa 1900, on wove paper, stamp signed 'W. Pencil', framed

Sheet 45.7cm x 104cm (18in x 41in)

£200 - 300

€240 - 360

US\$270 - 410

75

EUGENE GALIEN-LALOUÉ (FRENCH, 1854-1941)

La porte Saint-Denis, Paris
Signed 'E. Galien-Laloue' (lower left)
Watercolour and bodycolour
23.5cm x 32cm (9 1/4cm x 12 5/8in).

£5,000 - 8,000

€6,000 - 9,600

US\$6,800 - 11,000

Provenance

With William & Son, London, no. 18842.

76

HENRY MALFROY (FRENCH, 1895-1944)

Avenue de L' Opera, Paris
Signed and inscribed with title 'Henry/Malfroy' (lower left)
Oil on canvas
38.5cm x 55cm (15 3/16in x 21 5/8in).

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

Provenance

With William & Son, London, no. 17954.

77

BRITISH SCHOOL, 20TH CENTURY

River landscape
Initialed 'MW' (lower left)
Oil on canvas
61.3cm x 92cm (24 1/8in x 36 1/4in).

£600 - 800

€720 - 960

US\$810 - 1,100

78

EUROPEAN SCHOOL, 20TH CENTURY

Two men seated in the evening
Signed 'STERN' (lower right), inscribed 'STRINDBERG: WETTERLEUCHTEN' (lower centre)
Pen and Ink
23.5cm x 33.5cm (9 1/4in x 13 3/16in).

£200 - 300

€240 - 360

US\$270 - 410

This work likely relates to August Strindberg's book of 1919 titled *Kammerspiele Wetterleuchten*.

79

ALPHONSE MUCHA (CZECH, 1860-1939)

La Samaritaine from *Les Maitres de L'affiche*
Lithographic poster in colours, 1899, on wove paper, published by Imprimerie Chaix, with their blindstamp "Les Maîtres de l'Affiche, Imprimerie Chaix", framed
Sheet 39cm x 28cm (15 3/8in x 11in)

£600 - 800

€720 - 960

US\$810 - 1,100



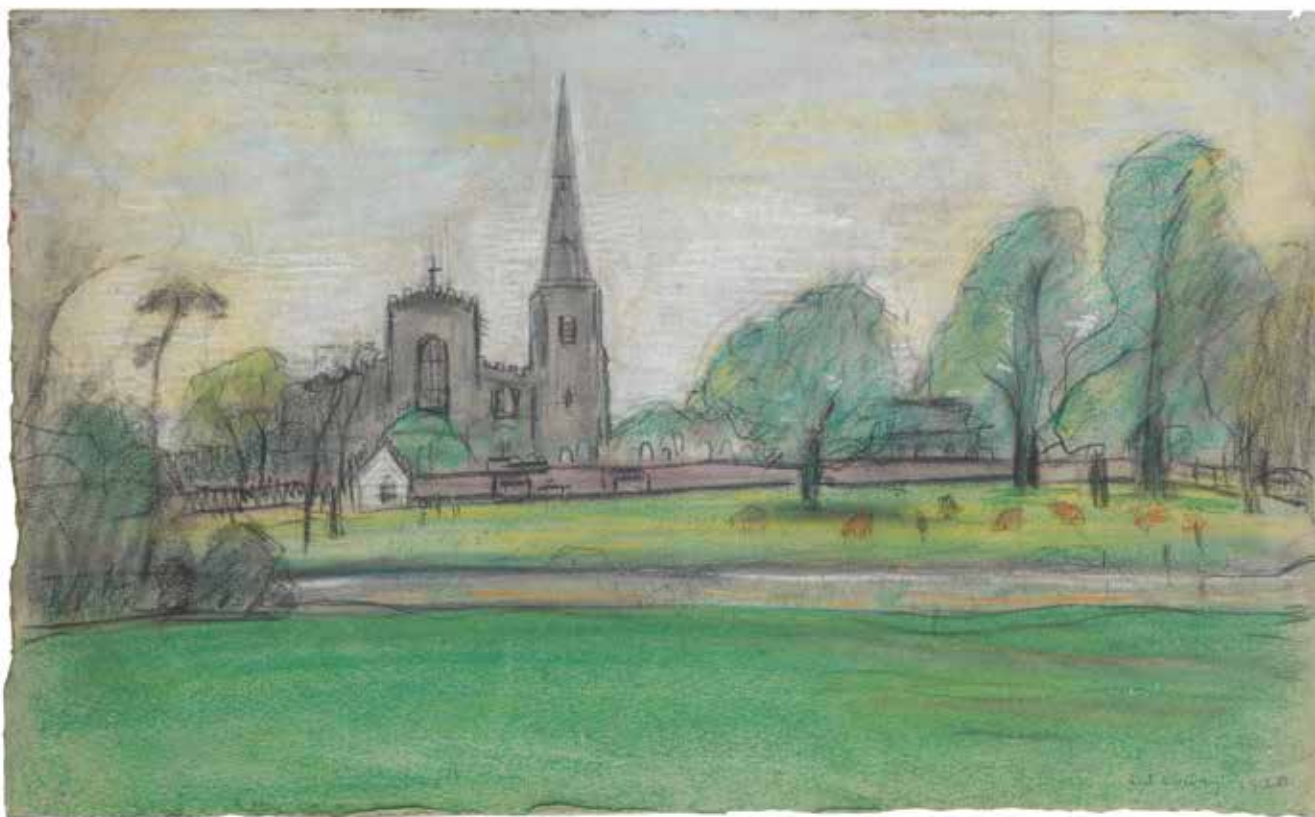
75



76



77



80 AR

LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)

Peel Park

Signed and dated 'L.S. Lowry 1920' (lower right)

Pastel

23cm x 37.8cm (9 1/16in x 14 7/8in).

£12,000 - 18,000

€14,000 - 22,000

US\$16,000 - 24,000

Provenance

David Tomlinson Esq.

Sale; Christie's, London, 13 November 1964, Lot 77

Exhibited

Sheffield, Graves Art Gallery, *The Works of L.S. Lowry*, September-October 1962, cat.no.168





81



82



83

81 •

BLAKE (WILLIAM)

William Blake's Water-Colour Designs for the Poems of Thomas Gray, Introduction and Commentary by Geoffrey Keynes, 3 vol., NUMBER 206 OF 518 COPIES, *publisher's quarter morocco, slipcases, folio*, 1972; The Complete Portraiture of William & Catherine Blake, with an Essay and an Iconography by Geoffrey Keynes, NUMBER XVII OF 36 DELUXE COPIES *signed by Keynes, publisher's full morocco, slipcase, 4to*, 1977, Trianon Press (4)

£500 - 700
€600 - 840
US\$680 - 950

82 •

GARDENING

A selection of Sir Michael Caine's books relating to gardens, natural history and heritage, 7 vol., comprising: HARRISON (J.C.) The Birds of Prey of the British Islands, *number 150 of 275 copies signed by the artist*, 1980--Coaching Days of England, 1966--ROSS (FREDERICK) The Ruined Abbeys of Britain, *plates (one loose), ownership inscription of Sir Michael and Lady Caine*, [1882]--COOK (E.T.) The Century Book of Gardening, [c.1910]--LE TOQUIN (ALAIN) Gardens in Time, 2006; The Most Beautiful Gardens in the World, 2004--Yosemite on My Mind, 2000 (7)

£300 - 500
€360 - 600
US\$410 - 680

83 •

PHOTOGRAPHY

A selection of Sir Michael Caine's books relating to Photography, 6 vol., comprising: BEATON (CECIL) The Best of Beaton, 1968--MCDOWALL (RODDY) Double Exposure - Take Four, *inscribed by the photographer to Sir Michael ("Thanks for your help... 1993") and with the latter illustrated on p240 with text by Roger Moore*, 1993--STARK (FREYA) Space, Times and Moment in Landscape, *number 237 of 500 copies, signed by the author/photographer, slipcase*, 1969--HARRISON (MARTIN) Appearances - Fashion Photography since 1945, 1991--FIEDLER (JEANNINE) Photography at the Bauhaus, 1990--DOTY (ROBERT) Photography in America... Introduction by Minor White, 1974 (6)

£300 - 500
€360 - 600
US\$410 - 680

84 •

BIBLE, IN GERMAN

Biblia, das ist Die gantze Heilige Schrift, *engraved frontispiece of Luther and additional engraved title, letterpress title in red and black, numerous engraved plates, text lightly browned, first c.50 leaves detached, contemporary blindstamped calf over bevelled wooden boards, metal centrepieces, corner-pieces, and clasps with ornate cherubic details, rubbed, spine worn with loss at head of spine and upper joint, folio*, Leipzig, J.H. Wittve, 1694, sold not subject to return

£200 - 300
€240 - 360
US\$270 - 410



85

85 • **LIFESTYLE**

A selection of Sir Michael Caine's coffee table books relating to lifestyle and interiors, 9 vol., comprising: SLESIN (S.) and S. CLIFF. *Indian Style*, 1990--SCHOFIELD (MARIA) *Decorative Art and Modern Interiors 1977*, 1977--REED (BILLY) *Thoroughbred*, 1990--BETTANE & DESSEAUME. *The World's Greatest Wines*, 2006--TASCHEN (ANGELIKA) *Taschen's Paris*, 2008--RENSE (PAIGE) *American Interiors*, 1978--BALDWIN (BILLY) *Billy Baldwin Decorates*, 1972--WAGNER (WALTER F.) *Great Houses for View Sites...*, 1976--WILSON (J.) and A. LEAMAN. *Decoration U.S.A.*, 1965 (9)

£300 - 500
€360 - 600
US\$410 - 680

86 • **FILM BIOGRAPHIES**

A selection of Sir Michael Caine's film biographies, 14 vol., including: CASTLE (CHARLES) Noël [Coward], *mentioning collaboration with Sir Michael on p233*, 1972--COLE (LESLEY) *The Life of Noël Coward, mentioning Sir Michael on p454*, 1976--STAMP (TERENCE) *Stamp Album*, 1987--HUSTON (JOHN) *An Open Book, calling Sir Michael and Sean Connery "two gentlemen" and remarking that Lady Caine "worked marvellously" for a role in 'The Man Who Would Be King'*, 1980--EDWARDS (ANNE) *Vivien Leigh*, 1977--MICHAEL (PAUL) *Humphrey Bogart*, 1965--WELLES (ORSON) *This is Orson Welles*, 1992; and 7 others (14)

£300 - 500
€360 - 600
US\$410 - 680



86

87 • **INTERIOR DESIGN AND ARCHITECTURE**

A selection of Sir Michael Caine's books relating to interior design and architecture, 21 vol., including SKURKA (NORMA) *The New York Times Book of Interior Design and Decoration*, 1976--RENSE (PAIGE) *Architectural Digest California Interiors*, 1979--NORWICH (JOHN JULIUS) *Great Architecture of the World*, 1975; and 18 others (21),

£80 - 120
€100 - 140
US\$110 - 160

88 • **ARTS**

A selection of Sir Michael Caine's books relating to the arts, 20 vol., including: HOUTHUESSEN (ALBERT) *An Appreciated, number 112 of 120 copies signed by the artist and with a signed lithograph loosely inserted*, 1969--WEIDINGER (ALFRED) *Gustav Klimt*, 2007--*The Book of Kells - Reproductions from the Manuscript*, 1976--COURTHION (PIERRE) *Georges Rouault*, [n.d.]--DESCARNES (ROBERT) *Dali*, 1989--FELLINI (FEDERICO) *The Book of Dreams*, 2007 (20)

£300 - 500
€360 - 600
US\$410 - 680



89

89

A PORTRAIT CARICATURE OF SIR MICHAEL CAINE,

A lithographic print, by Robert Risko, signed on the reverse by Sir Michael Caine, framed, 27cm x 35cm (11in x 14in)

£300 - 500

€360 - 600

US\$410 - 680

90 ^{AR}

SIMON EMMETT (BRITISH): A BLACK AND WHITE PHOTOGRAPHIC PRINT OF SIR MICHAEL CAINE,

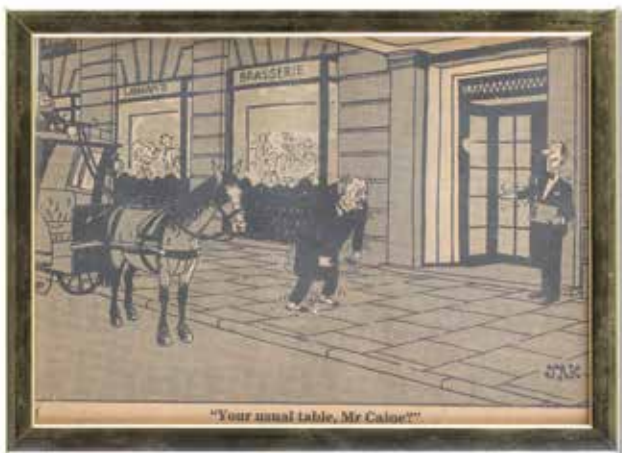
Dated 2014,
Taken for an *Empire Magazine* promotional shoot at The Pig's Ear pub in Chelsea, signed in black ink by Sir Michael Caine and the photographer, 42cm x 59cm (16 1/2in x 23 1/2in)

£300 - 400

€360 - 480

US\$410 - 540





91 (part lot)

91 A COLLECTION OF SIR MICHAEL CAINE-INSPIRED CARTOONS

1970's-1980's,
A group of eight works comprising three original cartoons by Jak (undated), Mac (undated), and Mallet (1976); two prints by Jak (*The Evening Standard*, 12 January 1989) and Kipper Williams (undated); and three framed newspaper cuttings of cartoons by Jak, and Tom Johnston,
Largest 66.5cm x 56.5cm (26 1/4in x 22 1/4in) framed
Smallest 19cm x 14cm (7 1/2in x 5 1/2in) framed (8)

£300 - 500
€360 - 600
US\$410 - 680

Several cartoons depict Sir Michael Caine at Langan's Brasserie in Mayfair - a restaurant he opened in 1976, in partnership with the famously characterful restaurateur Peter Langan.

92 AR SIMON EMMETT (BRITISH); A COLOUR PHOTOGRAPHIC PRINT OF SIR MICHAEL CAINE SITTING AT A TABLE,

2014,
Taken for an *Empire Magazine* promotional shoot at The Pig's Ear pub in Chelsea, signed in black ink by Sir Michael Caine,
31cm x 42cm (23 1/2in x 16 1/2in)

£300 - 400
€360 - 480
US\$410 - 540

Ladies Upstairs

Michael Caine, Richard Shepherd and Peter Langan
photographed at Langan's by Richard Young





93

93

A GET CARTER VINYL MOTION PICTURE SOUNDTRACK,

The Cinephile 1998 Stereo release, with gatefold sleeve, signed to the reverse by Sir Michael Caine, with vinyl record of the original soundtrack, accompanied by a souvenir gift-card, 30cm x 30cm (12in x 12in)

£200 - 300
€240 - 360
US\$270 - 410

94

GET CARTER

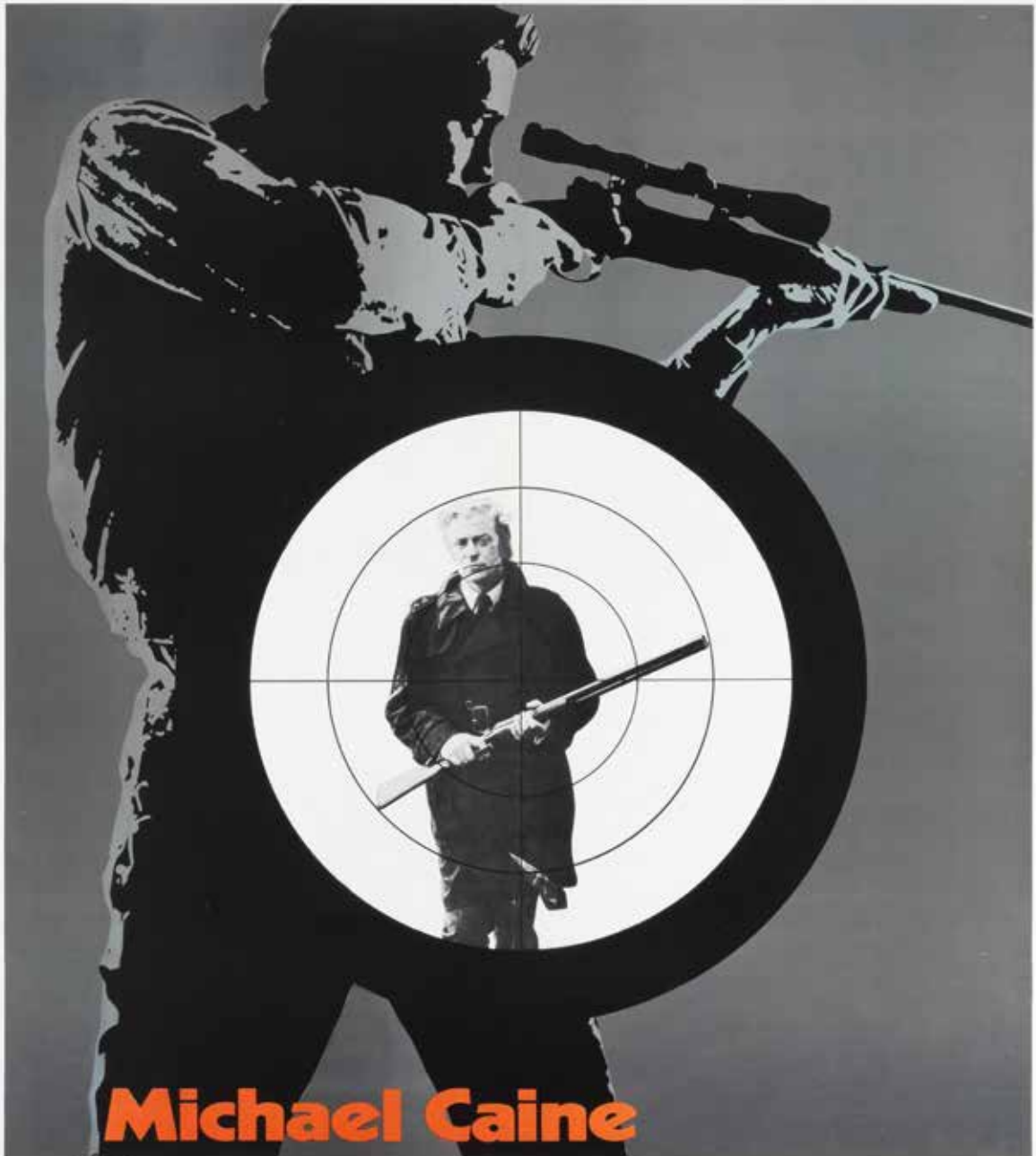
M.G.M., 1971, US one-sheet cinema poster, style A, signed in black ink by Sir Michael Caine, backed on board and framed, 69cm x 104cm (27in x 41in)

£500 - 700
€600 - 840
US\$680 - 950

A gritty and disturbing gangster crime drama starring Sir Michael Caine as Jack Carter. A London gang member returns to his homeland of Newcastle to attend his brother Frank's funeral, and to investigate and avenge his untimely death. Taking no-one's word as the truth, he begins to retrace Frank's contacts in the criminal underworld, uncovering a story of sexual abuse and murder. The film culminates in a brutal attack by Jack against the culprit, and a shocking final assassination.

At the time of release the film received mixed critical acclaim. Since its 1971 release however, film critics and industry experts have hailed it as a great piece of British cinema, ranking it 32 in a 2011 Time Out *Top 100 Best British Films* poll.

What happens
when a professional killer
violates the code?
Get Carter!



Michael Caine
IN **Get Carter**

A MICHAEL Klinger PRODUCTION STARRING MICHAEL CAINE in "GET CARTER" Co-Starring IAN HENDRY • JOHN OSBORNE and BRITT EKLAND
Screenplay by MIKE HODGES • Based on the novel "JACK'S RETURN HOME" by TED LEWIS • Produced by MICHAEL KLINGER • Directed by MIKE HODGES • IN METROCOLOR
A METRO-GOLDWYN-MAYER RELEASE

R RESTRICTED Under 17 requires
accompanying Parent or Adult Guardian





95

95
A REPRODUCTION COLOUR PHOTOGRAPHIC PRINT OF SIR MICHAEL CAINE IN GET CARTER,

Printed later,
Taken from the original signed in silver ink by Sir Michael Caine,
41cm x 51cm (16in x 20in)

£200 - 300
€240 - 360
US\$270 - 410



96

96
A GROUP OF EPHEMERA RELATING TO GET CARTER,
Printed later,

Comprising a reproduction poster of the *Get Carter* US one-sheet, signed in black ink by Sir Michael Caine, a reproduction colour photographic print signed in silver ink by Sir Michael Caine, a canvas banner printed 2020, signed in black ink by Sir Michael Caine, and a promotional flyer inscribed in black ink 'To Debbie',
The largest 68.5cm x 124.5cm (27in x 49in) (4)

£200 - 300
€240 - 360
US\$270 - 410

96
A REPRODUCTION COLOUR PHOTOGRAPHIC PRINT OF SIR MICHAEL CAINE IN GET CARTER,

Printed later,
An image of a still from the film used for promotional use, with Sir Michael Caine as Jack Carter, signed in silver ink by Sir Michael Caine,
41cm x 51cm (16in x 20in)

£200 - 300
€240 - 360
US\$270 - 410

98
THE IPCRESS FILE,
A promotional poster for the special edition DVD, printed for the release, signed in silver ink by Sir Michael Caine,
76cm x 105cm (30in x 40in)

£100 - 150
€120 - 180
US\$140 - 200





99

99 TP

A NORTH IBERIAN POLYCHROME PAINTED AND PARCEL GILT VARGUEÑO

17th century

The central carved door above a short drawer, flanked by two banks of three similarly carved drawers, the drawer fronts applied with bone panels and painted with scrolling flowers 89cm wide x 32cm deep x 50cm high, (35in wide x 12 1/2in deep x 19 1/2in high)

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

100

A LARGE GILT-LACQUERED WOOD FIGURE OF BUDDHA

Southeast Asia, 18th/19th century

Seated in *vajraparyankasana*, the hands held in *dhyanamudra*, wearing loose robes draped around the shoulders and open revealing the bare chest, the face set with a contemplative expression, flanked by pendulous ears, the hair arranged in tight curls surrounding the *ushnisha*. 60.5cm (23 6/8in) high

£1,500 - 2,000

€1,800 - 2,400

US\$2,000 - 2,700

101 TP

A 19TH CENTURY CARVED GILTWOOD AND GESSO MIRROR

The rectangular mirror plate surmounted by a ribbon tied and trailing leaf and berry crest within a moulded frame, 118cm high x 87cm wide (46in high x 34in wide)

£600 - 800

€720 - 960

US\$810 - 1,100

102 TP

A LARGE FRENCH BRASS AND STEEL BAKER'S RACK

Late 19th / early 20th century

With three tiers of shelves on scrolled supports, 150cm wide x 50cm deep x 210cm high, (59in wide x 19 1/2in deep x 82 1/2in high)

£500 - 800

€600 - 960

US\$680 - 1,100



100



103 AR

JEAN DUPAS (1882-1964)

ARNOLD CONSTABLE

Lithographic poster in colours, 1928, signed and dated 1928,

Proof before letters

88.9cm x 71.8cm (35 x 28 1/4in).

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100



104

HENRI DE TOULOUSE-LAUTREC (1864-1901)

REINE DE JOIE

Lithographic poster in colours, 1892, printed by Ancourt & Cie., Paris,
on two sheets, cond. B+, backed on linen, framed
149cm x 99cm (58½in x 39in)

£10,000 - 15,000

€12,000 - 18,000

US\$14,000 - 20,000

Literature

Adriani, 5;

Deltell, 342;

Wittrock, P3

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



105



105 •

FRINK (ELIZABETH, ILLUSTRATOR)

Aesop's Fables, NUMBER 51 OF 250 COPIES SIGNED ON THE HALF-TITLE, WITH 4 ORIGINAL LITHOGRAPHS SIGNED BY FRINK, and 46 illustrations by Frink, many full-page, patches of browning at edges of the signed lithographs, unopened, original orange and yellow crushed morocco gilt by Mansell, waterstaining to spine and covers, green slipcase, oblong folio (270 x 370mm.), Curwen Press, 1968

£400 - 600
€480 - 720
US\$540 - 810

106 AR

PAUL ÉMILE PISSARRO (FRENCH, 1884-1972)

The eighth Annual Artist's Ball (Festival of Light)
Lithographic poster in colours, 1930, on wove paper, a proof before text, advertising a masked ball to support the *Aide Amicale Aux Artists*, printed by G.Jenin, Paris, framed
Sheet 119.5cm x 79cm (47in x 31 1/8in)

£500 - 700
€600 - 840
US\$680 - 950

107

ERTÉ (ROMAIN DE TIRTOFF) (1892-1990)

Symphony in White (Grosvenor Gallery)
Lithographic poster, 1982, inscribed 'To Shakira and Michael, with all best wishes, Erte' in pencil, printed by Coriander Studio, London, further signed by Sir Michael Caine on the reverse of the frame, framed
Sheet 81.9cm x 61cm (32 1/4in x 24in)

£200 - 300
€240 - 360
US\$270 - 410

108 AR

PHILIPPE HENRI NOYER (FRENCH, 1917-1985)

L'Autruche et Femme; together with Le Yacht Blanc
Two lithographs in colours, 1979, on wove paper, signed and numbered respectively 79/325 in pencil and 11/375 in white pen, framed
Both sheets 117cm x 77cm (46 1/8in x 30 1/4in) (2)

£600 - 800
€720 - 960
US\$810 - 1,100

109 AR

AMLETO DALLA COSTA (ITALIAN, BORN 1929)

A group of five Art Deco female portraits
Screenprints in colours, on wove paper, each signed and variously numbered out of 325 in pencil, three of the screenprints signed by Sir Michael Caine in pen on the reverse of the frame, framed
Sheet 91cm x 65.7cm (35 3/4in x 25 3/4in) (5)

£300 - 500
€360 - 600
US\$410 - 680

110

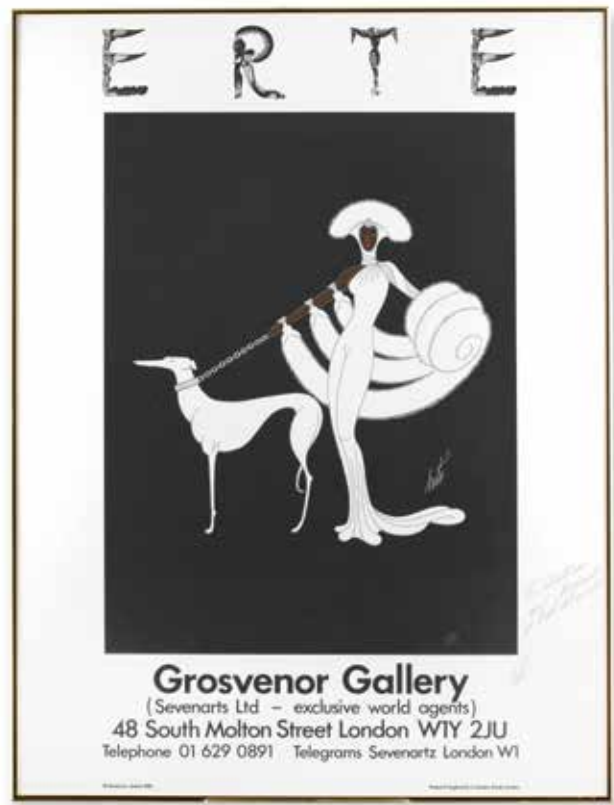
NORMAN ROCKWELL (1894-1978)

THE FOUR FREEDOMS. OURS.... to fight for.
Offset lithographic poster in colours, 1943, cond. B-, framed
101cm x 71cm (40in x 28in)

£500 - 700
€600 - 840
US\$680 - 950



106



107



108 (one from a lot of two)



109 (one from a lot of five)



111

SIR MICHAEL CAINE'S ROLEX. AN 18K GOLD QUARTZ CALENDAR BRACELET WATCH

Model: Oysterquartz Day-Date

Reference: 19018/19000

Date: Circa 1979

Movement: 11-jewel Cal.5055 quartz, adjusted to temperature, No.0018239

Dial: Sunburst champagne, applied gilt baton hour markers, black outer minute track with Roman numeral and luminous dot five minute markers, magnified date aperture at 3, day at 12, gilt tapering faceted baton hands with luminous inserts, centre seconds

Case: Brushed and polished tonneau form, screw down back and crown, fluted bezel, No.5874610

Strap/Bracelet: Brushed and polished 18K gold link

Buckle/Clasp: Signed folding clasp stamped VCA 7H164-2

Signed: Case, dial & movement

Size: 36mm

£8,000 - 12,000

€9,600 - 14,000

US\$11,000 - 16,000

With a watch almost always prominently upon his wrist, Sir Michael Caine has become quite the watch style icon. It is no surprise therefore that within Sir Michael's collection there have been several Rolex with each of them contributing to some of the most iconic images put forward of this phenomenal actor. As his career ascended with successes such as the hit movies *Get Carter* (1971) and *Sleuth* (1972), Sir Michael can frequently be pictured wearing one of his gold Rolex. The current lot represents his third notable foray into the world of Rolex with his purchase of an 18K gold Oysterquartz Datejust. Ever the trailblazer rather than crowd follower, Sir Michael was an early convert to the Oysterquartz acquiring his model not long after they first launched in the late 1970s. Sir Michael has confirmed that he wore this watch during numerous roles but, perhaps, most famously as Lawrence Jamieson in the 1988 movie *Dirty Rotten Scoundrels*. The gold bracelet can be seen nestled within Sir Michael's crisp white suit as he toasts with Steve Martin upon the promotional posters for the film.

As with all of his watches, Sir Michael did not distinguish what was exclusive for the movie set versus his private life. Captured in 1982 is a fantastic image by the celebrated American photographer Steve Schapiro (via Getty Images ©) where Sir Michael can be seen sat at his home in LA. With cigar in one hand, wine in the other, iconic glasses on - there is no other way to describe this portrait of Sir Michael than *cool*. Visible upon his wrist and balancing the gold hues given off by his glass of wine is his Rolex Oysterquartz, distinct from other Rolex Day-Dates by the crisp faceted edges that make this design so recognisable.





112

112

SIR MICHAEL CAINE'S BREITLING. A TITANIUM ANALOGUE AND LCD DIGITAL DISPLAY BRACELET WATCH

Model: Navitimer

Reference: 80360/E56059

Date: Circa 1990

Movement: 7-jewel ETA quartz, No.988333

Dial: Grey, luminous Arabic numeral quarters, raised outer white minute divisions with luminous 5 minute markers, LCD display, white pointed baton hands with luminous inserts

Case: Brushed tonneau form, snap on back, calibrated uni-directional bezel, No.15633

Strap/Bracelet: Brushed titanium link

Buckle/Clasp: Signed folding clasp

Signed: Case & Dial

Size: 40mm

£700 - 900

€840 - 1,100

US\$950 - 1,200

Originally launched in 1985, Sir Michael Caine was an early fan of the Breitling Aerospace which was a common sight upon his wrist in the 1990s and early 2000s. Seen as early as 1992 on set of the movie *Blue Ice*, to celebrating his 65th birthday in 1998 at his restaurant The Canteen in Chelsea, to a photoshoot with the Sunday Times in 2018, his Breitling Aerospace has been one of the most worn watches within Sir Michael's collection.

In 2008 Sir Michael was, quite literally, cemented into history signing his name and placing his hand and foot prints into the 'Forecourt of the Stars' outside the legendary Graumans Chinese Theatre in Hollywood. Upon his wrist and a part of this moment in history was the current lot, his Breitling Aerospace.

113

SIR MICHAEL CAINE'S TRASER. A CARBON FIBRE QUARTZ MILITARY STYLE CALENDAR WRISTWATCH

Model: H3 Black Storm Pro

Date: Circa 2000

Movement: 5-jewel quartz

Dial: Blue, luminous Arabic numerals, inner 24-hour markers, raised outer luminous minute divisions with 5 minute markers, date aperture at 3, white baton hands with luminous inserts, centre seconds

Case: Brushed round, back secured by 4 screws, ratcheted uni-directional calibrated bezel, No.650403

Strap/Bracelet: Black rubber

Buckle/Clasp: Steel buckle

Signed: Dial, movement signed Ronda

Size: 43mm

£100 - 150

€120 - 180

US\$140 - 200

It is around 2005 that Sir Michael Caine can first be seen wearing his black carbon fibre Traser wristwatch at promotional events. In particular this watch was worn by Sir Michael at the *Batman Begins* (2005) premiere in London, the premiere of the remake of *Sleuth* (2007) alongside Jude Law and Kenneth Branagh at the 64th Venice Film Festival and at the Paris premiere of *Inception* (2010). The brand Traser was first introduced in 1989 and supplied timepieces primarily to the US Army.



113



114

**LADY SHAKIRA CAINE'S PATEK PHILIPPE. A LADY'S 18K GOLD
DIAMOND SET QUARTZ BRACELET WATCH WITH SIGMA DIAL**

Model: La Flamme

Reference: 4816/3

Date: Circa 1990

Movement: 6-jewel Cal.E-15 quartz, No.1609838

Dial: Cream, diamond set hour markers, gold baton hands

Case: Brushed and polished tonneau form, snap on back, diamond
set bezel, cabochon set crown, No.2872628

Strap/Bracelet: Fitted polished and diamond set tapered links

Buckle/Clasp: Signed folding clasp

Signed: Case, dial & movement

Size: 23mm

Accompaniments: *Burgundy Asprey box*

£5,000 - 7,000

€6,000 - 8,400

US\$6,800 - 9,500

The Patek Philippe La Flamme was first introduced in 1990 and demonstrated the high level of watchmaking that Patek are universally known for. Attention to detail runs throughout the design of this piece, all the way down to the unusually engraved hands, and it is therefore no wonder that the watch attracted the discerning eye of Lady Caine. Renowned for her elegance and effortless style, this Patek was a perfect adornment on Lady Caine's wrist on many occasions.



Lot 114A

Jewellery Designed by Shakira Caine

Shakira Caine was inspired to make jewellery after visiting 'The Costumes of Royal India', an exhibition curated by the late Diana Vreeland at the Metropolitan Museum in New York, which ran from 20th December 1985 to 31st August 1986. Shakira said at the time, "Being Indian, I was inspired by all of the Mogul jewellery.

" Indian jewellery will always live on. It's alive, vibrant, and always worn with pride."

It gives you a spark, a lift. I love the vivid colours, the craftsmanship, the individuality, and the subtlety of stones". Many of the pieces on display were reproductions of old jewels that had been made in Bombay for the exhibition. Shakira decided to have copies made for herself, including a dramatic necklace woven with gold thread that had originally held diamonds. Her threaded Mogul necklace, earrings and bracelets are rooted in the ancient jewellery-making techniques of India and are highly evocative of a fascinating time in India's history. "I've always been interested in fashion and accessories," Shakira explains, "and I was lucky. I happened to get interested in jewellery when an ethnic tendency was reawakening in fashion".

Shakira took a dozen samples of her jewellery to Harrods in London, where the Caine's had recently moved from Los Angeles. The meeting was successful and led to an extensive line of accessories. During the late 1980s and 1990s Shakira's jewellery designs was retailed at Harrods and Harvey Nichols in London, Bergdorf Goodman in New York, and Neiman-Marcus in Beverly Hills, together with her gold-embroidered shawls, bags, and belts, all made in India and Paris. Her jewellery line was extensive, consisting of thirty necklaces, forty pairs of earrings and twenty bracelets. The bracelets and necklaces offered in this sale are from Shakira's personal collection, reflecting her impeccable taste and individual style during a very creative period in her life as a designer.



Lot 114A

114A

SHAKIRA CAINE: GEM-SET COLLAR

Radiating with articulating links of geometric design, set throughout with vari-cut colourless paste stones in closed back settings, issuing a series of spherical bead finials, sold together with a photograph reproduction of Shakira Caine modelling the offered collar,

Unsigned

Adjustable length 32.5cm - 39.0cm, Shakira Caine box

£500 - 700

€600 - 840

US\$680 - 950



115

115

SHAKIRA CAINE: GEM-SET COLLAR

Composed of articulating cup-shaped links issuing spherical terminals, inset with circular-cut colourless pastes

Signed Shakira

Adjustable length 36.5cm - 39.2cm

£500 - 700

€600 - 840

US\$680 - 950

116

SHAKIRA CAINE: GLASS BEAD COLLAR

The spherical beads of apple green glass accented by conical bead spacers, suspending a fringe of fan-shaped pendants with granulation detail

Unsigned

Necklace length 45.0cm, glass beads approx. 15.0mm diameter, fan-shaped pendants 6.2cm x 8.0cm

£500 - 700

€600 - 840

US\$680 - 950



116



117

117

SHAKIRA CAINE: GEM-SET COLLAR

Composed of articulating cup-shaped links issuing spherical terminals, inset with circular-cut colourless pastes

Signed Shakira

Adjustable length 36.5cm - 41.0cm

£500 - 700

€600 - 840

US\$680 - 950

118

SHAKIRA CAINE: TEXTURED FRINGE NECKLACE

Each spherical bead with granulation and ropetwist detail, suspending a fringe of navette-shaped finials, with applied granulation in a variety of pear-shaped patterns

Unsigned

Adjustable length 38.0cm - 40.5cm

£500 - 700

€600 - 840

US\$680 - 950



118



119

119

SHAKIRA CAINE: GEM-SET NECKLACE

The articulated collar of circular and pear-shaped colourless paste, with pear-shaped red paste accents, mounted throughout in foiled and closed back settings, issuing a fringe of red glass beads

Signed Shakira, some glass beads missing and one loose

Adjustable length 33.5cm - 40.0cm, Shakira Caine box

£500 - 700

€600 - 840

US\$680 - 950

120

SHAKIRA CAINE: TWO FRINGE NECKLACES

1st: The two rows of figure-of-eight linking issuing a fringe of hollow 'plumes' surmounted by engraved floral motifs, via textured lozenge-shaped plaques, on a spiga-link backchain, 2nd: Of similar design, issuing a fringe of fluted rosettes with bead terminals, sold together with a photograph reproduction of Shakira Caine modelling some of her jewellery range,

Both unsigned

Lengths: 1st 36.5cm, 2nd 41.0cm (3)

£500 - 700

€600 - 840

US\$680 - 950



120



121



122



121A



122A

121

SHAKIRA CAINE: GEM-SET BEAD-LINK BRACELET

Of woven gold thread, issuing a flexible ground of cup and bead links, inset with circular-cut colourless paste stones, the clasp of button-hole form with a spherical bead terminal

Signed Shakira, four colourless paste stones missing

Length approx. 18.5cm

£400 - 600

€480 - 720

US\$540 - 810

121A

SHAKIRA CAINE: GEM-SET BEAD-LINK BRACELET

Of woven gold thread, issuing a flexible ground of colourless paste finials, the clasp of button-hole form with a colourless paste terminal

Signed Shakira, one colourless paste stone missing

Length approx. 19.0cm, Shakira Caine box

£400 - 600

€480 - 720

US\$540 - 810

122

SHAKIRA CAINE: BEAD-LINK BRACELET

Of woven gold thread, issuing a flexible ground of bicoloured cup and bead links, inset with smaller bead finials, the clasp of button-hole form with a cup and bead terminal, sold together with a black and white photograph reproduction of Shakira Caine modelling some of her jewellery range,

Signed Shakira, some losses

Length approx. 19.0cm (2)

£400 - 600

€480 - 720

US\$540 - 810

122A

SHAKIRA CAINE: GEM-SET BEAD-LINK BRACELET

Of woven gold thread, issuing a flexible ground of red glass beads, the clasp of button-hole form with a red glass bead terminal

Unsigned

Length approx. 19.0cm, Shakira Caine box

£400 - 600

€480 - 720

US\$540 - 810





123 AR

GUY GLADWELL (BRITISH, 20TH CENTURY)

Portrait of Sir Michael Caine

Signed and dated 'GUY GLADWELL.87.' (lower right)

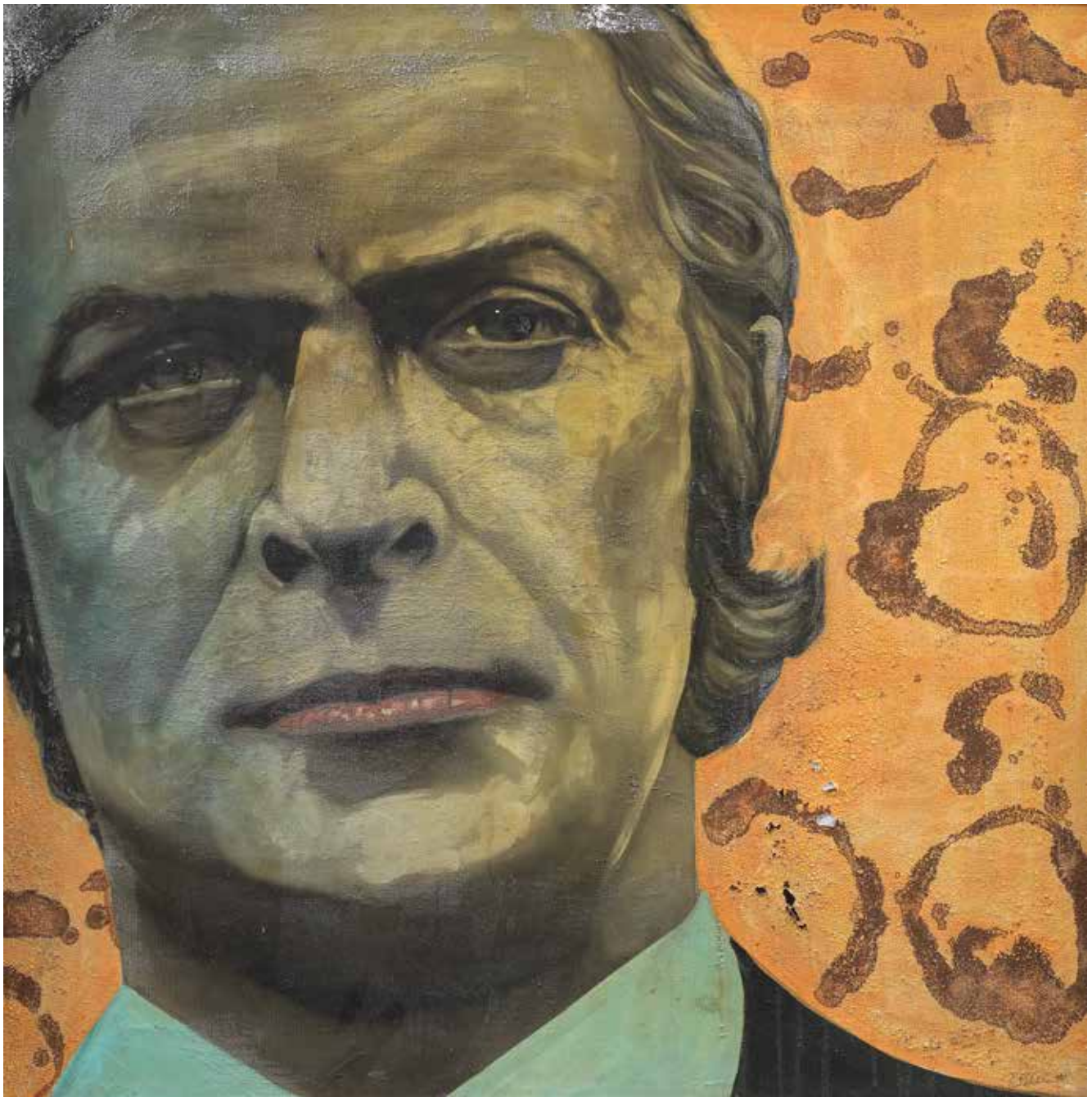
Oil on canvas

152.4cm x 114.4cm (60in x 45 1/16in).

£3,000 - 5,000

€3,600 - 6,000

US\$4,100 - 6,800



124 ^{AR}

PAUL KARSLAKE FRSA (BRITISH, 1958-2020)

Goodbye Eric

Indistinctly signed and dated (lower right)

Mixed media on canvas

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

£800 - 1,200

€960 - 1,400

US\$1,100 - 1,600

Given to Sir Michael Caine by the artist

Exhibited: Ideas and Idols, Scream Gallery, London, 2008

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



125

125 TP

IGOR SOLDATENKOV (RUSSIAN)

Tea table in Summer

Signed and dated '84 lower right in Cyrillic,

Oil on canvas

152cm x 174cm (59 13/16in x 68 1/2in).

£2,000 - 3,000

€2,400 - 3,600

US\$2,700 - 4,100

126 AR

LOUIS FABIEN (FRENCH, BORN 1924)

Jeu de Boules, Place des Lices

Signed and dated 'Fabien/75' (lower right)

Oil on canvas

97cm x 145.8cm (38 1/4in x 57 3/8in).

£3,000 - 5,000

€3,600 - 6,000

US\$4,100 - 6,800

127 AR

LOUIS FABIEN (FRENCH, BORN 1924)

Scène de café

Signed and dated 'Fabien/77' (lower right)

Oil on canvas

102cm x 102cm (40 1/4in x 40 1/4in).

£3,000 - 5,000

€3,600 - 6,000

US\$4,100 - 6,800

128

WALTER STUART LLOYD (BRITISH, ACTIVE 1875-1929)

Near Romsey, Hampshire

Signed 'Stuart Lloyd' (lower right)

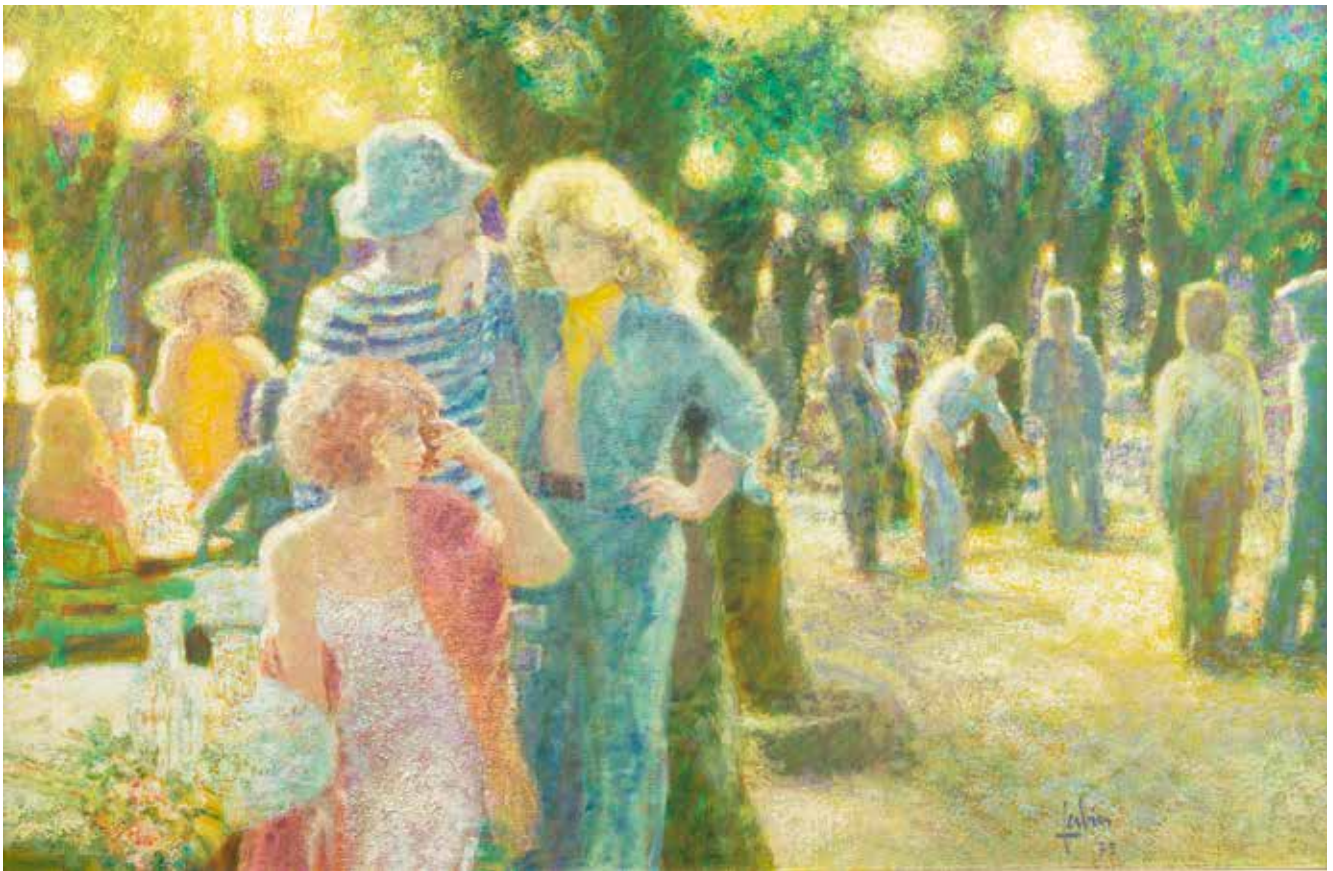
Watercolour heightened with bodycolour

29cm x 89cm (11 1/2in x 35in).

£500 - 800

€600 - 960

US\$680 - 1,100



126



127

129 TP

A PAIR OF CINEMA CHAIRS FROM SIR MICHAEL CAINE'S PRIVATE CINEMA

Upholstered in black faux leather with mechanical reclining action (currently not working and missing electric motor), 210cm wide x 135cm deep x 110cm high, (82 1/2in wide x 53in deep x 43in high)

£800 - 1,200

€960 - 1,400

US\$1,100 - 1,600

130 TP

A PAIR OF CINEMA CHAIRS FROM SIR MICHAEL CAINE'S PRIVATE CINEMA

Upholstered in black faux leather with mechanical reclining action (currently not working and missing electric motor), 87cm wide x 135cm deep x 110cm high, (34in wide x 53in deep x 43in high)

£800 - 1,200

€960 - 1,400

US\$1,100 - 1,600

131

TWO BELGIAN POSTERS FOR SPY FILMS STARRING SIR MICHAEL CAINE

1974,

Comprising *The Marseille Contract*, Columbia-Warner, 1974, Belgian poster, framed; and *The Black Windmill*, Universal, 1974, Belgian poster, signed in black ink by Clive Revill, Joss Ackland, and producer David Brown, 35.5cm x 56cm (14in x 22in) each (2)

£150 - 200

€180 - 240

US\$200 - 270



130



129

132

THE BLACK WINDMILL

Universal, 1974,

US one sheet cinema poster, signed in black ink by Sir Michael Caine, together with a modern flyer for *The Black Windmill* inscribed 'to Lisle', The poster 69cm x 104cm (27in x 41in) (2)

£300 - 500

€360 - 600

US\$410 - 680

By the 1970's, Sir Michael Caine was a household name in the spy and crime thriller genres. *The Black Windmill* sees MI6 officer Tarrant (Sir Michael Caine) infiltrate a smuggling network, only to discover that his own son was being held for ransom. The film was one of several projects where Sir Michael worked with co-star Donald Pleasance, including *Kidnapped* (1971) and *The Eagle Has Landed* (1976).

133

PEEPER

Twentieth Century Fox, 1975,

US one sheet poster, signed in black ink by Sir Michael Caine, 69cm x 104cm (27in x 41in)

£300 - 500

€360 - 600

US\$410 - 680

Sir Michael Caine plays Leslie Tucker, the titular Private Detective ('Peeper') in a comic parody of 1940's film noir. Tucker's bungling antics are aptly summarised by the film's tagline that 'he wouldn't know who-done-it even if he done it himself'.



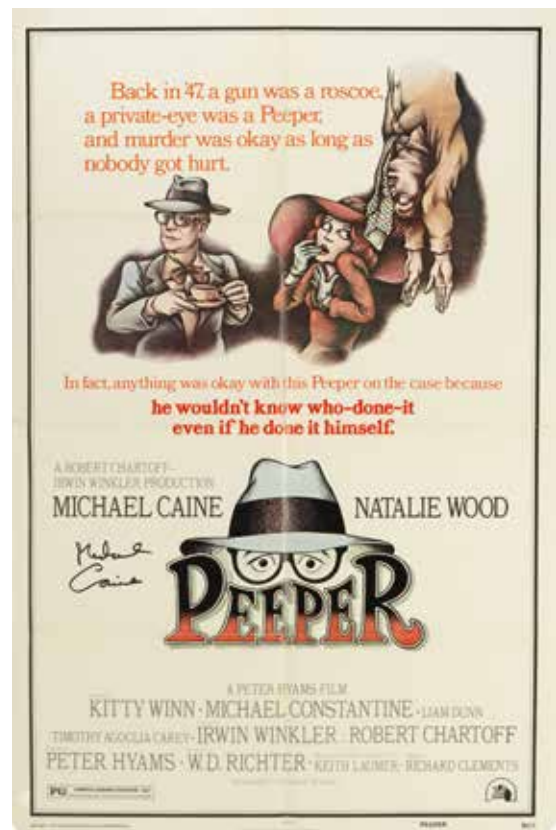
131



131



132



133



134

134

THE MAN WHO WOULD BE KING

Columbia Pictures / Allied Artists Production, 1975,
British quad cinema poster, artwork by Tom Jung, signed in black ink
by Sir Michael Caine, 76cm x 102cm (30in x 40in)

£250 - 400
€300 - 480
US\$340 - 540

The Man Who Would Be King sees Sir Michael Caine share top billing
with Sean Connery, as British officers visiting Kafiristan where one is
mistaken as a god. This star pairing was seen on screen again just
two years later, in *A Bridge Too Far* (1977).

135

THE MAN WHO WOULD BE KING,

Columbia, 1975,
US cinema lobby card, signed by Sir Michael Caine to the reverse,
mounted and framed, 27cm x 35cm (11in x 14in)

£150 - 200
€180 - 240
US\$200 - 270





136

136

A CELEBRATORY COLLECTION OF SIGNATURES FROM THE 1970 TONY AWARD® CEREMONY WITH EMBOSSED INSIGNIA,

The autographed page of signatures in black ink include: Sir Michael Caine, Julie Andrews, Shirley MacLaine, Walter Matthau, Mia Farrow, Barbara Streisand, James Stewart, Carey Grant, Lauren Bacall, Katharine Hepburn and Maggie Smith, in associated mount with official Tony Award® insignia, 25cm x 25cm (10in x 10in)

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,000

Sir Michael Caine was a presenter at the 24th Tony Award® ceremony which took place on the 19th April 1970, where these signatures were acquired. NBC television broadcast the awards from the Mark Hellinger Theatre in New York. The celebrity hosts for the event were Julie Andrews, Shirley MacLaine and Walter Matthau.

137

CALIFORNIA SUITE

Columbia, 1978,

US one sheet poster, signed in black ink by Sir Michael Caine, 69cm x 104cm (27in x 41in)

£300 - 500

€360 - 600

US\$410 - 680

Sir Michael Caine formed part of an all-star cast for *California Suite*, alongside Jane Fonda, Maggie Smith, and Richard Pryor. Sir Michael played Sidney Cochran, husband to Diana Barrie (Maggie Smith). Maggie Smith won the Best Supporting Actress Oscar® for her portrayal in *California Suite* of an actress who failed to win an Oscar®.

138

DRESSED TO KILL

Filmways, 1980,

US one sheet cinema poster, signed in black ink by Sir Michael Caine, 69cm x 104cm (27in x 41in)

£200 - 300

€240 - 360

US\$270 - 410

Directed by Brian de Palma, *Dressed To Kill* was a commercial success on release which drew strongly from classic films *Psycho* (1960) and *Peeping Tom* (1960). Sir Michael Caine plays Doctor Robert Elliott, a seemingly efficacious doctor who is threatened by the enigmatic 'Bobbi' amid a spate of killings.

139

ESCAPE TO VICTORY

Paramount, 1981,

US one sheet cinema poster, artwork by David Jarvis, signed in black ink by Sir Michael Caine, 69cm x 104cm (27in x 41in)

£300 - 500

€360 - 600

US\$410 - 680

Escape to Victory, stylised in some promotional posters simply as *Victory*, depicts a group of Allied prisoners of war using an exhibition football match against their Nazi captors to escape internment. Sir Michael plays British Army Captain (and left-back) John Colby, with squad mates portrayed by Sylvester Stallone and football legends Bobby Moore and Pele.

140

HALF MOON STREET

RKO. Pictures, 1986,

Belgian cinema poster, framed, 38cm x 58cm (15in x 23in)

£100 - 150

€120 - 180

US\$140 - 200

141



141

**TWO PAIRS OF SIR MICHAEL CAINE'S
ICONIC SPECTACLES,**

Two pairs of Sir Michael Caine's trademark aviator-style spectacles, of varying designs and makes, from his personal collection,

£800 - 1,200

€960 - 1,400

US\$1,100 - 1,600

A photograph of Sir Michael wearing an identical pair taken by Richard Young is illustrated opposite.

142

**A PAIR OF SIR MICHAEL CAINE'S
SUNGLASSES,**

c.1980s,

In Aviator style, made by *American Optical*, with prescription lenses in green tint, and an associated case

£400 - 600

€480 - 720

US\$540 - 810

142



143



143

**TWO PAIRS OF SIR MICHAEL CAINE'S
LUXURY GLASSES,**

One pair of Persol sunglasses, with black frames and prescription lenses, with associated case, and the other E. B. Meyrowitz spectacles, with black frames printed *hand made in France*

£800 - 1,200

€960 - 1,400

US\$1,100 - 1,600





144



146



145



147

144

DUNHILL: GOLD PLATED LIGHTER

Of rectangular form with reeded body and rounded ends, Hinged cap and underside of base signed Dunhill, underside of base stamped 'Made in England', numbered 352794, Dimensions 6.5cm x 3.0cm x 1.2cm

£300 - 500
€360 - 600
US\$410 - 680

146

CARTIER: GOLD PLATED LIGHTER

Of rectangular form with engine turned finish and rounded ends, Underside of base signed Cartier Paris, stamped 'Swiss Made' and numbered 42400 P, exterior cover engraved, 'With Love Chamet', Dimensions 6.9cm x 2.5cm x 1.2cm, fitted maker's case

£400 - 600
€480 - 720
US\$540 - 810

145

CARTIER: GOLD PLATED LIGHTER

Of rectangular form with engine turned finish and rounded ends, Underside of base signed Cartier Paris, stamped 'Made in France' and numbered 37206 A, Dimensions 6.9cm x 2.5cm x 1.2cm, fitted maker's case

£400 - 600
€480 - 720
US\$540 - 810

147

DIAMOND-SET 'ROLLAGAS' LIGHTER

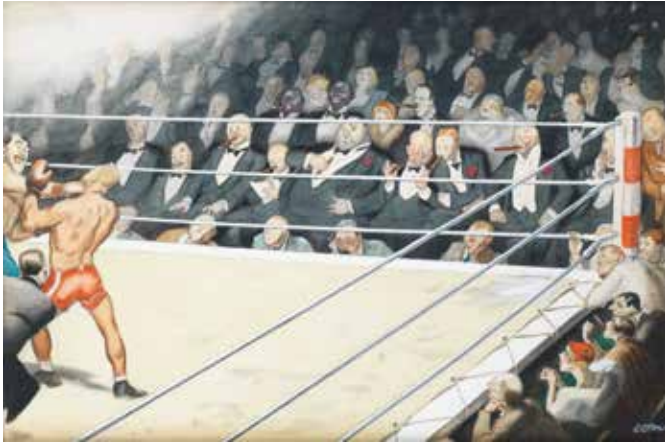
Of rectangular form with gold plated reeded body, the exterior cover set with single-cut diamond initials 'MC', Underside of base stamped, 'Flaminaire', interior cover stamped 'Flaminaire', 'Vinci', 'Made in England' and numbered R160, Dimensions 5.2cm x 2.8cm x 1.4cm

£1,000 - 1,500
€1,200 - 1,800
US\$1,400 - 2,000



Sir Michael Caine





150 (part lot)



150 (part lot)

148

ATTRIBUTED TO CARTIER: GOLD PLATED LIGHTER

Of rectangular form with reeded body and rounded ends,
Unsigned, underside of base missing, Dimensions 7.0cm x 2.5cm x 1.2cm, fitted Cartier case

£200 - 300
€240 - 360
US\$270 - 410

149

A SET OF THREE LALIQUE-STYLE ASHTRAYS

20th century
The centre of each with flower decoration, in a chrome stand with carrying handle
Each ashtray 11cm (4 1/4in) wide, 8.5cm (3 1/4in) deep

£200 - 300
€240 - 360
US\$270 - 410

150 AR

DAVID LOW (BRITISH, 1891-1963)

The Modern Rake's Progress

(the complete set);
The Press Hails a New Celebrity; The Rake Gives a Cocktail Party; The Rake Invests in the Movies; The Rake Backs a Possible World Champion; The Rake on the Crest of a Wave; The Rake Plunges on the Turf; The Rake's Marriage; The Rake at the Gaming Tables; The Rake's Divorce; The Rake at the End of his Tether; The Rake is Thrown Out of his Hotel; The Rake Finds his Level (12)
Each signed 'LOW' (variously)
Watercolour
42.6cm x 58.8cm (16 3/4in x 23 1/8in).
Together with two copies of *The Modern 'Rake's Progress'* by Rebecca West, with illustrations by David Low (Hutchinson & Co., 1934).

£7,000 - 9,000
€8,400 - 11,000
US\$9,500 - 12,000

Exhibited

London, Hayward Gallery, *Thirties, British Art and Design Before the War*, Organised by the Arts Council, 25 October 1979-13 January 1980 (Four works exhibited)

151

GONE WITH THE WIND

MGM, 1980 re-release,
US one sheet poster, artwork by Howard Terpning, trimmed and framed, 66cm x 96cm (26in x 38in)

£100 - 150
€120 - 180
US\$140 - 200

152

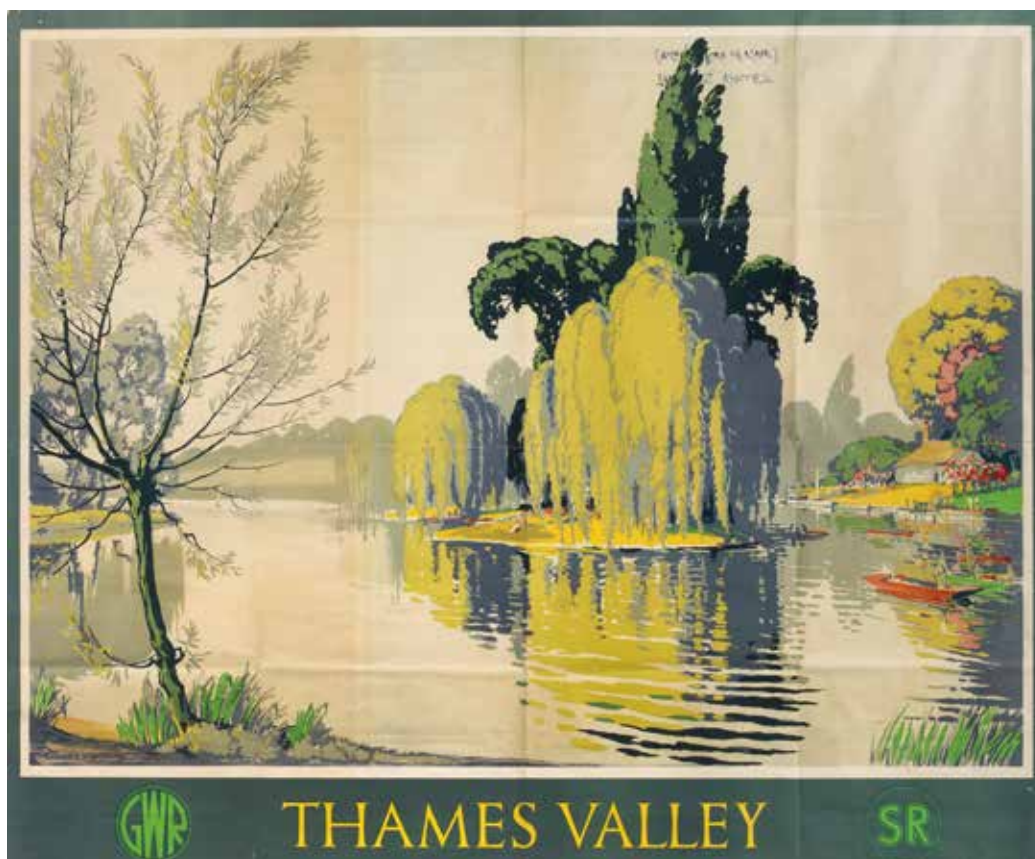
R.P.

POUT LE RETOUR, Souscrivez....
Lithographic poster in colours, 1917, printed by Devambez, Paris, before letters, backed on linen, framed
76cm x 111cm (30in x 44in)

£300 - 500
€360 - 600
US\$410 - 680



150 (part lot)



153

153 AR

WALTER E. SPRADBERY (BRITISH, 1889-1969)

THAMES VALLEY, GWR, SR

Lithographic poster in colours, printed by Baynard Press, London, cond. B-, framed
98cm x 125cm (38.5in x 49in)

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,000

154

FRANK ORMROD (1896-1988)

REGENT'S PARK, London Underground

Lithographic poster in colours, 1937, printed by Waterlow & Sons Limited, London, cond. B+, framed
102cm x 64cm (40in x 25in)

£600 - 800

€720 - 960

US\$810 - 1,100

155 AR

KEES VAN DONGEN (1877-1968)

FRANCE, Deauville

Offset lithographic poster in colours, printed by Braun & Cie. Mulhouse, signed by Sir Michael Caine on reverse of frame, cond. A-, framed.

96cm x 60cm (38 x 24in)

£400 - 600

€480 - 720

US\$540 - 810

156 AR

WALTER E. SPRADBERY (1889-1969)

FALL OF THE LEAF, London Transport

Lithographic poster in colours, 1933, printed by Waterlow & Sons Ltd., London, framed
99cm x 62cm (39 x 24 1/2in)

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,000

157

AFTER CHARLES PEARS, RSMA (BRITISH, 1873-1958)

THE FILM-LOVER TRAVELS UNDERGROUND

Lithograph in colours, 1930, on wove paper, printed later, signed by Sir Michael Caine on the reverse of the frame, framed
Sheet 100 x 62cm (39½ x 24½in)

£150 - 250

€180 - 300

US\$200 - 340

158

A LACQUERED PRINT FOR THE BROOKLYN MUSEUM'S EXHIBITION ON HIROSHIGE

From One Hundred Famous Views of Edo: Sudden Shower over Shin-Ohashi bridge and Atake, 1857
167.5 cm high, 101.5 cm wide

£100 - 200

€120 - 240

US\$140 - 270



154



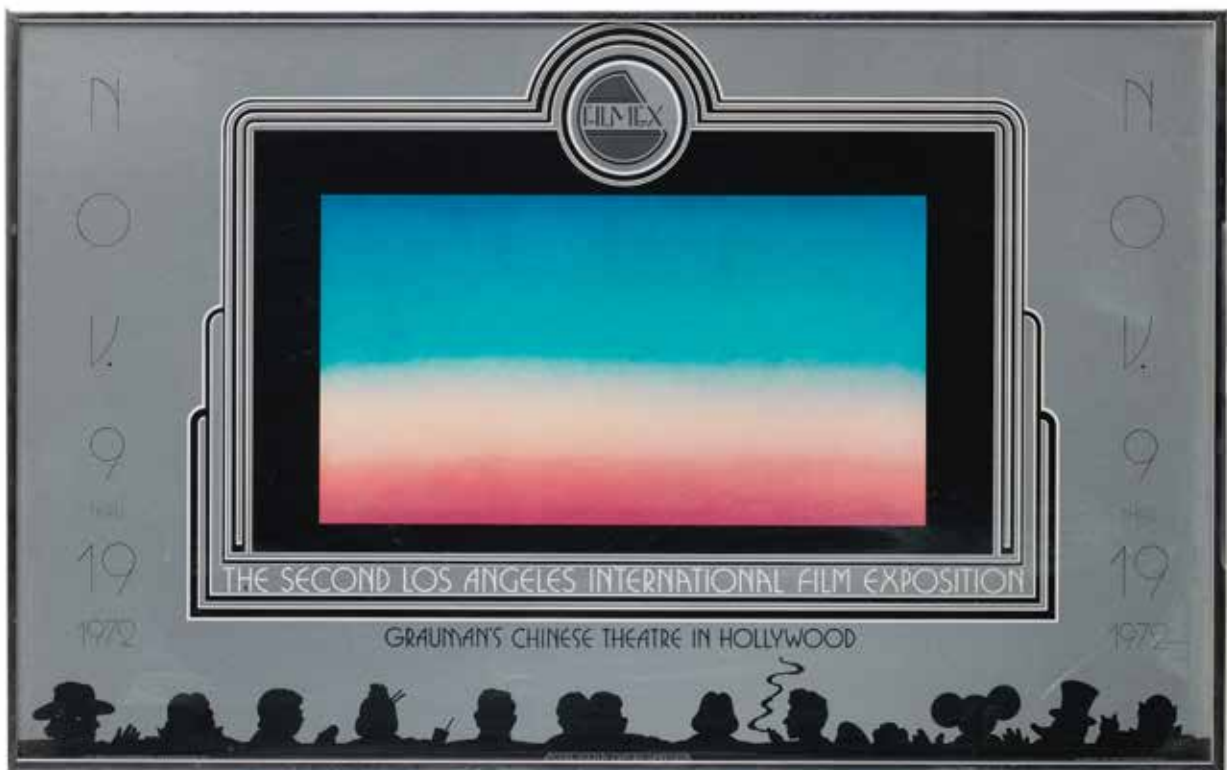
155



156



157



159 (part lot)

159

THE 1979 LOS ANGELES INTERNATIONAL FILM EXPOSITION

Photographic poster, 1979, signed on reverse by Sir Michael Caine, framed, together with the 1972 Los Angeles International Film Exposition poster, and a poster of Leroy Neiman's "Polo Lounge" (3)
The largest 43.5cm x 99cm (17in x 40in)

£150 - 250

€180 - 300

US\$200 - 340

160 ^{AR}

TERRY O'NEILL (BRITISH, 1938-2019); A PRINT FROM *DIRTY ROTTEN SCOUNDRELS*,

Orion Pictures, 1988,

A colour photographic print of Steve Martin and Sir Michael Caine as Freddie Benson and Lawrence Jamieson in the production of *Dirty Rotten Scoundrels*, the promotional photograph taken by Terry O'Neill, attached to the reverse a black photographic border signed in gold ink Terry O'Neill, 6/50, and additionally by Sir Michael Caine in black, framed,

76cm x 119cm (30in x 47in)

£1,000 - 1,500

€1,200 - 1,800

US\$1,400 - 2,000

161

RINGSIDE MAISIE

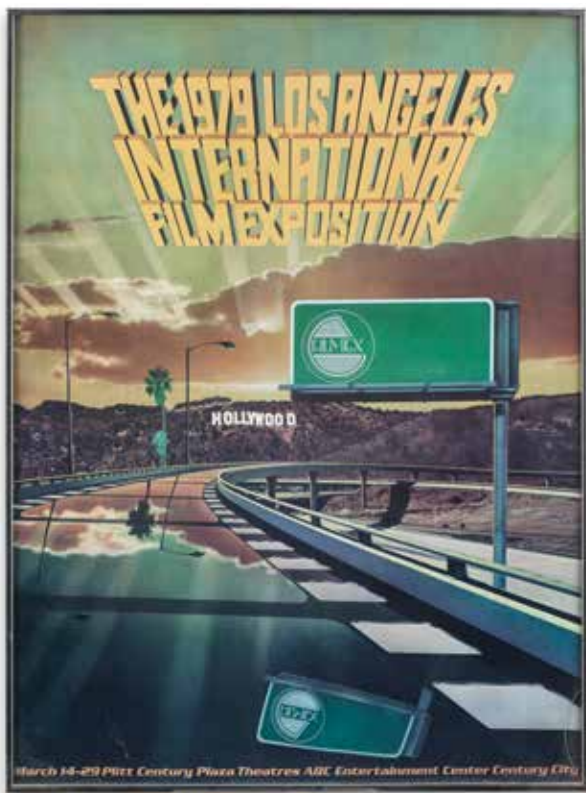
MGM, 1941,

US half-sheet cinema poster, signed to the reverse in black ink by Sir Michael Caine, framed, *56cm x 75cm (22 1/2in x 29 1/2in)*

£200 - 300

€240 - 360

US\$270 - 410



159 (part lot)





162



(reverse)

162

A CREW BOMBER JACKET FOR THE MUPPET CHRISTMAS CAROL,

The teal jacket with bright orange lining, embroidered to the front and reverse with the film's logo *The Muppet Christmas Carol*, produced for cast and crew members for the 1992 Jim Henson and Walt Disney Production,

£300 - 500
€360 - 600
US\$410 - 680

"God bless us, everyone"
- Scrooge [Sir Michael Caine]

The Muppet Christmas Carol marked a rare but beloved appearance in a family film by Sir Michael Caine. A key reason for taking the role was to appear in a film that his young grandchildren could see him in. Frank Oz (Miss Piggy) had previously worked with Sir Michael as director of *Dirty Rotten Scoundrels* (1988).

163

A 'CINEMA CENTURY' PREMIERE EXHIBITION POSTER,

Hulton Getty Picture Gallery, 2001, A promotional poster for the premiere view of the photography exhibition, with entry ticket to the top left corner, the foreground image of Sir Michael Caine from the 1965 Stephan C Archetti shoot, framed and glazed, 40.5cm x 58.5cm (16in x 23in) 52cm x 71cm (20in x 28in) framed

£150 - 200
€180 - 240
US\$200 - 270

The Hulton Archive comprises historic images and editorial shots of Pop Culture from the 1960's onwards. In addition to Sir Michael Caine, other actors in the archive and 2001-2002 exhibition include Audrey Hepburn, Marlon Brando, Marilyn Monroe, Cary Grant, and James Dean.

164

THE QUIET AMERICAN

Miramax, 2002, US one-sheet cinema poster, signed in silver ink by Sir Michael Caine, 69cm x 104cm (27in x 41in)

£200 - 300
€240 - 360
US\$270 - 410

An adaptation of Graham Greene's 1955 novel of the same name, *The Quiet American* follows reporter Thomas Fowler (Sir Michael Caine) in Vietnam during the First Indochina War, seeking to expose an undercover CIA operative (Brendan Fraser). For his critically acclaimed performance, Sir Michael was nominated for an Academy Award® for Best Actor in a Leading role - his fifth nomination to date - as well as BAFTA and Golden Globe nominations.

165

SECONDHAND LIONS

New Line Cinema, 2003, US one sheet cinema poster, signed in black ink by Sir Michael Caine, double-sided, 69cm x 104cm (27in x 41in)

£200 - 300
€240 - 360
US\$270 - 410

Secondhand Lions stars Sir Michael Caine and fellow Oscar®-winner Robert Duvall, as the eccentric uncles caring for their neglected nephew (Haley Joel Osment) in rural Texas. Far from a typical coming-of-age drama, the uncles have a tame circus lion instead of a guard dog.

166

A 75TH ANNIVERSARY ACADEMY AWARDS® POSTER,

ABC, 2003, An official US promotional poster for the ceremony, signed by Sir Michael Caine in silver ink, designed by Alex Stewart/StewartAd, 69cm x 104cm (27in x 41in)

£200 - 300
€240 - 360
US\$270 - 410

Sir Michael Caine was nominated for Best Actor in *The Quiet American* at this awards ceremony.



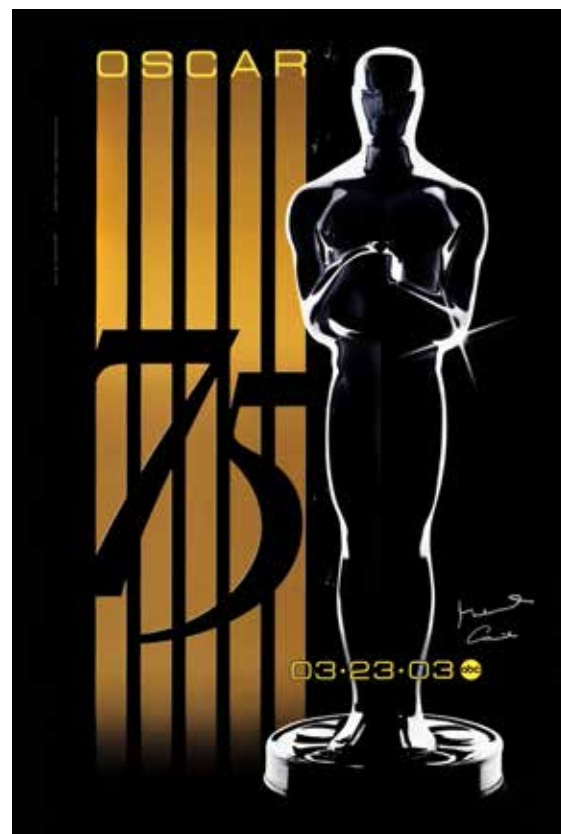
163



164



165



166



167



168



169

167 • FILM

A selection of Sir Michael Caine's books relating to film, approximately 20 vol., including: OSBORNE (ROBERT) 50 Golden Years of Oscar, printed presentation leaf 'Personal Copy for Michael Caine', Sir Michael featuring in the nominations for 1966 ('Alfie') and 1972 ('Sleuth'), 1979--The New York Times Directory of the Film, 1971--BLUM (DANIEL) A Pictorial History of the Silent Screen, 1953; A Pictorial History of the Talkies, 1966; another copy, 1969--Billy Wilder's Some Like It Hot, 2001--SENNETT (TED) Great Hollywood Movies, 1983--HALLIWELL (LESLIE) The Filmgoers Companion, ("Michael Caine: British leading man with mild manner and cockney origins"), 1967--SILVERMAN (STEPHEN M.) David Lean, 1989 (c.20)

£300 - 500
€360 - 600
US\$410 - 680

168 • FASHION AND JEWELLERY

A selection of Sir Michael Caine's books relating to Fashion and Jewellery, 9 vol., including: Gucci by Gucci - 85 Years of Gucci, 2006--HOWELL (GEORGINA) In Vogue - Six Decades of Fashion, Sir Michael mentioned on p253, 1975--MILBANK (CAROLINE R.) Couture - The Great Fashion Designers, 1985--SNOWMAN (A. KENNETH) The Master Jewellers, 1990--CERA (DEANNE F.) Jewels of Fantasy, 1992--PULLEE (CAROLINE) 20th Century Jewellery, 1990--JAFFAR (AMIN) Made for Maharajas, 2006; and 2 others (9)

£300 - 500
€360 - 600
US\$410 - 680

169 • 20TH CENTURY HISTORY AND CULTURE

A selection of Sir Michael Caine's books relating to 20th Century History and Culture, comprising: BERNARD (BRUCE) Century: One Hundred Years of Human Progress, Regression, Suffering and Hope, 1999--MERCER (DEREK) Chronicle of the 20th Century, 1988--TASCHEN. 75 Years of Capitol Records, 2016--ELLIS (PATRICIA) Debrett's People of Today 1991, 1991--The International Who's Who 1989-90, 1989--The Oxford Dictionary of Quotations, 1966 (6)

£100 - 200
€120 - 240
US\$140 - 270

170 • BAKST (LEON)

The Designs of Léon Bakst for the Sleeping Princess. A Ballet in Five Acts after Perrault, Music by Tchaikovsky, Preface by André Levinson, NUMBER 88 OF 1,000 COPIES, portrait after Picasso and 56 mounted colour plates by Bakst (54 full-page), light toning, untrimmed in publisher's vellum-backed cloth, soiled, small chip to one joint, folio, Benn Brothers, 1923

£600 - 800
€720 - 960
US\$810 - 1,100



John Gielgud directs Richard Burton in Hamlet Sterne

THE YOUNG METEORS
Jonathan Aitken

THE CIDER HOUSE RULES

ELEPHANT
BOYS

SALES OF LONDON AND
LOS ANGELES UNDERWORLDS

BRIAN McDONALD

David
Claumercio

FOR YOUR
EYES ONLY

MY NAME IS MICHAEL CAINE

ANNE BILLSON

HOLLYWOOD PICKS the CLASSICS



171

171

TWO PAIRS OF SIR MICHAEL CAINE'S SPECTACLES,
c.1980s,

Identical aviator Dunhill spectacles with prescription lenses, from Sir Michael Caine's personal collection,

£800 - 1,200

€960 - 1,400

US\$1,100 - 1,600

A photograph of Sir Michael wearing an identical pair of spectacles with Lady Caine taken by Richard Young is illustrated opposite.

172

A PAIR OF SIR MICHAEL CAINE'S ICONIC TRADEMARK SPECTACLES

With thick rimmed frames of faux tortoiseshell, printed *hand made in Japan*, accompanied by a soft case

£800 - 1,200

€960 - 1,400

US\$1,100 - 1,600

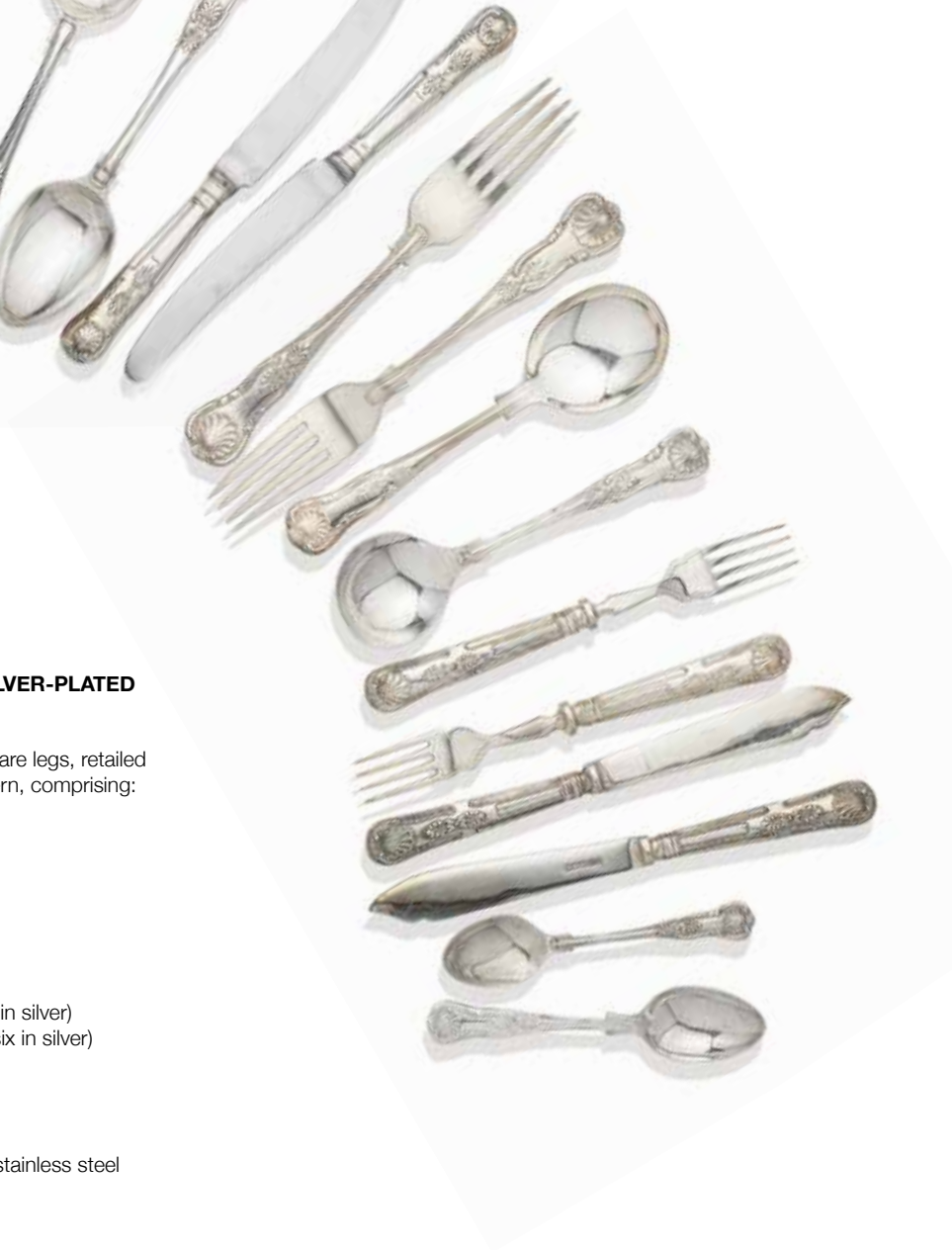


172





(part lot)



173 TP

AN ELIZABETH II ASSEMBLED SILVER AND SILVER-PLATED FLATWARE SERVICE

Mark of Gee & Holmes, Sheffield, 1971 and 1972

In a mahogany two-drawer canteen on tapering square legs, retailed by Harrods Ltd., Knightsbridge, in the Queen's pattern, comprising:

Twelve dessert spoons (two in silver)

Eleven soup spoons (plate)

One bullion spoon (silver)

Six teaspoons (five in silver)

Ten coffee spoons (silver)

Twelve dinner forks (five in silver)

Eleven luncheon forks (plate)

Twelve fish forks (silver)

Twelve dinner knives with stainless steel blades (five in silver)

Twelve luncheon knives with stainless steel blades (six in silver)

Twelve fish knives (silver)

Five serving spoons (silver)

Two sauce ladles (silver)

A fish serving knife and fork (silver)

Two pairs of carving knives and forks, in sizes, with stainless steel blades (silver)

A knife sharpener (unmarked)

Two condiment forks and a shovel (plate)

The canteen: 88cm wide x 47cm deep x 79cm high, 49.37 oz.

weighable silver. (128)

£1,500 - 2,000

€1,800 - 2,400

US\$2,000 - 2,700



174

A SELECTION OF 20TH CENTURY ART GLASS

Comprising: a Daum glass vase, in buff orange with a long neck and everted rim tapering to a globular body, signed Daum, Nancy, *46.5cm high*, a Schneider glass case, of ovoid form with everted rim and raised on a circular footed base, etched signature, *34cm high*, a modern Galle vase of tapering ovoid form, an Art Deco bottle and stopper, marked Meco, in frosted glass, in purple, yellow and pink, *17cm high*, a pale pink glass spill vase with long stem neck, *30cm high*, a Legras yellow and blue vase decorated with a hanging basket of trailing flowers, *22cm high*, and a Legras green and red vase painted with poppies (7)

£200 - 300

€240 - 360

US\$270 - 410



177

175

BATMAN BEGINS

Warner Brothers, 2005,

Advance US one-sheet cinema poster, double sided, signed on the front in silver ink by Sir Michael Caine, 69cm x 104cm (27in x 41in)

£300 - 500

€360 - 600

US\$410 - 680

"And why do we fall, Bruce? So we can learn to pick ourselves up"
- Alfred Pennyworth [Sir Michael Caine]

Batman Begins marks Sir Michael Caine's first appearance as Alfred Pennyworth. As the trusted butler and custodian of Wayne Manor, Alfred featured in all three films in the blockbuster *Dark Knight* trilogy. Sir Michael has since worked with director Christopher Nolan on eight films.

176

A REPRODUCTION COLOUR PHOTOGRAPHIC PRINT OF SIR MICHAEL CAINE IN THE DARK KNIGHT RISES,

Printed later,

Taken from the character promotional artwork for the Warner Brothers 2012 production, of Sir Michael Caine as Alfred Pennyworth in the rain under an umbrella for *The Dark Knight Rises*, signed in silver ink by Sir Michael Caine, 51cm x 41cm (20in x 16in)

£100 - 150

€120 - 180

US\$140 - 200

177

A REPRODUCTION COLOUR PHOTOGRAPHIC PRINT OF SIR MICHAEL CAINE AND CHRISTIAN BALE IN THE DARK KNIGHT RISES,

Printed later,

A still from the Warner Brothers 2012 production, of Sir Michael Caine as Alfred Pennyworth and Christian Bale as Bruce Wayne, signed in silver ink by Sir Michael Caine, 51cm x 41cm (20in x 16in)

£100 - 150

€120 - 180

US\$140 - 200

The culmination of the celebrated *Dark Knight* trilogy, Sir Michael Caine reprises his role as Alfred for the final time. During the film, Alfred is tragically dismissed from Wayne Manor despite his efforts to protect Bruce Wayne (Christian Bale) from the mortal threat posed by Bane (Tom Hardy).

178

YOUTH

Fox Searchlight, 2015,

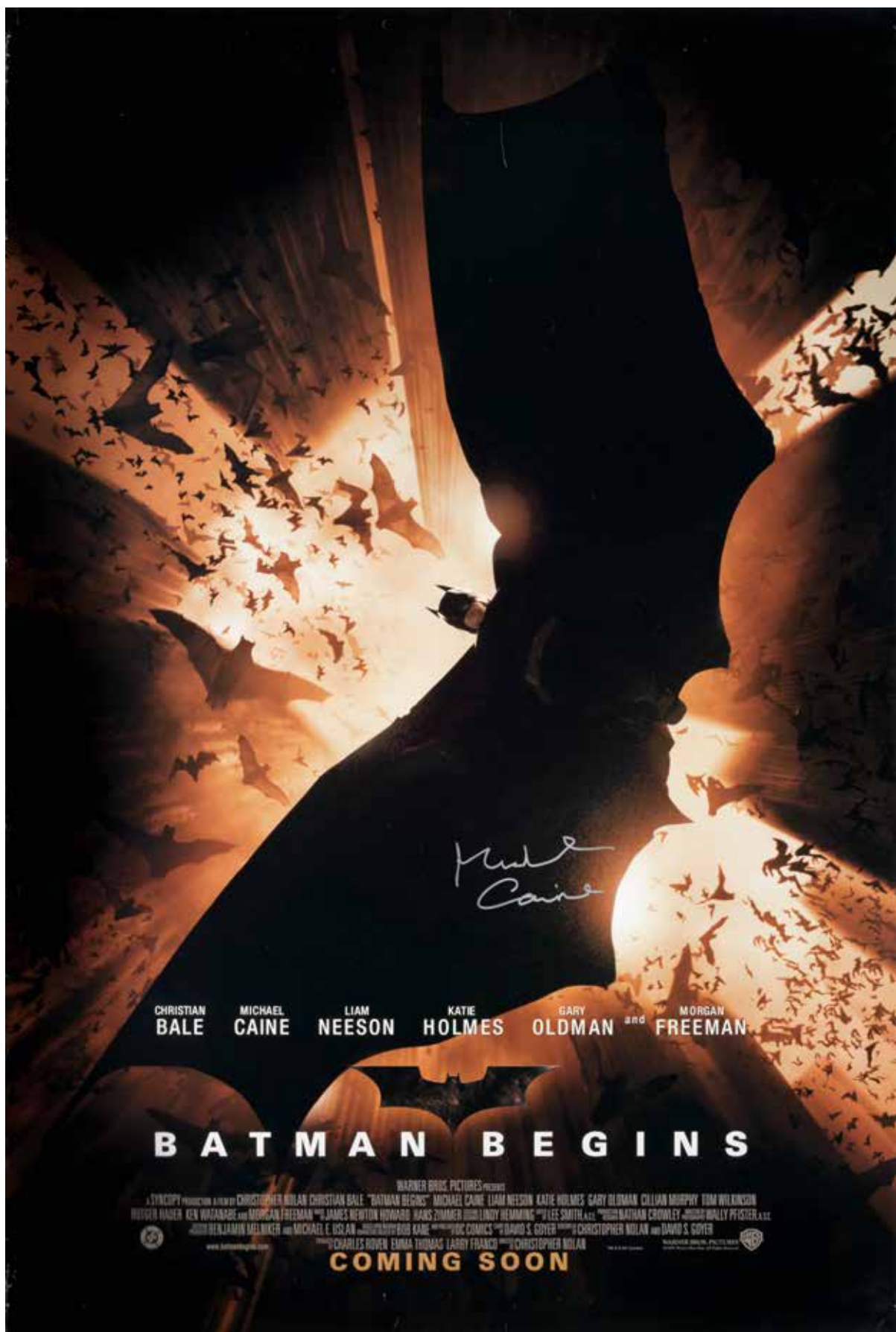
A group of four promotional posters for *Youth*, three signed in silver ink by Sir Michael Caine, one framed, 34.5cm x 51cm (13 1/2in x 20in) each (4)

£200 - 300

€240 - 360

US\$270 - 410

Premiering at the 2015 Cannes Film Festival, *Youth* sees Sir Michael Caine in the role of Fred Ballinger, a retired composer tasked with composing a classical piece for Queen Elizabeth II and Prince Philip. Sir Michael won the Best Actor European Film Award for his moving performance.



179



181



180



182



179

CARTIER: A PAIR OF SIR MICHAEL CAINE'S CUFFLINKS

Each of bicoloured fancy-link form on a baton connector with double-C terminals,
Signed Cartier, maker's marks, numbered 739855,
Dimensions 1.8cm x 2.5cm

£400 - 600
€480 - 720
US\$540 - 810

181

S. T. DUPONT: A PAIR OF SIR MICHAEL CAINE'S CUFFLINKS

Each reeded baton with a flat base on a T-bar terminal,
Signed S. T. Dupont Paris, maker's marks,
Baton length 1.8cm

£300 - 500
€360 - 600
US\$410 - 680

180

A PAIR OF SIR MICHAEL CAINE'S CUFFLINKS, 1967

Each plaque designed as the masks of Comedy and Tragedy, Comedy set with circular-cut sapphire eyes and Tragedy set with step-cut ruby eyes, on engine-turned T-bar terminals, mounted in 9 carat yellow gold,
London hallmarks,
Plaque dimensions 2.2cm x 1.6cm

£400 - 600
€480 - 720
US\$540 - 810

182

JUDITH LEIBER: A PAIR OF SIR MICHAEL CAINE'S CUFFLINKS

Double-sided: Each red guilloché enamel terminal accented by circular-cut pastes, via a cable-link chain,
Signed Judith Leiber,
Terminal diameter 1.4cm

£100 - 150
€120 - 180
US\$140 - 200

Bob Hoskins and Michael Caine photographed
by Richard Young at Langan's in 1987





183

A PAIR OF SIR MICHAEL CAINE'S ICONIC SPECTACLES

From Sir Michael Caine's personal collection and in his trademark aviator style, in brown plastic by Rodenstock (Cordoka 135 petro), 15 cm (6 in) wide

£400 - 600

€480 - 720

US\$540 - 810

A similar pair of spectacles worn by Michael Caine can be seen illustrated in the opposite photograph.

END OF SALE



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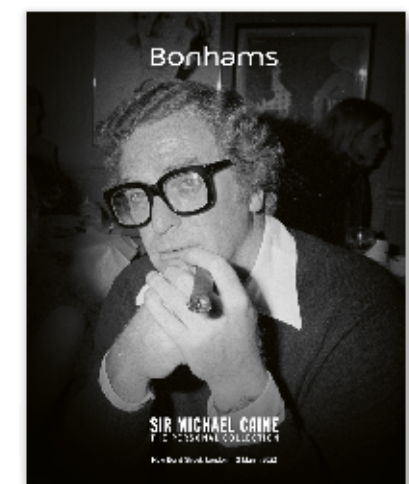
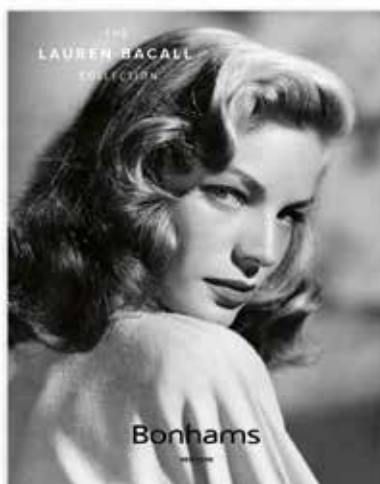
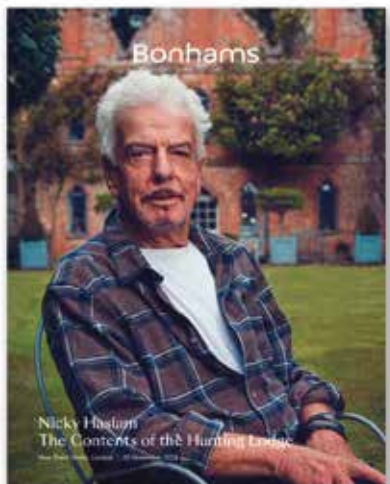
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Beatles' 'Abbey Road' Session.
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£7,000 - 9,000 *

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

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

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

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer*

Prices below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot’s* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams’* reasonable opinion as to the *Lot’s* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller’s responsibility to you

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

Bonhams’ responsibility to you

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

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere. You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

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

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

4. CONDUCT OF THE SALE

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

solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

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

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

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

Bidding in person

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

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

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

Bidding via the internet

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

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

Bidding through an agent

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

details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

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

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or vice versa.

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

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

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

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

For this Sale the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

27.5% of the *Hammer Price* on the first £10,000; plus
25% of the *Hammer Price* from £10,001 and up to £450,000; plus
20% of the *Hammer Price* from £450,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

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

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

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

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

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

- 8. VAT**
- The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.
- The following symbols, shown beside the *Lot* number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:
- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
 - Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
 - ★ VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
 - G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
 - Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
 - α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

9. PAYMENT

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

Bonhams' preferred payment method is by bank transfer.

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

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

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

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

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

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

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

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

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

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

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the

Sale of any *Lot*. If you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import 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 UK. These regulations may be found at: <https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply> or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority
Centre for International Trade
Horizon House, Deanery Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *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.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEBRA 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 a cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years

to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*.

Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine.

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

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

CB – Château bottled

DB – Domaine bottled

EstB – Estate bottled

BB – Bordeaux bottled

BE – Belgian bottled

FB – French bottled

GB – German bottled

OB – Oporto bottled

UK – United Kingdom bottled

owc – original wooden case

iwc – individual wooden case

oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on

a successful Sale or a financial loss if unsuccessful.

- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

- ⓓ These lots contain ivory and cannot be imported into the USA or any country within the EU.

•, †, *, 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

BUYERS SALE CONTRACT WITH SELLER

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

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

1 THE CONTRACT

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

2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2 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 *Seller* 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 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
 - 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams*' opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams*' Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the Sale, is not

part of the *Contractual Description* upon which the *Lot* is sold.

- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 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 after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. 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* beyond 7 days from the day of 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: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

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 in full 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: (i) *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* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
 - 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 should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams*' satisfaction.
 - 7.4 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.
 - 7.5 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*.
 - 7.6 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
- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
 - 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
 - 8.1.2 to resell the *Lot* by auction, private treaty or any other means on

giving seven days' written notice to you of the intention to resell;

- 8.1.3 to retain possession of the *Lot*;
 - 8.1.4 to remove and store the *Lot* at your expense;
 - 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
 - 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
 - 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
 - 8.1.8 to retain possession of any other property sold to you by the *Seller* at the Sale or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
 - 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
 - 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the Sale of any other goods sold to you by the *Seller* at the Sale 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 *Seller* or to *Bonhams* by you.
 - 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* 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 *Seller* becomes liable to pay the same until payment by you.
 - 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.
- #### 9 THE SELLER'S LIABILITY
- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
 - 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
 - 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
 - 9.3.1 the *Seller* 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 *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
 - 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* 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;
 - 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, 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 *Seller's* 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* 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.
 - 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 *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (ii) acts or omissions for which the *Seller* 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 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of its rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* 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.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* 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 *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding 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.
- 10.5 If any term or any part of any term of the *Contract for Sale* 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.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams Holdings Limited* and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 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.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *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.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* 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 place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* 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.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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* and following completion of our enquiries pursuant to paragraph 3.11;
- 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 AND BUYER WARRANTIES**
- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted

- in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through *Bonhams* are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.
- 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, and once we have completed our investigations under paragraph 3.11, 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 in this instance 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 3, 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 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and 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

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

- 7.1.1 to terminate this agreement immediately for your breach of contract;
 - 7.1.2 to retain possession of the *Lot*;
 - 7.1.3 to remove, and/or store the *Lot* at your expense;
 - 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
 - 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;
 - 7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) 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 *Lot* or part thereof;
 - 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
 - 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 *Sale*) until all sums due to us have been paid in full;
 - 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;
 - 7.1.10 on three months' written notice to sell, *Without Reserve*, 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 *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;
 - 7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.
 - 7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.
 - 7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.
 - 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.
 - 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 *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.
- ## 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* 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:
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably

- 8.1.2 expected by us to be raised in relation to the *Lot*; and/or
 - 8.1.3 deliver the *Lot* to a person other than you; and/or
 - 8.1.4 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
 - 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, 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
 - 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.

9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
 - 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* 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 *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, 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 *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.
- 9.3 Paragraph 9 will not apply in respect of a *Forgery* if:
 - 9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
 - 9.3.2 it can be established that the *Lot* is a *Forgery* 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.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a *Lot* is a *Forgery* 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, 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 *Purchase Price*, *Buyer's Premium*, VAT and *Expenses* paid by you in respect of the *Lot*.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

- 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 *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the *Lot* 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 *Lot* or to other persons or things caused by:
 - 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
 - 10.2.2 changes in atmospheric pressure; nor will we be liable for:
 - 10.2.3 damage to tension stringed musical instruments; or
 - 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* 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.
- 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. 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 (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form

- within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

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

Bonhams has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

“**Account**” the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

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

“**Auctioneer**” the representative of *Bonhams* conducting the *Sale*.

“**Bidder**” Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

“**Bidding Form**” our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

“**Book**” a printed *Book* offered for *Sale* at a specialist *Book Sale*.

“**Business**” includes any trade, *Business* and profession.

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

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

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

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

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

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

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

“**Consignment Fee**” a fee payable to *Bonhams* by the *Seller* 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.

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

“**Website**” *Bonhams Website* at www.bonhams.com

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

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

GLOSSARY

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

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

“**bailee**”: a person to whom goods are entrusted.

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

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

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

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

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

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

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

“**warranty**”: a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

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-

- 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
- 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:

- the seller;
- 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;
- 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.”

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties. If you do not want to receive such information (except for information you specifically requested) please tick this box ☐ Would you like to receive e-mailed information from us? if so please tick this box ☐

Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Sir Michael Caine: The Personal Collection	Sale date: 2 March 2022
Sale no. 27705	Sale venue: New Bond Street, London
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
General Bid Increments: £10 - 200by 10s £200 - 500by 20 / 50 / 80s £500 - 1,000by 50s £1,000 - 2,000by 100s £2,000 - 5,000by 200 / 500 / 800s £5,000 - 10,000by 500s £10,000 - 20,000by 1,000s £20,000 - 50,000by 2,000 / 5,000 / 8,000s £50,000 - 100,000by 5,000s £100,000 - 200,000by 10,000s above £200,000at the auctioneer's discretion	
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
Please answer all questions below	
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.	
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.	
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement	
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

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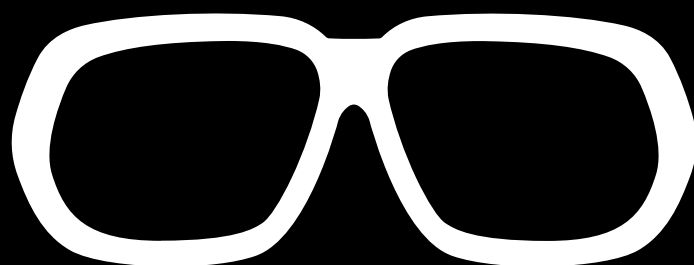
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