



Bonhams

Old Master Paintings

New Bond Street, London | 4 December 2019





Specialists for this auction

Europe



Andrew McKenzie
Director, Head of Department, London

Caroline Oliphant
Group Head of Pictures, London

Lisa Greaves
Department Director
and Head of Sale, London



Poppy Harvey-Jones
Specialist, London

Bun Boisseau
Cataloguer, London

Brian Koetser
Consultant, London

North America



Madalina Lazen
Senior Specialist, European Paintings, New York

Rocco Rich
Specialist, Los Angeles

Old Master Paintings

New Bond Street, London | Wednesday 4 December 2019 at 3pm

VIEWING

Saturday 30 November
12pm to 5pm
Sunday 1 December
11am to 5pm
Monday 2 December
9am to 4:30pm
Tuesday 3 December
9am to 4:30pm
Wednesday 4 December,
9am to 1pm

SALE NUMBER

25231

CATALOGUE

£25.00

BIDS

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

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

Please note that bids should be submitted no later than 4pm on the day prior to the sale. New bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

Live online bidding is available for this sale

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

ENQUIRIES

Specialists

Andrew McKenzie
+44 (0) 20 7468 8261
andrew.mckenzie@bonhams.com

Caroline Oliphant
+44 (0) 20 7468 8271
caroline.oliphant@bonhams.com

Lisa Greaves
+44 (0) 20 7468 8325
lisa.greaves@bonhams.com

Poppy Harvey-Jones
+44 (0) 20 7468 8308
poppy.harvey-jones@bonhams.com

Bun Boisseau
+44 (0) 20 7468 8307
alexander.boisseau@bonhams.com

Consultant

Brian Koetser

CUSTOMER SERVICES

Monday to Friday
8.30am to 6pm
+44 (0) 20 7447 7447

Please see back of catalogue for important notice to bidders

ILLUSTRATIONS

Front cover: Lot 68 (detail)
Back cover: Lot 25 (actual size)
Inside front cover: Lot 62 (detail)
Inside back cover: Lot 24 (detail)

IMPORTANT INFORMATION

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

REGISTRATION IMPORTANT NOTICE

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

To bid live online and / or leave internet bids please go to www.bonhams.com/auctions/25231 and click on the Register to bid link at the top left of the page.



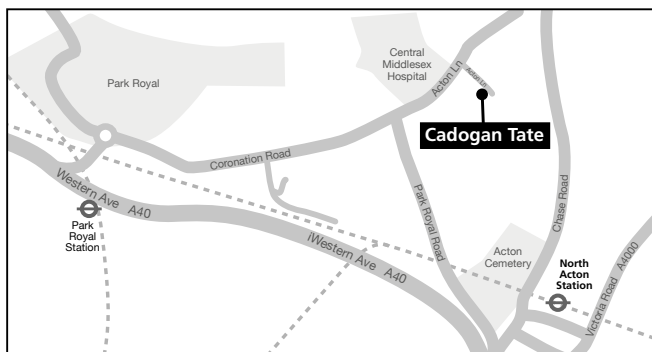
Bonhams 1793 Limited

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

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



Sale Information



BIDS

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

PAYMENTS

Buyers

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

SELLERS

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

VALUATIONS, TAXATION & HERITAGE

+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

CATALOGUE SUBSCRIPTIONS

To obtain any Bonhams catalogue
or to take out an annual
subscription:

Subscriptions Department
+44 (0) 1666 502200
+44 (0) 1666 505107 fax
subscriptions@bonhams.com

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

BUYERS COLLECTION & STORAGE AFTER SALE SOLD LOTS MARKED TP

All sold lots marked TP will be
removed to Cadogan Tate
241 Acton Lane, London,
NW10 7NP from 9am Thursday
5 December 2019 and will be
available for collection from 12pm
Friday 6 December 2019
and then every working day
between 9am-4.30pm

Collections are by appointment only

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

To arrange a collection time
please send a booking email to:
collections@cadogantate.com
or telephone call to +44 (0) 800 988
6100 to ensure lots are ready at
time of collection.

All other sold lots will remain in the
Collections room at Bonhams New
Bond Street without charge until
5.30pm Wednesday 18 December
2019 Lots not collected by this time
will be returned to the department.
Storage charges may apply.

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

Storage

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

Charges will apply from 9am Wednesday 19 December 2019

After the storage-free period the
following charges apply:
Pictures and small objects:
£3.03 per day + VAT
Furniture, large pictures and large
objects: £6.05 per day + VAT
(Please note: Charges apply every
day including weekends and
Public Holidays)

Handling

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

Loss and Damage

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

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

VAT

Will be applied at the current rate
on all above charges

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

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

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

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

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

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

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



1*

DUTCH SCHOOL, EARLY 17TH CENTURY

Portrait of a girl, half-length, in a lilac embroidered dress, with a lace ruff and headdress

oil on panel

56.9 x 43.8cm (22 3/8 x 17 1/4in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

Provenance

Private Collection, USA

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.



2

MONOGRAMMIST F.B. (AUSTRIA, ACTIVE EARLY 18TH CENTURY)

A forest floor with a snake and frog amongst thistles and wild strawberries; and A forest floor with a lizard, frog and dragonfly amongst roses and mushrooms
 the former signed with initials 'FB' (on stone ledge, lower left) and the latter signed with initials 'F.B.' (lower right)
 a pair, oil on panel
 19.4 x 27.7cm (7 5/8 x 10 7/8in). (2)

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



3

GASPAR DE WITTE (ANTWERP 1624-1681)

Spring: elegant figures on a boating lake, others dancing around a Maypole; and Autumn: figures harvesting apples
a pair, oil on copper

40.4 x 51.2cm (15 7/8 x 20 3/16in). (2)

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

*A Wooded landscape with a hawking party in the foreground, shepherds shearing their flock beside an ornamental fountain and farmers harvesting a hayfield beyond of the same dimensions as the present pair was offered at Phillips, London, 4 July 1995, lot 31. This latter work could depict Summer, suggesting that the three together formed part of a series of the *Four Seasons* or the *Months of the Year*.*



4

SINIBALDO SCORZA (VOLTAGGIO 1589-1631 GENOA)

Orpheus charming the animals

signed and dated 'SINIBALDO SCORTTA P./ANNO MDCXII' (lower left)

oil on canvas

50.8 x 66.3cm (20 x 26 1/8in).

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000

Provenance

Private Collection, UK



5

**DIRK DALENS THE ELDER (DORDRECHT 1600-1676
ZIERIKZEE)**

An Arcadian landscape with shepherds and their flock
oil on panel

42.8 x 60.2cm (16 7/8 x 23 11/16in).

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 16,000

Provenance

Sale, Sotheby's, Monte Carlo, 30 November 1986, lot 468



6

LUCA LONGHI (RAVENNA 1507-1580)

The Madonna and Child with the Infant Saint John the Baptist accompanied by an angel
oil on canvas
61.4 x 52.7cm (24 3/16 x 20 3/4in).

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

Provenance

Probably the Collection of Conte Carlo Galletti Abbiosi, Ravenna, 1853
Private collection, Ravenna

Literature

A. Cappi *Luca Longhi illustrato dal Conte Alessandro Cappi*, Ravenna 1853, p. 167
O. Piccolo and S. Andriani, 'Un Luca Longhi 'riscoperto': restauro e indagini tecniche e stilistico-comparative su una 'Madonna con Bambino, S. Giovannino e un angelo'', in *Arte Cristiana*, no. 913, July/August 2019, pp. 292-303

Described by Vasari in his second edition of *Le Vite* as a 'uomo di natura buono, quieto e studioso [...] ha fatto e fa le sue cose con pazienza e studio', Luca Longhi never left his native Ravenna. Known as the *Raffaello di Ravenna*, the elegance and restraint of Longhi's work reveal the influence of Raphael and his circle, known to the artist through the former's Emilian followers such as Lorenzo Costa and Innocenzo da Imola. Few works by him are dated making it difficult to construct the progression of his career. However, the present work does come close to his *Madonna and Child enthroned with Saints Paul and Anthony of Padua* commissioned in 1543, which is now in the Pinacoteca di Brera. Given the close similarities between, in particular the figure of the Infant Saint John the Baptist in the present work and the young Christ in the act of blessing in the Brera altarpiece, the current *Madonna and Child with the Infant Saint John the Baptist attended by an angel* could most probably date to the first half of the 1540s.

Alessandro Cappi, art-historian, director of both the Accademia delle Belle Arti and the Biblioteca Classense in Ravenna, records seeing a work by Longhi, described as 'La Vergine, che al putto dà il latte, s. Giovanni, e un Angeletto [sic] in atto di adorare.', at the Ravenna home of the Conte Carlo Galletti Abbiosi. This description fits the present work, as do the dimensions of the painting.

We are grateful to Prof. Daniele Benati for confirming the attribution to Luca Longhi, on the basis of a colour photograph.



7

CIRCLE OF CALISTO PIAZZA (LODI 1500-CIRCA 1562)

Christ taking leave of his Mother
oil on canvas transferred from panel
50.1 x 56.9cm (19 3/4 x 22 3/8in).

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 16,000

Provenance

Private Collection, Varese, and thence by descent to the present owner

8*

SOUTH GERMAN SCHOOL, 16TH CENTURY

Still life of an illuminated manuscript

oil on panel

45 x 52.3cm (17 11/16 x 20 9/16in).

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

Private Collection, USA, since at least the early 1950s

The present work is related to a group of *trompe l'oeil* still life paintings of bound illuminated books that are believed to have been painted in south Germany or Austria in the mid-16th century; other known versions are similar in size to the present work and all are painted on pine. They have in common the inclusion of 11 illuminated initials and two passages of music notation but the details and colouring vary slightly between them. Another version of this composition was offered at Christie's, New York, 11 January 1979, lot 248 (see *Die Maler tom Ring*, Westfälischen Landesmuseum für Kunst und Kulturgeschichte Münster, exhibition catalogue September - November 1996, vol II, no. 88).

The motif of an open book can be seen in *intarsie* as early as the 15th century such as those in the *Studiolo* of Federico di Montefeltro in Urbino. A painting in the Museum Boijmans van Beuningen, Rotterdam (inv. no. 2469) showing a still life of books, water jug and basin of circa 1470-80 probably offers the most likely explanation for the subject. It is painted on the reverse of a devotional painting of the Virgin and is thought to represent her purity (the washing utensils) and her piety (the open book). So whilst the present work seems to anticipate the genre of still life painting, its real purpose would more likely have been to encourage the viewer to devotional contemplation.





9

MARIO NUZZI, CALLED MARIO DE' FIORI (ROME CIRCA 1603-1673)

Chrysanthemums, convolvulus, a tulip and other flowers in a glass vase

oil on canvas

70.2 x 49.5cm (27 5/8 x 19 1/2in).

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000



10

ONORIO MARINARI (FLORENCE 1627-1715)

Saint Cecilia

oil on canvas

73.6 x 60.6cm (29 x 23 7/8in).

£12,000 - 18,000

€14,000 - 21,000

US\$16,000 - 23,000

Provenance

Private Collection, Northern Germany

Sale, Karl und Faber, Munich, 9 May 2014, lot 20, where purchased by
the present owner

Another autograph version of this composition is in the Statens
Museum for Kunst in Copenhagen.

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.



11

**HERMAN VAN SWANEVELT (WOERDEN CIRCA 1600-1665
PARIS)**

Italianate landscape with figures fishing by a stream
oil on canvas, unlined
80 x 107cm (31 1/2 x 42 1/8in).

£12,000 - 18,000

€14,000 - 21,000

US\$16,000 - 23,000

Provenance

Private Collection, UK, 19th century
Sale, Sotheby's, London, 30 October 2008, lot 253, where purchased
by the present owner

Literature

A. C. Steland, *Herman van Swanevelt*, Petersberg, 2010, cat. no. G2,
36/N, pp. 166-7, ill., p. 446, fig. G 104/N

In her catalogue entry for the present painting, Ann Charlotte Steland compares the strong pastel colouring and the brightly lit landscape to the signed and dated work of 1643 offered at Christie's, London, 7 July 2000, lot 224. This would suggest that the present landscape was painted either during the last years of the artist's first stay in Italy or at the very beginning of his sojourn in Paris. Although it is not topographically accurate, it very probably takes as its inspiration the valley of the Aniene near Tivoli with its impressive cascade.



12

PIETER CASTEELS III (ANTWERP 1684-1749 RICHMOND)

Chrysanthemums, roses, tulips, orange blossom and other flowers in a
bronze urn on a stone ledge

signed and dated 'PCasteels F./ 1715' (lower left)

oil on canvas

83.2 x 111.2cm (32 3/4 x 43 3/4in).

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 16,000

Provenance

With Faustus Galleries, London, where purchased by the present
owner in 1974

We are grateful to Dr. Fred Meijer for confirming the attribution to Pieter
Casteels III upon examination of colour photographs.

13

PEETER NEEFFS THE YOUNGER (ANTWERP 1620-1675)

The interior of a Gothic church

oil on copper

24.2 x 33.5cm (9 1/2 x 13 3/16in).

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 39,000

Provenance

Private Collection, Spain, since 1970s

It has been suggested that the figures in the present painting, which are of fine quality, may have been painted by Frans Francken the Younger (Antwerp 1581-1642). Francken often collaborated with both Peeter Neeffs the Elder and Peeter Neeffs the Younger.





14^{TP}

CHARLES JERVAS (DUBLIN CIRCA 1675-1739 LONDON)

Portrait of Lady Henrietta Ashburnham (1716-1732) and her half-brother, John Ashburnham (1724-1812), Viscount Saint Asaph, the future 2nd Earl of Ashburnham, both full-length, standing, by a stone pedestal which bears the Ashburnham arms and on which stands a bowl of flowers, she holding the hand of the child

oil on canvas

218.4 x 144.8cm (86 x 57in).

unframed

£7,000 - 10,000

€8,100 - 12,000

US\$9,100 - 13,000

Provenance

Commissioned by John, 1st Earl Ashburnham circa 1729

Thence by family descent until sold by order of the Trustees of the Ashburnham Estates, Sotheby's, 15 July 1953, lot 110 (bt. by Lord Wilton for £50)

Sale, Sotheby's, London, 16 July 1986, lot 50

This double portrait displays the tenderness and intimacy between two half siblings. Lady Henrietta Ashburnham was the eldest daughter of John Ashburnham, 1st Earl of Ashburnham and his second wife, Henrietta, Dowager Countess of Anglesey and 4th Baroness Strange; her half brother, John Ashburnham, was the only son of John Ashburnham and his third wife, Lady Gemima Grey. John succeeded his father in 1737; he was appointed Lord of the Bedchamber to King George II in 1748 where he enjoyed the privilege of assisting the king with his dressing, waiting on the king when he dined privately, and serving as one of the king's main companions. He also served as the Keeper of Hyde Park and St James's Park in London from 1753 to 1762. During the reign of King George III, he was appointed Master of the Great Wardrobe and, subsequently, Groom of the Stole. he married Elizabeth Crowley, the daughter and co-heiress of John Crowley, a wealthy merchant. Together, they would spend almost thirty years together and had six children.



15

FRANS VAN DER MYN (DUSSELDORF 1719-1783 LONDON)

An evening conversation piece in an opulent interior of Dr Cornelis and Mrs Henriette Hageman and their son Johan Jacob, she playing a giltwood single-manual harpsichord, he leaning on a chair and the child sitting on a cushion holding playing cards

signed and dated ' F. v** *** Mÿn 1745' (lower left)

oil on canvas

78.7 x 81.3cm (31 x 32in).

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000



16

STUDIO OF ANTONIS MOR (UTRECHT 1517-1575 ANTWERP?)

Portrait of María Enríquez de Toledo y Guzmán, Duchess of Alba, half-length, in a white jewelled dress, holding a prayer book; and Portrait of Fernando Álvarez de Toledo y Pimentel, 3rd Duke of Alba, half-length, wearing armour, a red sash, a white ruff and Order of the Golden Fleece, holding a baton

a pair, oil on canvas

89.5 x 60cm (35 1/4 x 23 5/8in). (2)

£30,000 - 50,000

€35,000 - 58,000

US\$39,000 - 65,000

Provenance

The present owners great-grandfather, Philippe Count Limburg - Stirum, Kasteel Hemsrode, Belgium, and thence by descent



The original portrait of the Duke of Alba is in the Fundación Casa de Alba, Madrid. Fernando Álvarez de Toledo y Pimentel, 3rd Duke of Alba (1507 – 1582), known as the *Gran Duque de Alba* (Grand Duke of Alba) in Spain and *IJzeren Hertog* (Iron Duke) in the Netherlands, was a Spanish noble, general, and diplomat. He was an adviser of King Charles I of Spain (the Holy Roman Emperor Charles V), and his successor, Philip II of Spain, Mayordomo mayor of both kings, member of their Councils of State and War, governor of the Duchy of Milan

(1555–1556), viceroy of the Kingdom of Naples (1556–1558), governor of the Netherlands (1567–1573) and viceroy and constable of the Kingdom of Portugal (1580–1582). He is best known for his actions against the revolt of the Netherlands, where he instituted the Council of Troubles, and repeatedly defeated the troops of William of Orange and Louis of Nassau during the first stages of the Eighty Years' War. He is also known for the brutalities during the capture of Mechelen, Zutphen,

Naarden and Haarlem. In spite of these military successes, the Dutch revolt was not broken and Alba was recalled to Spain. His last military successes were in the Portuguese succession crisis of 1580, winning the Battle of Alcantara and conquering that kingdom for Philip II (Spain unified all the kingdoms of the Iberian Peninsula thanks to Alba and consequently expanded its overseas territories). The Duke was married in 1527 to his cousin María Enríquez de Toledo y Guzmán (died 1583), daughter of Diego Enríquez de Guzmán III, Count of Alba de Liste, with whom he had four children.



17

HENDRICK BLOEMAERT (UTRECHT CIRCA 1601-1672)

A fish seller

oil on canvas

63.5 x 94cm (25 x 37in).

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

Private Collection, The Netherlands, since the early 20th century

The present work is comparable to Hendrick Bloemaert's *Boy Selling Farm Products*, in which the same shepherd boy appears, now in a private collection (see: M. Roethlisberger, *Abraham Bloemaert and His sons*, Doornspijk, 1993, p. 507, cat. no. H.165, ill., H161). A similar work was offered in these rooms, 9 July 2014, lot 89.

We are grateful to Prof. Marcel Roethlisberger for confirming the attribution to Hendrick Bloemaert upon examination of colour photographs.



18

ATTRIBUTED TO ROBERT PEAKE THE ELDER (CIRCA 1551-1619 LONDON)

Portrait of a gentleman, traditionally identified as Sir James Porter, three-quarter-length, in black costume, holding his gloves bears inscription '1612/Quanto fidelior: Tanto infaelicio' (upper left) and 'AE .46.' (upper right)

oil on panel

90.4 x 73.5cm (35 9/16 x 28 15/16in).

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

With Lane Fine Art, London, from whom purchased by the present owner

19

**ANDREA PICCINELLI, CALLED DEL BRESCIANINO (SIENA
CIRCA 1485-CIRCA 1545)**

The Madonna and Child with the Infant Saint John the Baptist and
Saints Jerome and Catherine of Siena

oil on panel

63.2 x 44.6cm (24 7/8 x 17 9/16in).

unframed

£50,000 - 70,000

€58,000 - 81,000

US\$65,000 - 91,000

Provenance

Art Market, Foligno, Italy, where purchased by the present owner's
father in 1960s

Literature

B. Berenson, *Italian pictures of the Renaissance*, London, 1968, vol. I,
p. 67, vol. III, pl. 1566

Active for most of his career in Siena, Andrea Piccinelli, known as
Andrea del Brescianino, also spent much time in Florence where he
saw the work of Fra Bartolomeo and Raphael. Andrea del Sarto also
later proved of lasting stylistic influence even after Brescianino's return
to Siena. Despite the discernible Florentine character of his work,
Brescianino's continued use of vivid colouring remained firmly rooted in
the Sienese tradition of Domenico Beccafumi.

It is known that Andrea collaborated with his younger brother, Raffaello,
on the *Baptism of Christ* for the baptistry of the cathedral of Siena,
amongst other altarpieces, and the latter is recorded as maintaining a
studio in Florence as Vasari mentions that Francesco Salviati worked
in his workshop. This strong connection with Florence has led to the
suggestion that the brothers maintained two studios, one in Florence
and one in Siena whilst keeping up a very close working relationship.

The compact composition and angular treatment of the drapery in the
present painting place it very close, stylistically, to the *Madonna and
Child with Saints* now in the National Gallery, London (NG4028) and
also the *Virgin and Child, with the Young Saint John the Baptist and
Saints Sebastian and Catherine of Siena* in the Philadelphia Museum of
Art, Philadelphia (acc.no. 114, see fig. 1). The painting in the National
Gallery is attributed to both of the brothers as it is not clear how the
work was divided between the two painters making it difficult to clearly
separate their work.



fig. 1 Andrea Brescianino, *Virgin and Child, with the Young Saint
John the Baptist and Saints Sebastian and Catherine of Siena* /
John G. Johnson Collection, 1917





20

CIRCLE OF SIR PETER PAUL RUBENS (SIEGEN 1577-1640 ANTWERP)

The Liberality of the King; and The Providence of the King
a pair, oil on panel
19.5 x 9.6cm (7 11/16 x 3 3/4in). (2)

£7,000 - 10,000

€8,100 - 12,000

US\$9,100 - 13,000

Provenance

Possibly the Van Schorel Collection, by whom sold
Sale Antwerp, 7 June 1744, lot 28, where purchased for 9 florins 10
sous by

Jan Lauwryn Krafft (1694-1785)

The Collection of Dr. Ernst Sklarz, 1953

Private Collection, UK

Exhibited

Helsinki, Ateneumin Taidemuseo, *P.P. Rubens : luonnoksia, piirustuksia, kaiverruksia, skisser, teckningar, gravyrer* 1952-1953, nos. 18 and 19
(as Sir Peter Paul Rubens)

Rotterdam, Museum Boijmans Van Beuningen, *Olieverfschetsen van Rubens*, 1953 - 1954, p. 103, cat. no. 97, ill. p. 87 (as Sir Peter Paul Rubens)

Literature

M. Rooses, *L'Oeuvre de Rubens*, Antwerp, 1890, vol. III, pp. 313 (as Sir Peter Paul Rubens)

P. A. Seemann, *Die galerien Europas; farbige nachbildungen alter Meisters*, no. 414

J. Held, *Les Arts Plastiques*, vol. VI, Brussels 1953, p. 116

J. Held, *The Oil Sketches of Rubens. A Critical Catalogue*, Princeton, 1980, Vol. I, p. 238, under cat. no. 160 (as a copy)

J. R. Martin, 'The Decorations for the Pompa Introitus Ferdinandi', *Corpus Rubenianum Ludwig Burchard*, Brussels, 1972, Part XVI, p. 158, ill. pl. 78 and 79 (as copies, previously accepted as autograph by Burchard)

The present sketches are derived from the *Liberality of the King* and the *Providence of the King* which formed the lateral canvases on the reverse of the *Triumphal Arch for the Cardinal-Infante Ferdinand's entry into Antwerp*. The original canvases by Sir Peter Paul Rubens are now in the Musée des Beaux-Arts in Lille and measure 284 x 145 cm., but a *modello* for the arch by the artist, in which the corresponding parts measure 17.7 x 8.7 cm., is in the Hermitage, Saint Petersburg, (Inv. No. 502, No. 564 in Somov Catalogue).

The catalogue of the Rotterdam exhibition states that the figures refer to 'King Ferdinand', although all references to a king in the *Triumphal Entry* refer to King Phillip of Spain. Denying that these sketches fulfilled any function in the execution of the arch, Martin called attention to the fact that the figure of *Providence*, the pin on the rudder is missing (J. R. Martin 'The Decorations for the Pompa Introitus Ferdinandi', *Corpus Rubenianum Ludwig Burchard*, Part XVI, 1972, no. 158).



21

STUDIO OF DAVID TENIERS THE YOUNGER (ANTWERP 1610-1690 BRUSSELS)

The Seven Acts of Mercy

oil on canvas

56.4 x 77.7cm (22 3/16 x 30 9/16in).

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

The present composition follows David Teniers's *The Seven Acts of Mercy* now in the Musée du Louvre, Paris (inv. no. 1879).



22^{TP}

ARCHER JAMES OLIVER (LONDON 1774-1842)

A group portrait, traditionally identified as the Peacock family, in a landscape

oil on canvas

102 x 129.2cm (40 3/16 x 50 7/8in).

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 16,000

Provenance

The Crabbie distillery family, and by descent

Exhibited

Traditionally believed to be the Royal Academy exhibit of 1800, no. 227, *Mr and Mrs Peacock and family*



PROPERTY OF LORD HAMILTON OF DALZELL

23

ANGELICA KAUFFMAN (COIRE 1741-1807 ROME)

Electra offering a lock of hair to Chrysothemis, within a painted oval
oil on canvas

49 x 59.6cm (19 5/16 x 23 7/16in).

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

E.G. Raphael (according to the Agnews stockbook)
With Agnews, London, where purchased by
William H. Foster of Apley Park, Shropshire, in 1905, and thence by
descent to the present owner

Literature

A catalogue of pictures at Apley Park, inv. no. 82

The present work depicts the scene from Sophocles' *Electra*, in which
Electra gives her sister, Chrysothemis a lock of her hair and her belt to
be laid on the tomb of their father, Agamemnon.

Another version of the subject by Kauffman, a *tondo* with only two
figures, is in a private collection and engraved by T. Macklin, in 1786
(see: British Museum, inv. no. 1873,0809.301, see fig.1).

We are grateful to Prof. Wendy Roworth for confirming the attribution
to Angelica Kauffmann upon examination of colour photographs.

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.



OTHER PROPERTIES

24

FRANCISCUS GYSBRECHTS (BORN ANTWERP 1649)

A *trompe l'oeil* still life of a half-open wall cabinet filled with writing implements, silver gilt dishes, a violin, hunting horn and other objects signed 'F. Gysbrechts' (lower right)

oil on canvas

82.6 x 118.8cm (32 1/2 x 46 3/4in).

£40,000 - 60,000

€46,000 - 70,000

US\$52,000 - 78,000

Provenance

Private Collection, Belgium for at least 30 years

Exhibited

Bruges, *Private Collections in Bruges*, 1970, cat. no. 10 (as Cornelis Gysbrechts, according to a Witt library mount)

A very similar composition with small differences of similar dimensions by Franciscus *Gysbrechts* in the Schloss Fasanerie, Eichenzell (Fulda, inv./cat. nr FAS B 539t; see M. Braun, *Cornelis Norbertus Gysbrechts und Franciscus Gysbrechts*, Berlin 1994, p. 190-191, nr. 2.2.14, ill.). Similar works depicting half-open wall cabinets by Franciscus *Gysbrechts* were with C. Frank, London, 1954 and sold Galerie Koller, Zürich, 20-23 March, 2007, lot 3054.

Franciscus *Gysbrechts* was the son of the still life painter Cornelis Norbertus *Gysbrechts* and Anna Moons. He worked in Copenhagen in 1672 and is probably identical with the Franciscus *Gysbrechts* who was active in Leiden between 1674 and 1676/77. His works can be confused with those of Cornelis Norbertus *Gysbrechts*, who was known to have painted similar *trompe l'oeils*, although his style is more baroque and his brushwork more soft and fluid.

We are grateful to Dr. Fred Meijer for confirming the attribution to Franciscus *Gysbrechts* upon examination of colour photographs.





A



B

25

ENGLISH SCHOOL, CIRCA 1600

Ten trenchers or roundels or roundelays
 each extensively inscribed around the edge
 ten of a set, oil on panel
 12.6cm (4 15/16in). diameter (10)

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 16,000

Provenance

The collection of Spencer Stanhope family until 1964 and thence by descent to the present owner.

The present ten roundels are an extremely rare example of such subject-matter from England at this date. Subjects otherwise included satirical verses, proverbs, Signs of the Zodiac, moralising stories such as Aesop's *Fables*, the twelve months of the year, fruits and flowers in their seasons and biblical quotations. Roundels of this type were used at banquets as a form of entertainment. Sets of typically eight or twelve, occasionally twenty-four roundels would be arranged before each diner toward the end of a feast and placed with the decorated side facing down. Guests would then use the plain side as a trencher to eat such delicacies as cheese, sweetmeats, marzipan or sugar plums. After feasting, once Grace had been said, guests would turn over the roundels to reveal painted images and short verses which could then be sung or recited in turn, probably to the accompaniment of a lute. The inscriptions on the present trenchers are as follows:

- A. **renes. Beutye. Ritches. for this Gouldeu Ball, what shoulde sr Paris here haue donne speake any of you al. H**
- B. Whether would you put on this famose cuckols cap Or cutt your fayre wifes throte to cure your foule mishap. good Mr 20 in ye 100
- C. Her love is wounded by her sonne she wepes but cannot say whether she should reueng or no what would you doe I praye. M**
- D. Did old Tyresias iu* aright that female was and male. Or was there error in his doome or falsehood in his tale. Lordes and Ladies.
- E. She weares a garland for his sake and to this one she gives. I praye resolute me which of these moste in hi* fauour liues. Punie Academick.
- F. They wooe him boath thone poore and fayre rich foule and owld

the other. Advise him which to chuse good. She is a yonger brother as some of us are

- G. Whether of thes first shoulde he save His flock from the wolfe of his wife from a knave
- H. She loves and is dispisde this beutye proude a scornefull elf; yet de**y *ou* *ne must be *ro**d who shoulde it be him self. My frende or Muttonmonger
- I. He that is with silence stroke or he that hathe so wisely spoke How should she doe the truth to proue which of thes is most in love. Mother of ye Maydes
- J. Lousye pouerty and health together Or riches with rottonnes chuse you whether Casnerd Captaine or *e*er seruingman

Muttonmonger, for example, is a now obsolete term for a promiscuous man or philanderer, derived from mutton being a term, for a prostitute. Hence one can easily imagine the raucous fun had by the diners, by this stage a bit worse for wear after a few drinks, as they read out these verses.

References to roundels occur in the 16th and early 17th century inventories: in *Northward Ho*, published by Webster and Dekker in 1607, a character says 'I'll have you make twelve posies for a dozen cheese trenchers.' Whilst the majority of roundels have their lettering central within the borders, a few are painted with central pictures and the text referring to the picture is incorporated in, or used to form the outer border (see H. Pinto, *Treen and Other Wooden Bygones*, London 1969, pl. 77, p. 80; and J. Levi and R. Young, *Treen for the Table*, London, 1998, pp. 135 - 137).



C



D



E



F



G



H



I



J

26*

**WORKSHOP OF STEVEN VAN DER MEULEN
(?ANTWERP - CIRCA 1564 LONDON)**

Portrait of Queen Elizabeth I, three-quarter-length, wearing a black dress embroidered with gold, an ermine-trimmed surcoat, a white ruff trimmed with gold and a pearl-encrusted headdress, holding a red rose in her left hand and a gold chain in her right hand, which rests on an embroidered cushion

oil on panel

96.6 x 74.2cm (38 1/16 x 29 3/16in).

£150,000 - 250,000

€170,000 - 290,000

US\$190,000 - 320,000

This newly discovered and hitherto unrecorded portrait is an important addition to the iconography of Elizabeth I, being a rare early depiction, dating from circa 1562, and is thus one of the first known sophisticated images of Elizabeth as Queen. The earliest images of Elizabeth as monarch were, in Sir Roy Strong's words, 'mechanical workshop productions that portray her standing facing the spectator, a stiff unattractive figure attired in black with an ermine-lined collar to her surcoat.' Examples of that image, known as the 'Northwick Park Pattern' (from the portrait which is now in the National Portrait Gallery with other versions in The Guildhall, Thetford, the National Gallery of Ireland, and recorded at Clopton House) are believed to date from the time of the Queen's accession, circa 1558 (see Strong, *Tudor and Jacobean Portraits*, Volume II, figs. 186 and 187). The present portrait is one of the first pictures of the Queen made in response to the undated draft proclamation put together by William Cecil imploring the Queen to have her likeness taken, designed to counter debased images of the Queen and which set up in their place the idea that an approved portrait might be produced.



fig.1 Elizabeth I, Duke of Beaufort's Collection



The present portrait is of what can be termed the Badminton type, from the portrait in the Duke of Beaufort's Collection (see fig. 1 and *op. cit.* fig. 187), and is thus especially rare. In the latter three-quarter length portrait, which is at Badminton Court, the Queen's right hand rests on a cushion and she stands beside a similarly embroidered curtain, although her dress lacks the gold embroidery in the present portrait and the rose in her left hand is absent. A tondo, bust length version of this same portrait pattern is also in the Duke of Beaufort's collection (formerly identified as Elizabeth Browne, the wife of the 2nd Earl of Worcester, it was first recognised as a portrait of the Queen by 'J.F.K. in 1960' - an illusion presumably to the U.S. President). This pattern had hitherto been associated with the pattern that could be dated to 1567, the best known version of which was formerly at Barrington Park. However, the current opinion of Dr. Edward Town of the Yale Center for British Art after inspection of the Badminton Court portrait, taking account of the costume and judging from the archival record, is that it is earlier than the Barrington Park type (which can be dated to circa 1567) and by rights pictures of the Badminton Court type should be the work of the Netherlandish artist Steven van der Meulen, who was paid for portraits of Elizabeth between 1562-3. The single pearl that is worn on the Queen's forehead in the present portrait can also be seen in a bust-length engraving by Remigius Hogenburg, which has been dated to circa 1570.

Famous today as the 'Virgin Queen', the present portrait was painted at a time when it was widely expected that Elizabeth would marry. Indeed, the Queen encouraged courtship at this date since each proposal legitimised her sovereignty. Her suitors had already included Philip II of Spain (the widower of her sister, Queen Mary), Erik XIV of Sweden and the Emperor Ferdinand's sons, Archdukes Ferdinand and Charles of Austria. Erik was the most persistent suitor between the summer of 1559 and the autumn of 1562. We know that the 'holländsk Konterfegare' (Dutch painter) called 'Master Steffan' was granted a sitting with Erik in March 1561 and the painting was then taken back to England in June and presented to the Queen. It is believed that this artist can be convincingly identified as Steven van de Meulen (see Edward Town. 'A Biographical Dictionary of London Painters 1547-1625', *Walpole Society*, 2014, pp. 179-181). Nonetheless, the initial interest in Erik was in fact a counterfoil to the more plausible candidature of the Emperor's sons. Charles, who symbolized an anti-French, Habsburg alliance, proved promising at first

but religion was an almost insuperable bar, and it was one which was exploited for all that it was worth by Robert Dudley, whom Elizabeth would probably have chosen had it not been for diplomacy since she seems to have genuinely loved this man who proved to be the longest running of her favourites, if never her spouse.

Elizabeth's 'affair' with Dudley later inspired Sir Walter Scott amongst others. The couple were of similar ages, Dudley claiming to have known Elizabeth 'familierement' from before she was eight. While Dudley's wife, Amy was still alive, his relationship with the Queen was the subject of scandalous gossip at Court and as rumours were spreading on the 8 September 1560, Amy Dudley was found dead in what were taken to be suspicious circumstances. Many people now assumed that Elizabeth would marry her favourite. How far Dudley's chances of marrying Elizabeth were realistic depends in part upon the reading of some very complicated diplomatic transactions at the time, but whatever the truth was behind these political games with the Spanish, it is evident that in the months following Amy Dudley's death, Elizabeth decided that marriage with Dudley was not to be. It was becoming evident that, unlike Mary Queen of Scots, Elizabeth's head and political instincts had come to rule her heart.

In the years that followed, Dudley nonetheless continued to press his suit, but when Parliament next met in January 1563, it was in the shadow of Elizabeth's close encounter with death through smallpox in October 1562. Marriage and the succession were now at the top of the agenda for both Houses. The Lords petitioned her to marry 'where it shall please you, with whom it shall please you, and assone as it shall please you'; while the Commons placed more emphasis on the need to limit the succession. Elizabeth told Parliament that so far as her marriage was concerned 'a silent thought may serve'. Marrying Dudley, however, could now be entirely ruled out: when she made him Baron Denbigh on the 28 September 1564 and Earl of Leicester the following day, it was to render him acceptable as a husband for her cousin Mary, a plan which misfired when the Scottish Queen married Henry Stuart, Lord Darnley, on the 29 July 1565.

This important portrait which can be counted as one of the first sophisticated pictorial representations of this most charismatic of monarchs is thus also a fascinating record of the Queen during a particularly colourful and romantic period in her reign.





27

**FOLLOWER OF JOACHIM PATINIR
(DINANT 1485 - 1524 ANTWERP)**

The Flight into Egypt

oil on panel

20.8 x 15.9cm (8 3/16 x 6 1/4in).

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 16,000

Provenance

Catherine Brooks, Flitwick Manor, Bedfordshire, by whom left to her cousin

Robert Adolphus Lyall (1876-1948) and thence by descent to the present owner



28

**MASTER OF THE MANSI MAGDALENE
(ANTWERP, ACTIVE CIRCA 1490-1530)**

Christ as Salvator Mundi

oil on panel

55 x 43.6cm (21 5/8 x 17 3/16in).

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000



29^{TP}

FRANCESCO FURINI (FLORENCE 1604-1646)

Rachel giving birth to Joseph

oil on canvas

205.1 x 161.9cm (80 3/4 x 63 3/4in).

unframed

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 39,000

Provenance

H. de Beaumont Randolph, Yate House, Gloucestershire

Sale, Christie's, London, 5 March 1920, lot 112, as 'Guido- Cleopatra'

(12gns. to Oppington)

Sale, Christie's, London, 28 April 2006, lot 28



30

BOLOGNESE SCHOOL, 17TH CENTURY

Polyphemus and Galatea

oil on canvas

67.5 x 93cm (26 9/16 x 36 5/8in).

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000



31

GIUSEPPE BARTOLOMEO CHIARI (ROME 1654-1724)

Saint Margaret of Antioch

oil on copper

23.6 x 18.9cm (9 5/16 x 7 7/16in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100



32

ANDREA SOLDI (FLORENCE CIRCA 1703-1771 LONDON)

Portrait of a merchant of the Levant company
signed and dated 'Andr Soldi f. 1735' (on rock, lower centre)

oil on copper

18.4 x 14.4cm (7 1/4 x 5 11/16in).

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000

Provenance

The Ralph Holland Collection, UK

Exhibited

Barnard Castle, The Bowes Museum, *Italian Art 1600-1800* 1964, no. 59

Literature

J. Ingamells, 'Andrea Soldi- A checklist of his work', in *Walpole Society*, 1980, vol. XLVII, no. 69, p. 17

S.E. Moulden, 'Turning Turk', *The negotiable self in Andrea Soldi's Levantine Portraits, c.1730-36*, unpublished MA thesis, Courtauld Institute of Art, 2007, p. 64, ill., fig. 14

The present work belongs to a group of portraits by Andrea Soldi painted in Syria and the Levant between 1733 and 1735.

33^{TP}

GEORGE ROMNEY (BECKSIDE 1734-1802 KENDAL)

A girl rescuing a dove from a hawk

oil on canvas

127 x 101.5cm (50 x 39 15/16in).

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 39,000

Provenance

Remained with the artist

Possibly, His sale, Christie's, London, 27 April 1807, lot 92

Sale, Christie's, London, 29 June 1810, lot 17 (bt. Steven, £1 18s)

The Collection of Keith Schellenberg, Yorkshire

Literature

A. Kidson, *George Romney A Complete Catalogue of His Paintings*, vol. III, New Haven and London, 2015, cat. no. 1770, p. 818 (as untraced)

We are grateful to Alex Kidson for confirming the attribution to George Romney upon examination of colour photographs. In his 2015 publication he suggests that the present work is a plausible candidate for the companion piece to Romney's *Girl and Dancing Dog*, presently untraced (see: A. Kidson, *ibid*, p. 818, cat. no. 1769).





34

NICOLAS ANTOINE TAUNAY (PARIS, 1755-1830)

A view of the Ile de France; and the Rest on the Hunt
a pair, oil on canvas

34.3 x 40.6cm (13 1/2 x 16in).(2)

in fine Louis XVI carved frames

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

Previously attributed to Louis Gabriel Moreau the Elder the present pair of landscapes has been identified in a letter by Claudine Lebrun Jouve, dated 10 July, 2008 as being solely by Nicolas Antoine Taunay (the gouaches by Moreau were often collaborations in which Moreau was responsible for the landscape and Taunay for the staffage). She compares these works to the *Vue de la face Nord du château de Madrid à Neuilly* and the pair of gouaches depicting *Intérieur d'un parc et Baigneurs à l'orée d'un bois*, which had also been attributed to Moreau (see C. Lebrun Jouve, *Nicolas-Antoine Taunay, 1755-1830*, Paris, 2003, P.45 and PP. 18 and 19). Claudine Lebrun Jouve further compares the *Rest on the Hunt* to a hunting scene at Waddesdon Manor and to the works by the artist in the Youssoupov Collection (*op. cit.* p. 23 and p. 22). She dates this pair of paintings to the years 1775-1784 when Taunay departed for Rome, where he rejoined Jacques-Louis David.



The Property of a Gentleman of Title

Lots 35 - 40



35^{TP}

**JAKOB ISAACSZ SWANENBURGH (LEIDEN 1571-1638
UTRECHT)**

A papal procession before the basilica of Saint Peter's, Rome
signed 'IACOP* *WA*** (on wall, centre left)

oil on panel

85.8 x 126.4cm (33 3/4 x 49 3/4in).

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

The Collection of Gerald Hugh Tyrwhitt Wilson, Lord Berners
Sale, Christie's, London, 15 February 1974, lot 132 (as L. de Caullery)

Perhaps best known for his scenes of Hell, Jacob Isaacz. van Swanenburgh also painted topographical views. After leaving his native Leiden, he is recorded in Naples, where he set up a shop in the mid-1590s. In 1608, he was prosecuted by the local curia for producing and displaying images of witchcraft with a work of his, described as a *Witch's Sabbath*, being confiscated. He is also known to have stayed in Rome at some point although two large views of St Peter's are dated after his eventual return to Leiden in 1618 (Städtische Kunstsammlungen, Augsburg, inv.no. 2650, dated 1632, and Statens Museum for Kunst, Copenhagen, inv. no. 693, dated 1628).



36

**ATTRIBUTED TO JAN SOENS, CALLED IL FIAMMINGO
(‘S-HERTOGENBOSCH 1547-CIRCA 1614 PARMA)**

An extensive mountainous landscape with Tobias and the Angel
oil on canvas

87.2 x 104.4cm (34 5/16 x 41 1/8in).

£7,000 - 10,000

€8,100 - 12,000

US\$9,100 - 13,000



37^{TP}

PANDOLFO RESCHI (DANZIG 1643 - 1699 FLORENCE)

A cavalry skirmish with an extensive landscape mountainous
landscape beyond

oil on canvas

100.5 x 200cm (39 9/16 x 78 3/4in).

£12,000 - 18,000

€14,000 - 21,000

US\$16,000 - 23,000

We are grateful to Prof. Giancarlo Sestieri for confirming the attribution
on the basis of a colour photograph.



38

ATTRIBUTED TO CARLO BONAVIA (NAPLES ACTIVE 1751-1788)

A Mediterranean coastal landscape with fishermen on the rocks in the foreground

oil on canvas

45 x 62.8cm (17 11/16 x 24 3/4in).

unframed

£7,000 - 10,000

€8,100 - 12,000

US\$9,100 - 13,000



39^{TP}

ITALIAN SCHOOL, EARLY 17TH CENTURY

A dappled grey Neapolitan horse before an extensive landscape
oil on canvas

215 x 272cm (84 5/8 x 107 1/16in).

£50,000 - 70,000

€58,000 - 81,000

US\$65,000 - 91,000

As master of horsemanship at the courts of King Charles IX of France, Cardinal Alessandro Farnese and Queen Elizabeth I, Carlo Corte understood well the prestige that good horses and horsemanship could bring to an individual or a family when he wrote:

il buon cavallo fa molto istimare un gentil'huomo, che cavalchi bene, et, che abbia buon cavallo; mostrando, che habbia ancora buon giudizio in saperlo eleggere, et mantenere cosi buono, et spender honoratamente le sue facultà in cosa utile, et necessaria, et assai honorevole

By the time he had published his *Il Cavallerizzo* in 1573, horses and horsemanship had become of great importance at the various courts of Italy, none more so than at that of the Gonzaga in Mantua. Federico II Gonzaga registered his gratitude to his steed for saving his life at the battle of Fornovo against the French in 1495 by commissioning a fresco showing him on his knees next to his horse. This marks perhaps the first equine portrait at the court, a subject that was to reach its peak with the celebrated cycle of frescoes in the *Sala dei Cavalli* at the Palazzo Te. Reserved for grand receptions, the largest room in the palace was dedicated to Francesco II's favourite horses, each depicted in fresco with an identifying inscription below. The project was carried out by Giulio Romano between 1526 and 1528 with the help of Rinaldo Mantovano and Benedetto Pagni. Ten years later, the artist also went on to decorate a room in the new Palazzo Reale in Mantua, again with portraits of Francesco's horses but this time they were nine large canvases. These were last recorded *in situ* in an inventory of 1714 but nothing further is known of them. Two drawings at the National Museum Stockholm (cat. 415 and 466, see fig. 1) were tentatively identified as studies for these paintings. The passion for equine portraiture at the court of the Gonzaga continued well into the 17th century with two works recorded amongst the property of Carlo II Gonzaga Nevers in 1665, one of a horse named *il Re d'Ongaria* and the other *Baio Galante* (see R. Piccinelli, *Collezionismo a Corte. I Gonzaga Nevers e la superbissima galeria di Mantova (1637-1709)*, Florence 2012, p. 315).

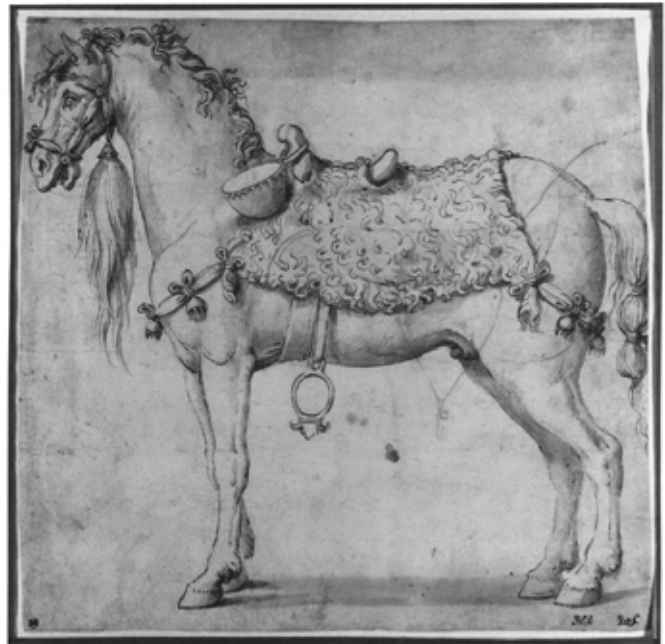
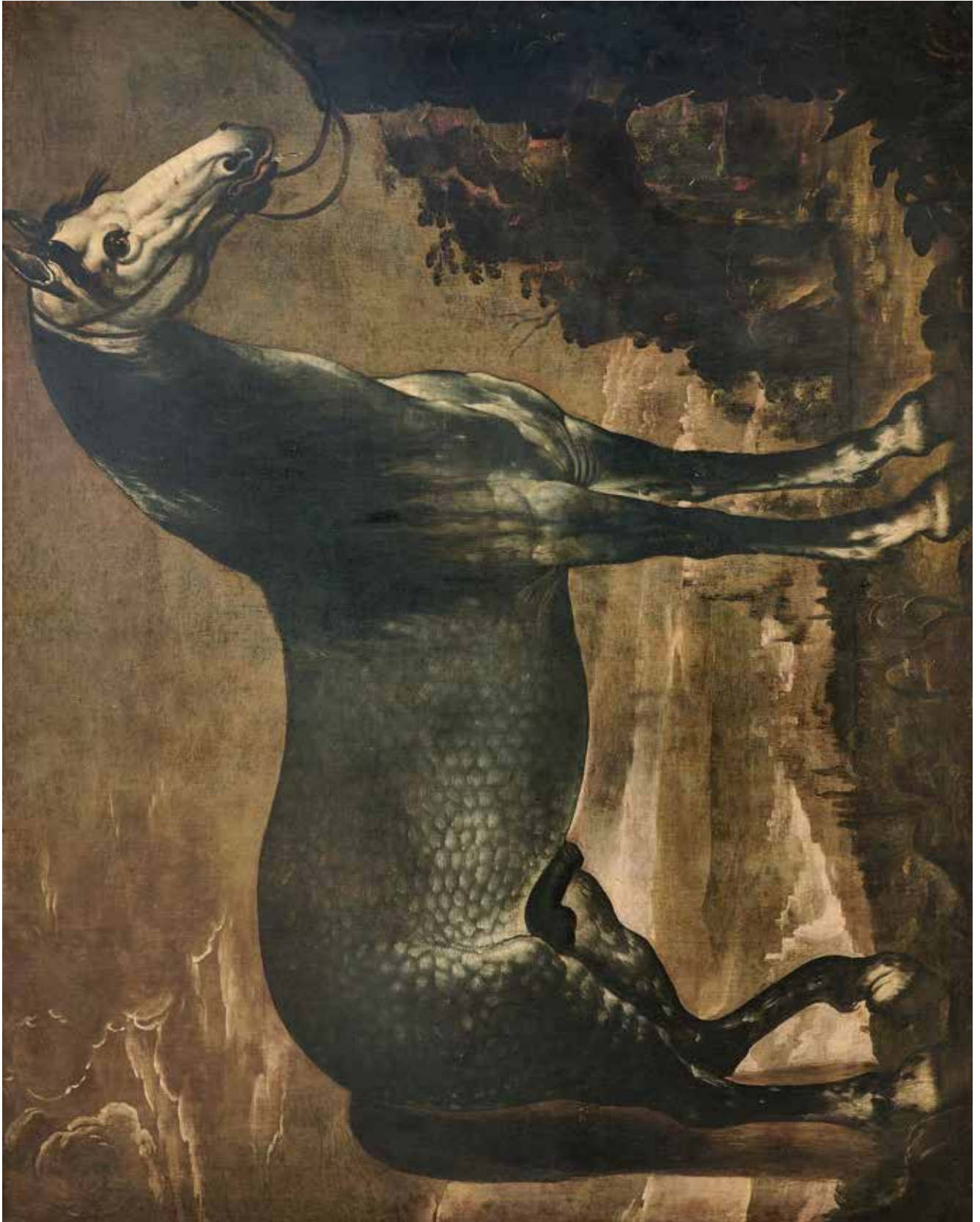


fig. 1 Giulio Romano, Horse With a Drum Attached to the Saddle/ Åsa Lundén / Nationalmuseum





It was not just the Gonzaga who celebrated their horses in this fashion. In his *Felsina Pittrice*, Malvasia recounts the story of the horse *Belladonna*, said to have been a gift from the Emperor Ferdinand II to Pope Gregory XV, who was eventually bought by Filippo Maria Aldovrandi simply for her beauty and despite the fact that she had become ill so was of no further use to the Pope (see C. C. Malvasia, *Felsina Pittrice: vite de pittori bolognesi*, Bologna, 1678, p. 368). Aldovrandi commissioned Guercino to paint her portrait in April of 1631 which was duly noted by Guercino's brother in his *Libro dei Conti* and it may well be the *Cavallo* listed in the property of Conte Ercole Maria Aldovrandi in 1672.

Equine portraits clearly still enjoyed great popularity throughout the 17th and 18th centuries: numerous works are listed in the inventories of the powerful Italian families. Andrea Cammassei is recorded as having painted three anonymous portraits for the Barberini, for example, and Agostino Masucci is known to have made a *cavallo barbaro* for the horse-loving Camillo Rospigliosi. The latter also commissioned Giovanni Reder to paint groups of horses that he kept at his tenuta Rospigliosi at Zagarolo (see S. Rudolph, *La pittura del '700*, Rome, 1983, ill. pl. 607).

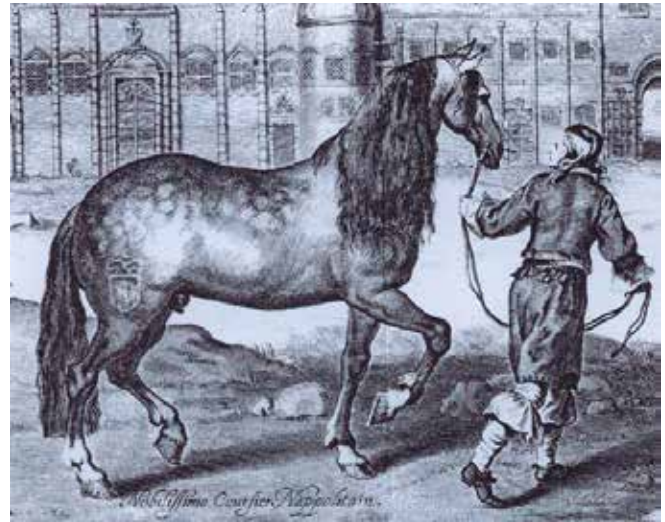


fig.2 Neapolitan Horse

The present work continues the tradition of equine portraiture established by the Gonzaga in the 16th century with the horse depicted, full-size, in profile and with its head turned slightly towards the viewer. The breed shown is most probably a dappled grey Neapolitan horse (see fig. 2) which was noted at the time for its quality. Corte wrote how highly regarded the horses from Naples were and how well adapted they were to both war and in the *manège*. The identity of the owners of the horse depicted here remains unknown but it is possible that they were the Menafoglio nel Mirandolese family. A depiction of the brand used by them, showing a Marquis's coronet above an 'M' (see fig. 3), which comes close to that shown in the present painting was published in the *Marchi delle razze de' cavalli dello Stato Veneto, Lombardia, e dello Stato Pontificio, che presentemente sono esistenti* in 1770.



fig.3



40^{TP}

**CIRCLE OF GIACOMO CERUTI CALLED IL PITOCHETTO
(MILAN 1689-1767)**

Portrait of a gentleman, full length, in a red tassel coat and a tricorne hat, standing before a curtain

oil on canvas

204.5 x 101cm (80 1/2 x 39 3/4in).

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

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

OTHER PROPERTIES



41*

MICHELE DA VERONA (ITALIAN, BORN CIRCA 1470-DIED BEFORE 1536) AND STUDIO

The Triumph of Chastity; and the Triumph of Love
a pair, oil on panel
28.2 x 45.7cm (11 1/8 x 18in).(2)

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

With Ludwig von Glenk (1886-1908), Berlin
The Collection of Edgar Worch, Berlin, by 1927 (according to literature)
and thence by descent to the present owner

Exhibited

On loan to Seattle Art Museum, 1970-2018

Literature

P. Schubring, 'Zwei Bilder der Atalanta-Sage', in *Der Cicerone. Halbmonatsschrift für Künstler, Kunstfreunde und Sammler*, vol. XIX, 1927, pp. 559-561 (as Michele da Verona)
M. Vinco, 'Gli inizi di Michele da Verona', in *Proporzione, Annali della Fondazione di Roberto Longhi*, vol. IX-X, 2008-2009, pp. 43-4, ill. fig. 55-56 (as Michele da Verona)
M. Vinco, *Cassoni Pittura profana del Rinascimento a Verona*, Milan, 2018, cat. no. 78, pp. 250-1, ill (as Michele da Verona and studio)

When a marriage celebrated the alliance of two patrician families in renaissance Italy it was commonplace for the event to be marked by the exchange of furniture and furnishings for the new home. Pairs of *cassoni* were among the most popular wedding gifts from the late 14th century until well into the 16th century, serving both as storage chests for clothes and as seating. They were usually richly decorated with *pastiglia* ornamentation and gilding and the most impressive examples included painted panels on the front and sides; the subjects of the paintings were intended to provoke discussion with subjects that were instructive or uplifting, and the theme of chastity (represented by the unicorn) and love (represented both by Cupid and by the boar, symbol of carnal love) illustrated in the present panels strongly suggests that they would have adorned just such a wedding chest. A *cassone* displaying two panels of similar subjects is in the collection of the Museo di Castelvecchio, Verona, inv. 48-1B838 and illustrated in P. Marini et al, *Museo di Castelvecchio. Catalogo generale dei dipinti e delle miniature delle collezioni civiche veronesi. Dalla fine del X all'inizio del XVI secolo*, 2010, pp. 227-229 (according to the Fondazione Zeri website).

Henry (Heinz) Trubner (b.1920) was Curator of Asian Art at the Seattle Art Museum 1968-1987, and these panels were on loan to the Museum from 1970-2018, reference number T.L. 71.1-.4. He was the nephew of Edgar Worch (1880 - 1972), the renowned antiques dealer who specialised in oriental art.



42

FOLLOWER OF GIOVANNI BELLINI (VENICE CIRCA 1430-1516)

The Madonna and Child

oil on panel

53.4 x 44.2cm (21 x 17 3/8in).

£7,000 - 10,000

€8,100 - 12,000

US\$9,100 - 13,000

Provenance

Private Collection, Varese, and thence by descent to the present owner

The present composition clearly enjoyed popularity amongst Bellini's followers as it is known in numerous versions. The original now hangs at Harewood House, Yorkshire.

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.



43^{TP}

JACOPO VIGNALI (PRATO VECCHIO 1592-1664 FLORENCE)

Saint John the Baptist in the wilderness

oil on canvas

147.5 x 118.5cm (58 1/16 x 46 5/8in).

unframed

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000

Provenance

Sale, Sotheby's, London, 16 December 1999, lot 177



44

GIOVANNI DOMENICO CERRINI (PERUGIA 1609-1681 ROME)

Diana

oil on canvas

88.9 x 73.7cm (35 x 29in).

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

Sale, Dorotheum, Vienna, 17-20 June 1969, lot 32 (as Carlo Cignani)
Sale, Sotheby's, London, 8 July 1992, lot 261, where purchased by
the present owner

Literature

F. F. Mancini (ed.), *Gian Domenico Cerrini. Il Cavalier Perugino tra classicismo e barocco*, exh. cat., Milan, 2005, p. 260, cat. no. 18, ill
(under paintings not in exhibition)



45

CORNELIS DE HEEM (LEIDEN 1631-1695 ANTWERP)

A swag of cherries, strawberries, apricots, grapes, lemons, plums and ears of corn hanging from a blue ribbon with a cabbage white butterfly, a caterpillar and other insects

oil on panel

38.1 x 28.2cm (15 x 11 1/8in).

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

Sale, Bonhams, London, 7 December 2005, lot 56



46

**GASPAR PIETER VERBRUGGEN THE YOUNGER (ANTWERP
1664-1730)**

Quince, grapes, cherries and other fruit with roses on a stone ledge
signed with initials '*VB' (lower left)

oil on canvas

62.4 x 76.1cm (24 9/16 x 29 15/16in).

£7,000 - 10,000

€8,100 - 12,000

US\$9,100 - 13,000

Provenance

With John Bloome, London, where purchased by the present owner
in 1974

We are grateful to Dr. Fred Meijer for confirming the attribution to
Verbruggen upon examination of colour photographs.

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.

SIR JOSHUA REYNOLDS P.R.A. (PLYMPTON 1723-1792 LONDON)

Portrait of Robert Mayne, M.P., long bust-length, wearing a red velvet mantle over a red velvet coat white cravat, in a painted oval oil on canvas
75 x 63.5cm (29 1/2 x 25in).

£30,000 - 50,000

€35,000 - 58,000

US\$39,000 - 65,000

Provenance

The artist's studio sale, Greenwood's, 16 April, 1796, lot 1 (bought by Colonel William Mayne, the sitter's eldest son but never paid for or collected)

Sale, Christie's, London, 13 May 1881, lot 265 (owner Bale), where purchased by

With Agnew's, London, from whom acquired by

Sir Charles Tennant in May 1881, and thence by descent to

Lord Glenconner, London, 1941

The Hon. Colin Tennant and thence by descent to the present owner

Exhibited

London, Royal Academy, 1891, cat. no. 30

London, Royal Academy, 1906, cat. no. 19

Literature

A. Graves and W. V. Cronin, *A History of the Works of Sir Joshua Reynolds*, 1899-1901, vol. II, p. 635

Sir. W. Armstrong, *Sir Joshua Reynolds*, 1900, p. 219

E.K. Waterhouse, *Reynolds*, 1941, p. 67

J. Dugdale, 'Sir Charles Tennant: the story of a Victorian collector, *Connoisseur*, CLXXVIII, September 1971, p. 4

D. Mannings, *Sir Joshua Reynolds A Complete Catalogue of his Paintings*, London and New Haven, 2000, p.330, cat. no. 1233, ill. fig. 1153

Engraved

Mezzotint by George H. Every, published 1865 by Henry Graves & Co

At around the time of their marriage in 1775, both Robert Mayne (1724-82), a Jermyn Street banker, and his wife, Sarah, sat to Reynolds. The artist's pocketbooks for 1774-6 are missing so there is no record of the precise sittings. Neither portrait was delivered, however, and later both were sold on the third day of the artist's studio sale at Greenwood's. By the late 1770s Mayne was almost certainly experiencing financial difficulties and this probably accounts for the unfulfilled commission.

The sitter was the fifth son of William Mayne of Powis Lodge, Clackmannan, by his second wife, Helen, daughter of William Galbraith of Balglair, Stirling. In 1774 Mayne's brother Sir William Mayne acquired control of both seats at Gatton. Robert Mayne was returned to replace his brother as Member of Parliament for Gatton at a by-election on 27 December 1774. While in Parliament he was also a major Government contractor provisioning troops in America or the West Indies with contracts from 1776 to 1782. In the 1780 general election he contested Stockbridge and Colchester where he was unsuccessful but was also returned again for Gatton. He supported the Administration of Lord North and is not recorded as having spoken in Parliament. He married firstly, 24 October, 1763, Anne, daughter of John Knight, and secondly, 15 June 1775, Sarah Otway.





48* TP

**CIRCLE OF THOMAS WILLEBOIRTS, CALLED BOSSCHAERT
(BERGEN-OP-ZOOM 1614-1654 ANTWERP)**

The Penitent Magdalene

oil on canvas

125.5 x 95cm (49 7/16 x 37 3/8in).

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000

Provenance

Acquired by the present owner's great-great-grandfather in the 19th century and thence by descent.



49

VICTOR WOLFVOET II (ANTWERP 1612-1652)

Esther before Ahasuerus
oil on copper
43 x 59cm (16 15/16 x 23 1/4in).

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000

Provenance

Possibly the Collection of Arthur Kay
His sale, Christie's, London, 8- 9 April 1943, lot 129 (as Rottenhammer)
T. A. Tawlowiez, by whom offered
Sale, Christie's, London, 2 February 1945, lot 55, where acquired by Luzato
With Alex Wengraf, 1960s

Literature

L. Burchard, *Corpus Rubenianum, Part III, Old Testament*, no. 53a, p. 169 (as copy 2)

The present work is based on an oil sketch, published by Burchard as Rubens (?), formerly in the Rothschild collection (see literature).

We are grateful to Bert Schepers of the Rubenianum, Antwerp, for confirming the attribution of the present painting (private communication with vendor).



50

GEORGE ROMNEY (BECKSIDE 1734-1802 KENDAL)

The Penitent Magdalene

oil on canvas

60.3 x 48.6cm (23 3/4 x 19 1/8in).

£8,000 - 12,000

€9,300 - 17,000

US\$10,000 - 16,000

Provenance

The artist's lottery, Kendal, March 1762, no. 13

With Pierre Dutil, New York, circa 1930

Sale, Skinner, Boston, 14 July 2012, lot 778A, where purchased by the present owner

Literature

J. Romney, *Memoirs of the Life and Works of George Romney*, London, 1830, p. 25, no. 13 (list of paintings to be disposed of in state lottery)

H. Gamlin, *George Romney and His Art*, London, 1894, p. 14

A.B. Chamberlain, *George Romney*, London, 1910, p.31

J. Watson, *The Paintings of Emma Hart (Lady Hamilton) by George Romney: A Study of their Significance om Relation to his Historical*

Works, M.A. Thesis, 1974, p. 46

M. Pointon, *Strategies for Showing*, Oxford, 1997, p. 232

E. Barker, 'George Romney's Early Candlelight Paintings' in *Transactions of the Romney Society*, vol. V, 2000, p. 28

R. Asleson, 'Antiquity, Melancholy and Morality in Romney's Portraiture' in *Those Delightful Regions of Imagination: Essays on George Romney*, London and New Haven, 2002, p. 173

A. Kidson, *George Romney, A complete catalogue of his paintings*, New Haven and London, 2015, vol. III, p. 844, cat. no. 1850, ill.

Romney was known to have owned a series of prints which he copied in oil with his own artistic interpretations. Some of these works formed the selection of 20 fancy pictures and copies of old master paintings which Romney exhibited and offered as prizes in a lottery at Kendal Town Hall in 1762. The funds he raised enabled the artist to move to London in March of the same year.



51^{TP}

CORNELIS VAN DE VELDE (GREENWICH 1675-1729)

A ship of the line of the Red Squadron firing a salute among various yachts

signed 'C v Velde' (lower left)

oil on canvas

101.5 x 127.5cm (39 15/16 x 50 3/16in).

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

With Cooling Galleries Ltd., London (according to a label on the reverse)

52*

CORNELIS KRUYIS (ACTIVE HAARLEM AND LEIDEN 1644- DIED 1660)

A pewter jug with an overturned silver cup with fruit, bread and meat on a draped table-top
signed 'C:Kruvis' (on tablecloth, lower left)
oil on panel
92.5 x 74.6cm (36 7/16 x 29 3/8in).

£25,000 - 35,000

€29,000 - 41,000

US\$32,000 - 45,000

Provenance

Count Moltke Collection, Copenhagen, Denmark, early 19th century
With Van Diemen and Co., The Hague, by 1928
Sale, Winkel & Magnussen, Copenhagen, 29 November 1931, lot 27
Benny Dessau, until his death in 1937 and thence by descent to his son Einar Dessau and thence by descent in the family until offered
Sale, Sotheby's, New York, 30 January 1998, lot 200
With Frances Aronson Fine Art, Atlanta, USA, where purchased by the present owner in 1999

Exhibited

Tulsa, The Philbrook Museum of Art, *Old Master Dutch and Flemish Paintings*, June 2002-May 2003

Literature

R. Warner, *Dutch and Flemish Fruit and Flower Paintings of the XVII and XVIII Centuries*, London 1928, p. 128, ill. fig. 59b
N.R.A. Vroom, *De schilders van het monochrome banketj*, Amsterdam 1945, cat. no. 112, ill., fig. 128
P. Gammelbo, *Dutch Still-life Painting from the 16th to 18th Centuries in Danish Collections*, Copenhagen 1960, p. 52, under no. 55 (footnote)
N.R.A. Vroom, *A modest message as intimated by the painters of the Monochrome Banketje*, Schiedam 1980, vol. I, p. 139, ill. fig. 184, vol. II, p. 45, no. 204

We are grateful to Dr. Fred Meijer for confirming the attribution to Cornelis Kruijs upon examination of colour photographs.



53*

STUDIO OF BERNARDINO LUINI (LUINO(?) 1475-1532 MILAN)

The Madonna of the Columbine
oil on panel
68 x 52.3cm (26 3/4 x 20 9/16in).

£20,000 - 30,000

€23,000 - 35,000

US\$26,000 - 39,000

Provenance

The Collection of R. Chillingworth, Villa Eichoff, Lucerne
With The Duveen Bros., Inc, New York, 1923
The Collection of John R. Thompson, Lake Forest, Chicago, by 1924
His sale, Parke Bernet, New York, 15 January 1944, lot 40, where
purchased by the present owner's family

Exhibited

Chicago, Art Institute of Chicago, *Loan Exhibition*, 1924

Literature

B. Berenson, *Pittura Italiana del Rinascimento*, Florence 1936, p. 270
(as by Bernardino Luini)
A. Ottino della Chiesa, *Bernardino Luini*, Milan 1956 possibly no. 32

Numerous versions of the present composition are known, including:
The Wallace Collection, London, Apsley House, London and the
Hermitage, Saint Petersburg.





54

**ATTRIBUTED TO MASTER OF VILLAMEDIANA (PALENCIA)
ACTIVE CIRCA 1430-CIRCA 1460**

A scene from the life of Saint Columba
oil on panel
134.5 x 64.2cm (52 15/16 x 25 1/4in).

£15,000 - 20,000
€17,000 - 23,000
US\$19,000 - 26,000

Provenance

Private Collection, Spain since circa 1950

The name of the Master of Villamediana was given by Chandler Post to the artist of the altarpiece dedicated to Saint Columba in the church of Villamediana in Palencia. He identified the panel of *Saint Columba lecturing*, in the Barnes Foundation, Pennsylvania as the work of this artist. The present work has stylistic similarities to the aforementioned panel, particularly the treatment of the figure's hand, distinctive facial types, the depiction of the floor and the configuration of the carving of the Gothic frame, and therefore it is probable that it formed part of the same *retablo* (see: C.R. Post, *A History of Spanish Painting*, Massachusetts, 1947, pp. 789-792, fig. 328).



55

CIRCLE OF ANTONIO DE COMONTES (ACTIVE TOLEDO, CIRCA 1519)

The Martyrdom of Saint Bartholomew

oil on panel

86.8 x 72.5cm (34 3/16 x 28 9/16in).

unframed

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000

56

CIRCLE OF GIOVANNI BELLINI (VENICE CIRCA 1430-1516)

Portrait of a gentleman said to be Paolo Morosini, bust-length, in black costume

indistinctly inscribed (on a slip of paper attached to the ledge)

oil on panel

64.9 x 49.5cm (25 9/16 x 19 1/2in).

£30,000 - 50,000

€35,000 - 58,000

US\$39,000 - 65,000

Provenance

The Collection of Count Szapary, Budapest

The Collection of the Prince of Liechtenstein, Vienna

The Collection of Kurt Glogowski, Berlin,

The Collection of Leopold Koppel (died 1933), Berlin

Private Collection, The Hague, by 1936

The Collection of Misses Anne R. and Amy Putnam, San Diego by whom donated to

The Museum of Fine Arts, San Diego (inv. 40:1) by whom offered

Sale, Christie's, New York, 10 January 1990, lot 11

Private Collection, UK

Exhibited

Amsterdam, Stedelijk Museum, *The Exhibition of Ancient Italian Art in Dutch Collections*, 1 July- 1 October 1934, no. 34 (lent by A.S. 's-Gravenhage)

Literature

B. Berenson, *Italian Pictures of the Renaissance*, London 1932, p. 69

R. van Marle, *Italian Schools of Painting*, vol. XVII, The Hague 1936, p.

318

N. S. Trivas, 'Lesser small known American art collections' in *Apollo*,

June 1941, p. 137

B. Berenson, *Italian Pictures of the Renaissance, Venetian School*,

London, 1957, vol. I, p. 34 (as Bellini)

S. Bottari, *Tutta la pittura di Giovanni Bellini*, Milan 1963, vol. II, p. 25,

ill., pl. 53

ed. Rizzoli, *L'opera completa di Giovanni Bellini detto Giambellino*,

Milan, 1969, p. 104, no. 163 (as Bellini)

B. Fredericksen and F. Zeri, *Census of pre-Nineteenth Century Italian*

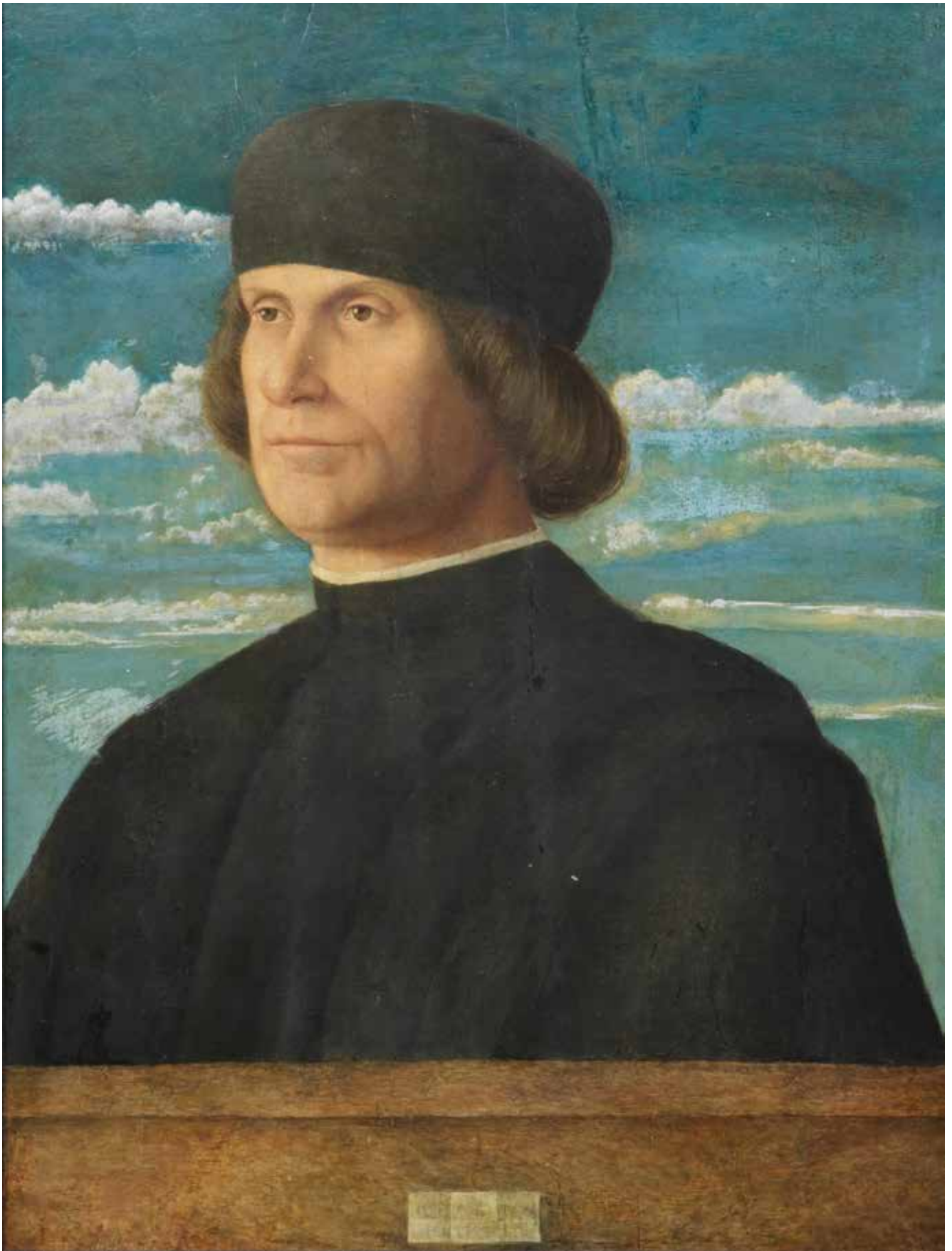
Paintings in North American Public Collections, Cambridge 1972, p.

23, p. 510 and p. 524 (as a portrait of Gentile Bellini(?))

F. Heinemann, *Giovanni Bellini e i Belliniani*, Venice, 1962, vol. I p.

77, no. 282a, vol. II, p. 416, fig. 465 (as possibly Marco Basaiti after

Giovanni Bellini)





57

BOLOGNESE SCHOOL, 17TH CENTURY

Portrait of a gentleman, half-length, seated at a draped table and holding a book

oil on canvas

89.4 x 76cm (35 3/16 x 29 15/16in).

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Provenance

Sale, Bonhams, London, 4 July 2007, lot 101



58

CESARE FRACANZANO (BISCEGLIE 1605-1651 BARLETTA)

Study of a bearded man, bust-length, wearing armour
oil on canvas

61 x 49cm (24 x 19 5/16in).

in a carved and gilded frame

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

Provenance

The Collection of Asbjorn Lunde, 1970

Sale, Parke Bernet, New York, 7 June 1978, lot 265 (as Circle of
Salvator Rosa)

Private collection, UK

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.

Exhibited

Finch College Museum of Art, New York, *66 Paintings in Search of
their Authors*, 21 November 1969 - 20 January 1970, no. 20

We are grateful to Professor Nicola Spinosa for his assistance and for
confirming the attribution of this lot.



59

ROMAN SCHOOL, 18TH CENTURY

A wooded landscape with figures resting by a pool

oil on canvas

74.2 x 99.1cm (29 3/16 x 39in).

£7,000 - 10,000

€8,100 - 12,000

US\$9,100 - 13,000



60

MARIO NUZZI, CALLED MARIO DE' FIORI (ROME CIRCA 1603-1673)

Tulips, convolvulus, lilies and other flowers in a terracotta vase
oil on canvas

48.2 x 37.2cm (19 x 14 5/8in).

£7,000 - 10,000

€8,100 - 12,000

US\$9,100 - 13,000

The present lot is offered with a letter from Yuri Primarosa (private communication, dated 6 February 2019) confirming the attribution to Mario de' Fiori.

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.



61

FRANÇOIS BOUCHER (PARIS 1703-1770)

A small child holding a *porte-crayon* and an album signed 'Boucher' (centre left)
 black and white chalk on blue paper
 23.1 x 17.6cm (9 1/8 x 6 15/16in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

Provenance

J. Martin

His sale, France, 30 October 1983, lot 23 (according to a label on the reverse)

Private Collection, UK

This drawing corresponds, in reverse, to an engraving by Demarteau (No. 19; Jean-Richard, nos. 599 & 600); the second state of this, however, says that the original was in the collection of Dezallier d'Argenville, and this is confirmed by its presence as one of two sanguines in lot 473 of the latter's posthumous sale on 18th – 28th January 1779, the entry for which specifically states that it had been engraved by Demarteau. That drawing is not now known, but it must almost certainly have been in the same direction as the present drawing in the expectation that, when engraved in reverse (as was usual), the *porte-crayon* would be in the child's right hand.

Alastair Laing suggests (private correspondence, May 2019) that the present drawing is Boucher's first sketch of the composition that he went on to make more clearly defined in the sanguine version which he gave to Demarteau to engrave. A small indication that this might have been the case is that in the present drawing the child's hand is almost cut off by the ending of the sheet, and that the two fingers nearest it are barely defined; a mere copyist might have left himself more space, and have given the fingers greater definition. He also notes that the first state of the engraving was printed in black, the same colour as the present drawing. Furthermore he mentions that the widths of the present drawing and the print are all but identical, although the height of the drawing is less, because of the void above the child's head in the print; this is the kind of adjustment that an engraver had to make, constrained by the standard sizes of copper-plates.

We are grateful to Alastair Laing for his assistance in cataloguing this work and for confirming its authenticity.



Lacroix de Marseille

Lot 62

62

**CHARLES FRANÇOIS GRENIER LACROIX, CALLED LACROIX
DE MARSEILLE (PARIS 1700-1782 BERLIN)**

The Tiber, Rome, with the Castel Sant'Angelo and Saint Peter's
basilica in the distance
signed and dated '***nier de Lacroix/ 1750' (on riverbank, lower left)
oil on canvas
105.6 x 187.4cm (41 9/16 x 73 3/4in).

£350,000 - 450,000

€410,000 - 520,000

US\$450,000 - 580,000

Provenance

The Collection of James Christie, The Manor House, Framingham
Pigot, Norwich, by whose descendants sold
Sale Christie's, London, 20 March 1959, lot 51 (sold for 2,600 gns)
With Frost and Reed, London
Sale, Christie's, 26 June 1964, lot 17 (£7,000 to Agnew's)
The Collection of Sir John Musker and the Directors of Cater Ryder
and Co. Ltd., by whom offered
Sale, Christie's, London, 5 December 1969, lot 86 (sold for £10,000)
With Agnew's, London, where purchased by the present owner's family





Whilst Charles François Grenier de Lacroix, or Lacroix de Marseilles, is best known for his architectural *capricci* and fantasy landscapes, the present painting is a rare example of his topographical painting on an impressive scale. Other examples of such views to have appeared on the market include various depictions of Vesuvius, Tivoli and Civitavecchia.

Very little is known of Charles François Grenier de Lacroix's early life in France, but he was certainly in Rome by 1750, the year of the present painting, when he met the Marquis de Vandières, who was travelling in the company of Charles Nicolas Cochin and the architect Jacques-Germain Soufflot. Here he joined his compatriot, Claude Joseph Vernet, who was already well established in the Eternal City. Lacroix presumably worked very closely with Vernet, as the following year he was able to complete four precise copies after Vernet, which now hang at Uppark House, West Sussex (accession no.s. 138297.1-4). Two years later, Vernet was summoned back to France, by royal command, to begin work on his series of the Ports of France. Lacroix, known in Italy as 'Della Croce', seems to have remained in Rome for some time afterwards, establishing himself as a successful painter of *capriccio* landscapes. He returned to Paris by 1776, the year in which he exhibited at the Salon du Colisée. Later, between 1780 and 1782 he participated in the Salon de la Correspondance, which served as an alternative to the Salons of the official Academy, of which Lacroix was not a member.

The present view of *The Tiber, Rome, with the Castel Sant'Angelo and Saint Peter's basilica in the distance* was painted in 1750, the most probable year of Lacroix's arrival in Rome. In his choice of subject,

Lacroix was following in the footsteps of many visiting artists. Taken from the South bank of the Tiber, this particular section of the river had already proved popular with many view-painters active in the city. Gaspar Van Wittel, known as Vanvitelli, treated this subject many times from the 1680s onwards, Isaac de Moucheron sketched and painted it on various occasions during his brief stay in the 1690s as did Hendrik Frans van Lint in the 1720s and '30s. In the same year as the present *View of the Tiber*, Claude Joseph Vernet also executed his expansive *Sporting Contest on the Tiber*, now in the National Gallery, London (NG236).

The view is dominated by the monumental fortress the Castel Sant'Angelo, initially constructed as a mausoleum for the Roman Emperor Hadrian and his family but later fortified by the Papal authorities. Depicted atop the Castel Sant'Angelo is the marble figure of the archangel Michael by Raffaello Montelupo which was soon to be replaced by a bronze statue of the same subject, by Peter Anton von Verschaffelt, just three years after completion of the present painting. In the centre of the composition, leading towards the Castel Sant'Angelo and spanning the Tiber, is the Ponte Sant'Angelo originally the Roman Aelian bridge. One of the last important commissions for Bernini from Pope Clement IX were the ten over life-size marble angels holding the instruments of the Passion which were to line the bridge. Bernini only completed two – the *Angel with the Superscription 'I.N.R.I.'* and the *Angel with the Crown of Thorns*. At the time of Lacroix's present view of the Tiber, the bridge provided the only access to the Vatican from central Rome and so became the central point for pilgrims bound for Saint Peter's. Indeed, in this painting, Lacroix has depicted many figures making their way, on horseback and on foot, across

the bridge. Rising up beyond the Ponte Sant'Angelo are the various buildings of the Vatican, which are dominated by the Basilica of Saint Peter's. Despite 'never being more shock'd in my life' at some of rituals he witnessed in Rome, Dr. Edward Thomas, travelling through Italy during 1750-51, wrote to the antiquary Dr. Jeremiah Miles that 'There is a grandeur, a dignity, and a taste in it, far beyond all the cities I ever beheld..... were I to be gratified in a wish to see anything under Heaven, it should be to see Rome.....I believe St. Peter's Church to be the most beautiful fabric that ever was built on the globe'. To the left of the basilica it is also possible to see the lantern and façade of the Ospedale di Santo Spirito in Sassia. The elegant figures waiting to board a ferry in the foreground are standing on the small landing area before buildings from the district of Tor di Nona with the curved wall of the Teatro Apollo just visible at the far left.

Sold in 1959 by a direct descendent of James Christie (1730-1803), founder of Christie's auction house in 1766, the present painting hung at the Manor House, Framingham Pigot which had been home to the Christie family since 1863 when it was built by George Henry Christie. Since its last outing on the market 50 years ago, the present painting has remained in private hands.

We are grateful to Jean-Luc Ryaux for confirming the attribution to Lacroix de Marseille, on the basis of a colour photograph.

“There is a grandeur, a dignity, and a taste in it, far beyond all the cities I ever beheld..... were I to be gratified in a wish to see anything under Heaven, it should be to see Rome.....I believe St. Peter's Church to be the most beautiful fabric that ever was built on the globe.”

- Edward Thomas, 1750



63*

MAERTEN BOELEMA DE STOMME (LEEWARDEN 1611-1664)

An overturned jug, a *roemer* and a meatpie on a draped table-top with pewter dishes, a peeled lemon and a glass of wine signed 'MB/ Stomme' (centre right)
oil on panel

57.4 x 73.2 cm (22 5/8 x 28 13/16 in).

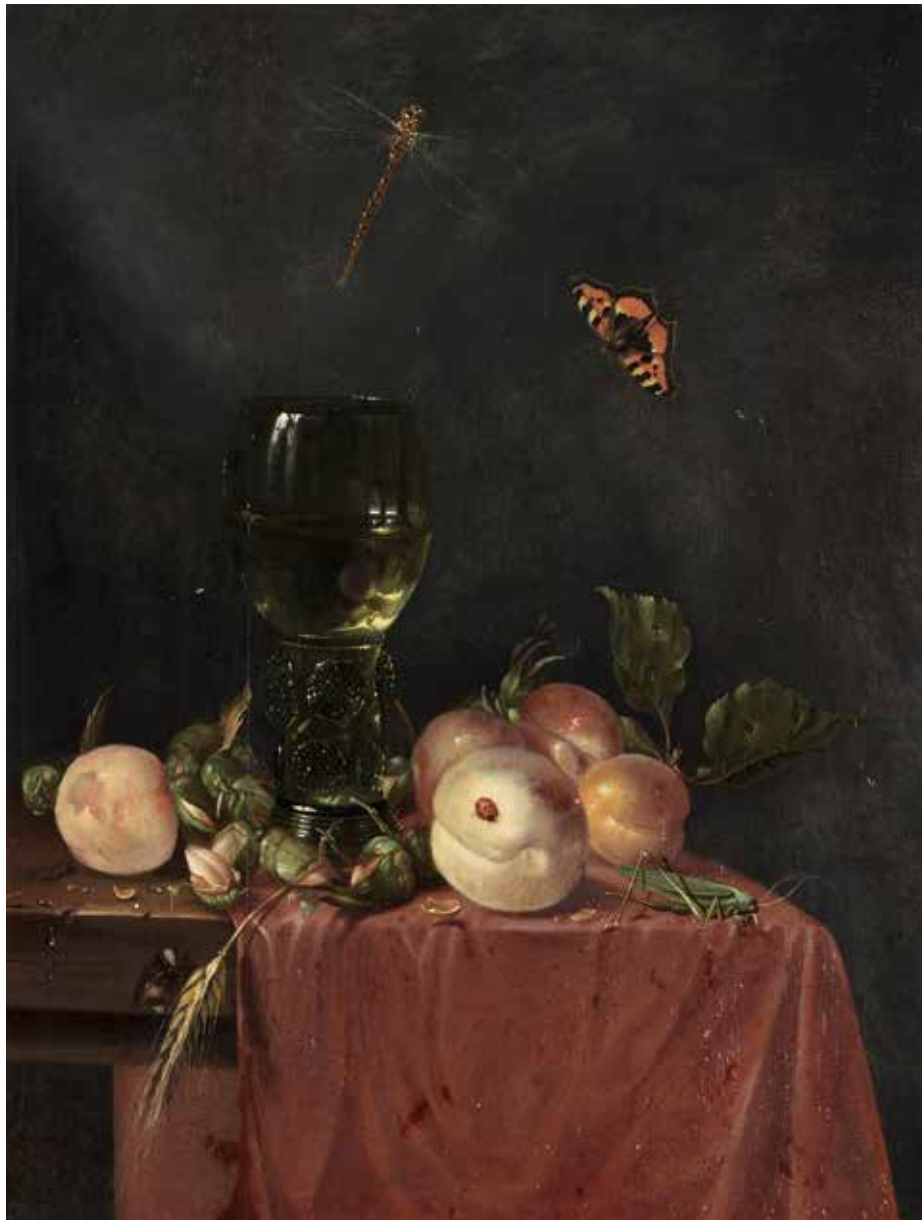
£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

Provenance

Private Collection, Switzerland, for approximately 30 years and thence by descent to the present owner in circa 2000



64

DUTCH SCHOOL, 17TH CENTURY

A *roemer* with fruit and insects on a draped table-top
oil on panel

49.2 x 37.7cm (19 3/8 x 14 13/16in).

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

Provenance

With Kunsthandel de Boer, Amsterdam

With Hans M. Cramer, The Hague, where purchased by the present
owner in 1980 (as Jan Mortel)

65

JOHANN GEORG PLATZER (ST. PAUL IN EPPAN 1704-1761)

The Battle of the Amazons

signed 'JG Plazer' (on wall, lower right)

oil on copper

40.9 x 59.6cm (16 1/8 x 23 7/16in).

unframed

£80,000 - 120,000

€93,000 - 140,000

US\$100,000 - 160,000

Provenance

Ralph Fletcher, Gloucester

Sale, Christie's, London, 28 June 1851, lot 28 'An admirably finished and important work of this rare master' (26 1/2gns. to Rutley)

Sale, Christie's, London, 8 December 1989, lot 46 (as Property of a Continental collector), where purchased by the present owner

Johann Georg Platzer specialized in small, highly detailed paintings intended for a connoisseur's cabinet. Spending most of his career in Vienna he mostly painted genre and historical scenes. For his histories and allegories he took his inspiration from antiquity, the Renaissance and Italian and Flemish Baroque art. His use of architectural motifs is derived from northern Italian *quadratura* painting. He preferred to work on copper, since this material allowed for the minute complexity for which he was so highly prized. This consummate attention to detail, along with his lively subject matter and chromatic and compositional mastery, are all reasons why Platzer's art is still compelling today.

The present work is accompanied with a copy of a certificate from Dr. Walter Berndt (dated 5 January 1978).





66

HIERONYMUS FRANCKEN III (ANTWERP 1611- AFTER 1661)

The Massacre of the Innocents

oil on panel

56 x 80.6cm (22 1/16 x 31 3/4in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,500 - 9,100

Provenance

Private Collection, Europe



67^{TP}

JACQUES D'ARTHOIS (BRUSSELS 1613-1686)

Figures on a path in an extensive wooded landscape

oil on canvas

118 x 183cm (46 7/16 x 72 1/16in).

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

Provenance

Private Collection, UK

BERNARDINO LANINO (MORTARA 1512-1583 VERCELLI)

The Madonna and Child with the Infant Saint John the Baptist
oil on panel

72.3 x 56.5cm (28 7/16 x 22 1/4in).

in a 17th century carved frame

£30,000 - 50,000

€35,000 - 58,000

US\$39,000 - 65,000

Provenance

The d'Atri Collection, Paris (according to the Fototeca Zerri)

The Collection of Antoon von Welie, by whose heirs offered

Sale, Sotheby's, London, 5 March 1958, lot 5 (as B. Luini, bt Reder)

With Galerie Leger, Brussels (a branch of J. Leger & Sons) from whom

purchased by

Axel Samuel Karlson (1902-1984), and thence by descent through

the family

Both the size and subject of the present work suggest that it was intended as a private devotional piece. It displays clear influences of the Leonardo tradition in its soft handling and the characteristically sweet interpretation of the Madonna and Child. Lanino would have been familiar with these stylistic influences through his association with fellow Vercelli artist Gaudenzio Ferrari (d. 1546), who was in turn a pupil of Bernardino Luini (c. 1480-1532). Furthermore in the 1540s and '50s Lanino spent periods of time working on commissions for altarpieces and frescoes in Milan where he would have come into direct contact with Leonardo's works. The present composition was clearly very successful and was much in demand from patrons as Lanino is known to have painted several versions of it, at least one with a landscape background, (see Christie's, London, 11 December 1987, lot 113; and Cambi, Genoa, 23 April 2013, lot 47).





69

AUSTRIAN SCHOOL, CIRCA 1480

The Adoration of the Magi

oil on panel

131.5 x 99.2cm (51 3/4 x 39 1/16in).

£40,000 - 60,000

€46,000 - 70,000

US\$52,000 - 78,000

Provenance

Frederick Mirrielees (1851-1914), and thence by descent to the present owner

We are grateful to Dr. Konrad Bernd for suggesting that in particular the present panel may be compared to an *Adoration of the Magi* in the Oberhausmuseum, Passau. We are further grateful to Dr. Stephan Kemperdick for suggesting that the present altarpiece is very close in style to the so-called Master of the Habsburgs, a painter working in the northern Tyrol or Styria around 1500 and comparing it to his *Adoration of the Magi* in the Belvedere, Vienna.

From around 1803 due to widespread secularization large numbers of German monasteries lost thousands of altarpieces, stained glass and sculptures which were confiscated and then disposed of by local dukes and kings. It was from this time that great museums like the Alte Pinakothek in Munich were founded and many art dealers were becoming established. Many German, Austrian and Swiss works also laid the foundations at this time of both small and large English and Scottish private collections, while furnishing a number of churches too. In 1821 the English merchant living in Berlin, Edward Solly sold about 3,000 panels to the Berlin Royal collection, 677 of which went on to form a core of the Gemäldegalerie in Berlin.

Frederick Mirrielees was a successful businessman who in 1879 married Margaret Currie (1854-1925), a Scottish heiress whose father owned what was to become the Union Castle Shipping Line. Mirrielees commissioned Sir Edwin Lutyens (1869-1944) to build Goddards, a country house at Abinger Common near Dorking with gardens designed by Gertrude Jekyll (1843-1932) which was completed in 1900. Originally conceived with the philanthropic purpose of being a 'home of rest to which ladies of small means might repair for holiday', Goddards was later enlarged as a home for the Mirrielees's son, retaining the unusual feature of an indoor bowling alley.





70^{TP}

**SAWREY GILPIN R.A. (CUMBRIA 1733-1807
LONDON)**

A bay hunter, a Palomino and a grey pony
oil on canvas

135.2 x 174.8cm (53 1/4 x 68 13/16in).

£12,000 - 18,000

€14,000 - 21,000

US\$16,000 - 23,000

Provenance

Sale, Christie's, London, 11 April 1997, lot 35, where
purchased by the present owner

Bonhams

AUCTIONEERS SINCE 1793



Call to consign Travel & Exploration

Montpelier Street, London | 26 February 2020

CLOSING DATE FOR CONSIGNMENTS

12 December 2019

ENQUIRIES

+44 207 393 3865

travelpictures@bonhams.com

[bonhams.com/travelpictures](https://www.bonhams.com/travelpictures)

GEORGE CHINNERY RHA (TIPPERARY 1774-1852 MACAU)

*A view of Macau looking towards
the gardens of the Casa*
oil on canvas

£70,000 - 100,000 *

Bonhams Specialist Departments

19th Century Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

London
Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art

San Francisco
Sonja Moro
+1 415 694 9002

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Los Angeles
Fredric W. Backlar
+1 323 436 5416 •

American Paintings

New York
Jennifer Jacobsen
+1 917 206 1699

Antiquities

London
Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

London
David Williams
+44 20 7393 3807

Art Collections, Estates & Valuations

London
Harvey Cammell
+44 (0) 20 7468 8340
New York
Sherri Cohen
+1 917 206 1671
Los Angeles
Leslie Wright
+1 323 436 5408
Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

Australian Art

Australia
Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

London
Matthew Haley
+44 20 7393 3817
New York
Ian Ehling
+1 212 644 9094
Darren Sutherland
+1 212 461 6531
Los Angeles
Catherine Williamson
+1 323 436 5442
San Francisco
Adam Stackhouse
+1 415 503 3266

British & European Glass

London
Fergus Gambon
+44 20 7468 8245

British Ceramics

London
Fergus Gambon
+44 20 7468 8245

California & Western Paintings & Sculpture

Los Angeles
Scot Levitt
+1 323 436 5425
Kathy Wong
+1 323 436 5415
San Francisco
Aaron Bastian
+1 415 503 3241

Carpets

London
Helena Gumley-Mason
+44 20 8393 2615

Chinese & Asian Art

London
Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
+44 131 240 2299
New York
Bruce MacLaren
+1 917 206 1677
Los Angeles
Rachel Du
+1 323 436 5587
San Francisco
Dessa Goddard
+1 415 503 3333
Hong Kong
Xibo Wang
+852 3607 0010
Sydney
Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
Iris Miao
+852 3607 0011

Clocks

London
James Stratton
+44 20 7468 8364
New York
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

London
John Millensted
+44 20 7393 3914
Los Angeles
Paul Song
+1 323 436 5455

Entertainment Memorabilia

London
Katherine Schofield
+44 20 7393 3871
Los Angeles
Catherine Williamson
+1 323 436 5442
Dana Hawkes
+1 978 283 1518

European Ceramics

London
Sebastian Kuhn
+44 20 7468 8384

European Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108
Los Angeles
Rocco Rich
+1 323 436 5410

European Sculptures & Works of Art

London
Michael Lake
+44 20 8963 6813

Furniture and Decorative Art

London
Thomas Moore
+44 20 8963 2816
Los Angeles
Angela Past
+1 323 436 5422
Anna Hicks
+1 323 436 5463
San Francisco
Jeffrey Smith
+1 415 215 7385

Greek Art

London
Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting Memorabilia

Edinburgh
Kevin McGimpsey
Hamish Wilson
+44 131 240 0916

Irish Art

London
Penny Day
+44 20 7468 8366

Impressionist & Modern Art

London
India Phillips
+44 20 7468 8328
New York
Molly Ott Ambler
+1 917 206 1627
Los Angeles
Kathy Wong
+1 323 436 5415

Indian, Himalayan & Southeast Asian Art

Hong Kong
Edward Wilkinson
+852 2918 4321
New York
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

London
Oliver White
+44 20 7468 8303

Japanese Art

London
Suzannah Yip
+44 20 7468 8368
New York
Jeff Olson
+1 212 461 6516

Jewellery

London
Jean Ghika
+44 20 7468 8282
Emily Barber
+44 20 7468 8284
New York
Brett O'Connor
+1 212 461 6525
Caroline Morrissey
+1 212 644 9046
Leslie Roskind
+1 212 644 9035
Los Angeles
Emily Waterfall
+1 323 436 5426
San Francisco
Shannon Beck
+1 415 503 3306
Hong Kong
Anastasia Chao
+852 3607 0007
Ellen Sin
+852 3607 0017

Marine Art

London
Veronique Scorer
+44 20 7393 3962

Mechanical Music

London
Jon Baddeley
+44 20 7393 3872

**Modern & Contemporary
African Art**

London
Giles Peppiatt
+ 44 20 7468 8355
New York
Hayley Grundy
+1 917 206 1624

**Modern & Contemporary
Middle Eastern Art**

London
Nima Sagharchi
+44 20 7468 8342

**Modern & Contemporary
South Asian Art**

London
Tahmina Ghaffar
+44 207 468 8382

**Modern Decorative
Art + Design**

London
Mark Oliver
+44 20 7393 3856
New York
Benjamin Walker
+1 212 710 1306
Dan Tolson
+1 917 206 1611
Los Angeles
Jason Stein
+1 323 436 5466

Motor Cars

London
Tim Schofield
+44 20 7468 5804
New York
Rupert Banner
+1 212 461 6515
Eric Minoff
1 917 206 1630
Evan Ide
+1 917 340 4657
Los Angeles
Jakob Greisen
+1 415 503 3284
Michael Caimano
+1 929 666 2243
San Francisco
Mark Osborne
+1 415 503 3353
Europe
Phillip Kantor
+32 476 879 471

Automobilia

London
Toby Wilson
+44 20 8963 2842
Adrian Pipiros
+44 20 8963 2840

Motorcycles

London
Ben Walker
+44 20 8963 2819
James Stensel
+44 20 8963 2818
Los Angeles
Craig Mallery
+1 323 436 5470

Museum Services

San Francisco
Laura King Pfaff
+1 415 503 3210

Native American Art

Los Angeles
Ingmars Lindbergs
+1 415 503 3393
Kim Jarand
+1 323 436 5430

Natural History

Los Angeles
Claudia Florian
+1 323 436 5437
Thomas E. Lindgren
+1 310 469 8567 •

Old Master Pictures

London
Andrew Mckenzie
+44 20 7468 8261

Orientalist Art

London
Charles O'Brien
+44 20 7468 8360

Photography

New York
Laura Paterson
+1 917 206 1653

**Post-War and
Contemporary Art**

London
Ralph Taylor
+44 20 7447 7403
Giacomo Balsamo
+44 20 7468 5837
New York
Muys Sniijders
+212 644 9020
Jacqueline Towers-Perkins
+1 212 644 9039
Lisa De Simone
+1 917 206 1607
Los Angeles
Sharon Squires
+1 323 436 5404
Laura Bjorstad
+1 323 436 5446

Prints and Multiples

London
Lucia Tro Santafe
+44 20 7468 8262
New York
Deborah Ripley
+1 212 644 9059
Los Angeles
Morisa Rosenberg
+1 323 436 5435

Russian Art

London
Daria Khristova
+44 20 7468 8334
New York
Yelena Harbick
+1 212 644 9136

Scientific Instruments

London
Jon Baddeley
+44 20 7393 3872
New York
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Edinburgh
Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

London
Ellis Finch
+44 20 7393 3973

Sporting Guns

London
William Threlfall
+44 20 7393 3815

Space History

San Francisco
Adam Stackhouse
+1 415 503 3266

Travel Pictures

London
Veronique Scorer
+44 20 7393 3962

**Watches &
Wristwatches**

London
Jonathan Darracott
+44 20 7447 7412
New York
Jonathan Snellenburg
+1 212 461 6530
Hong Kong
Tim Bourne
+852 3607 0021

Whisky

Edinburgh
Martin Green
+44 131 225 2266
Hong Kong
Daniel Lam
+852 2918 4321

Wine

London
Richard Harvey
+44 20 7468 5811
San Francisco
Christine Ballard
+1 415 503 3221
Hong Kong
Daniel Lam
+852 2918 4321

Client Services Departments**U.S.A.****San Francisco**

(415) 861 7500
(415) 861 8951 fax
Monday - Friday, 9am to 5pm

Los Angeles

(323) 850 7500
(323) 850 6090 fax
Monday - Friday, 9am to 5pm

New York

(212) 644 9001
(212) 644 9009 fax
Monday - Friday, 9am to 5pm

Toll Free

(800) 223 2854

U.K.

Monday to Friday 8.30 to 6.00
+44 (0) 20 7447 7447

Bids

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
To bid via the internet please visit
bonhams.com

• Indicates independent contractor

Bonhams Global Network

International Salerooms

London

101 New Bond Street
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

New York

580 Madison Avenue
New York, NY 10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Hong Kong

Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax

Offices and Associated Companies

Africa

Nigeria

Neil Coventry
+234 (0) 8110 033 792
+27 (0) 7611 20171
neil.coventry@
bonhams.com

South Africa - Johannesburg

Penny Culverwell
+27 (0) 71 342 2670
penny.culverwell@
bonhams.com

Australia

Sydney

97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne

1130 High St
Armadale VIC 3143
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Asia

Beijing

Vivian Zhang
Unit S102A, Beijing
Lufthansa Center,
50 Liangmaqiao Road,
Chaoyang District,
Beijing 100125, China
+86 (0) 10 8424 3188
beijing@bonhams.com

Singapore

Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan

Bobbie Hu
37th Floor,
Taipei 101 Tower
No. 7 Xinyi Road,
Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
taiwan@bonhams.com

Europe

Austria

Thomas Kamm
thomas.kamm@
bonhams.com
+49 900 89 2420 5812
austria@bonhams.com

Belgium

Christine De Schaetzen
christine.deschaetzen@
bonhams.com
Boulevard Saint
Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

France

Catherine Yaiche
catherine.yaiche@
bonhams.com
4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne

Katharina Schmid
katharina.schmid@
bonhams.com
+49 (0) 221 9865 3419
+49 (0) 157 9234 6717
cologne@bonhams.com

Germany - Munich

Thomas Kamm
thomas.kamm@
bonhams.com
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Germany - Stuttgart Katharina Schmid

katharina.schmid@
bonhams.com
Neue Brücke 2
New Bridge Offices
70173 Stuttgart
+49 (0) 711 2195 2640
+49 (0) 157 9234 6717
stuttgart@bonhams.com

Greece

7 Neofytou Vamva
Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland

Kieran O'Boyle
kieran.oboyle@
bonhams.com
31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan

Luca Curradi
luca.curradi@
bonhams.com
Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome

Emma Dalla Libera
emma.dallalibera@
bonhams.com
Via Sicilia 50
00187 Roma
+39 06 485 900
rome@bonhams.com

The Netherlands

Koen Samson
koen.samson@
bonhams.com
De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@
bonhams.com

Portugal

Filipa De Andrade
filipa.deandrade@
bonhams.com
Rua Bartolomeu Dias
no160. 1o
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona & North

Teresa Ybarra
teresa.ybarra@
bonhams.com
+34 930 156 686
+34 680 347 606
barcelona@
bonhams.com

Spain - Madrid

Johann Leibbrandt
johann.leibbrandt@
bonhams.com
Núñez de Balboa
no 4-1C
28001 Madrid
+34 915 78 17 27

Switzerland - Geneva

Livie Gallone Moeller
livie.gallonemoeller@
bonhams.com
Rue Etienne-Dumont 10
1204 Geneva
+41 22 300 3160
geneva@bonhams.com

Switzerland - Zurich

Andrea Bodmer
andrea.bodmer@
bonhams.com
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

North America

USA

Representatives:

Arizona

Terri Adrian-Hardy
terri.hardy@
bonhams.com
+1 (602) 859 1843
arizona@bonhams.com

California

Central Valley
David Daniel
david.daniel@
bonhams.com
+1 (916) 364 1645
nevada@bonhams.com

California - Palm Springs

Brooke Sivo
brooke.sivo@
bonhams.com
+1 (760) 350 4255
palmssprings@
bonhams.com

California - San Diego

Brooke Sivo
brooke.sivo@
bonhams.com
+1 (760) 567 1744
sandiego@
bonhams.com

Colorado

Lance Vigil
lance.vigil@
bonhams.com
+1 (720) 355 3737
colorado@
bonhams.com

Florida

April Matteini
april.matteini@
bonhams.com
+1 (305) 978 2459
Alexis Butler
alexis.butler@
bonhams.com
+1 (305) 878 5366
miami@bonhams.com

Georgia

Mary Moore Bethea
mary.bethea@
bonhams.com
+1 (404) 842 1500
georgia@bonhams.com

Illinois & Midwest

Natalie B. Waechter
natalie.waechter@
bonhams.com
+1 (773) 267 3300
Shawn Marsh
shawn.marsh@
bonhams.com
+1 (773) 680 2881
chicago@bonhams.com

Massachusetts & New England

Amy Corcoran
amy.corcoran@
bonhams.com
+1 (617) 742 0909
boston@bonhams.com

Nevada

David Daniel
david.daniel@
bonhams.com
+1 (775) 831 0330
nevada@bonhams.com

New Mexico

Terri Adrian-Hardy
terri.hardy@
bonhams.com
+1 (602) 859 1843
newmexico@
bonhams.com

Oregon & Idaho

Sheryl Acheson
sheryl.acheson@
bonhams.com
+1 (971) 727 7797
oregon@bonhams.com

Philadelphia – Pennsylvania

Caitlyn Pickens
caitlyn.pickens@
bonhams.com
+1 (267) 792 3172
philadelphia@
bonhams.com

London

Montpelier Street London
SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

Edinburgh

22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Los Angeles

7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

Texas - Dallas

Mary Holm
mary.holm@
bonhams.com
+1 (214) 557 2716
dallas@bonhams.com

Texas - Houston

Lindsay Davis
lindsay.davis@
bonhams.com
+1 (713) 855 7452
texas@bonhams.com

Virginia

Gertraud Hechl
gertraud.hechl@
bonhams.com
+1 (202) 422 2733
virginia@
bonhams.com

**Washington
& Alaska**

Heather O'Mahony
heather.omahony@
bonhams.com
+1 (206) 566 3913
seattle@
bonhams.com

**Washington DC
Mid-Atlantic Region**

Gertraud Hechl
gertraud.hechl@
bonhams.com
+1 (202) 422 2733
washingtonDC@
bonhams.com

Canada**Toronto, Ontario**

Kristin Kearney
340 King St East
2nd floor, Office 213
Toronto ON
M5A 1 KB
kristin.kearney@
bonhams.com
+1 (416) 462 9004
info.ca@
bonhams.com

Montreal, Quebec

+1 (514) 209 2377
info.ca@
bonhams.com

Middle East**Israel**

Joslynne Halibard
joslynne.halibard@
bonhams.com
+972 (0) 54 553 5337

**United
Kingdom****South East
England****Guildford**

Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
guildford@
bonhams.com

Isle of Wight

+44 1273 220 000
isleofwight@
bonhams.com

Representative:

Brighton & Hove

Tim Squire-Sanders
+44 1273 220 000
hove@bonhams.com

West Sussex

+44 (0) 1273 220 000
sussex@
bonhams.com

**South West
England****Bath**

Queen Square House
Charlotte Street
Bath, BA1 2LL
+44 1225 788 988
bath@bonhams.com

Cornwall - Truro

36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
truro@bonhams.com

Exeter

The Lodge
Southernhay West
Exeter, Devon
EX1 1JG
+44 1392 425 264
exeter@bonhams.com

Tetbury

Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
tetbury_office@
bonhams.com

Representatives:

Dorset

Matthew Lacey
+44 1935 815 271

**East Anglia and
Bury St. Edmunds**
Michael Steel
+44 1284 716 190
bury@bonhams.com

Norfolk

The Market Place
Reepham
Norfolk, NR10 4JJ
+44 1603 871 443
norfolk@
bonhams.com

Midlands**Knowle**

The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
knowle@
bonhams.com

Oxford

Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
oxford@
bonhams.com

Bonhams MPH
The Guard House
Bicester Heritage
Bicester, Oxfordshire
OX26 5HA
+44 1869 229 477
mph@bonhams.com

**Yorkshire & North
East England****Leeds**

The West Wing
Bowcliffe Hall
Bramham
Leeds, LS23 6LP
+44 113 234 5755
leeds@bonhams.com

North West England**Chester**

2 St Johns Court
Vicars Lane
Chester, CH1 1QE
+44 1244 313 936
chester@
bonhams.com

Manchester

The Stables
213 Ashley Road
Hale, WA15 9TB
+44 161 927 3822
manchester@
bonhams.com

Channel Islands**Jersey**

La Chasse
La Rue de la Vallee
St Mary
Jersey, JE3 3DL
+44 1534 722 441
jersey@bonhams.com

Representative:

Guernsey

+44 1481 722 448
guernsey@
bonhams.com

Scotland**Bonhams West
of Scotland**

Kirkhill House
Broom Road East
Newton Mearns
Glasgow, G77 5LL
+44 141 223 8866
glasgow@
bonhams.com

Wales

Representatives:

Cardiff

Jeff Muse
+44 2920 727 980
cardiff@bonhams.com

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

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

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

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any

such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

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

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

Bidding through an agent

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

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

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid.

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

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

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

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

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

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

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

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

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

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

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

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

8. VAT

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

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

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

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

9. PAYMENT

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

Bonhams' preferred payment method is by bank transfer.

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

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

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

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

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

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

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

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

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

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

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

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

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
 - 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
 - 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
 - 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
 - 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
 - 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams' opinion* about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	7.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i> .	8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;
4.1	The <i>Seller</i> does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.	7.3	You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the <i>Buyers' Agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.	8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and
4.2	The <i>Seller</i> will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.	7.4	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.
5	RISK, PROPERTY AND TITLE	7.5	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.
5.1	Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.	7.6	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.	8	FAILURE TO PAY FOR THE LOT
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until: (i) the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to and received in cleared funds by <i>Bonhams</i> , and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8	FAILURE TO PAY FOR THE LOT	8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> , the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):
6	PAYMENT	8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.
6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9	THE SELLER'S LIABILITY
6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay in full any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	8.1.3	to retain possession of the <i>Lot</i> ;	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .
7	COLLECTION OF THE LOT	8.1.4	to remove and store the <i>Lot</i> at your expense;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.
7.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when: (i) <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,
		8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;
		8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;		

<p>9.3.2 the <i>Seller</i> will not be liable for any loss of <i>Business</i>, <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;</p>	<p>10.5 If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.</p> <p>10.6 References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents and to any subsidiary of <i>Bonhams Holdings Limited</i> and to its officers, employees and agents.</p>	<p>1 THE CONTRACT</p> <p>1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i>, being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i>.</p> <p>1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i>, printed in the <i>Catalogue</i> for the <i>Sale</i>, and where such information is referred to it is incorporated into this agreement.</p>
<p>9.3.3 in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i>, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.</p>	<p>10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.</p> <p>10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".</p> <p>10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.</p> <p>10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i>.</p> <p>10.11 Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i>.</p>	<p>1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>.</p> <p>1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i>, unless <i>Bonhams</i> sells the <i>Lot</i> as principal.</p>
<p>9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.</p>	<p>10.12 Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i>, it will also operate in favour and for the benefit of <i>Bonhams</i>, <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.</p>	<p>1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:</p> <p>1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;</p> <p>1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> and following completion of our enquiries pursuant to paragraph 3.11;</p>
<p>10 MISCELLANEOUS</p>	<p>11 GOVERNING LAW</p>	<p>1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.</p> <p>1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i>, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i>, if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i>.</p>
<p>10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i>.</p>	<p>All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.</p>	<p>2 PERFORMANCE OF THE CONTRACT FOR SALE</p>
<p>10.2 The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i>.</p>	<p>BUYER'S AGREEMENT WITH BONHAMS</p>	<p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p>
<p>10.3 If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.</p>	<p>IMPORTANT: These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.</p>	<p>3 PAYMENT AND BUYER WARRANTIES</p>
<p>10.4 Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i>, addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.</p>		<p>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p> <p>3.1.1 the <i>Purchase Price</i> for the <i>Lot</i>;</p>

<p>3.1.2 a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and</p> <p>3.1.3 if the <i>Lot</i> is marked [AF], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i>.</p> <p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p> <p>3.3 All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i>. Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.</p> <p>3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.</p> <p>3.5 We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i>, the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i>, any <i>Expenses</i> and VAT and any interest earned and/or incurred until payment to the <i>Seller</i>.</p> <p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i>, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p> <p>3.7 Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i>.</p> <p>3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:</p> <p>3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or</p> <p>3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.</p> <p>3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.</p> <p>3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:</p> <p>3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;</p> <p>3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;</p>	<p>3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;</p> <p>3.10.4 items purchased by you and your Principal through 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</p> <p>3.10.5 that you consent to <i>Bonhams</i> relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.</p> <p>3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the <i>Seller</i>, to our satisfaction at our discretion, we shall be entitled to retain <i>Lots</i> and/or proceeds of <i>Sale</i>, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.</p>	<p>4.7 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p> <p>4.8 You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.</p>
	<p>4 COLLECTION OF THE LOT</p>	
	<p>4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us; in cleared funds, everything due to the <i>Seller</i> and to us, and once we have completed our investigations under paragraph 3.11, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.</p> <p>4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i>, or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>.</p> <p>4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i>. Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i>.</p> <p>4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i>, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "<i>Storage Contract</i>") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p> <p>4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i>.</p> <p>4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i>. You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i>, any <i>Expenses</i> and all</p>	<p>5 STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i>, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) and, subject to paragraphs 3, 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p> <p>6 RESPONSIBILITY FOR THE LOT</p> <p>6.1 Title (ownership) in the <i>Lot</i> passes to you (i) on payment of the <i>Purchase Price</i> to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.</p> <p>6.2 Please note however, that under the <i>Contract for Sale</i>, the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i>.</p> <p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;</p>

7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph 9 will cease.
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10 OUR LIABILITY	10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2	The discretion referred to in paragraph 8.1:	10.2 Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9 FORGERIES	9.1 We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or		
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.		

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to

confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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"/>
--------------------------	--------------------------	--------------------------	--------------------------

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: Old Masters Paintings		Sale date: Wednesday 4 December 2019	
Sale no. 25231		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	£10,000 - 20,000by 1,000s		
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s		
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s		
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s		
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion		
£5,000 - 10,000by 500s			
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.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/08/19



Index

	LOT NO		LOT NO
A		M	
Austrian School	69	Marinari, Onorio	10
B		Master of the Mansi Magdalene	28
Bellini, Giovanni	42, 56	Meulen, Steven van der	26
Bloemaert, Hendrick	17	Monogrammist F.B.	2
Boelema de Stomme, Maerten	63	Mor, Antonis	16
Bolognese School	30, 57	Myn, Frans van der	15
Bonavia, Carlo	38	N	
Boucher, François	61	Neeffs the Younger, Peeter	13
Brescianino, Andrea Piccinelli, called del	19	Nuzzi, Mario	9, 60
C		O	
Casteels III, Pieter	12	Oliver, Archer James	22
Cerrini, Giovanni Domenico	44	P	
Ceruti, Giacomo	40	Patinir, Joachim	27
Chiari, Giuseppe Bartolomeo	31	Peake the Elder, Robert	18
Comontes, Antonio de	55	Piazza, Calisto	7
D		Platzer, Johann Georg	65
d'Arthois, Jacques	67	R	
Dalens the Elder, Dirk	5	Reschi, Pandolfo	37
Dutch School	1, 64	Reynolds, Sir Joshua	47
E		Roman School	59
English School	25	Romney, George	33, 50
F		Rubens, Sir Peter Paul	20
Fracanzano, Cesare	58	S	
Francken III, Hieronymus	66	Scorza, Sinibaldo	4
Furini, Francesco	29	Soens, called il Fiammingo, Jan	36
G		Soldi, Andrea	32
Gilpin, Sawrey	70	South German School	8
Gysbrechts, Franciscus	24	Swanenburgh, Jakob Isaacsz	35
H		Swanevelt, Herman van	11
Heem, Cornelis de	45	T	
I		Taunay, Nicolas Antoine	34
Italian School	39	Teniers the Younger, David	21
J		V	
Jervas, Charles	14	Velde, Cornelis van de	51
K		Verbruggen the Younger, Gaspar Pieter	46
Kauffman, Angelica	23	Verona, Michele da	41
Kruys, Cornelis	52	Vignali, Jacopo	43
L		Villamediana, Master of	54
Lacroix, called Lacroix de Marseilles,		W	
Charles François Grenier	62	Willeboirts, called Bosschaert, Thomas	48
Lanino, Bernardino	68	Witte, Gaspar de	3
Longhi, Luca	6	Wolfvoet II, Victor	49
Luini, Bernardino	53		



Bonhams
101 New Bond Street
London, W1S 1SR

+44 (0) 20 7447 7447
bonhams.com

AUCTIONEERS SINCE 1793