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Wednesday 27 April 2016 at 1pm
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Front cover: Lot 161 (detail)
Back cover: Lot 264

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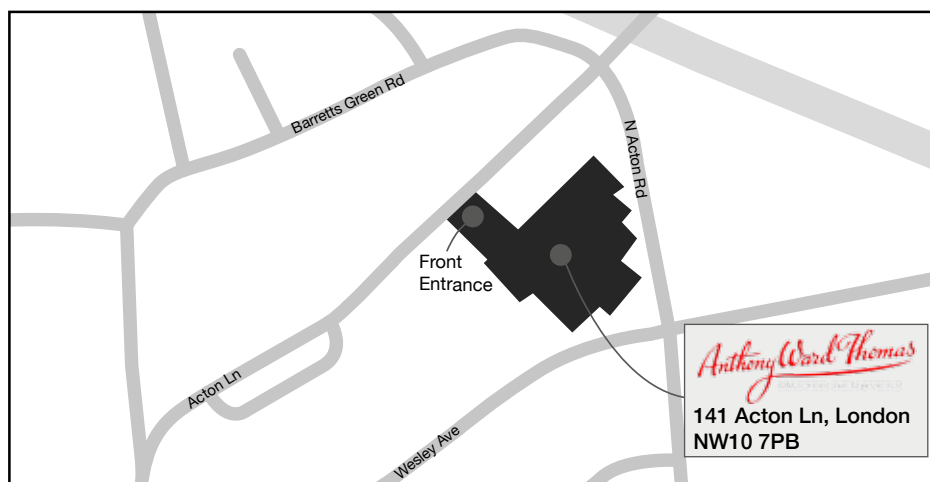
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1



1

1

ITALIAN SCHOOL, 17TH CENTURY

Dante and Virgil at the terrace of the Slothful, Purgatory; and A further scene from the Divine Comedy

a pair, oil on marble

8.4 x 13.9cm (3 5/16 x 5 1/2in). (2)

£2,000 - 3,000

€2,600 - 3,800



2

2*

**FOLLOWER OF JUAN DE FLANDES
(ACTIVE SPAIN, 1496-1519)**

Saints Andrew, James and Paul
oil on panel
75.6 x 114.6cm (29 3/4 x 45 1/8in).

£3,000 - 5,000
€3,800 - 6,400



3

3

NEAPOLITAN SCHOOL, 18TH CENTURY

The Sacrifice of Iphigenia; and Esther before Ahasuerus
a pair, oil on gold ground panel
64.3 x 78.6cm (25 5/16 x 30 15/16in). and
62.5 x 79.6cm (24 5/8 x 31 5/16in). (2)

£4,000 - 6,000
€5,100 - 7,700



3



4

4
AFTER GIOVANNI ANTONIO BOLTRAFFIO, 16TH CENTURY

The Madonna and Child
 oil on panel
 53 x 39cm (20 7/8 x 15 3/8in).

£4,000 - 6,000
 €5,100 - 7,700

The present composition is after Giovanni Antonio Boltraffio's original in the National Gallery, London.

5
AFTER GIOVANNI PIETRO RIZZOLI, CALLED IL GIAMPETRINO, 17TH CENTURY

The Madonna and Child
 oil on panel
 64.5 x 50cm (25 3/8 x 19 5/8in).
 bears inscription (on the reverse)

£3,000 - 5,000
 €3,800 - 6,400

Provenance
 Sale, Jackson's International Auctions, Indiana, 15-16 November 2011, lot 1, where purchased by the present owner

The present lot is after Giampetrino's original composition previously in the Cook Collection, Richmond.

6
FLORENTINE SCHOOL, 19TH CENTURY

The Crucifixion with Saint Anthony Abbot
 oil on gold ground panel, arched top
 51.3 x 22.3cm (20 3/16 x 8 3/4in).

£3,000 - 5,000
 €3,800 - 6,400



5



6



7

7

**FOLLOWER OF THEOBALD MICHAU
(TOURNAI 1676-1765 ANTWERP)**

Figures smoking and drinking outside an inn;
and Figures gambling in a landscape

oil on panel
16.2 x 21.5cm (6 3/8 x 8 7/16in). (2)

£2,000 - 3,000
€2,600 - 3,800



8

8

**FOLLOWER OF PETER VAN DEN VELDE
(ANTWERP 1634-1687)**

A maritime engagement between the Dutch
and the Spanish Netherlands

oil on panel
54.2 x 82.6cm (21 5/16 x 32 1/2in).

£2,500 - 3,500
€3,200 - 4,500



9

9

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

Peasants smoking in an interior; and A
peasant playing an instrument in an interior

oil on panel
21.2 x 23.7cm (8 3/8 x 9 5/16in). (2)

£2,500 - 3,500
€3,200 - 4,500

10

AFTER SIR PETER PAUL RUBENS, 17TH CENTURY

Drovers and cattle on a country path, before an open landscape

oil on panel

64.5 x 99cm (25 3/8 x 39in).

unframed

£1,000 - 1,500

€1,300 - 1,900

Provenance

Private Collection, Europe

The present painting is derived from an original composition by Sir Peter Paul Rubens and Cornelis Saftleven, formerly in the Fairfax-Lucy Collection, sold at Christie's, London, June 1945, lot 36 (bought by William Hallsborough) and whereabouts unknown at present (see: M. Jaffe, *Rubens*, Milan, 1989, cat no. 992).



7



10



9



11



12



13

11 *

FRANCISCO CAMILO (MADRID 1615-1671)

The Ecstasy of Saint Teresa
signed and dated 'franco. Camillo fa.at Ao 1664' (on step, lower left)
oil on canvas
73.8 x 56.8cm (29 1/16 x 22 3/8in).

£2,000 - 3,000
€2,600 - 3,800

12 *

FOLLOWER OF VICENTE CARDUCHO (FLORENCE CIRCA 1578-1638 MADRID)

The Annunciation
oil on canvas
82.5 x 62.1cm (32 1/2 x 24 7/16in).

£4,000 - 6,000
€5,100 - 7,700

The Virgin and Angel in the present work follow those in Carducho's *Annunciation* of 1616 for the Convento de la Encarnacion, Madrid.

13 *

SPANISH SCHOOL, EARLY 17TH CENTURY

Portrait of a gentleman, half-length, in black costume, holding a quill
oil on canvas
78.1 x 61.1cm (30 3/4 x 24 1/16in).

£2,000 - 3,000
€2,600 - 3,800



15



16

14 * WT

FOLLOWER OF JUAN SÁNCHEZ COTÁN (ORGAZ 1560-1627 GRANADA)

Saint John the Baptist

oil on canvas

142 x 85.6cm (55 7/8 x 33 11/16in).

£4,000 - 6,000

€5,100 - 7,700

The present lot is loosely based on Sanchez Cotan's *Saint John the Baptist*, now in the Museo de Bellas Artes, Granada.

15 *

SCHOOL OF MADRID, 17TH CENTURY

Ecce Homo

oil on canvas

96.8 x 77cm (38 1/8 x 30 5/16in).

£3,000 - 5,000

€3,800 - 6,400

Provenance

The Simonsen Collection, São Paulo

Literature

J. R. Buendia, 'Mateo Cerezo en su tercer centenario', in *Goya*, Madrid, 1966, no. 71, p. 283-5, ill (as in The Simonsen Collection)

The present work shows the same composition as the painting offered at Sotheby's, London 29 April 2015, lot 563, which was given to Juan Martin Cabezalero.

16

CIRCLE OF MASSIMO STANZIONE (ORTA DI ATELLA 1585-1656 NAPLES)

Portrait of a Monsignor, half-length, holding a letter

oil on canvas

73.1 x 62cm (28 3/4 x 24 7/16in).

£4,000 - 6,000

€5,100 - 7,700



14



17



18



19



20



21

17

PAOLO DE MATTEIS (CILENTO 1662-1728 NAPLES)

The Immaculate Conception
oil on canvas
101 x 83.2cm (39 3/4 x 32 3/4in).

£4,000 - 6,000
€5,100 - 7,700

Provenance

Ramón María de Urbina y Gaytán de Ayala, 2nd Marqués de la Alameda (1751-1824) and thence by descent to the present owner

Literature

Ismael Gutiérrez Pastor, 'La serie de la *Vida de San Francisco Javier* del Colegio Imperial de Madrid (1692) y otras pinturas de Paolo de Matteis en España', in *Anuario del Departamento de Historia y Teoría del Arte (U.A.M.)*, vol. XVI, 2004, pp. 106-108, ill. fig. 10

18

LOMBARD SCHOOL, 17TH CENTURY

Saint Paul
oil on canvas
56.7 x 39.4cm (22 5/16 x 15 1/2in).

£3,000 - 5,000
€3,800 - 6,400

Two other versions of the present composition have been offered at auction by Sotheby's in Milan. The first, attributed to Giovanni Battista Langetti (Genoa 1625-1676 Venice) on 20 May 2009, lot 39, and the second as Lombard School, 17th Century, on 24 April 2008, lot 81.

19 *

AFTER PEDRO ORRENTE, 17TH CENTURY

The Adoration of the Shepherds
oil on canvas
105.2 x 83.8cm (41 7/16 x 33in).

£3,000 - 5,000
€3,800 - 6,400

Literature

D. Angulo, 'Pintura del siglo XVII', in *Ars Hispaniae*, Madrid, 1971, vol. XV, p. 67

The present work follows the composition by Pedro Orrente in the Cathedral of Toldeo.



22

20

FOLLOWER OF PIETRO DA CORTONA (CORTONA 1596-1669 ROME)

The Madonna and Child with Saint Francis
oil on canvas
30.2 x 22.3cm (11 7/8 x 8 3/4in).

£1,000 - 2,000
€1,300 - 2,600

21

PAOLO DE MATTEIS (CILENTO 1662-1728 NAPLES)

The Adoration of the Shepherds
oil on canvas
100.8 x 83.7cm (39 11/16 x 32 15/16in).

£4,000 - 6,000
€5,100 - 7,700

Provenance

Ramón María de Urbina y Gaytán de Ayala, 2nd Marqués de la Alameda (1751-1824) and thence by descent to the present owner

Exhibited

Vitoria, *Exposicion Mariana*, October 1954 (according to a label on the reverse)

Literature

Ismael Gutiérrez Pastor, 'La serie de la *Vida de San Francisco Javier* del Colegio Imperial de Madrid (1692) y otras pinturas de Paolo de Matteis en España', in *Anuario del Departamento de Historia y Teoría del Arte (U.A.M.)*, vol. XVI, 2004, pp. 106-108, ill. fig. 13 (as 'The Circumcision')

22 * WT

CIRCLE OF FRANCISCO RIZI DE GUEVARA (MADRID 1614-1685 EL ESCORIAL)

The Adoration of the Magi
oil on canvas
166.2 x 125.1cm (65 7/16 x 49 1/4in).

£3,000 - 5,000
€3,800 - 6,400



23



23



24

23
CIRCLE OF ENOCH SEEMAN (DANZIG CIRCA 1694-1745 LONDON)

Portrait of a gentleman, half-length, in a red coat, within a painted oval; and Portrait of a lady, half-length, in a blue dress, within a painted oval a pair, oil on canvas

77.6 x 64.2cm (30 9/16 x 25 1/4in). (2)

£2,000 - 3,000

€2,600 - 3,800

24
AFTER SIR JOSHUA REYNOLDS P.R.A., 18TH CENTURY

Portrait of the artist, half-length, holding a scroll
oil on canvas

71.6 x 59cm (28 3/16 x 23 1/4in).

£2,000 - 3,000

€2,600 - 3,800

The present composition is after Reynolds original work, in the Galleria degli Uffizi, Florence.



25

25
HENRY PICKERING (ACTIVE BRITAIN, CIRCA 1741-CIRCA 1771)

Portrait of a gentleman, half-length, in a blue coat, within a painted oval
signed and dated 'H: Pickering Pinxt.:/ 1769' (lower left)
oil on canvas
76.2 x 63.5cm (30 x 25in).

£2,000 - 3,000
€2,600 - 3,800

26
CHRISTOPHER STEELE (EGREMONT 1733-1767)

Portrait of a gentleman, half-length, in a brown coat, within a painted oval
signed 'CSteele pinx.' (CS in ligature, centre right) and dated and inscribed 'Aet.50/AD./ 1756' (centre left)
oil on canvas
75.6 x 66.6cm (29 3/4 x 26 1/4in).

£3,000 - 5,000
€3,800 - 6,400

27
ENGLISH SCHOOL, 17TH CENTURY

Portrait of a gentleman, bust-length, in black costume
oil on canvas
76.5 x 63.5cm (30 1/16 x 25in).
bears inscription 'Eattis Sue-/1656./NB copied from the back of the orriginal canvass.' (on the reverse)

£2,000 - 3,000
€2,600 - 3,800



26



27



28

28

**FOLLOWER OF JAN DIRKSZ. BOTH
(UTRECHT? CIRCA 1615-1652
AMSTERDAM)**

A wooded landscape with travellers on a country path; and A wooded river landscape with fisherman and their nets on the bank a pair, oil on canvas
79.6 x 96.2cm (31 5/16 x 37 7/8in). (2)

£4,000 - 6,000
€5,100 - 7,700

Provenance

Sale, Christie's, South Kensington, 12 December 1996, lot 211, where purchased by the present owner



29

29

**FOLLOWER OF NICOLAES PIETERSZ.
BERCHEM (HAARLEM 1620-1683
AMSTERDAM)**

Drovers crossing a bridge bears signature 'Berchem' (lower right) oil on panel
57.8 x 80.8cm (22 3/4 x 31 13/16in).

£2,000 - 3,000
€2,600 - 3,800



30

30

**FOLLOWER OF JACOB VAN RUISDAEL
(HAARLEM CIRCA 1628-1682)**

A wooded landscape with a drover and his herd oil on panel
48.4 x 64.2cm (19 1/16 x 25 1/4in).

£4,000 - 6,000
€5,100 - 7,700

31

**MANNER OF JAN JOSEFSZ. VAN GOYEN,
18TH CENTURY**

A river landscape, with figures outside a
cottage

oil on panel

21.1 x 29.6cm (8 5/16 x 11 5/8in).

£2,000 - 3,000

€2,600 - 3,800

32

**ATTRIBUTED TO ABRAHAM JANSZ.
BEGEYN (LEIDEN 1637-1697 BERLIN)**

A drover and his flock fording a stream before
a walled town

oil on canvas

64.5 x 78.9cm (25 3/8 x 31 1/16in).

£3,000 - 5,000

€3,800 - 6,400



28



31



32



33



33



34

33

SPANISH SCHOOL, EARLY 18TH CENTURY

Portrait of Chaus Bashi; and Portrait of the Naquib-al Ashraf(?) the former inscribed 'CHAU' Bafhi' (lower left) and "roductor de/*mbaxadores' (lower right); the latter inscribed 'NAQUIB-ul/ Eseref' (lower left) and 'Jefe de los decen:/ dientes de/mahamd' (lower right) a pair, oil on canvas
32.4 x 24.6cm (12 3/4 x 9 11/16in). (2)

£4,000 - 6,000

€5,100 - 7,700

34

ITALIAN SCHOOL, 17TH CENTURY

Portrait of Corasi, Sultan Agha Khanum, second wife of Tahmasp I inscribed 'CORASI TECH MASIS VXOR' (upper centre) oil on canvas
64.3 x 49.1cm (25 5/16 x 19 5/16in).

£2,000 - 3,000

€2,600 - 3,800

The present composition is based on Theodor de Bry's engraving of 1596.



35

35
**CIRCLE OF JEAN-BAPTISTE VANMOUR (VALENCIENNES
 1671-1737 CONSTANTINOPLE)**

A noble woman taking coffee
 oil on canvas laid down on board
 26.2 x 32.6cm (10 5/16 x 12 13/16in).

£3,000 - 5,000
 €3,800 - 6,400

36
GERMAN SCHOOL, 18TH CENTURY

A park landscape with elegant figures on horseback, said to include
 King Frederick the Great
 signed and dated 'BKHUIZE /1755' (lower left)
 oil on canvas
 73.6 x 63cm (29 x 24 13/16in).

£1,000 - 1,500
 €1,300 - 1,900



36



37



38



39

37
FLORENTINE SCHOOL, 16TH CENTURY

The Madonna and Child
oil on panel
65 x 49.6cm (25 9/16 x 19 1/2in).
unframed

£3,000 - 5,000
€3,800 - 6,400

38
UMBRIAN SCHOOL, 16TH CENTURY

A figure at prayer before a landscape
oil on panel
64.6 x 50.6cm (25 7/16 x 19 15/16in).
unframed
bears inscription 'no 16 - Francesco Francia' (on the reverse)

£7,000 - 10,000
€8,900 - 13,000

39
FLORENTINE SCHOOL, 14TH CENTURY

The Madonna and Child enthroned with Saints John the Baptist and Anthony Abbot
tempera on gold ground panel
52.6 x 38.2cm (20 11/16 x 15 1/16in).
unframed

£1,000 - 1,500
€1,300 - 1,900



40

40
UMBRIAN SCHOOL, 19TH CENTURY

The Madonna and Child
 oil on panel
 76.3 x 60.9cm (30 1/16 x 24in).

£2,000 - 3,000
 €2,600 - 3,800

A further example of this composition was in the Clowes Fund, Fine Arts Department, Indianapolis (entry no. 26852, Fondazione Zeri database).

41
FLORENTINE SCHOOL, 16TH CENTURY

Christ and the Woman of Samaria
 oil on panel
 71.2 x 51cm (28 1/16 x 20 1/16in).
 unframed

£3,000 - 5,000
 €3,800 - 6,400

42
VENETO-CRETAN SCHOOL, 17TH CENTURY

The Adoration of the Shepherds
 oil on panel
 52.8 x 43.2cm (20 13/16 x 17in).

£2,500 - 3,500
 €3,200 - 4,500



41



42



43

43 WT

CIRCLE OF PETER VAN LINT (ANTWERP 1609-1690)

David and Bathsheba

oil on canvas

81.2 x 182.8cm (31 15/16 x 71 15/16in).

£3,000 - 5,000

€3,800 - 6,400

44

JAN JACOBSZ. MOLENAER (HAARLEM 1654-CIRCA 1684)

Peasants in an interior

signed 'JMolen**' (on barrel, lower right, the J and M in ligature)

oil on panel

20.7 x 28.6cm (8 1/8 x 11 1/4in).

£2,000 - 3,000

€2,600 - 3,800

45 WT

ANTWERP SCHOOL, 16TH CENTURY

The Conversion of Saint Paul

oil on panel

80.2 x 116.2cm (31 9/16 x 45 3/4in).

£3,000 - 5,000

€3,800 - 6,400



44



45

46

**AFTER HANS VON AACHEN,
17TH CENTURY**

The Adoration of the Shepherds
oil on panel
18.7 x 20.1cm (7 3/8 x 7 15/16in).

**£2,000 - 3,000
€2,600 - 3,800**

Provenance

With Richard Feigen, Chicago and New York
(as Josef Heintz, according to labels on the
reverse)

The central figures are based on von Aachen's
lost original, known through an engraving.

47

**CIRCLE OF LAMBERT SUAVIUS (LIEGE
CIRCA 1520-1567 FRANKFURT)**

Christ in the house of Simon the Pharisee and
other scenes from the Life of Christ
oil on panel
66 x 76.5cm (26 x 30 1/8in).

**£3,000 - 5,000
€3,800 - 6,400**

48

**AFTER SIR PETER PAUL RUBENS, LATE
18TH CENTURY**

A jousting tournament before Castle Steen
oil on panel
47 x 64.7cm (18 1/2 x 25 1/2in).

**£3,000 - 5,000
€3,800 - 6,400**

The present lot follows Rubens's original
painting now in the Musée du Louvre, Paris.



46



47



48



49



50



51

49

FLORENTINE SCHOOL, 19TH CENTURY

The Madonna and Child with angels
oil on gold ground panel, arched top
90.7 x 40.1cm (35 11/16 x 15 13/16in).

£2,000 - 3,000

€2,600 - 3,800

50

SPANISH SCHOOL, 16TH CENTURY

Saint Barbara
oil on panel
76 x 37.5cm (29 15/16 x 14 3/4in).
unframed

£2,000 - 3,000

€2,600 - 3,800

51 *

**FOLLOWER OF FERNANDO GALLEGO Y TALLER
(SALAMANCA CIRCA 1440-1507)**

A male saint
oil on panel
60.6 x 52.1cm (23 7/8 x 20 1/2in).
in an integral frame

£2,000 - 3,000

€2,600 - 3,800



52

52 *
CIRCLE OF LUIS DE MORALES (BADAJOZ CIRCA 1509-1586)

Ecce Homo
 oil on panel
 31.5 x 26.2cm (12 3/8 x 10 5/16in).
 unframed

£2,000 - 3,000
 €2,600 - 3,800

53 * WT
FOLLOWER OF JUAN DE BORGÑOÑA THE ELDER (BURGUNDY 1470-1535)

The Presentation of Christ in the Temple
 oil on panel
 144.7 x 107.2cm (56 15/16 x 42 3/16in).

£3,000 - 5,000
 €3,800 - 6,400

54 *
SCHOOL OF CASTILLE, EARLY 16TH CENTURY

The Miraculous Mass of Saint Martin of Tours
 oil on gold ground panel
 81.6 x 54.2cm (32 1/8 x 21 5/16in).

£5,000 - 7,000
 €6,400 - 8,900

Literature

J Gudíol Ricart, 'Pintura Gotica', in *Ars Hispaniae*, Madrid, 1955, vol. IX, p. 350, fig. 302, p. 355 (as the Master of Roa)

Gudíol identifies the hand of the present work as the Master of Roa after a predella panel executed for the Church of San Esteban in Roa.



53



54



55



55

55 * WT

ATTRIBUTED TO THE TAMARA MASTER (ACTIVE SPAIN, FIRST HALF OF 16TH CENTURY)

Saint Lucy; and Saint Catherine
a pair, oil on panel

149.1 x 83.9cm (58 11/16 x 33 1/16in). (2)

£12,000 - 18,000

€15,000 - 23,000



56

56
FOLLOWER OF JOOS VAN CLEVE (CLEVE CIRCA 1485-CIRCA 1540 ANTWERP)

Saint Jerome in his study
 oil on panel
 53.2 x 67.8cm (20 15/16 x 26 11/16in).

£7,000 - 10,000
 €8,900 - 13,000

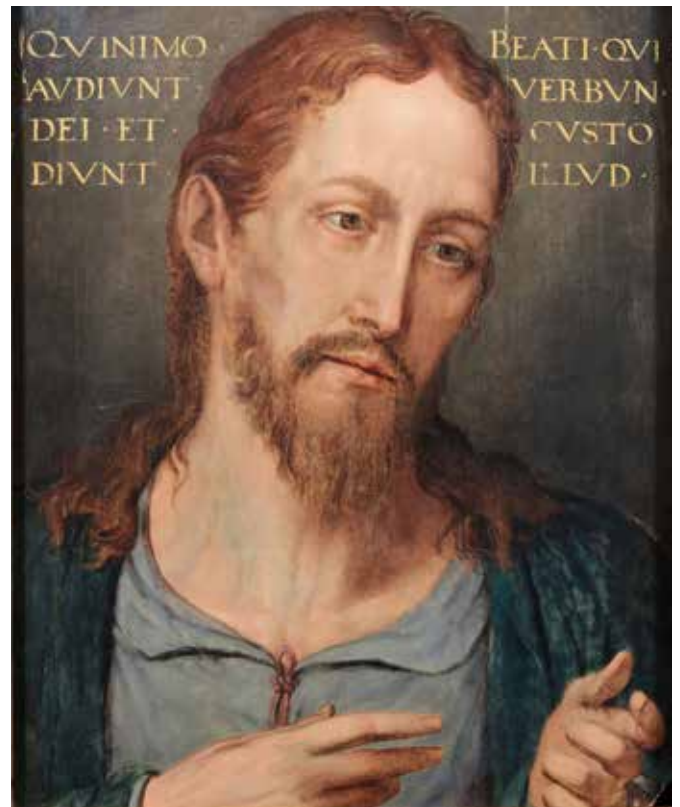
The present work follows the popular composition first established by Albrecht Dürer and much repeated by Joos van Cleve.

57 *
FLEMISH SCHOOL, 16TH CENTURY

Christ preaching
 inscribed 'QVINIMO BEATI. QVI/ AVDIVNT VERBVN/ DEI ET CUSTO/DIVNT ILLVD' (upper left and right)
 oil on panel
 52.3 x 40.6cm (20 9/16 x 16in).

£3,000 - 5,000
 €3,800 - 6,400

Provenance
 With M. Knoedler & Co, Inc., New York (according to a label on the reverse)



57



58



59



60

58

ATTRIBUTED TO HANS VON AACHEN (COLOGNE 1552-1615 PRAGUE)

Portrait of a gentleman, bust-length, in black costume
initialled 'A' (upper right)
oil on panel
45.1 x 35.9cm (17 3/4 x 14 1/8in).

£3,000 - 5,000
€3,800 - 6,400

59 WT

FOLLOWER OF MARTEN DE VOS (ANTWERP 1532-1603)

Saint Martin of Tours
oil on panel
133.2 x 63.2cm (52 7/16 x 24 7/8in).
bears inventory number '676' (on label, lower right)

£3,000 - 5,000
€3,800 - 6,400

60

GERMAN SCHOOL, 16TH CENTURY

Portrait of a lady, half-length, in black costume
charged with sitter's coat-of-arms and inscribed
'AETATIS SVA 3**' (upper left)
oil on panel
58.8 x 44.2cm (23 1/8 x 17 3/8in).

£3,000 - 5,000
€3,800 - 6,400



61

61

ANTWERP SCHOOL, 16TH CENTURY

Portrait of a gentleman, bust-length, in black fur-trimmed costume inscribed and dated 'Ao.1550.AETA.41' (upper left)
oil on panel
41.6 x 26cm (16 3/8 x 10 1/4in).

£1,500 - 2,000
€1,900 - 2,600

62

PRAGUE SCHOOL, 17TH CENTURY

Portrait of a gentleman, half-length, in black bears inventory number 'i4' (lower left)
oil on canvas
105.2 x 78.5cm (41 7/16 x 30 7/8in).
unframed

£3,000 - 5,000
€3,800 - 6,400

63

ANTWERP SCHOOL, LATE 16TH CENTURY

An Allegory of Touch
oil on copper
22.3 x 16.8cm (8 3/4 x 6 5/8in).

£600 - 800
€770 - 1,000

The present painting is based on one in the series of five senses by Frans Pourbus the Elder, which is now in the Musée de Picardie, Amiens.



62



63



64

64
**THE MASTER OF VESCOVADO (ACTIVE AREZZO,
MID 14TH CENTURY)**

The Martyrdom of Saint John the Evangelist
tempera on gold ground panel
39.1 x 48.6cm (15 3/8 x 19 1/8in).

£6,000 - 8,000
€7,700 - 10,000

The present work forms part of a series of paintings depicting episodes of the lives of Saints John the Evangelist and John the Baptist, five of which are known, including *The Assumption of Saint John the Evangelist* formerly with Giacomo Algranti, *The Holy Family visiting Saints Elizabeth and the Infant John the Baptist* previously with Giovanni Sarti, amongst others. The author of these works has been described as 'The Master of Vescovado' whom some identify as Andrea di Nerio (active Arezzo 1331 - before 1387).

We are grateful to Dott. Andrea de Marchi who suggested the attribution to the Master of Vescovado on the basis of a colour photograph.



65

65 *

SCHOOL OF LÉON, 16TH CENTURY

Pentecost

oil on panel

99.8 x 97.2cm (39 5/16 x 38 1/4in).

£3,000 - 5,000

€3,800 - 6,400



66



67

66*

ATTRIBUTED TO FRANCISCO ANTOLÍNEZ Y SARABIA (SEVILLE 1644-1700 MADRID)

The Annunciation
oil on canvas
66.7 x 99.8cm (26 1/4 x 39 5/16in).

£2,000 - 3,000
€2,600 - 3,800

Provenance

The Collection of Jose Lazaro Galdiano, Madrid, 1938 (according to a label on the reverse)

67 WT

FOLLOWER OF SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 BLACKFRIARS)

Ecce Homo
oil on canvas
143.6 x 107.6cm (56 9/16 x 42 3/8in).
unframed

£800 - 1,200
€1,000 - 1,500

A similar composition, by Luciano Borzone, is now in the Museo dei Cappuccini, Genoa. A further work, attributed to van Dyck, was with The Weiss Gallery, London.



68

68 *

ATTRIBUTED TO ACISCLO ANTONIO PALOMINO DE CASTRO Y VELASCO (BUJALANCE 1655-1726 MADRID)

God the Father and the Holy Spirit surrounded by angels, a ceiling design
oil on canvas

35.2 x 47.2cm (13 7/8 x 18 9/16in).

£2,000 - 3,000

€2,600 - 3,800

69

JOHANNES VOORHOUT (UITHORN 1647-CIRCA 1723 AMSTERDAM)

A mother and child in an interior
indistinctly signed 'I V***t.f.' (lower centre)
oil on canvas

57.6 x 48.2cm (22 11/16 x 19in).

£2,000 - 3,000

€2,600 - 3,800

We are grateful to Fred Meijer for identifying the author of the present painting as Johannes Voorhout, suggesting that it is an early work by the artist.



69



70

70^{WT}

EMILIAN SCHOOL, LATE 16TH CENTURY

Venus and Cupid with four male attendants,
seated before a laden table

oil on canvas

93.2 x 126.2cm (36 11/16 x 49 11/16in).

£6,000 - 8,000

€7,700 - 10,000

71^{WT}

VENETIAN SCHOOL, 18TH CENTURY

David and Abigail; and a Scene from the Old
Testament

a pair, oil on canvas, unlined

91.2 x 113.1cm (35 7/8 x 44 1/2in). (2)

£5,000 - 7,000

€6,400 - 8,900

72^{WT}

**CIRCLE OF NICOLÒ BAMBINI (VENICE
1651-1736)**

Rebecca and Eliezer at the well

oil on canvas, unlined

117.2 x 165.2cm (46 1/8 x 65 1/16in).

£2,000 - 3,000

€2,600 - 3,800



71



72

73

**AFTER GIOVANNI DE'BUSI, CALLED
CARIANI, 18TH CENTURY**

Portrait of a gentleman, half-length, standing
before a lemon tree and holding a lemon
oil on panel

33.1 x 42cm (13 1/16 x 16 9/16in).

£2,000 - 3,000

€2,600 - 3,800

The present composition is after Cariani's
original work, now in The Collection of
Marczell von Nemes, Budapest.

74

**FOLLOWER OF LUCA GIORDANO
(NAPLES 1634-1705)**

Balaam and the Ass
oil on panel

34.7 x 51.9cm (13 11/16 x 20 7/16in).

£800 - 1,200

€1,000 - 1,500

The present painting follows Giordano's
original now in the Staatliche Museen, Berlin.



73



71



74



75



76

75 *

MOYSES VAN UYTENBROECK (THE HAGUE CIRCA 1590-1648)

Narcissus

dated '1626. f' (on stone, lower right)

oil on panel

25.6 x 39.3cm (10 1/16 x 15 1/2in).

£3,000 - 5,000

€3,800 - 6,400

Provenance

Dr. E Schapiro, London, before 1956

Private Collection, USA, by whom offered

Sale, Sotheby's, New York, 22 May 1997, lot 147

Exhibited

Zurich, Kunsthhaus, *Unbekannte Schönheit*, 1956, cat. no. 259

Literature

U. Weisner, 'Die Gemälde des Moyses van Uytenbroeck', in *Oud Holland*, vol. 79, 1964, p. 222, cat. no. 35

76

WORKSHOP OF OSIAS BEERT THE ELDER (ANTWERP CIRCA 1580-1623)

Oysters on a pewter dish with two glasses of wine, an orange and a silver tazza of sweetmeats in a stone niche
panel maker's mark of Michiel Claessens (active 1590-1637) (on the reverse)

oil on panel

46.8 x 35.5cm (18 7/16 x 14in).

£3,000 - 5,000

€3,800 - 6,400



77

77

FLEMISH SCHOOL, 17TH CENTURY

The Crucifixion
oil on panel
43.6 x 30.5cm (17 3/16 x 12in).

£2,000 - 3,000
€2,600 - 3,800

The present work comes closest to Van Dyck's *Crucifixion* for the Sint-Jacobskerk, Antwerp.

78

FOLLOWER OF HANS VON AACHEN (COLOGNE 1552-1615 PRAGUE)

Portrait of a soldier, said to be Don Juan Jose of Austria, full-length, standing before a curtain to reveal an eagle and a cockerel removing the crown of a saracen
oil on copper
34.4 x 23.4cm (13 9/16 x 9 3/16in).

£2,000 - 3,000
€2,600 - 3,800

79

FOLLOWER OF SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 BLACKFRIARS)

Portrait of a gentleman, half-length, in black and yellow costume
oil on canvas
109.3 x 81.4cm (43 1/16 x 32 1/16in).

£3,000 - 5,000
€3,800 - 6,400

Provenance

Sale, Sotheby's, Olympia, 31 October 2002, lot 62
Sale, Jackson's, Iowa, 15-16 November 2011, lot 17, where purchased by the present owner



78



79



80

80

LUCAS VAN UDEN (ANTWERP CIRCA 1595-CIRCA 1673)

An extensive landscape with a rainbow, a shepherd and shepherdess in the foreground with their flock; and An extensive river landscape with figures on a country path, a church in the distance

a pair, oil on canvas

39.2 x 62cm (15 7/16 x 24 7/16in). (2)

£5,000 - 7,000

€6,400 - 8,900



81

81

THEODORE VAN HEIL (BRUSSELS CIRCA 1645-AFTER 1692)

A winter landscape with travellers in the foreground, a castle beside a river beyond signed with initials 'T.V.H.' (lower centre)

oil on canvas

59 x 83cm (23 1/4 x 32 11/16in).

£3,000 - 5,000

€3,800 - 6,400

Provenance

Sale, Bonhams, London, 20 April 2005, lot 29, where purchased by the present owner



82

82 *

ATTRIBUTED TO PIETER JANSZ. VAN ASCH (DELFT 1603-1678)

A wooded river landscape with huntsmen and their dogs on a path

oil on panel

46.4 x 62.4cm (18 1/4 x 24 9/16in).

unframed

£1,500 - 2,000

€1,900 - 2,600

The staffage is by a different hand, possibly Anthonie Palamedesz. (1601-1673).

83

**CIRCLE OF JAN VAN HUCHTENBURG
(HAARLEM 1647-1733 AMSTERDAM)**

A cavalry skirmish
bears signature 'F Rubens. f.' (lower right)
oil on panel
43.6 x 73.2cm (17 3/16 x 28 13/16in).

£1,500 - 2,000
€1,900 - 2,600

84

**WILLEM SCHELLINKS (AMSTERDAM
1627-1678)**

An extensive river landscape with figures
before a waterfall
bears initials 'WS' (lower right)
oil on canvas
47.2 x 61.7cm (18 9/16 x 24 5/16in).

£3,000 - 5,000
€3,800 - 6,400

Provenance

Sale, Christie's, London, 12 May 1961, lot
173 (bt. Bradshaw)
Purchased by the present owners parents,
Broadway, 1960s



80



83



84



85

85 * WT

ATTRIBUTED TO JUAN RODRIGUEZ DE SOLIS (ACTIVE ZAMORA AND LÉON, EARLY 16TH CENTURY)

Figures worshipping at the shrine of Saint Stephen's relics
oil on panel
131.2 x 82.7cm (51 5/8 x 32 9/16in).

£8,000 - 12,000
€10,000 - 15,000

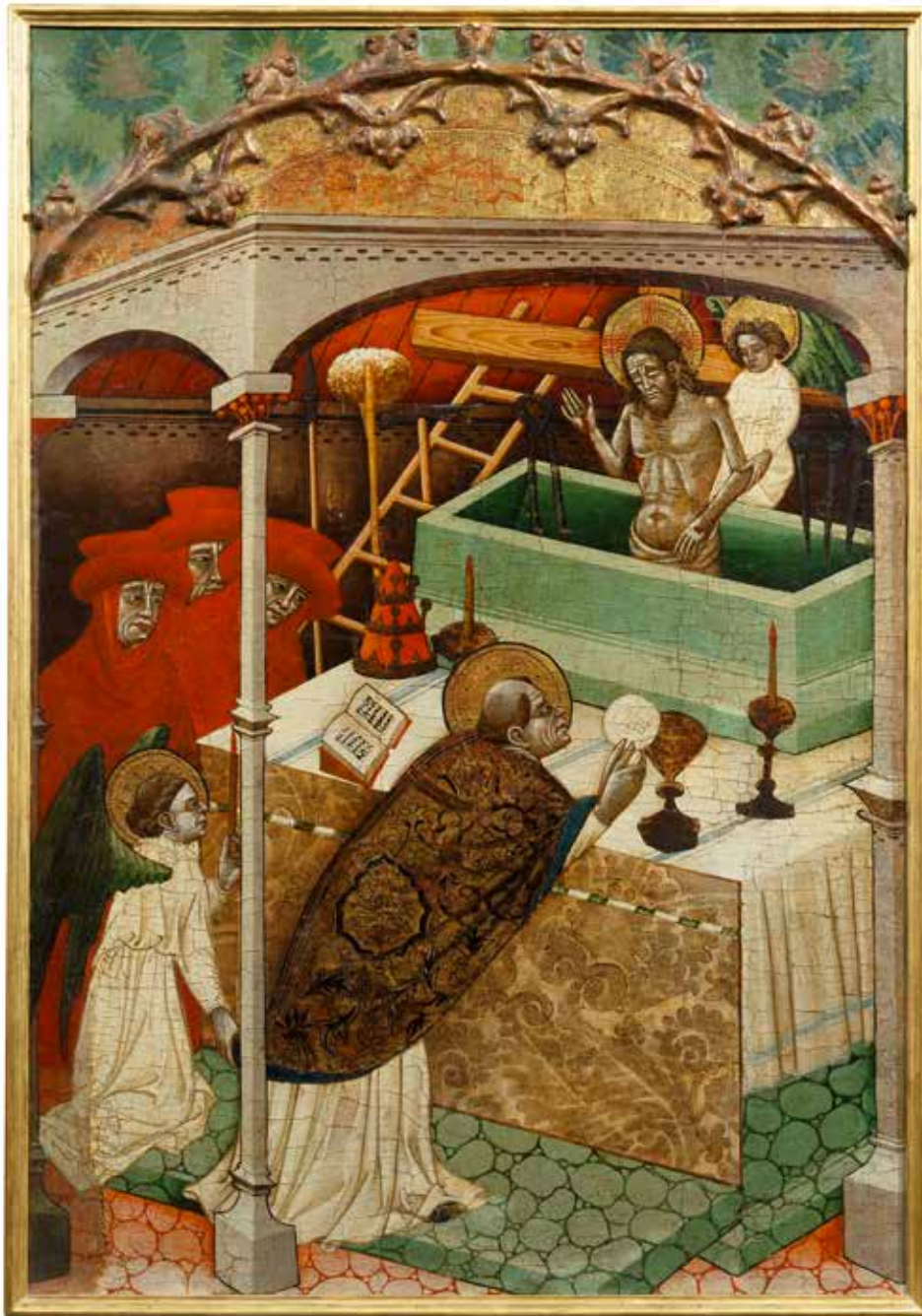
Provenance

Monastery of Valparaiso, Zamora
The Parish Church of Fuentelcarriero, Zamora

Literature

M. Gómez-Moreno, *Cátalogo monumental de España, Provincia de Zamora*, Madrid, 1927, pp. 277-278, no. 693
C. R. Post, *A History of Spanish Painting*, vol. IX, part 2, Cambridge (Mass.), 1947, pp. 514 and 516

Two other works of similar dimensions, previously at the Toledo Museum of Art and sold at Sotheby's London on 7 December 2006, lot 122, formed part of the same altarpiece as the present painting. A further panel depicting *Juliana selecting the bones of Stephen* is now in the Springfield Museum of Fine Arts, Mass. All are believed to have been executed for the monastery of Valparaiso in the province of Zamora and later moved to the parish church of Fuentelcarriero, also in the province of Zamora.



86

86 *

**ATTRIBUTED TO MASTER OF LANAJA (ACTIVE ARAGON, FIRST
HALF OF 15TH CENTURY)**

The Mass of Saint Gregory

oil on panel

103.8 x 72.6cm (40 7/8 x 28 9/16in).

in an integral frame

£7,000 - 10,000

€8,900 - 13,000



87



88



89

87 *

AFTER FEDERICO BAROCCI, 17TH CENTURY

Christ forgiving Saint Francis of Assisi, within a painted arch
oil on canvas, the upper corners made up
55.2 x 33.2cm (21 3/4 x 13 1/16in).

£2,000 - 3,000

€2,600 - 3,800

The present composition is after Barocci's original altarpiece in the church of San Francesco, Urbino.

88 ^{WT}

FOLLOWER OF PAOLO CALIARI, CALLED PAOLO VERONESE (VERONA 1528-1588 VENICE)

Portrait of a soldier traditionally identified as the Duke of Friuli, standing full-length in armour, a view of Venice and a battle beyond
oil on canvas
206 x 124.4cm (81 1/8 x 49in).

£4,000 - 6,000

€5,100 - 7,700

89

STUDIO OF FRANCESCO VANNI (SIENA 1563-1610)

The Holy Family
oil on copper
17.8 x 13.7cm (7 x 5 3/8in).

£6,000 - 8,000

€7,700 - 10,000



90

90
CIRCLE OF CESARE DANDINI (FLORENCE CIRCA 1595-1658)

An Allegory of Sculpture
 oil on canvas
 71.1 x 57cm (28 x 22 7/16in).

£1,500 - 2,000
 €1,900 - 2,600

91
CIRCLE OF PARIS BORDONE (TREVISO 1500-1571 VENICE)

Christ as *Salvator Mundi*
 oil on canvas
 99.1 x 88.1cm (39 x 34 11/16in).

£3,000 - 5,000
 €3,800 - 6,400

Provenance

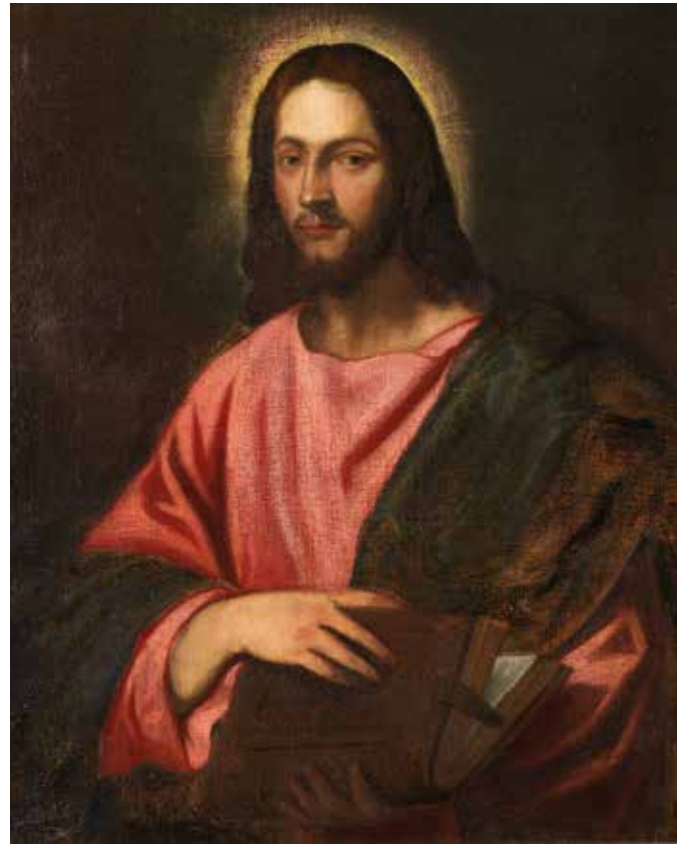
Possibly, John Strange (1732-1799), London, by whom offered
 Possibly, sale, European Museum, London, 27 May 1799, lot 37
 Possibly, sale, Christie's, London, 15 March 1800, lot 9 (£3.3 to
 Seguier)
 Chateau de Boulemont, Herbeville, until 2013

There is a related charcoal drawing on blue paper, highlighted with
 white, in the J.P.Morgan Library, New York (inv. no. 1982.30).

92
**FOLLOWER OF LODOVICO CARDI, CALLED IL CIGOLI
 (CASTELLO DI CIGOLI, NEAR SAN MINIATO 1559-1613 ROME)**

Saint Francis in meditation
 oil on copper
 22.1 x 16.6cm (8 11/16 x 6 9/16in).
 unframed

£800 - 1,200
 €1,000 - 1,500



91



92



93

93

JACOB FERDINAND SAEYS (ANTWERP 1658-1725 VIENNA)

Figures in the courtyard of a palace

oil on canvas

70.9 x 91.7cm (27 15/16 x 36 1/8in).

£2,000 - 3,000

€2,600 - 3,800

94 *

FOLLOWER OF JAN JOSEF HOREMANS THE YOUNGER (ANTWERP 1714-1790)

An interior with a huntsman and a woman with a basket of apples; and

A library interior with a woman and her child taking receipt of a letter

a pair, oil on canvas

48 x 57.2cm (18 7/8 x 22 1/2in). (2)

£2,000 - 3,000

€2,600 - 3,800

95

PIETER ANGELLIS (DUNKIRK 1685-1734 RENNES)

Elegant figures dining and merrymaking in an interior; and An elegant

interior with women and soldiers carousing

the former signed 'P angellis F' (on stone ledge, lower right)

a pair, oil on canvas

49.1 x 59.3cm (19 5/16 x 23 3/8in). (2)

£6,000 - 8,000

€7,700 - 10,000



94



95

96

ANTONIE DE LORME (TOURNAI 1610-1673 ROTTERDAM)

A renaissance palace interior with elegant figures
oil on panel
33.5 x 41.2cm (13 3/16 x 16 1/4in).

£3,000 - 5,000
€3,800 - 6,400

Provenance

With Bob P. Haboltd, Inc., New York, 1985
Sale, Sotheby's, New York, 13 March 1985, lot 55
Private Collection, New York, December, 1985
With Lawrence Steigrad Fine Arts, New York

Literature

B.G. Maillet, *Intérieurs d'Eglises 1580-1720: La Peinture Architecturale des Écoles du Nord*, Wijnegem, 2012, p. 274, no. H-0581, ill.

Marijke C. de Kinkelder has confirmed the painting to be by Anthonie de Lorme (private communication with vendor).



96



94



95



97

97

**CIRCLE OF JACOB GERRITZ. CUYP (DORDRECHT
1594-CIRCA 1651)**

Portrait of a girl, traditionally identified as a Princess of Orange, leading
a goat in a landscape

oil on panel

43.3 x 34.2cm (17 1/16 x 13 7/16in).

£3,000 - 5,000

€3,800 - 6,400

Provenance

The Fry Family, before 1882, and thence by descent to the present
owners

Exhibited

London, The Royal Academy, *Works of Old Masters*, Winter, 1882, no.
72 (as by A. Cuyp and lent by Lewis Fry, Clifton)

London, The Whitechapel Art Gallery, *Dutch Exhibition*, 1904, no.293

(as by A. Cuyp and lent by Lewis G. Fry, Surrey)

London, The Royal Academy, *Exhibition of Dutch Art*, 4 January- 9

March 1929, no. 270 (as by A. Cuyp and lent by Lewis G. Fry, Surrey)

Literature

C. Hofstede de Groot, *A Catalogue raisonne of the works of the most
eminent Dutch painters of the seventeenth century*, Cambridge, 1976,
vol. II, pp. 48-49, no. 145 (as Aelbert Cuyp)



98



99

98
ATTRIBUTED TO JAN OLIS (GORINCHEM CIRCA 1610-1676 HEUSDEN)

Soldiers drinking and playing cards in an interior
 indistinctly signed 'J****' (on barrel, lower right)
 oil on panel
 38.2 x 62.8cm (15 1/16 x 24 3/4in).

£3,000 - 5,000
€3,800 - 6,400

Provenance
 The Collection of Lady Chesham (according to a label on the reverse)

99 *
HERMAN VAN SWANEVELT (WOERDEN CIRCA 1600-1665 PARIS)

An Italianate river landscape with figures gathered on the banks, a village beyond
 signed and dated 'H.SWANEVELT/ 1645' (lower right)
 oil on canvas
 50 x 61.1cm (19 11/16 x 24 1/16in).
 unframed

£5,000 - 7,000
€6,400 - 8,900



100

100
ROMAN SCHOOL, 17TH CENTURY
The Massacre of the Innocents
oil on copper
42.5 x 56.6cm (16 3/4 x 22 5/16in).

£3,000 - 5,000
€3,800 - 6,400

The present work follows Marcantonio Raimondi's engraving after Raphael's *Massacre of the Innocents*.



101

101
**CIRCLE OF BENEDETTO LUTI
(FLORENCE 1644-1724 ROME)**
Joseph sold into Slavery
oil on copper
15.7 x 20.7cm (6 3/16 x 8 1/8in).

£4,000 - 6,000
€5,100 - 7,700

102
**CIRCLE OF MICHELANGELO
CERQUOZZI (ROME CIRCA 1602-1660)**
Elegant figures merrymaking before a tavern
oil on canvas
52.7 x 65.5cm (20 3/4 x 25 13/16in).

£2,000 - 3,000
€2,600 - 3,800



102

103 *

**CIRCLE OF GERARD HOET THE ELDER
(BOMMEL 1648-1733 THE HAGUE)**

The Massacre of the Innocents

oil on canvas

61.1 x 79.2cm (24 1/16 x 31 3/16in).

£5,000 - 7,000

€6,400 - 8,900

104

**THOMAS WYCK (BEWERWYCK 1616-
1677 HAARLEM)**

Figures cooking and cleaning in a courtyard

oil on panel

35 x 46.5cm (13 3/4 x 18 5/16in).

£2,000 - 3,000

€2,600 - 3,800

Provenance

Squindo sale, Helbing, Munich, 22 June 1903,

126 (as signed and dated 1663)

Sale, Sotheby's, London, 1 April 1992, lot 47

Sale, Sotheby's, Olympia, 24 April 2007, lot

232

105

**CIRCLE OF GREGORIO LAZZARINI
(VENICE 1655-1730 VILLABONA)**

The Adoration of the Shepherds

oil on canvas

47 x 70cm (18 1/2 x 27 1/2in).

£2,000 - 3,000

€2,600 - 3,800



103



104



105



106

106 WT

CIRCLE OF TOBIAS STRANOVER (SIBIU 1684-CIRCA 1731 LONDON)

Melons, grapes, apples, peaches and other fruit on stone ledges
oil on canvas
107.2 x 110.6cm (42 3/16 x 43 9/16in).

£5,000 - 7,000
€6,400 - 8,900



107

107 WT

CIRCLE OF CAJETAN ROOS, CALLED GAETANO DE ROSA (ROME 1690-1770 VIENNA)

Drovers with their flock
oil on panel
74.5 x 124.8cm (29 5/16 x 49 1/8in).

£4,000 - 6,000
€5,100 - 7,700

108

ATTRIBUTED TO ANTONIO VERRIO (LECCE CIRCA 1639-1707 HAMPTON COURT)

A sketch for a mural in St George's Hall, Windsor Castle, showing King William III Enthroned in Glory
oil on canvas
62.8 x 90.2cm (24 3/4 x 35 1/2in).

£2,000 - 3,000
€2,600 - 3,800

Provenance

The Collection of the late Edward Croft-Murray (1907-1980)

Verrio undertook the redecoration of St. George's Hall, Windsor Castle between circa 1700 and 1701. The present sketch was most likely intended to replace the *Triumph of the Black Prince* on the north wall but was never realized.



108

109

**PIETER BOEL (ANTWERP 1622-1674
PARIS)**

A dead wryneck, bluethroat, hoopoe and
bullfinch with a dead hare and a dead jay
oil on canvas
63.2 x 83.2cm (24 7/8 x 32 3/4in).

£2,000 - 3,000
€2,600 - 3,800

We are grateful to Fred Meijer for confirming
the attribution on the basis of photographs
and for suggesting a date of the 1650s.



109

110

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

The Holy Family with the Infant Saint John the
Baptist and a putto, in a landscape
oil on panel
20.3 x 25.5cm (8 x 10 1/16in).

£3,000 - 5,000
€3,800 - 6,400

The present composition is related to another
one with the *Holy Family with Saint Elizabeth*,
which is a more compact composition,
the best known version of which is in
the Thyssen-Bornemisza collection. The
composition which includes Saint Joseph, as
in the present work, but in a square format,
is known from an etching after Rubens by
Willem Panneels. Closest to the composition
in its present form, however, is the drawing
attributed to Rubens which is in Princeton
University Art Museum. As in the present oil,
the putto on the left has no butterfly wings
(as it does in the etching), and Christ wears
a sort of undershirt (which conforms partly to
the Thyssen painting). Judging from the way
Joseph's head is worked out, the Princeton
drawing does not seem to be derived from
this oil sketch.



110



111



112

111 WT

ITALIAN SCHOOL, 17TH CENTURY

The Temptation of Saint Anthony

oil on canvas

125.7 x 145.8cm (49 1/2 x 57 3/8in).

£8,000 - 12,000

€10,000 - 15,000

Provenance

Private Collection, Rome, 1973 (according to the Fondazione Zeri)

112

CIRCLE OF JAN SNELLINCK THE ELDER (MECHELEN 1549-1638 ANTWERP)

The Crucifixion

oil on canvas

107 x 69.2cm (42 1/8 x 27 1/4in).

extensively inscribed (in stone cartouche, lower centre)

£4,000 - 6,000

€5,100 - 7,700



113

113
CIRCLE OF JASPER VAN DER LAANEN (ANTWERP CIRCA 1592-1626)

Christ and the Woman of Samaria
 oil on copper
 16.9 x 22.7cm (6 5/8 x 8 15/16in).

£3,000 - 4,000
 €3,800 - 5,100

A similar version of the present composition was offered at Bruun Rasmussen on 21 May 1996, lot 18.

114
FOLLOWER OF PETER DE WITTE, CALLED PIETRO CANDIDO (BRUGES CIRCA 1548-1628 MUNICH)

The Martyrdom of Saint Ursula
 oil on copper
 45.6 x 33.8cm (17 15/16 x 13 5/16in).

£4,000 - 6,000
 €5,100 - 7,700

The present composition is in reverse to that of Pieter de Witte's large painting of the same subject in the church of St. Michael, Munich.



114



115



116

115
FRANS FRANCKEN II (ANTWERP 1581-1642)

The Calling of Saints Peter and Andrew
 signed 'ffranck in es fa' (lower right)
 oil on panel
 26.6 x 41.4cm (10 1/2 x 16 5/16in).

£4,000 - 6,000
 €5,100 - 7,700

116
JAN VAN BIJLERT (UTRECHT CIRCA 1597-1671) AND STUDIO

A shepherd holding a plum branch
 oil on canvas
 82.5 x 64.2cm (32 1/2 x 25 1/4in).

£4,000 - 6,000
 €5,100 - 7,700

A copy of the certificate from Paul Huys Janssen is available in which he writes that after inspecting the present painting on the 9 December 2010 he believes it to be by Jan van Bijlert and his Studio.

There is a version of the present composition by Jan van Bijlert (signed, 76 x 66cm) in the Musee Municipal, Clamecy.



117

117

FRANS FRANCKEN II (ANTWERP 1581-1642)

The Holy Kinship
 signed and dated 'A 1628: Do ffranck in.' (lower right)
 oil on panel
 26.9 x 40.1cm (10 9/16 x 15 13/16in).

£3,000 - 5,000
 €3,800 - 6,400

118

THOMAS VAN DER WILT (PIERSHIL 1659-1733 DELFT)

Portrait of a lady, three-quarter-length, in a brown coat, seated
 signed with initials 'T.v w.' (lower right)
 oil on canvas
 54.4 x 44.2cm (21 7/16 x 17 3/8in).

£3,000 - 5,000
 €3,800 - 6,400

Provenance

With Lincoln Graphic Gallery, 1972
 Sale, Phillips, London, 27 October 1987, lot 41 (the Property of a Gentleman)
 Private Collection, UK and thence by descent to the present owner



118



119



120



121

119
CIRCLE OF PIETER NASON (AMSTERDAM 1612-1688 THE HAGUE)

Portrait of a gentleman, bust-length, in black
remains of a signature (centre right)
oil on canvas
67.8 x 55.1cm (26 11/16 x 21 11/16in).

£3,000 - 4,000
€3,800 - 5,100

120
CIRCLE OF WILLIAM DOBSON (LONDON 1611-1646)

Portrait of a gentleman, bust-length, in black
oil on canvas
76 x 63.2cm (29 15/16 x 24 7/8in).

£800 - 1,200
€1,000 - 1,500

121
ATTRIBUTED TO WILLIAM GOUW FERGUSON (SCOTLAND CIRCA 1633-1695)

A still life of a partridge, hoopoe and bullfinch beside a green velvet
game bag and a stone capital
oil on canvas
43.4 x 38.4cm (17 1/16 x 15 1/8in).

£2,500 - 3,500
€3,200 - 4,500



122



122

122

**ATTRIBUTED TO JOHANN MICHAEL HAMBACH (COLOGNE
2ND HALF OF 17TH CENTURY)**

A trompe l'oeil of a hare with a butterfly and dead birds; and A trompe l'oeil of a hare with smoking paraphernalia

a pair, oil on canvas

79.3 x 50.8cm (31 1/4 x 20in). (2)

unframed

£1,500 - 2,000

€1,900 - 2,600

123^{WT}

**FOLLOWER OF MICHIEL JANSZ. VAN MIERVELD (DELFT
1567-1641)**

Portrait of a gentleman, three-quarter-length, in black costume

oil on canvas

116.1 x 89.5cm (45 11/16 x 35 3/16in).

£4,000 - 6,000

€5,100 - 7,700

Provenance

Sale, Hampel, Munich, 19 June 2012, lot 276, where purchased by the present owner



123



124

124

**GERRIT VAN BATTEM (ROTTERDAM
CIRCA 1636-1684)**

Travellers in a rocky, river landscape with a classical temple beyond
signed 'Battem' (lower left)
oil on panel
20.6 x 26.2cm (8 1/8 x 10 5/16in).

£2,000 - 3,000

€2,600 - 3,800

Provenance

Sale, Christie's, London, 9 February 1973, lot 87, where purchased by Mr and Mrs Lillemon Herweg, Recklinghausen, Austria
Their sale, Sotheby's, London, 8 December 2005, lot 147

125

**STUDIO OF GIOVANNI CRIVELLI, CALLED
IL CRIVELLINO (?MILAN -1760 PARMA)**

A family of ducks on a pond
oil on canvas, unlined
63.3 x 83.6cm (24 15/16 x 32 15/16in).

£1,500 - 2,000

€1,900 - 2,600

The present work is based on a similar composition by Crivellino of which the whereabouts is unknown.

126

**CIRCLE OF NICOLA MARIA RECCO
(ACTIVE NAPLES, LATE 17TH/EARLY
18TH CENTURY)**

A still life of fish with a carafe of wine and an earthenware jar in the background
oil on canvas
53.3 x 69.8cm (21 x 27 1/2in).

£3,000 - 5,000

€3,800 - 6,400



125



126

127

**GILLIS CLAESZ. DE HONDECOETER
(ANTWERP 1575-1638 AMSTERDAM)**

Cattle resting in an extensive river landscape
signed 'G DH' (on bank, lower left, the D and
the H in ligature)

oil on panel

34.2 x 49.3cm (13 7/16 x 19 7/16in).

£2,000 - 3,000

€2,600 - 3,800

128 *

**ALEXANDER ADRIAENSSEN THE ELDER
(ANTWERP 1587-1661)**

A still life of fish on a table
signed and dated 'Alex Adriaenssen fecit A.
1647' (on table leg, lower left)

oil on canvas

66 x 98cm (26 x 38 9/16in).

£1,500 - 2,000

€1,900 - 2,600

Provenance

With Han Jüngeling, The Hague, 1963

With Alfred Bader, Milwaukee, 1978, where
purchased by the present owner's late father

Literature

G. Spiessens, *Leven en werk van de
Antwerpse schilder Alexander Adriaenssen*,
Brussels, 1990, p. 134, nr. 55, afb. 36

Exhibited

Kalamazoo, Kalamazoo Institute of Arts, *17th
Century Dutch and Flemish Painting*, October-
November 1967, cat. no. 1

The present painting is accompanied by
a letter from Dr. Walter Berndt (dated 16
March 1965) stating that there are similar
compositions in the Museum of Fine Arts,
Budapest and the Musée Rapail in Paris.

We are grateful to Fred Meijer for confirming
the attribution to Adriaenssen on the basis of
colour photographs.



127



128



129



130



131

129

FOLLOWER OF SALVATOR ROSA (ARENELLA 1615-1673 ROME)

Figures before a river in a rocky landscape, a village beyond
oil on canvas

85.6 x 71cm (33 11/16 x 27 15/16in).

£1,500 - 2,000

€1,900 - 2,600

130

NEAPOLITAN SCHOOL, EARLY 18TH CENTURY

Portrait of a lady, full-length, reclining on a green chair
oil on canvas

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

£1,000 - 2,000

€1,300 - 2,600

131

LOMBARD SCHOOL, 18TH CENTURY

A peasant lady with a chicken and an egg
oil on canvas

98.6 x 74.1cm (38 13/16 x 29 3/16in).

unframed

bears number and inscription '47. / Polidor deu Caraveje' (on the reverse)

£4,000 - 6,000

€5,100 - 7,700



132

132
CIRCLE OF FRANCESCO SALVATOR FONTEBASSO (VENICE 1709-1769)

Portrait of a gentleman, bust-length, in Turkish costume
oil on canvas, unlined
64.1 x 49cm (25 1/4 x 19 5/16in).

£3,000 - 5,000
€3,800 - 6,400

133
ATTRIBUTED TO CAJETAN ROOS, CALLED GAETANO DE ROSA (ROME 1690-1770 VIENNA)

A cowherd and shepherdess resting with their livestock beside ruins in a landscape
oil on canvas
86.8 x 66.4cm (34 3/16 x 26 1/8in).

£3,000 - 5,000
€3,800 - 6,400

134
CIRCLE OF GIACOMO FRANCESCO CIPPER, CALLED IL TODESCHINI (FELDKIRCH 1667-1738 MILAN)

A man holding an egg and a chicken
oil on canvas
75.3 x 67.7cm (29 5/8 x 26 5/8in).

£4,000 - 6,000
€5,100 - 7,700



133



134



135

135 *

**ATTRIBUTED TO TOMÁS HIEPES
(VALENCIA CIRCA 1600-1674)**

Apples in a Chinese porcelain bowl on a table-top with vases of flowers
oil on canvas
67.2 x 87.5cm (26 7/16 x 34 7/16in).



136

£3,000 - 5,000
€3,800 - 6,400

136 WT

**CIRCLE OF ABRAHAM BRUEGHEL
(ANTWERP 1631-1690 NAPLES)**

Pomegranates, apples, grapes, plums and fruit, with poppies, roses, tulips and other flowers in a bronze-mounted urn
oil on canvas
92.6 x 125.3cm (36 7/16 x 49 5/16in).

£6,000 - 8,000
€7,700 - 10,000

137

**FOLLOWER OF BARTOLOMEO BIMBI
(SETTIGNANO 1648-1730 FLORENCE)**

A dish of cherries with pomegranates, lemons and other fruit and vegetables with a spotted fritillary butterfly on a stone ledge
oil on canvas laid down on panel
50.5 x 67.8cm (19 7/8 x 26 11/16in).

£2,000 - 3,000
€2,600 - 3,800



137



138

138
CIRCLE OF FEDE GALIZIA (MILAN 1578-CIRCA 1630)

Portrait of a gentleman, bust-length, in black costume with a white ruff
oil on canvas
56.8 x 45cm (22 3/8 x 17 11/16in).

£4,000 - 6,000
€5,100 - 7,700

139
**CIRCLE OF PIER FRANCESCO CITTADINI
(MILAN 1616-1681 BOLOGNA)**

Portrait of a lady, full-length, in an embroidered dress, standing with
her dog
oil on canvas
57.6 x 41.6cm (22 11/16 x 16 3/8in).

£3,000 - 5,000
€3,800 - 6,400

Provenance
Galerie Pedre Daupias, no. 110 (according to a label on the reverse)

140 ^{WT}
EMILIAN SCHOOL, 17TH CENTURY

Portrait of a bearded gentleman, three-quarter length, seated at a
draped table
oil on canvas
132.1 x 99.3cm (52 x 39 1/8in).

£3,000 - 5,000
€3,800 - 6,400



139



140



141



141



142

141

THOMAS HEEREMANS (HAARLEM 1640-1697)

A meat market; and Figures outside an inn
the former signed and dated 'THMANS.1678' (lower right) and the
latter indistinctly signed 'TH***' (lower left)
a pair, oil on panel
39.2 x 32.5cm (15 7/16 x 12 13/16in). (2)

£1,500 - 2,000

€1,900 - 2,600

142

CIRCLE OF PETER SNYERS (ANTWERP 1681-1752)

A fruit seller
oil on canvas
86.2 x 71.2cm (33 15/16 x 28 1/16in).

£3,000 - 5,000

€3,800 - 6,400



143

143
CIRCLE OF PIETER VAN DER WERFF (KRALINGEN 1665-1722 ROTTERDAM)

Portrait of a gentleman, bust-length, in a gold coat
 oil on canvas, oval
 40.2 x 32.6cm (15 13/16 x 12 13/16in).

£1,000 - 1,500
 €1,300 - 1,900

144
NICOLAES MAES (DORDRECHT 1634-1693 AMSTERDAM) AND STUDIO

Portrait of a gentleman, half-length, in a grey coat, his left arm resting on a table, within a painted oval
 oil on canvas
 42.7 x 37.2cm (16 13/16 x 14 5/8in).

£1,000 - 1,500
 €1,300 - 1,900

We are grateful to Dr. Leon Krempel for confirming the attribution to Maes on the basis of photographs. He believes it to be a late work dating to between 1685 and 1690 and that there may be some studio participation.

145
BENJAMIN GERRITZ. CUYP (DORDRECHT 1612-1652)

Tobit and his Son
 oil on panel
 44.5 x 37.5cm (17 1/2 x 14 3/4in).

£3,000 - 5,000
 €3,800 - 6,400

Provenance
 Private Collection, New York



144



145



146

146

FRENCH SCHOOL, 18TH CENTURY

An extensive river landscape with fishermen before a village; and Figures by a harbour in an extensive river landscape
a pair, oil on paper laid down on panel
8.9 x 11.8cm (3 1/2 x 4 5/8in). (2)

£600 - 800
€770 - 1,000



147

147

**JEAN-BAPTISTE BELIN DE FONTENAY
(CAEN 1653-1715 PARIS)**

Poppies, narcissi, orange blossom and other flowers in a bronze urn with auriculas on a stone ledge draped with a green cloth
oil on canvas
67.2 x 80.5cm (26 7/16 x 31 11/16in).

£5,000 - 7,000
€6,400 - 8,900



148

148

**CIRCLE OF CLAUDE NICOLAS HULLIOT
(RHEIMS 1632-1702 PARIS)**

Roses, poppies and other flowers in a blue and white bowl on a table draped with a red curtain
oil on canvas
59.9 x 73cm (23 9/16 x 28 3/4in).

£3,000 - 5,000
€3,800 - 6,400

149

CHARLES TOWNE (WIGAN 1763-1840)

Banter at the Gate
signed with initials and dated 'C.T 1839.'
(lower right)
oil on canvas
40.7 x 61.4cm (16 x 24 3/16in).

£1,200 - 1,800
€1,500 - 2,300

Provenance

Sale, Bonhams, Knightsbridge, 12 September
2006, lot 120, where purchased by the
present owner

150 ^{WT}

**FOLLOWER OF JEAN-MICHEL PICART
(ANTWERP CIRCA 1600-1682 PARIS)**

Tulips, narcissi and carnations in a vase on
a table-top with a platter of fruit before a red
curtain
oil on canvas
94.5 x 124.5cm (37 3/16 x 49in).

£5,000 - 7,000
€6,400 - 8,900



146



149



150



151



152

151 WT

CIRCLE OF ANTONIO TIBALDI (ROME CIRCA 1635-CIRCA 1675)

A lute, books and a silver gilt cup and cover on a draped stone chest
before a curtain
oil on canvas
99.4 x 125.1cm (39 1/8 x 49 1/4in).
unframed

£5,000 - 7,000
€6,400 - 8,900

152

CIRCLE OF FRANCESCO TREVISANI (CAPO D'ISTRIA 1656-1746 ROME)

The Death of Cleopatra
oil on slate
22 x 16cm (8 11/16 x 6 5/16in).

£2,000 - 3,000
€2,600 - 3,800

The present lot is based on Trevisani's original painting of Cleopatra
now in the Pushkin Museum, Moscow.



153

153 *

NICOLA MARIA ROSSI (NAPLES CIRCA 1690-1758)

Neptune and his attendants

oil on canvas, oval

50 x 36.1cm (19 11/16 x 14 3/16in).

unframed

£2,000 - 3,000

€2,600 - 3,800

154 WT

BOLOGNESE SCHOOL, EARLY 18TH CENTURY

A bishop saint

oil on canvas

108 x 98.6cm (42 1/2 x 38 13/16in).

£4,000 - 6,000

€5,100 - 7,700

155 * WT

ATTRIBUTED TO FRANCESCO ROSA (GENOA CIRCA 1635-1710)

The Mocking of Christ

oil on canvas

133.8 x 91.5cm (52 11/16 x 36in).

£8,000 - 12,000

€10,000 - 15,000



154



155



156



157

156 WT

STUDIO OF ADRIAEN VAN DER CABEL (RYSWYCK 1631-1705 LYONS)

A Mediterranean harbour with shipping at anchor and stevedores on the shore

oil on canvas

104 x 126.7cm (40 15/16 x 49 7/8in).

£4,000 - 6,000

€5,100 - 7,700

157

RICHARD BRAKENBURG (HAARLEM 1650-1702)

An interior with a woman serving meat and wine, children playing on the floor, and figures playing cards in the adjacent room signed 'R. Brakenburg' (lower centre)

oil on canvas

49.2 x 40.2cm (19 3/8 x 15 13/16in).

£3,000 - 5,000

€3,800 - 6,400

Provenance

Sale, Paul Brandt, Amsterdam, 10 October 1967, lot 27
With Kunsthandel Borzo, 's-Hertogenbosch, 1970 (according to a label on reverse)



158

158

JAN JOSEF HOREMANS THE ELDER (ANTWERP 1682-1759)

A schoolmaster and his pupils in an interior
signed and dated 'Horemans/1712' (on gate, lower right)
50.6 x 60.6cm (19 15/16 x 23 7/8in).

£3,000 - 5,000

€3,800 - 6,400

Provenance

The Collection of the Imperial family, Vienna (according to a label on the reverse)

A painting of a *Schusterwerkstatt* also dated 1712 (oil on canvas, 50x60cm.) in the Kunsthistorisches Museum, Vienna, may have once formed a pendant to the present lot.

159

HENDRICK BERCKMAN (KLUNDERT 1629-1679 MIDDLEBERG)

Portrait of a lady, three-quarter-length, in a brown dress with a black shawl, standing before a red curtain
signed and dated 'HBerckman/F.1677' (lower right)
oil on panel
49.1 x 38.2cm (19 5/16 x 15 1/16in).
unframed

£1,500 - 2,500

€1,900 - 3,200



159



160

160

FRANCESCO MONTI (BOLOGNA 1685-1768 BERGAMO)

A cavalry battle near a tower
 bears inventory number '168' (lower left)
 oil on canvas
 42.1 x 65cm (16 9/16 x 25 9/16in).
 with a label on the stretcher inscribed 'Sammlung von der
 Schulenburg/ hehlen 1957/ No. 230'

£4,000 - 6,000

€5,100 - 7,700

Provenance

Field Marshall Count Johann Matthias von der Schulenburg (1661-1747), by whom sent to Germany in December 1737 (A. Binion, *op. cit.*, 1900, p. 265), and bequeathed to his nephew Adolph Friedrich von der Schulenburg, Berlin and thence by descent through the family Sale, Christie's, London, 7 July 2000, lot 229 (as the Property of a member of the Von der Schulenburg family), where purchased by Private Collection, Italy Sale, Bonhams, 29 October 2014, lot 174, where purchased by the present owner

Literature

Inventario Generale della Galleria di S: Eccellza Felt Marescial Conte di Sculembourgh..., 30 May 1738, one of 'Due Piccole Battaglie' by 'Francesco Monti Bresciano' (A. Binion, *op. cit.*, 1900, p. 202)
Inventario Generale della Galleria di S.E. Maresciallo Co: di Schulemburg..., Venice, 30 July 1741, 'Francesco Monti overo Bressano di Parma - Quadri due rapresentano due bellissime battaglie' (*ibid.*, p. 229)
Inventaire de la Gallerie de Feu S. E. Mgr. le Feldmarechal Comte de Schulenburg - Tableaux de f. c. a Berlin des tableaux a Hehlen, c.1750, no. 168, one of '2 Tableaux repres. de tres belles batailles' (*ibid.*, p.278)
 Hehlen Inventory, 1957, no. 230
 A. Binion, 'From Schulenburg's Gallery and Records', in *The Burlington Magazine*, CXII, no. 806, May 1970, p. 302
 E. Antoniazzi Rossi, 'Ulteriori considerazioni sull'inventario della collezione del maresciallo von Schulenburg', in *Arte Veneta*, XXXI, 1977, p.131
 A. Binion, *La Galleria scomparsa del maresciallo von der Schulenburg. Un mecenate nella Venezia del Settecento*, Milan, 1990, pp. 202, 229, 265 and 278



161

161 WT

WORKSHOP OF CARLO MANIERI (ACTIVE ROME CIRCA 1662-1700)

A guitar and violin with a dish of plums on a draped table before a curtain, a view to a palace courtyard beyond

oil on canvas

96.4 x 130.1cm (37 15/16 x 51 1/4in).

unframed

£10,000 - 15,000

€13,000 - 19,000

The present composition comes very close to two other works by Manieri, one (95 x 133cm.) in the Moretti Collection, Florence, the other (98 x 133cm.) in a private collection, Varese.



162

162

GIOVANNI SIGNORINI (FLORENCE 1808-1858)

A peasant family resting, before a view of Florence
signed 'G.Signorini.' (lower left)
oil on canvas
34.6 x 41.2cm (13 5/8 x 16 1/4in).

£1,000 - 1,500
€1,300 - 1,900

Provenance

Sale, Christie's, South Kensington, 10 October 1996, lot 237

163

SCHOOL OF TURIN, END OF THE 18TH CENTURY

Aurora, within a painted oval inscribed '***. Dipinta nella cam *** e **ol* in Rivoli' (on the oval, lower centre)
oil on canvas
58.2 x 73cm (22 15/16 x 28 3/4in).

£3,000 - 5,000
€3,800 - 6,400

The present lot follows the composition for the ceiling of the *Sala del Sorgere del Giorno* in the Castello di Rivoli, Turin, which was painted by the Torricelli brothers, Rocco and Antonio Maria, in 1793.



163

164 * WT

CIRCLE OF GIUSEPPE ZAIS (FORNO DI CANALE 1709-1784 TREVISO)

Figures resting by a river in a rocky landscape, a village beyond; and Figures by a river, a village and waterfall beyond a pair, oil on canvas
the former 93.8 x 118cm (36 15/16 x 46 7/16in) and the latter 90.8 x 114.6cm (35 3/4 x 45 1/8in). (2)

£5,000 - 7,000
€6,400 - 8,900



164

165

**CIRCLE OF TOMASO PORTA (BRESCIA
1689-1768 VERONA)**

An extensive landscape with travellers on a
country path
oil on canvas
43.1 x 68.2cm (16 15/16 x 26 7/8in).

£1,500 - 2,000
€1,900 - 2,600

Provenance

Sale, Bonhams, Knightsbridge, 19 February
2008, lot 226, where purchased by the
present owner

166

**FOLLOWER OF MARCO RICCI (BELLUNO
1676-1729 VENICE)**

An architectural *capriccio* with workers
constructing a palace
oil on canvas
43 x 57cm (16 15/16 x 22 7/16in).

£2,000 - 3,000
€2,600 - 3,800

Provenance

The Collection of Professor Thomas Bodkin,
by whom offered
Sale, Christie's, London, 23 February 1968,
lot 46 (400gns to Martins)
With Thos Agnews and Sons, London
(according to a label on the reverse)

Literature

T. Bodkin, *Variations on a pictorial Theme* by
Marco Ricci Proceedings of the Royal Irish
Academy, 1934, Vol. XLII, Section C, No. 2,
pp.6-10

The present composition is based on a Ricci
capriccio which forms one of a pair now in a
private collection, Treviso.



165



166



164



167



168

167

ROMAN SCHOOL, 18TH CENTURY

The Tiber, Rome with Castel Sant'Angelo beyond
oil on canvas
50.2 x 113.2cm (19 3/4 x 44 9/16in).

£5,000 - 7,000

€6,400 - 8,900

168

**CIRCLE OF SEBASTIANO CONCA (GAETA CIRCA 1676-1764
NAPLES)**

Saint Anthony of Padua with the Christ Child
oil on canvas
75.2 x 58.7cm (29 5/8 x 23 1/8in).

£2,000 - 3,000

€2,600 - 3,800



169

169

AFTER JOHANN WILHELM BAUR, EARLY 18TH CENTURY

The March of the Great Lord with his Janissaries

oil on canvas

30.6 x 68.2cm (12 1/16 x 26 7/8in).

£3,000 - 5,000

€3,800 - 6,400

The present composition is based on the left-hand section of Baur's original work, now in the Musée du Louvre, Paris, but with differences amongst the figures.

170

VENETIAN SCHOOL, CIRCA 1700

The Visitation

oil on canvas

49.1 x 39.2cm (19 5/16 x 15 7/16in).

£2,500 - 3,500

€3,200 - 4,500



170



171



172

171

FRENCH SCHOOL, 18TH CENTURY

Elegant figures with a gentleman playing the hurdy-gurdy
oil on canvas

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

£2,000 - 3,000

€2,600 - 3,800

Provenance

Sale, Sotheby's, London, 30 October 2001, lot 507, where purchased by the present owner

172

CIRCLE OF PAOLO ANESI (ROME CIRCA 1700-CIRCA 1761)

A mountainous river landscape with figures resting on the banks, a bridge over a waterfall beyond

oil on canvas, unlined

66.8 x 50.5cm (26 5/16 x 19 7/8in).

£2,000 - 3,000

€2,600 - 3,800



173

173 *

ATTRIBUTED TO PIERRE NICOLAS HULLIOT (PARIS 1674-1751)

Roses, tulips, narcissi and other flowers in a vase with an armillary sphere, a violin and other instruments on a draped stone ledge
oil on canvas

56.6 x 86.2cm (22 5/16 x 33 15/16in).

£3,000 - 5,000

€3,800 - 6,400

174

PAOLO MONALDI (ROME 1725-1780)

A fisherman with his net and other figures resting on the shore
oil on canvas

52.4 x 32.8cm (20 5/8 x 12 15/16in).

£3,000 - 5,000

€3,800 - 6,400



174



175



175

175

VENETIAN SCHOOL, 18TH CENTURY

Two masked figures with a lady; and Two ladies with an admirer
a pair, oil on canvas

50.1 x 62.4cm (19 3/4 x 24 9/16in). (2)

£6,000 - 8,000
€7,700 - 10,000



176

176
CIRCLE OF PIETRO BARDELLINO (NAPLES 1728-1810)

Figures drinking and dancing in a landscape
 oil on canvas
 64 x 102cm (25 3/16 x 40 3/16in).

£6,000 - 8,000
 €7,700 - 10,000

177
CIRCLE OF PIETRO ANTONIO ROTARI (VERONA 1707-1762 ST PETERSBURG)

Portrait of a young woman, bust-length, in a fur hat and a fur-trimmed buff coloured coat
 oil on canvas
 44.3 x 33.9cm (17 7/16 x 13 3/8in).

£2,500 - 3,500
 €3,200 - 4,500



177



178



179

178
CIRCLE OF PIETRO DOMENICO OLIVERO (TURIN CIRCA 1679-1754)

A market scene; and A market scene with elegant figures on horseback
 a pair, oil on canvas
 39.7 x 59cm (15 5/8 x 23 1/4in). (2)

£4,000 - 6,000
 €5,100 - 7,700

179 WT
CIRCLE OF THOMAS HUDSON (DEVON 1701-1779 TWICKENHAM)

Portrait of Lady Martha Aubrey, three-quarter-length, in a white dress, seated before a landscape
 oil on canvas
 126.9 x 101cm (49 15/16 x 39 3/4in).

£3,000 - 4,000
 €3,800 - 5,100

Provenance

By descent through the sitter's family to the present owner

The sitter, nee Martha Carter (1712-1788), was born to Judge Richard Carter of Great Hazeley, Oxfordshire. She married Sir Thomas Aubrey, 5th Bt. (1708-1786) of Lantrithyd Place, Wales and Boarstall Manor, Oxford in July 1738. They had four children John, Thomas, Richard and Patty May.

There is a portrait of her husband, Sir Thomas, in The National Museum Wales.



178

180

SIR WILLIAM BEECHEY (BURFORD 1753-1839 HAMPSTEAD)

Portrait of Henry Roxby, bust-length, in a velvet collared coat signed and dated 'WBeechey/ 179**' (lower left)
oil on canvas
77.3 x 63.5cm (30 7/16 x 25in).

£5,000 - 7,000

€6,400 - 8,900

Provenance

The Estate of Edwin Levinson (according to a label on the reverse)
Private Collection, Ireland, since 1976

The sitter, Henry Roxby (c.1741- 1820) of Clapham-Rise, Surrey married Margaret Sanderson and had two children, Jane and Elizabeth.

A portrait of Jane Roxby by William Beechey was exhibited by the artist at the Royal Academy in 1796 and offered for sale at Sotheby's, New York, 28 January 1999, lot 296.



180



181



181



181



181

181

ATTRIBUTED TO FRANCESCO CELEBRANO (NAPLES 1729-1814)

Fêtes champêtres

set of four, oil on canvas, octagonal
101 x 57cm (39 3/4 x 22 7/16in). (4)

£10,000 - 15,000

€13,000 - 19,000

182 *

ZACARIAS GONZALEZ VELÁZQUEZ (MADRID 1763-1834)

Roman soldiers escorting a prisoner
bears inscription 'Origl. De D. Zs. Velazquez.' (on the reverse)
oil on canvas, *en grisaille*, unlined
51.1 x 64.1cm (20 1/8 x 25 1/4in).

£2,000 - 3,000

€2,600 - 3,800

Provenance

By descent from the artist to his daughter, Clara Gonzalez Velazquez y Fernandez (according to Nunez, see Literature)
The Collection of Wallace Simonsen, Brazil (according to Nunez, see Literature)

Literature

Possibly *Inventario Bienes de 1834* (with description '124 Un cuadro con un asunto de la Historia Romana, pintado de claro oscuro, de dos pies cuatro pulgs. de largo, por uno y diezz de alto, en sesenta reales')
J.L. Morales y Marin, *Mariano Salvador Maella*, Madrid, 1991, pp. 175 and 179, note 105
J.L. Morales y Marin, *Pintura en Espana 1750-1808*, Madrid, 1994, p. 251, ill., fig. 148
B. Nunez, *Zacarias Gonzalez Velazques (1763-1834)*, Madrid, 2000, pp. 201 and 408, no. P-120, ill. no. 47

Nunez writes that the present composition could possibly be the work listed in *Inventario Bienes de 1834* under no. 124, as 'Un cuadro con un asunto de la Historia Romana, pintado de claro oscuro, de dos pies cuatro pulgs. de largo, por uno y diezz de alto, en sesenta reales'. She also draws attention to another work of the same subject but vertical in format (64.9 x 51cm.), that is now lost (see: B. Nunez, *ibid*, pp. 201 and 254 no. P-312).



182

183 *
MANUEL PALOMINO (ACTIVE SPAIN, 18TH CENTURY), AFTER FRANCISCO BAYEU Y SUBIAS

Saint Eugene Preaching
 signed and dated 'Manuel Palomino To. 1777' (lower centre)
 oil on canvas, unlined
 62.3 x 50.1cm (24 1/2 x 19 3/4in).

£2,000 - 3,000
 €2,600 - 3,800

The present composition is after Francisco Bayeu y Subias's original ceiling design for the Cloister of the Cathedral of Toledo.



183



184



185

184

CIRCLE OF THOMAS SHOTTER BOYS (LONDON 1803-1874)

A view of London from the Greenwich Observatory with figures in the foreground
oil on canvas

25.1 x 35.6cm (9 7/8 x 14in).

£2,000 - 3,000

€2,600 - 3,800

185^{WT}

SIR WILLIAM BEECHEY (BURFORD 1753-1839 HAMPSTEAD)

Portrait of a gentleman, full-length, standing before a landscape
signed with initials and dated 'WB. 1825' (on rock, centre left)
oil on canvas

238.5 x 147cm (93 7/8 x 57 7/8in).

£5,000 - 7,000

€6,400 - 8,900



186

186

CIRCLE OF MARY BEALE (BARROW 1633-1699 LONDON)

Portrait of a lady, said to be Miss Weston, bust-length, in a gold dress with a blue sash, within a carved stone cartouche
oil on canvas

76.5 x 63.2cm (30 1/8 x 24 7/8in).

£3,000 - 5,000

€3,800 - 6,400

187

**ATTRIBUTED TO WILLIAM DOUGHTY
(YORK 1757-1782 LISBON)**

Portrait of a gentleman, half-length, in a buff coat
oil on canvas

76.6 x 64.1cm (30 3/16 x 25 1/4in).

£2,000 - 3,000

€2,600 - 3,800

188^{WT}

**CIRCLE OF SIR GODFREY KNELLER
(LÜBECK 1646-1723 LONDON)**

Portrait of John Tillotson, Archbishop of Canterbury, three-quarter-length, seated
oil on canvas

127.6 x 101.6cm (50 1/4 x 40in).

£2,000 - 3,000

€2,600 - 3,800

The sitter, John Tillotson (1630-1694) officiated as Archbishop of Canterbury from 1691 until his death.



187



188



189



190

189 WT

AFTER ALEXANDRE FRANÇOIS DESPORTES, 19TH CENTURY

Bonne, Nonne and Ponne; the dogs of King Louis XIV of France
oil on canvas

82.7 x 118cm (32 9/16 x 46 7/16in).

£6,000 - 8,000

€7,700 - 10,000

The present composition is after Desportes' original, now in the Musée de la Chasse et de la Nature, Paris.

190

PIERRE JOSEPH CELESTIN FRANÇOIS (NAMUR 1759-1851 BRUSSELS)

Cupid and Psyche
signed 'francois' (lower right)

oil on panel

29.1 x 21.9cm (11 7/16 x 8 5/8in).

£4,000 - 6,000

€5,100 - 7,700

Provenance

Sale, Sotheby's, London, 5 October 1988, lot 11

Sale, Sotheby's, London, 31 May 1995, lot 85

Exhibited

Brussels, Musée d'Ixelles, *Neo-Classicisme*, 14 November 1985- 8 February 1986, no. 12/ 5 (according to a label on the reverse)



191



191

191

CIRCLE OF JEAN-BAPTISTE VANMOUR (VALENCIENNES 1671-1737 CONSTANTINOPLE)

Portrait of a Janissary, standing before an encampment; and A Turkish guard before an encampment
 the former inscribed 'ich aga garde du vizir/ Dans les jeutes' (lower right) and the latter inscribed 'garde du vizir au camp' (lower right)
 a pair, oil on canvas
 33.5 x 24.4cm (13 3/16 x 9 5/8in). (2)

£5,000 - 7,000
 €6,400 - 8,900

192

CIRCLE OF JEAN-BAPTISTE VANMOUR (VALENCIENNES 1671-1737 CONSTANTINOPLE)

'Une Grecque' dancing in a harem
 inscribed 'UNE GREQUE' (lower left)
 oil on copper
 30.6 x 22.9cm (12 1/16 x 9in).

£2,000 - 3,000
 €2,600 - 3,800



192



193

193

QUIRINGH GERRITSZ. VAN BREKELENKAM (ZWAMMERDAM CIRCA 1622-1668 LEIDEN)

A kitchen interior with a family eating before a fire

oil on panel

54 x 78cm (21 1/4 x 30 11/16in).

£3,000 - 5,000

€3,800 - 6,400

Provenance

The Collection of Cornelis Roos, Amsterdam, 1820

His sale, Amsterdam, 28 August 1820, lot 24 (?)

Sale, Stockholm, 2-6 April 1974, lot 705, PL22

Sale, Lempertz, Cologne, 18 November 2006, lot 1023 (sold for EUR 12,000)

Literature

A. Laisus, *Quiringh Van Brekekenkam*, Doornspijk, 1992, p. 130, cat. no. 175

Angelika Laisus suggests a date of circa 1660 for the present work.



194

194

ANDRIES VERMEULEN (DORDRECHT 1763-1814 AMSTERDAM)

Figures resting on the ice

signed 'A.vermeulen' (lower left)

oil on panel

49.6 x 62.7cm (19 1/2 x 24 11/16in).

£2,000 - 3,000

€2,600 - 3,800

Provenance

The Collection of Mrs L.E. Bandy, by whom offered

Sale, Sotheby's, London, 8 July 1972, lot 138



195

195

LOUIS CHALON (AMSTERDAM 1687-1741)

An extensive river landscape with figures by the shore

bears signature 'Chalon.' (lower left)

oil on canvas

23.1 x 30cm (9 1/8 x 11 13/16in).

£3,000 - 5,000

€3,800 - 6,400

Louis Chalón was an 18th century landscape painter who was influenced by the works of Herman Saftleven and of Jan and Robert Griffier.

196^{WT}

**CIRCLE OF GILLIS VAN TILBORCH
(BRUSSELS CIRCA 1635-CIRCA 1678)**

A tavern interior with figures drinking and smoking
bears signature 'TILBORGH.F.' (on stool, lower left)
oil on canvas
91 x 115.1cm (35 13/16 x 45 5/16in).

£7,000 - 10,000
€8,900 - 13,000

197

**HEINRICH WILHELM SCHWEICKARDT
(HAMM 1746-1797 LONDON)**

A river landscape with figures
signed and dated 'HW Schweickhardt 1773'
(lower left)
oil on panel
26.2 x 33.6cm (10 5/16 x 13 1/4in).

£2,000 - 3,000
€2,600 - 3,800

Provenance

The Collection of Clement Bird until 1926 and
thence by descent to the present owner

198

**CIRCLE OF CHRISTIAN REDER (LEIPZIG
1656-1729 ROME)**

An ambush with bandits attacking travellers
oil on canvas
31.2 x 47.2cm (12 5/16 x 18 9/16in).

£1,000 - 1,500
€1,300 - 1,900



196



197



198



199

199 WT

ATTRIBUTED TO WILLEM VAN DER HAGEN (ACTIVE ENGLAND, 18TH CENTURY)

A classical *capriccio* of figures and cattle on a track by ruins with a river landscape beyond
oil on canvas

101 x 126.5cm (39 3/4 x 49 13/16in).

£4,000 - 6,000
€5,100 - 7,700

Provenance

(by repute) Flitwick Manor, Bedfordshire, where purchased by the present owner



200

200

ATTRIBUTED TO MARTIN FERDINAND QUADAL (NIETSCHITZ 1736-1811 ST. PETERSBURG)

Ode on the Death of a Favourite Cat Drowned in a Tub of Goldfishes

oil on canvas

76.5 x 69.1cm (30 1/8 x 27 3/16in).

£1,000 - 1,500
€1,300 - 1,900

The present lot follows the composition of a signed work by Quadal which was offered as one of a pair at Sotheby's London, 28 October 2010, lot 146.



201

201

ATTRIBUTED TO JEAN-LOUIS DEMARNE (BRUSSELS CIRCA 1752-1829 PARIS)

A market scene

oil on panel

20.5 x 27.5cm (8 1/16 x 10 13/16in).

£3,000 - 5,000
€3,800 - 6,400



202

202
ENGLISH SCHOOL, 18TH CENTURY

Figures in a garden under an arch
 oil on panel
 42.3 x 37.6cm (16 5/8 x 14 13/16in).

£2,000 - 3,000
 €2,600 - 3,800



203

203
CIRCLE OF LOUIS DE MONI (BREDA 1698-1771 LEIDEN)

A young couple blowing bubbles at a window
 oil on panel
 36.6 x 29.8cm (14 7/16 x 11 3/4in).

£2,000 - 3,000
 €2,600 - 3,800



204

204
CHRISTIAN WILHELM ERNST DIETRICH (WEIMAR 1712-1774 DRESDEN)

Venus and Cupid
 oil on paper laid down on canvas
 38.3 x 29.2cm (15 1/16 x 11 1/2in).

£2,000 - 3,000
 €2,600 - 3,800



205



206

205

FRENCH SCHOOL, 18TH CENTURY

Drovers resting by a stream, before a village
oil on canvas

59.5 x 72.4cm (23 7/16 x 28 1/2in).

£2,000 - 3,000

€2,600 - 3,800

206 *

FRENCH SCHOOL, CIRCA 1810

Two women in an interior
oil on panel

51.8 x 42.2cm (20 3/8 x 16 5/8in).

£3,000 - 5,000

€3,800 - 6,400



207

207
CIRCLE OF CHARLES-ANDRÉ, CALLED CARLE VAN LOO (NICE 1705-1765 PARIS)

An Allegory of War
 oil on panel, *tondo*
 63.3 cm (24 15/16 in). diameter

£2,000 - 3,000
 €2,600 - 3,800

208^{WT}
CIRCLE OF ULRIKA FREDERICKE PASCH (STOCKHOLM 1735-1796)

Portrait of a lady, three-quarter-length, in a blue dress, seated, holding a flower
 oil on canvas
 110.5 x 87.5cm (43 1/2 x 34 7/16in).

£5,000 - 7,000
 €6,400 - 8,900

209
CIRCLE OF CHARLES BEAUBRUN (AMBOISE 1604-1692 PARIS)

Portrait of a lady, as Saint Cecilia, three-quarter-length, in a white dress and a blue wrap, playing an organ
 oil on canvas
 40.7 x 34.3cm (16 x 13 1/2in).

£2,000 - 3,000
 €2,600 - 3,800



208



209



210



211

210
CIRCLE OF APOLLONIO DOMENICHINI (VENICE CIRCA 1740-1760), FORMERLY KNOWN AS THE MASTER OF THE LANGMATT FOUNDATION VIEWS

A capriccio with figures fishing in a lagoon; and A capriccio with figures on the banks of a lagoon
 a pair, oil on canvas
 52.1 x 63.8cm (20 1/2 x 25 1/8in). (2)

£7,000 - 10,000
 €8,900 - 13,000

211
ATTRIBUTED TO JEAN BAPTISTE LALLEMAND (DIJON 1716-CIRCA 1803 PARIS)

A river landscape with figures on the banks before architectural ruins, a waterfall beyond
 oil on canvas
 35 x 26.7cm (13 3/4 x 10 1/2in).
 unframed

£2,000 - 3,000
 €2,600 - 3,800



210

212
**CIRCLE OF FRANCESCO BATTAGLIOLI (?MODENA CIRCA
1710-1796 ?VENICE)**

Figures among classical ruins
oil on canvas
49.2 x 30.6cm (19 3/8 x 12 1/16in).
unframed

£4,000 - 6,000
€5,100 - 7,700



212



213



214

213

JOHANN AMANDUS WINCK (EICHSTÄTT 1748-1817 MUNICH)

A melon, grapes, peaches and other fruit on a stone ledge with morning glory and various insects; and A melon, grapes, a lemon and various fruit on a stone ledge with jasmine and various insects the former signed and dated 'Joan Winck: 14.' (lower left) and the latter signed with initials 'J.*.W' (lower left)

a pair, oil on canvas

26.3 x 36.5cm (10 3/8 x 14 3/8in). and 26.4 x 37cm (10 3/8 x 14 9/16in). (2)

£2,000 - 3,000

€2,600 - 3,800

Provenance

Private Collection, UK

214 ^{WT}

ENGLISH SCHOOL, 19TH CENTURY

Portrait of Peter Gunning (1614-1684), Bishop of Chichester (1670-1675), Bishop of Ely (1675-1684), three-quarter-length, seated with a book

oil on canvas

124.5 x 101.5cm (49 x 39 15/16in).

£1,500 - 2,000

€1,900 - 2,600



213

215^{WT}

NORTH ITALIAN SCHOOL, 18TH CENTURY

Portrait of a gentleman, half-length, in black costume with a white lace jabot, standing before a purple curtain

oil on canvas

147.6 x 117cm (58 1/8 x 46 1/16in).

unframed

£2,000 - 3,000

€2,600 - 3,800



215



216

216

**STUDIO OF FRANCESCO GUARDI
(VENICE 1712-1793)**

An architectural *capriccio* with elegant figures
before an arch
oil on canvas
20.4 x 23.9cm (8 1/16 x 9 7/16in).

£3,000 - 5,000
€3,800 - 6,400



217

217

**GIUSEPPE BERNARDINO BISON
(PALMANOVA 1762-1844 MILAN)**

Travellers on a country path; and Soldiers in a
mountainous landscape
a pair, oil on canvas
40.1 x 52.9cm (15 13/16 x 20 13/16in). (2)

£1,000 - 1,500
€1,300 - 1,900

Provenance

Sale, Bonhams, San Francisco, 22 March
2015, lot 5035, where purchased by the
present owner

218

**CIRCLE OF JAKOB DE HEUSCH
(UTRECHT 1657-1701 AMSTERDAM)**

An extensive Italianate river landscape with
figures resting on a rock; and Figures fishing
in an extensive Italianate river landscape
a pair, oil on canvas
59.2 x 83.4cm (23 5/16 x 32 13/16in). (2)

£6,000 - 8,000
€7,700 - 10,000



218

219

VENETIAN SCHOOL, 18TH CENTURY

The entrance to the Grand Canal, Venice, with the Punta della Dogana and the Church of Santa Maria della Salute beyond
oil on canvas

74.2 x 98.2cm (29 3/16 x 38 11/16in).

£4,000 - 6,000

€5,100 - 7,700

Provenance

Sale, Bonhams, Knightsbridge, 30 April 2014,
where purchased by the present owner



219



217



218



220



221



222

220

ITALIAN SCHOOL, 19TH CENTURY

Portrait of an elderly lady, bust-length, in black costume and a white headdress

oil on canvas

71.3 x 56.2cm (28 1/16 x 22 1/8in).

unframed

£2,000 - 3,000

€2,600 - 3,800

221

DUTCH SCHOOL, CIRCA 1800

Portrait of William the Silent, bust-length, with a *bas relief*

oil on paper laid down on canvas

49.2 x 34.1cm (19 3/8 x 13 7/16in).

£2,000 - 3,000

€2,600 - 3,800

222

FLEMISH SCHOOL, 18TH CENTURY

The head of a bearded man

oil on laid paper laid down on board

40.4 x 24.6cm (15 7/8 x 9 11/16in).

unframed

£1,500 - 2,000

€1,900 - 2,600



223

223

AFTER JACOB HUYSMANS, EARLY 18TH CENTURY

Portrait of Catherine of Braganza, half-length, holding a shepherd's crook
oil on canvas
76 x 63.5cm (29 15/16 x 25in).

£1,000 - 2,000
€1,300 - 2,600

The present work is a variation on a detail from Huysmans's original portrait of Catherine now in the collection of Her Majesty the Queen.

224

GERMAN SCHOOL, 18TH CENTURY

Portrait of a gentleman, half-length, in a blue coat with drawing instruments
oil on copper, oval
17.4 x 14.1cm (6 7/8 x 5 9/16in).

£1,000 - 2,000
€1,300 - 2,600

225

MANNER OF SIR PETER PAUL RUBENS, 18TH CENTURY

Head of a bearded man
oil on panel
43.2 x 40.6cm (17 x 16in).

£2,000 - 3,000
€2,600 - 3,800



224



225



226



227



228

226
STUDIO OF JEAN BAPTISTE GREUZE (TOURNUS 1725-1805 PARIS)

Portrait of a lady, bust-length, in a brown dress and a white wrap
oil on canvas
46.6 x 37.4cm (18 3/8 x 14 3/4in).

£2,000 - 3,000
€2,600 - 3,800

227
CIRCLE OF ELISABETH LOUISE VIGÉE LE BRUN (PARIS 1755-1842)

Portrait of a lady, said to be Madame Van Robais, bust-length, in a white dress and red shawl
oil on canvas, oval
55.8 x 46.5cm (21 15/16 x 18 5/16in).
bears identifying inscription (on the reverse)

£2,000 - 3,000
€2,600 - 3,800

228 *
JEAN PIERRE SAINT-OURS (GENEVA 1752-1809)

Portrait of a gentleman, bust-length, in black costume; and Portrait of his wife, bust-length, in a white dress with a red cloak
the latter signed, dated and indistinctly inscribed 'St Ours ***/ 1806/ Mr Ba**/cher' (on the reverse)
a pair, oil on canvas, unlined, ovals
61.2 x 49.2cm (24 1/8 x 19 3/8in). (2)

£3,000 - 5,000
€3,800 - 6,400

Provenance

The Collection of Madame Louis Duchene (according to labels on the reverse)



229

229

AFTER JEAN-BAPTISTE SANTERRE, 18TH CENTURY

Portrait of Marie-Louise Adelaïde d'Orléans, Abbess of Chelles, three-quarter-length, dressed as a Pilgrim, seated
oil on canvas, oval
103.5 x 83.7cm (40 3/4 x 32 15/16in).

£2,000 - 3,000
€2,600 - 3,800

The present composition is after Santerre's original, now at The Palace of Versailles.

230

FRENCH SCHOOL, EARLY 19TH CENTURY

Portrait of a young girl, said to be the daughter of Armand Gensonné, bust-length, in a white dress, within a painted oval
oil on canvas
32.1 x 24.6cm (12 5/8 x 9 11/16in).

£2,000 - 3,000
€2,600 - 3,800



230



228



231



231



232

231
FOLLOWER OF MARCO RICCI (BELLUNO 1676-1729 VENICE)
 A wooded river landscape with figures on the shore; and A wooded landscape with travellers on a country path
 a pair, oil on canvas laid down on board, ovals
 43.3 x 37.7cm (17 1/16 x 14 13/16in). (2)

£2,000 - 3,000
 €2,600 - 3,800

232 ^{WT}
ATTRIBUTED TO JAN DE MOMPER (ANTWERP 1614-1688)
 A river landscape with fishermen before a bridge, a tower in the distance
 oil on canvas
 93 x 150.2cm (36 5/8 x 59 1/8in).

£5,000 - 7,000
 €6,400 - 8,900

Provenance
 Easton Neston Country House sale, Sotheby's, 17 May 2005, lot EN87



233



234

233

ITALIAN SCHOOL, 18TH CENTURY

Travellers on a country path
signed 'Pietro T****' (on step, lower centre)
oil on canvas
43.1 x 68.2cm (16 15/16 x 26 7/8in).

£1,200 - 1,800
€1,500 - 2,300

234 ^{WT}

CIRCLE OF FRANCESCO FOSCHI (ANCONA 1710-1780 ROME)

Figures in a winter landscape, before a village
oil on canvas
73.1 x 112.8cm (28 3/4 x 44 7/16in).

£2,000 - 3,000
€2,600 - 3,800



235

235 WT

PAUL DE VOS (HULST 1595-1678 ANTWERP)

A boar hunt

oil on canvas

128.5 x 191cm (50 9/16 x 75 3/16in).

£3,000 - 5,000

€3,800 - 6,400

Provenance

The Collection of G. N. Le G. Horton Fawkes, Farnley Hall, Otley,
Yorkshire, 1977, by whom offered

Sale, Christie's, London, 14 April 1978, lot 34

Sale, Sotheby's, London, 5 July 1984, lot 317

With Simon Dickinson, London, 2003

We are grateful to Fred Meijer for confirming the attribution to Paul de Vos upon inspection of colour photographs.



236

WORKS ON PAPER

236

PETER PAILLOU (ACTIVE BRITAIN, CIRCA 1720- 1790)

An Egyptian Goose [*Alopochen aegyptiacus*]

signed 'P. Paillou.' (lower left)

gouache on vellum

37.1 x 52.5cm (14 5/8 x 20 11/16in).

£2,000 - 3,000

€2,600 - 3,800

Provenance

Private Collection, UK

237

AFTER GEORGES LOUIS LECLERC BUFFON, 18TH CENTURY

Study of an Ostrich [*Strutio camelus*]

inscribed 'No. 160.' (upper centre) and 'Struthio=camelus. L'autruche.

das Strauss, Struss, aus afrika' (lower centre)

watercolour heightened with white on laid paper, watermark a fleur de

lys

36 x 23.2cm (14 3/16 x 9 1/8in).

£800 - 1,200

€1,000 - 1,500

Provenance

Baron Howard Steven Strouth

Private Collection, Spain

Georges-Louis Leclerc, Comte de Buffon (1707-1788) was a naturalist and cosmologist. He published the *Histoire Naturelle* in a series of 39 volumes between 1749 and 1788. Baron Strouth made his fortune in the oil industry; he collected ostrich-related material, sharing his name with the Latin word for ostrich, *struthio*.



237



238



238



239

238

ITALIAN SCHOOL, 16TH CENTURY

A monk preaching to a Pope and nobleman; and A saint preaching to a kneeling gentleman, bishop and onlookers the latter numbered '44' (upper margin)
 a pair, black chalk, pen and brown ink, brown wash on paper with pen and brown ink framing lines
 26.6 x 19.5cm (10 1/2 x 7 11/16in). (2)

£1,000 - 1,500
 €1,300 - 1,900

Provenance
 Sir John St. Aubyn (Frits Lugt 1534)

239

ATTRIBUTED TO ELISABETTA SIRANI (BOLOGNA 1638-1665)

The Holy Family with Saint Francis
 bears inscription 'Carazz*' (lower left) and 'Aug. Carrazz' (on verso)
 black chalk, pen and brown ink and brown wash on paper, watermark two arrows in a shield
 26.1 x 18.8cm (10 1/4 x 7 3/8in).

£2,000 - 3,000
 €2,600 - 3,800

Provenance
 The Collection of James Wyatt
 His sale, Christie's, London, 17 February 1883, lot 5
 The Collection of Mr and Mrs Boyd, 1890
 With Agnews, London (all according to a label on the reverse)



240

240

ITALIAN SCHOOL, CIRCA 1600

The head of a child, looking up to the right
red chalk on paper, watermark CB in shield
26.3 x 22.6cm (10 3/8 x 8 7/8in).

£1,000 - 1,500
€1,300 - 1,900

241

**CIRCLE OF PETER DE WITTE, CALLED PIETRO CANDIDO
(BRUGES CIRCA 1548-1628 MUNICH)**

A king seated on a throne
pen and brown ink, heightened with white on grey paper
29 x 18.2cm (11 7/16 x 7 3/16in).

£800 - 1,200
€1,000 - 1,500

242 *

**CIRCLE OF CAMILLO PROCACCINI (BOLOGNA 1551-1629
MILAN)**

Saint Carlo Borromeo with angels
numbered '3' (upper left)
red chalk heightened with white
23.3 x 16.3cm (9 3/16 x 6 7/16in).
with a drawing of the infant Hercules wrestling the snake from the
Circle of Franceschini, a study of a herm after Carracci, a 16th Century
German drawing of the Crucifixion and an 18th Century Italian drawing
of the Deposition, all unframed (5)

£2,000 - 3,000
€2,600 - 3,800

Provenance

Giuseppe Vallardi (Frits Lugt 1223)
Private Collection, USA



241



242



243

243 *
**GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO
(CENTO 1591-1666 BOLOGNA)**

A seated woman in profile, facing right
pen and brown ink and brown wash on laid paper, laid down
22.6 x 17cm (8 7/8 x 6 11/16in).
unframed

£7,000 - 10,000
€8,900 - 13,000

Provenance

Casa Gennari (Frits Lugt 2858c), with associated mount
Private Collection, USA

We are grateful to Nicholas Turner for pointing out that this drawing must date from around 1635. A similar woman, also seen in profile and with her coiled hair balanced precariously on the side of her head, also ex-Casa Gennari, with similar border, is in the Fondazione Horne, Florence (Inv. 5585). In the Florence drawing she is half-length and blows on a whistle.

244 *
**GIUSEPPE BERNARDINO BISON (PALMANOVA 1762-1844
MILAN)**

Study of a bearded, turbaned man
signed 'Bifson' (lower right)
pen, brown ink and watercolour on paper, laid down
23 x 16.8cm (9 1/16 x 6 5/8in).
unframed

£2,000 - 3,000
€2,600 - 3,800

Provenance

Private Collection, USA



244



245

245
**GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO
 (CENTO 1591-1666 BOLOGNA)**

Cupid standing with a bow
 red chalk on paper
 26 x 20cm (10 1/4 x 7 7/8in).

£3,000 - 5,000
 €3,800 - 6,400

We are grateful to Nicholas Turner for confirming the attribution upon inspection of colour photographs.

246 *
ITALIAN SCHOOL, 18TH CENTURY

St Martin divides his cloak for a beggar
 black chalk, pen and brown ink and grey wash within an inscribed circle, watermark Orsini arms
 25.2 x 19.7cm (9 15/16 x 7 3/4in).
 with an 18th Century Italian drawing of Mary Magdalen in contemplation (collector's stamp of Stefan von Licht, Frits Lugt 789b), an 18th Century Venetian head study, an 18th Century German drawing of the Coronation of the Virgin and two drawings of the Adoration of the Shepherds by a follower of Girolamo da Treviso, all unframed (6)

£1,500 - 2,500
 €1,900 - 3,200

Provenance
 Giuseppe Vallardi (Frits Lugt 1223)
 Private Collection, USA



246



247



248

247

THOMAS ROWLANDSON (LONDON 1756-1827)

The Guards Room
pencil, pen and ink and watercolour on paper
12.3 x 20.1cm (4 13/16 x 7 15/16in).

£1,200 - 1,800
€1,500 - 2,300

Provenance

With Sidney Sabin, London, where purchased by the present owner's family

248

THOMAS ROWLANDSON (LONDON 1756-1827)

The Coach Inn
pencil, pen and ink and watercolour on paper
14.1 x 23.1cm (5 9/16 x 9 1/8in).

£1,000 - 1,500
€1,300 - 1,900

Provenance

With Sidney Sabin, London, where purchased by the present owner's family

249

JOHN RUSSELL (GUILDFORD 1745-1806 HULL)

Portrait of Percy Gore, three-quarter length, in a white dress, seated before a landscape
signed and dated 'JRussell F**t/1794' (on stone ledge, lower right)
pastel with touches of gouache on paper
90.6 x 70.5cm (35 11/16 x 27 3/4in).

£5,000 - 7,000
€6,400 - 8,900

Provenance

Private Collection, France, where purchased by the present owner in 1989

Percy, daughter of Col. G. Gore, Lieutenant-Governor of Grenada, married William Currie (1756-1829), MP to Gattton and Winchelsea, of East Horsley Park, Surrey in 1794. They had a daughter, Percy Gore Currie, and two sons, William and Henry.



249



250

250

FRANCIS COTES, R.A. (LONDON 1726-1770)

Portrait of a gentleman, half-length, in Van Dyck costume
signed and dated ' F Cotes pxt: / 1752' (centre left)
pastel on paper
62.2 x 46.4cm (24 1/2 x 18 1/4in).

£1,000 - 1,500
€1,300 - 1,900

Provenance

Sale, Christie's, London, 11 March 1978, lot 119

Literature

N. Jeffares, *Dictionary of pastellists before 1800*, London, 2006, p. 140, ill.

251

FRANCESCO BARTOLOZZI R.A. (FLORENCE 1727-1815 LISBON)

Charity
black chalk, pastel, and gouache on laid paper, oval
31.5 x 27cm (12 3/8 x 10 5/8in).

£1,000 - 2,000
€1,300 - 2,600

Provenance

Possibly the Collection of Benjamin West, 1820
Possibly his sale, 1820, where purchased
With The Leicester Galleries, London, where purchased by
John H. Beddington, 16 Sussex Place, London, July 1906 (for 35
guineas, all according to letter in envelope on backing board)
Private Collection, UK



251



252

252

ATTRIBUTED TO JACQUES FRANÇOIS AMAND (GAULT 1730-1769 PARIS)

An Italianate villa; and A park landscape
a pair, red chalk on paper
18 x 26.5cm (7 1/16 x 10 7/16in). (2)

£1,500 - 2,000
€1,900 - 2,600

We are grateful to Sarah Catala for suggesting the attribution to Amand upon inspection of colour photographs.



253

253

ITALIAN SCHOOL, 18TH CENTURY

Neptune Reclining
bears inscription '313' (on the mount)
pen, brown ink and brown wash on paper
6.9 x 12.2cm (2 11/16 x 4 13/16in).
together with four additional works by various
18th Century Italian artists, unframed (5)

£600 - 800
€770 - 1,000



254

254

DIRK LANGENDYK (ROTTERDAM 1748-1805)

Soldiers departing for battle
signed 'Dirk langendyk/ ** fecit 1794' (lower
right)
pen and brown ink, grey wash on paper
16 x 23.2cm (6 5/16 x 9 1/8in).

£1,000 - 1,500
€1,300 - 1,900

255 *

ATTRIBUTED TO GIOVANNI BATTISTA CIPRIANI (FLORENCE 1727-1785 LONDON)

Poseidon riding on a conch with attendants inscribed with the letter 'M' (lower left) grey ink and brown wash on laid card 18.5 x 23.7cm (7 5/16 x 9 5/16in). with a 17th Century Genoese drawing of two putti (*recto*) and God the Father (*verso*), and a study of God the Father by a follower of Maratta, all unframed (3)

£800 - 1,200
€1,000 - 1,500

Provenance
Private Collection, USA

256

EUGÈNE DELACROIX (CHARENTON 1798-1863 PARIS)

A study for figures pencil, pen and black ink on laid paper 20 x 29.5cm (7 7/8 x 11 5/8in).

£700 - 1,000
€890 - 1,300

Provenance
Bears the artist's studio stamp (Frits Lugt 838)



252



253



256



257



258

257

THOMAS GIRTIN (LONDON 1775-1802)

A cottage, traditionally said to be near Battle, Sussex

pencil and watercolour on paper

12.8 x 19.1cm (5 1/16 x 7 1/2in).

£4,000 - 6,000

€5,100 - 7,700

Provenance

The Fine Art Society, London, April 1965 (according to a label on the reverse)

The Collection of Sir Humphrey Waldock (President of the International Court of Justice), and thence by descent through the family to the present owner

Exhibited

Ithaca- New York, Herbert F. Johnson Museum of Art, *The Collection of Jill Stallworthy* (long term loan from September 1983-c. 1985)

258

ATTRIBUTED TO JACOB MORE (EDINBURGH CIRCA 1740-1793 ROME)

The Temple of Vesta, Tivoli

watercolour on paper

69.1 x 53.4cm (27 3/16 x 21in).

£1,000 - 1,500

€1,300 - 1,900



259

259

THOMAS ROWLANDSON (LONDON 1756-1827)

The Artist's Studio
pen and ink and watercolour on laid paper
11.2 x 19.2cm (4 7/16 x 7 9/16in).

£1,500 - 2,000
€1,900 - 2,600

Provenance

With Sidney Sabin, London, where purchased by the present owner's family

A similar version of the present composition is in the Auckland City Art Gallery, New Zealand, with additional figures and differences to the pictures on the wall.

There is a reversed and slightly smaller drawing of the same subject in The Ashmolean (signed and dated 1809), but with subtle differences to the figures and their gestures.

260

THOMAS ROWLANDSON (LONDON 1756-1827)

The Jockey Mrs Thornton
inscribed 'Mrs Thornton in the/ Dress she rode in at York (lower left)
pencil, pen and watercolour on paper
20.9 x 15.1cm (8 1/4 x 5 15/16in).

£700 - 1,000
€890 - 1,300

Provenance

With Sidney Sabin, London, where purchased by the present owner's family

Mrs Thornton is believed to have raced at York twice. In 1804 she rode 19 year old Vinagrillo and was beaten by Mr Flint's Brown Thornville when her elderly horse broke down. In the following year, 1805, Mrs Thornton appeared as a jockey again at York on Col. Thornton's Louisa. She beat the great jockey F. Buckle, riding Allegro, in front of a large crowd. It is reported that she rode side saddle in a purple coat and a nankeen skirt.

Thomas Rowlandson's *Mrs Thornton Riding at York* was offered at Freemans, Philadelphia on 3 June 2012, lot 36.



260



261



262



263

261

JEAN BAPTISTE HUËT (PARIS 1745-1811)

Portrait of girl
signed and dated 'J.B.Huet. 1777.' (lower left)
pencil and watercolour on paper
17.2 x 13.8cm (6 3/4 x 5 7/16in).

£1,000 - 1,500

€1,300 - 1,900

Provenance

With Colnaghi, London (according to a label on the reverse)

262 *

ATTRIBUTED TO ANNE-LOUIS GIRODET DE ROUCY-TRIOSON (MONTARGIS 1767-1824 PARIS)

A nude lady, full-length, standing
bears inscription 'G' (lower margin) and bears dates '1817 a 1818' (upper right) and bears extensive inscription (on the reverse)
black chalk on wove paper
29 x 19.5cm (11 7/16 x 7 11/16in).
with an additional work by another hand (2)

£1,000 - 1,500

€1,300 - 1,900



264



264

263

JACQUES-LOUIS DAVID (PARIS 1748-1825 BRUSSELS)

A study for the portrait of the Comtesse Vilain XIV (*recto*); A study for Mars and Rhea (*verso*)
 graphite on laid paper
 12.6 x 7cm (4 15/16 x 2 3/4in).

£2,000 - 3,000
 €2,600 - 3,800

Provenance

Madame Mongez
 Hippolyte Destailleur (according to a label on the reverse)
 With Agnews, London

The present composition is possibly a study for Jacques-Louis David's three-quarter-length portrait of the *Comtesse Vilain XIV and her daughter*, in The National Gallery, London.

264

FRANÇOIS FERRIERE (GENEVA 1752-1839 MORGES)

Portrait of a boy, half-length, in a blue coat, holding a hoop; and Portrait of a girl, half-length, in a white dress with a basket of holly, both within ovals
 both signed and dated 'F. Ferriere/ pt. 1794' (centre right)
 a pair, pastel on parchment
 36.6 x 44.8cm (14 7/16 x 17 5/8in). (2)

£4,000 - 6,000
 €5,100 - 7,700

Provenance

Private Collection, UK, since 1970s, and thence by descent to the present owner

End of Sale

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Wednesday 22 June 2016
London, New Bond Street

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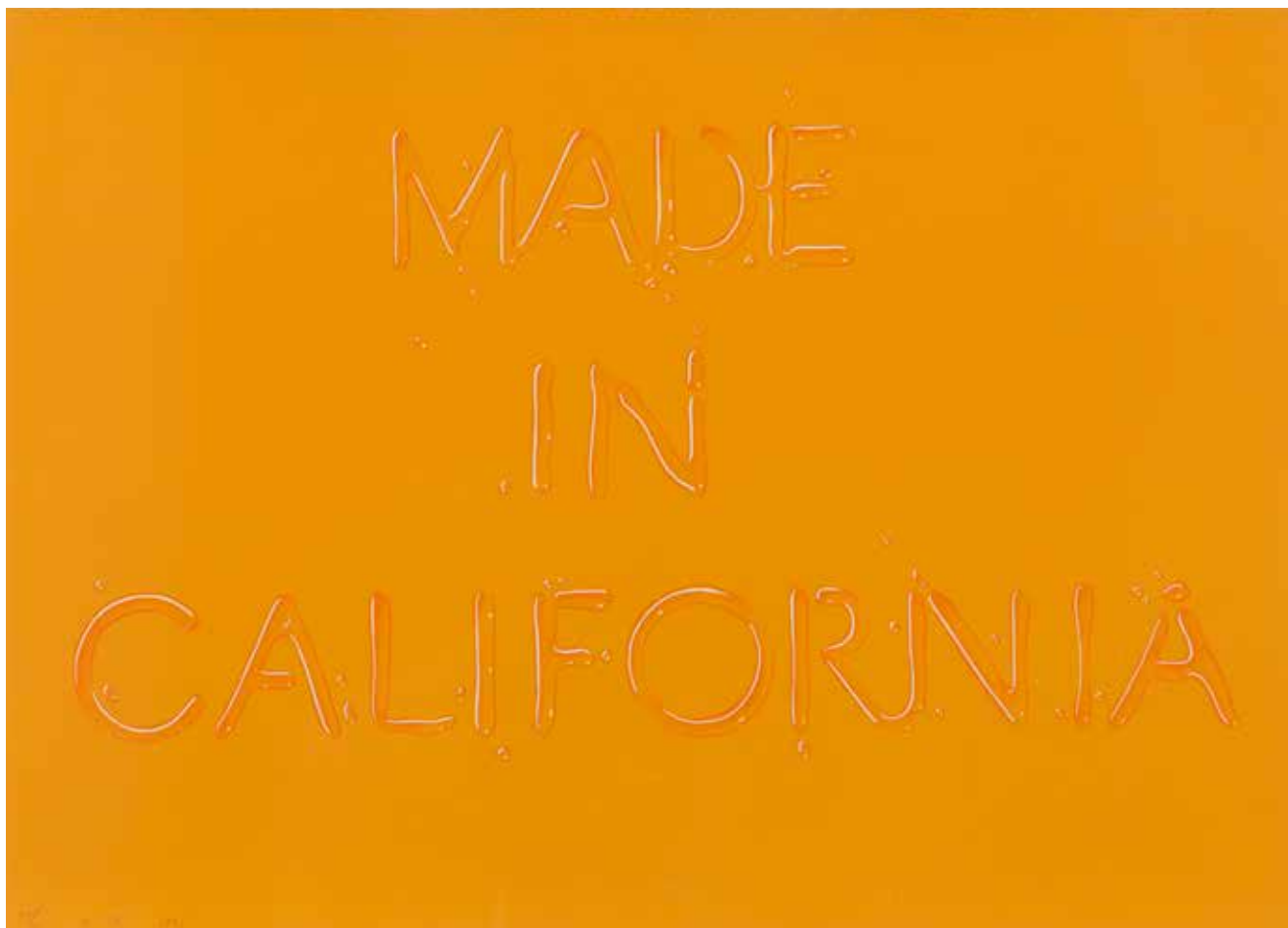
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(HEEMSKERCK 1498-1574 HAARLEM)**

The Entombment

oil on panel

125.6 x 141.6cm (49 7/16 x 55 3/4in).

£20,000 - 30,000

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

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

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

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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

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

8. VAT

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

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

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

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

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

9. PAYMENT

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

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

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

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

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

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

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

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

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a *Buyer* in any *Sale*; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

≈ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

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

21. PICTURES

Explanation of *Catalogue* Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ. 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.
- WT Objects displayed with a WT will be located at the Ward Thomas Removals Ltd 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.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale* of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale* of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked ^[AP], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

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

10.3.1	We will not be liable to you for any loss of <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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> 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 <i>Lot</i> is a non-conforming <i>Lot</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; or the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements. If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . 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 <i>Lot</i> , all rights and benefits under this paragraph will cease.	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 <i>Bonhams</i> , it will also operate in favour and for the benefit of <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.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</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 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 <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and 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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract 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. 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 <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.	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 <i>Sale</i> 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. <i>Bonhams</i> 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 <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com. APPENDIX 3 DEFINITIONS AND GLOSSARY Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar. LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .

"Bidder" a person who has completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

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

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

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

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

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

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

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

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

"Website" *Bonhams Website* at www.bonhams.com

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

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

GLOSSARY

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

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

"bailee": a person to whom goods are entrusted.

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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Furniture & Works of Art

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Islamic & Indian Art

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