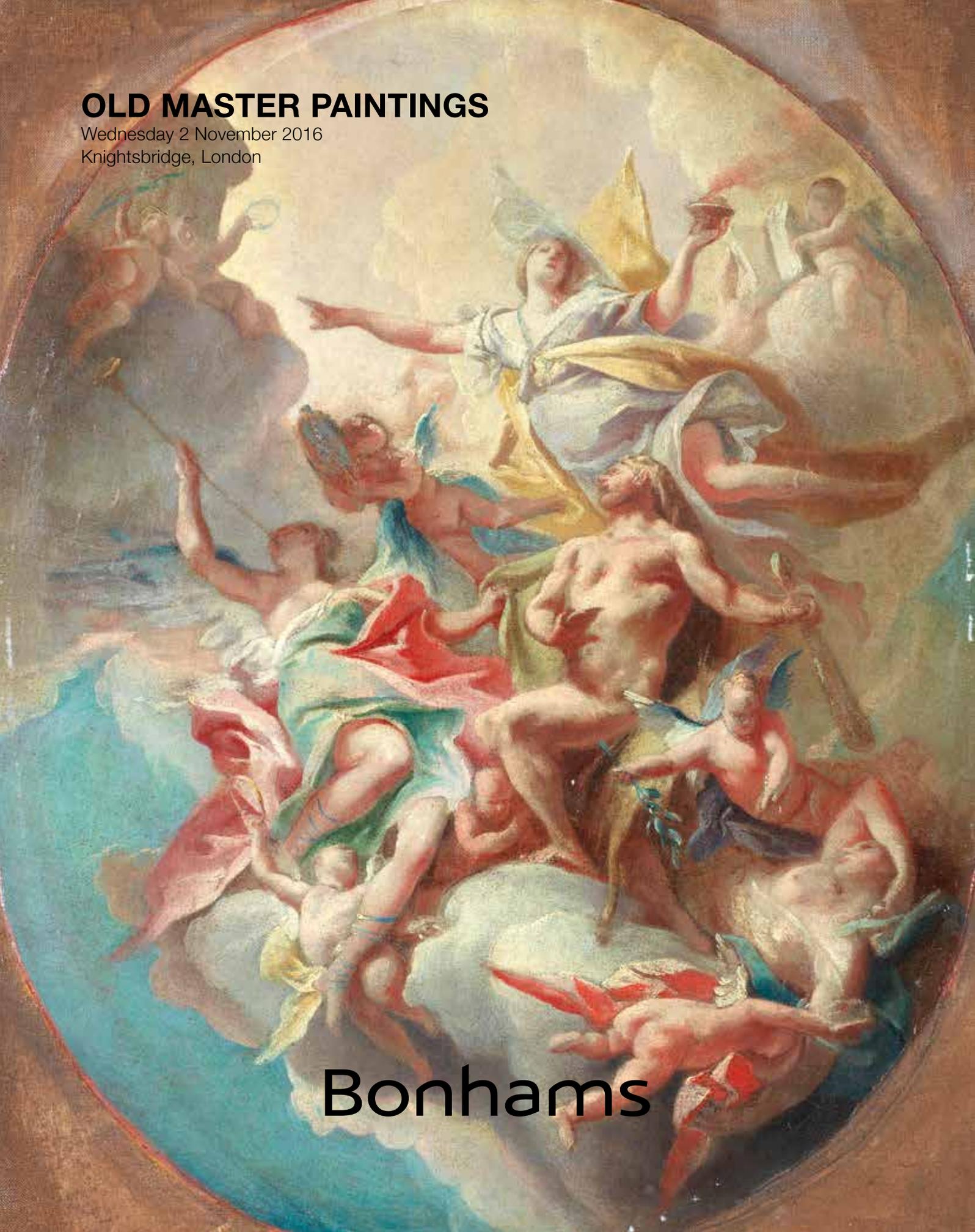


OLD MASTER PAINTINGS

Wednesday 2 November 2016

Knightsbridge, London



Bonhams

OLD MASTER PAINTINGS

Wednesday 2 November 2016 at 10.30am
Knightsbridge, London

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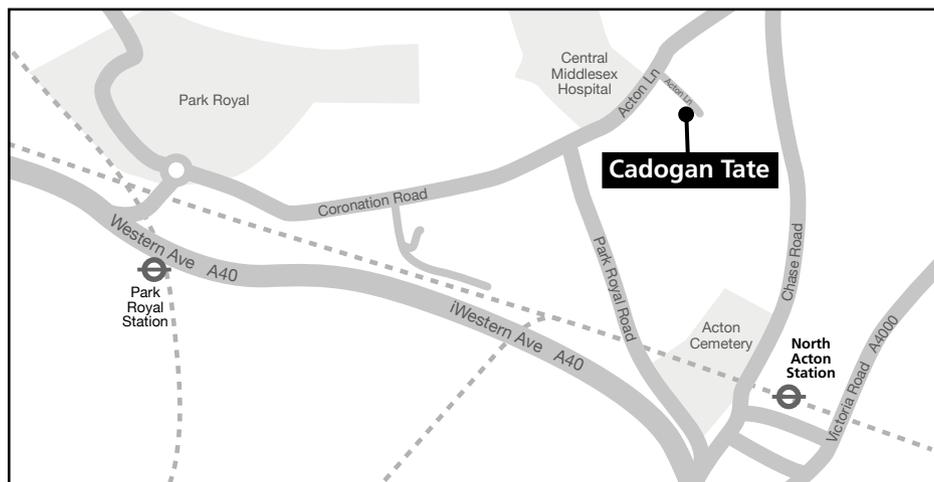
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All sold lots marked TP will be removed to Cadogan Tate, 241 Acton Lane, London, NW10 7NP from 9am Thursday 3 November 2016.

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Sold TP lots will be available for collection from Cadogan Tate from 12pm Monday 7 November 2016 and then every working day between 9am and 4.30pm on production of photographic identification and written authorisation for third-party collections.

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cash, cheque with banker's card, credit, or debit card.



1

1
ITALIAN SCHOOL, 17TH CENTURY

The Creation of the Animals; and The Creation of the Birds
a pair, oil on agate, octagonal
14.2 x 20cm (5 9/16 x 7 7/8in). (2)

£3,000 - 4,000
€3,500 - 4,700

Provenance
Sale, Sotheby's, London, 20 April 1988, lot 161



2



3



4

2

STUDIO OF BENVENUTO TISI CALLED IL GAROFALO (FERRARA 1481-1559)

A bearded saint

oil on panel

33.4 x 29.2cm (13 1/8 x 11 1/2in).

£2,000 - 3,000

€2,300 - 3,500

3

CIRCLE OF ICILIO FEDERICO IONI (SIENA 1866-1946)

The Madonna and Child

tempera on gold ground panel

25.6 x 18.1cm (10 1/16 x 7 1/8in).

unframed

£1,000 - 1,500

€1,200 - 1,800

4

SCHOOL OF RIMINI, 15TH CENTURY

Saint Louis of Toulouse

fresco transferred to panel

51.8 x 44cm (20 3/8 x 17 5/16in).

£2,000 - 3,000

€2,300 - 3,500

Provenance

Purchased by the present owner in Faenza in 1979

Literature

A. Tambini, *Museo Arte Sacra Città*, Faenza, 2012, p.342, ill. p. 343, fig. 8 (as Giottesque School of Rimini, Francesco da Rimini?)



5

5
ITALIAN SCHOOL, 20TH CENTURY

The Madonna and Child
 oil on panel, shaped top
 76.2 x 60.2cm (30 x 23 11/16in).

£2,000 - 3,000
 €2,300 - 3,500



6

6
NORTH ITALIAN SCHOOL, 17TH CENTURY

Portrait of a lady, bust-length, with a green headdress
 oil on panel
 44.6 x 36.2cm (17 9/16 x 14 1/4in).

£2,000 - 3,000
 €2,300 - 3,500

7
ITALIAN SCHOOL, 20TH CENTURY

The Madonna and Child
 oil on gold ground panel
 32.8 x 25.2cm (12 15/16 x 9 15/16in).

£1,000 - 1,500
 €1,200 - 1,800



7



8



9



10

8

**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).

£2,000 - 3,000
€2,300 - 3,500

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.

9

AFTER HENDRIK GOLTZIUS, 17TH CENTURY

Noli me tangere
oil on copper, stamped with maker's mark 'KW' (on the reverse)
23.3 x 18.2cm (9 3/16 x 7 3/16in).

£1,500 - 2,000
€1,800 - 2,300

The present work is after the print conceived by Hendrick Goltzius and engraved by Jacob Matham in 1602.

10

AFTER CORNELIS VAN CLEVE, 16TH CENTURY

The Madonna and Child
oil on panel
84 x 68.8cm (33 1/16 x 27 1/16in).
unframed

£1,500 - 2,000
€1,800 - 2,300

The present lot follows van Cleve's original now in the Staatliche Museen zu Berlin-Gemäldegalerie.



11

11
**FOLLOWER OF LOUIS DE CAULLERY (CAMBRAI 1580-1621
 ANTWERP)**

The Crucifixion
 oil on panel
 49.5 x 35.6cm (19 1/2 x 14in).

£1,500 - 2,000
 €1,800 - 2,300

The present lot loosely follows de Caullery's *Crucifixion* which was offered at Lempertz, Cologne, on 17 May 2015, lot 1136.

12
**FOLLOWER OF PIETER COECKE VAN AELST (AELST 1502-1550
 BRUSSELS)**

The Adoration of the Magi
 oil on panel
 37.5 x 29.4cm (14 3/4 x 11 9/16in).

£800 - 1,200
 €930 - 1,400

13
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).

£1,500 - 2,000
 €1,800 - 2,300



12



13



14



15



16

14
TUSCAN SCHOOL, 19TH CENTURY

Portrait of a gentleman in profile
oil on panel
28.2 x 21.2cm (11 1/8 x 8 3/8in).

£1,000 - 1,500
€1,200 - 1,800

15
AFTER DOMENIKOS THEOTOKOPOULOS, CALLED EL GRECO, 17TH CENTURY

Saint Francis in prayer
oil on canvas
108.4 x 89.4cm (42 11/16 x 35 3/16in).

£3,000 - 5,000
€3,500 - 5,800

The present composition is after El Greco's original, now in the Joslyn Art Museum, Omaha, Nebraska.

16
GERMAN SCHOOL, 19TH CENTURY

Saint Catherine of Siena
oil on panel
116.6 x 57.1cm (45 7/8 x 22 1/2in).

£800 - 1,200
€930 - 1,400



17

17
FLORENTINE SCHOOL, 16TH CENTURY

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

£1,500 - 2,000
 €1,800 - 2,300



18

18
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)

£4,000 - 6,000
 €4,700 - 7,000

19
CIRCLE OF LUIS DE MORALES (BADAJOZ CIRCA 1509-1586)

Saint Francis
 oil on panel
 48.2 x 12.4cm (19 x 4 7/8in).
 with integral frame

£1,500 - 2,000
 €1,800 - 2,300



19



20



21



22

20 *

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).

£1,500 - 2,000
€1,800 - 2,300

21

FOLLOWER OF ANDREA SOLARIO (MILAN 1460-1522)

The Head of Saint John the Baptist
oil on panel

39.5 x 43.3cm (15 9/16 x 17 1/16in).

£2,500 - 3,500
€2,900 - 4,100

Provenance

The Collection of Camille Caboche (according to a label on the reverse)

22

VENETO SCHOOL, CIRCA 1520

Elegant figures seated around a table beneath a bower, a landscape beyond
oil on panel

28.2 x 46.4cm (11 1/8 x 18 1/4in).

unframed

£2,000 - 3,000
€2,300 - 3,500



23

23
FLORENTINE SCHOOL, 16TH CENTURY

The Presentation of Christ in the Temple
 oil on panel, shaped
 50.1 x 84.8cm (19 3/4 x 33 3/8in).
 with integral frame

£5,000 - 7,000
 €5,800 - 8,200

24
GERMAN SCHOOL, EARLY 17TH CENTURY

The Lamentation of Christ
 signed with initials and dated 'CE 1604' (lower right, the C and E in
 ligature)
 oil on panel
 42.2 x 43cm (16 5/8 x 16 15/16in).

£2,000 - 3,000
 €2,300 - 3,500



24



25



26

25 *

ARCANGELO DI JACOPO DEL SELLAIO (FLORENCE CIRCA 1477-1530)

The Miracle of the Loaves and Fishes
tempera on linen
62.2 x 120.6cm (24 1/2 x 47 1/2in).
unframed

£7,000 - 10,000
€8,200 - 12,000

Provenance

Robert Draper, South Miami, Florida
Private Collection, Vermont

The present work is a companion to a painting of *The Pool of Bethesda* in the Pinacoteca at Castiglion Fiorentino (Val di Chiana). Known in the past as the Master of the Miller Tondo, Arcangelo di

Jacopo del Sellaio's work is often confused with that of his father, Jacopo del Sellaio, but the Master has been recently identified by Nicoletta Pons as Arcangelo. ("Arcangelo di Jacopo del Sellaio," *Arte cristiana* 84, no. 776 September-October 1996, p. 374-88).

We are grateful to Everett Fahy for confirming the attribution to Arcangelo di Jacopo del Sellaio (private communication, 2011).

26

SCHOOL OF FERRARA, 16TH CENTURY

The Rest on the Flight into Egypt
oil on panel
24.9 x 39.9cm (9 13/16 x 15 11/16in).

£2,000 - 3,000
€2,300 - 3,500



27

27
**ATTRIBUTED TO PIETRO DEGLI INGANNATI (ACTIVE VENICE
 1490-1550)**

The Rape of Europa
 a pair, oil on panel
 30.2 x 63.2cm (11 7/8 x 24 7/8in). (2)
 unframed

£8,000 - 12,000
€9,300 - 14,000

These paintings may be by the same hand as the *Allegory* at the National Gallery of Art, Washington, which is described as Venetian, circa 1530 (inv. 1948.17.1). The *Juno and Callisto* offered at Christie's South Kensington on 28 April 2016, lot 60, is also very close in type to the present work. We are grateful to Dr Peter Humfrey for kindly suggesting the attribution.



28



29



30

28

AFTER SIR ANTHONY VAN DYCK, 18TH CENTURY

The Drunken Silenus

oil on canvas

43.7 x 36.2cm (17 3/16 x 14 1/4in).

£1,000 - 1,500

€1,200 - 1,800

The present composition is after van Dyck's original, now in the Gemäldegalerie Alte Meister der Staatlichen Kunstsammlungen, Dresden

29 *

CIRCLE OF ADRIAEN JANSZ. VAN OSTADE (HAARLEM 1610-1685)

A man reading a letter; and A woman playing a pipe
the former bears signature and date 'AV OSTA**/ 1637' (lower right, the A and V in ligature)

a pair, oil on panel, tondi

12.2 cm. (4 3/4in.) diameter (2)

£3,000 - 5,000

€3,500 - 5,800

30 *

PIETER JANSZ. QUAST (AMSTERDAM 1606-1647)

Soldiers casting dice for Christ's robe
signed 'PQast' (lower right)

oil on panel

106.8 x 75.9cm (42 1/16 x 29 7/8in).

unframed

£2,000 - 3,000

€2,300 - 3,500



29



31

31
DUTCH SCHOOL, 17TH CENTURY

Saint Cecilia
oil on canvas
86 x 70.4cm (33 7/8 x 27 11/16in).

£1,500 - 2,000
€1,800 - 2,300

32 TP
**CIRCLE OF ADRIAEN VAN DER WERFF (KRALINGER AMBACH
1659-1722 ROTTERDAM)**

The Holy Family with Saint Anne
oil on canvas
122 x 96cm (48 1/16 x 37 13/16in).

£2,000 - 3,000
€2,300 - 3,500



32



33



34



35

33

DUTCH SCHOOL, 17TH CENTURY

Portrait of a gentleman, half-length, in black oil on copper, oval
11.9 x 9.2cm (4 11/16 x 3 5/8in).

£2,000 - 3,000

€2,300 - 3,500

34

FLORENTINE SCHOOL, 17TH CENTURY

Portrait of a cleric, bust-length oil on panel, octagonal
25.3 x 19.8cm (9 15/16 x 7 13/16in).

£1,200 - 1,800

€1,400 - 2,100

35

CIRCLE OF GERARD VAN SOEST (SOEST CIRCA 1600-1681 LONDON)

Portrait of a gentleman, bust-length, in black oil on canvas
77.2 x 65.2cm (30 3/8 x 25 11/16in).

£2,000 - 3,000

€2,300 - 3,500



36

**36
FOLLOWER OF ADRIAEN THOMASZ. KEY (ANTWERP CIRCA
1544-CIRCA 1589)**

Portrait of a man, bust-length, in a black tunic and white ruff collar
oil on canvas
57.6 x 46cm (22 11/16 x 18 1/8in).

£1,000 - 1,500
€1,200 - 1,800

37

**ATTRIBUTED TO ARNOLD BOONEN (DORDRECHT 1669-1729
AMSTERDAM)**

Portrait of a lady, half-length, in an embroidered dress with a burgundy
wrap
oil on canvas
92.2 x 74.8cm (36 5/16 x 29 7/16in).

£3,000 - 5,000
€3,500 - 5,800

38 *

**AFTER MICHEL JANSZ. VAN MIEREVELDT, LATE 17TH
CENTURY**

Portrait of Amalia van Solms -Braunfels, bust-length, in an
embroidered dress, within a painted oval
oil on panel
26.6 x 19.6cm (10 1/2 x 7 11/16in).

£2,000 - 3,000
€2,300 - 3,500

The present lot is based on Miereveldt's lost original, known through an
engraving.



37



38



39

39

**CIRCLE OF ADRIAEN VAN DER WERFF
(KRALINGER AMBACH 1659-1722
ROTTERDAM)**

Christ and the Woman of Samaria
oil on canvas
54.5 x 69.5cm (21 7/16 x 27 3/8in).
unframed

£2,000 - 3,000
€2,300 - 3,500

40

**CIRCLE OF MATTHYS NAIVEU (LEIDEN
1647-CIRCA 1721 AMSTERDAM)**

A woman playing a lute, seated at a table with
others drinking
oil on panel
19.2 x 18.2cm (7 9/16 x 7 3/16in).

£2,000 - 4,000
€2,300 - 4,700

41

**ATTRIBUTED TO JOOS VAN
CRAESBEECK (NEERLINTER CIRCA
1605-CIRCA 1661 BRUSSELS)**

Extracting the stone of madness
oil on panel
27.6 x 32.7cm (10 7/8 x 12 7/8in).

£2,000 - 3,000
€2,300 - 3,500



40



41

42

**CIRCLE OF ADRIAEN FRANS
BOUDEWIJNS (BRUSSELS 1644-1711)**

Elegant figures on horseback with dogs on a
country path
oil on canvas
30.2 x 35.2cm (11 7/8 x 13 7/8in).

£2,000 - 3,000
€2,300 - 3,500

Provenance

The Collection of Roberto J Dormal, Ungaro
& Barbara, 1947 (according to a label on the
reverse)

43

DUTCH SCHOOL, 17TH CENTURY

A pewter dish of oysters with a lemon and a
roemer on a draped table
bears initials 'AVB f' (lower right)
oil on panel
39.2 x 55.5cm (15 7/16 x 21 7/8in).
unframed

£1,200 - 1,800
€1,400 - 2,100

Provenance

The Collection of A. Hijner, The Hague, circa
1909

44

**CIRCLE OF CAREL VAN FALENS
(ANTWERP 1683-1733 PARIS)**

A hawking party
oil on engraved copper plate
9.2 x 12.2cm (3 5/8 x 4 13/16in).

£3,000 - 4,000
€3,500 - 4,700



42



43



44



45



46

45

CIRCLE OF CORNELIS VAN POELENBURGH (UTRECHT CIRCA 1586-1667)

An extensive landscape with the Rest on the Flight into Egypt
oil on panel
29 x 37.6cm (11 7/16 x 14 13/16in).

£2,000 - 3,000

€2,300 - 3,500

Provenance

Sale, Tajan, Paris, 19 October 2007, lot 53

46

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

The Temptation of Christ; and Christ and Saint Peter at the Sea of Galilee

a pair, oil on panel, ovals
24.8 x 17.2cm (9 3/4 x 6 3/4in). (2)

£3,000 - 5,000

€3,500 - 5,800



47

47

ALBERT MEYERING (AMSTERDAM 1645-1714)

An Arcadian river landscape with travellers on a path
signed 'AMeyering: f.' (lower centre, the A and the M in ligature)
oil on canvas

58.2 x 69.6cm (22 15/16 x 27 3/8in).

£2,500 - 3,000

€2,900 - 3,500



46



48

48
ENGLISH SCHOOL, 16TH CENTURY

Portrait of a gentleman, half-length, in black inscribed 'SVM/ X' (lower left) and charged with sitters coat-of-arms (upper right)
 oil on panel
 78.7 x 53.2cm (31 x 20 15/16in).

£2,000 - 3,000
€2,300 - 3,500

The first and last quarters of the coat-of-arms (argent three cinquefoils gules) and the goat crest pertain to the Southwell family.



49

49
ENGLISH SCHOOL, 16TH CENTURY

Portrait of Sir William Paulet, 1st Marquess of Winchester, bust-length, in a black coat and ruff with the chain of the Order of the Garter and holding the Chamberlain's staff bears inscription 'William Paulett I Marquess of Winchester.' (upper right)
 oil on panel
 44 x 33.5cm (17 5/16 x 13 3/16in).

£2,000 - 3,000
€2,300 - 3,500

A version of the present painting, with minor differences, was sold in these rooms, 7 July 2004, lot 97.

William Paulet was born circa 1485, the eldest son of Sir John Paulet, a soldier and commander at the Battle of Blackheath, 1497. He was knighted before 1525, and by 1532 was Comptroller of the royal household for Henry VIII, and later Treasurer of the Household from 1537 to March 1539, when the old St John barony was revived in his favour. In 1543 he was made Chamberlain of the Household and at the same time Grand Master (i.e Lord Steward) of the same. Between 1545 and 1550 he became Lord President of the Council a year before Henry VIII's death, and was nominated by Henry VIII's will as one of the Council of the Regency. Edward VI made Paulet Keeper of the Great Seal under Somerset, but he joined in overthrowing the Protector, and afterwards adhered to Northumberland's party. In 1550 he was created Earl of Wiltshire, and later Marquess of Winchester. He was, however, strongly opposed to the proclamation of Queen Jane, and on 19th July 1553 proclaimed Mary at Barnard Castle. On Elizabeth I's accession to the throne in 1558 Paulet succeeded in obtaining her favour retaining his position as Treasurer. He disliked Cecil's projects and was in sympathy with the intrigues of 1569 against the Secretary. He died in 1572.



50

50
ATTRIBUTED TO NICOLAS NEUFCHATEL (MONS CIRCA 1527-1590 ?)

Portrait of a bearded gentleman, half-length, in a fur-trimmed coat and a gold chain inscribed 'ATATIS.54A.1583' (upper left) and charged with sitter's coat-of-arms (upper right)
 oil on panel
 64.6 x 48.5cm (25 7/16 x 19 1/8in).

£5,000 - 7,000
€5,800 - 8,200

Provenance

The Collection of M. Pelgrims, Brussels, before 1927

Exhibited

London, Royal Academy, *Exhibition of Flemish and Belgian Art*, January- February 1927

Literature

Exhibition of Flemish and Belgian Art, London, 1927, exh. cat., p. 92, cat. no. 243



51

51
FRENCH SCHOOL, 19TH CENTURY

Portrait of a gentleman, half-length, in black costume, holding a book
 oil on panel
 26.8 x 18.6cm (10 9/16 x 7 5/16in).

£5,000 - 7,000
€5,800 - 8,200



52



53



54

52

CIRCLE OF ADRIAEN THOMASZ. KEY (ANTWERP CIRCA 1544-CIRCA 1589)

Portrait of a gentleman, bust-length, in black with a white ruff and a silver chain inscribed 'ATIS.SVAE ZI./NO. 1561.' (upper left, strengthened) and 'SPES.MEA.IN/.DOMINO./I.' (upper right, strengthened) and charged with the sitter's coat-of-arms (upper right)
oil on panel
40.4 x 28.3cm (15 7/8 x 11 1/8in).

£3,000 - 5,000
€3,500 - 5,800

Provenance

Sale, Christie's, London, 18 April 1996, lot 232, where purchased by the present owner

53

CIRCLE OF AGNOLO BRONZINO (MONTICELLI 1503-1572 FLORENCE)

Portrait of a gentleman, bust-length, in armour
oil on panel
23.1 x 16.6cm (9 1/8 x 6 9/16in).

£4,000 - 6,000
€4,700 - 7,000

54 TP

ENGLISH SCHOOL, 17TH CENTURY

Portrait of a gentleman of the Allen family of Brindley, Cheshire, three-quarter-length, in gold costume charged with sitter's coat-of- arms (upper right)
oil on canvas
110.4 x 101.1cm (43 7/16 x 39 13/16in).

£4,500 - 6,500
€5,300 - 7,600

'Sir Richard St. George Allen of Brindley in the County of Chester' was granted the arms 'Per bend sinister or and sable six martlets countercharged' on the death of his father, William Allen in 1613. His crest, however, was a martlet.



55

55
FLEMISH SCHOOL, 17TH CENTURY

Emperor Tiberius
 oil on panel
 39.2 x 27.4cm (15 7/16 x 10 13/16in).

£1,500 - 2,000
 €1,800 - 2,300



56

56
PRAGUE SCHOOL, EARLY 17TH CENTURY

Portrait of an artist holding brushes and a palette
 oil on panel, extended on the upper and vertical edges
 42.6 x 34cm (16 3/4 x 13 3/8in).

£3,000 - 5,000
 €3,500 - 5,800

57
ENGLISH SCHOOL, 18TH CENTURY

Portrait of Henry VIII, bust-length
 bears inscription 'ENRICVS. Viii' (upper left)
 oil on panel
 56.9 x 36.8cm (22 3/8 x 14 1/2in).

£1,500 - 2,000
 €1,800 - 2,300



57



58

58

**CIRCLE OF PHILIPS WOUWERMAN
(HAARLEM 1619-1668)**

Soldiers before an encampment
oil on panel
55.8 x 77.8cm (21 15/16 x 30 5/8in).

£2,000 - 3,000
€2,300 - 3,500

Provenance

The Donger Collection, no. 39 (according to a label on the reverse)

59 TP

**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).

£2,000 - 3,000
€2,300 - 3,500

60

**FOLLOWER OF JAN JOSEFSZ. VAN
GOYEN (LEIDEN 1596-1656 THE HAGUE)**

An extensive landscape with travellers on a country path
oil on panel
23.4 x 34.5cm (9 3/16 x 13 9/16in).

£1,200 - 1,800
€1,400 - 2,100

Provenance

The Collection of Baron Leon Janssen, no. 43 (according to a label on the reverse)



59



60

61

**RICHARD BRAKENBURG (HAARLEM
1650-1702)**

Figures outside an inn
oil on canvas laid down on panel
40.4 x 52.2cm (15 7/8 x 20 9/16in).

£2,000 - 3,000
€2,300 - 3,500



61

62

**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).

£2,000 - 3,000
€2,300 - 3,500



62

63 *

**CIRCLE OF ADRIAEN JANSZ. VAN
OSTADE (HAARLEM 1610-1685)**

Figures dancing and merrymaking in an
interior
oil on panel
47.6 x 64.6cm (18 3/4 x 25 7/16in).

£4,000 - 6,000
€4,700 - 7,000



63



64



65



66

64
CIRCLE OF GIOVANNI GIOSEFFO DAL SOLE (BOLOGNA 1654-1719)

The Penitent Magdalen
oil on canvas
34.1 x 24.2cm (13 7/16 x 9 1/2in).

£2,000 - 3,000
€2,300 - 3,500

65
ITALIAN SCHOOL, 17TH CENTURY

Saint Sebastian
oil on canvas
50.1 x 41.1cm (19 3/4 x 16 3/16in).

£2,000 - 3,000
€2,300 - 3,500

66
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).

£2,000 - 3,000
€2,300 - 3,500



67

67
AFTER DONATO CRETI, 18TH CENTURY

The Adoration of the Magi
 oil on canvas
 63.6 x 53.2cm (25 1/16 x 20 15/16in).

£5,000 - 7,000
 €5,800 - 8,200

The present work follows Creti's *Adoration of the Magi* now in the Palazzo Corsini, Rome.

68
AFTER SIR PETER PAUL RUBENS, 18TH CENTURY

The Crucifixion
 oil on canvas, *en grisaille*
 115.4 x 89cm (45 7/16 x 35 1/16in).
 unframed

£2,000 - 3,000
 €2,300 - 3,500

The present composition is after Rubens's original, now in Musée du Louvre, Paris.

69
AFTER GUIDO RENI, 17TH CENTURY

The Magdalen
 oil on canvas, unlined
 75.5 x 59cm (29 3/4 x 23 1/4in).

£3,000 - 5,000
 €3,500 - 5,800

The present composition is after Reni's original in the Walters Art Museum, Baltimore.



68



69



70



71



72

70

AFTER CASPAR NETSCHER, 19TH CENTURY

A young boy making bubbles
oil on panel, arched top
11.1 x 8.2cm (4 3/8 x 3 1/4in).

£1,000 - 1,500

€1,200 - 1,800

The present composition is after Netscher's original work, sold in these rooms on 7 July 2010, lot 78.

71

CIRCLE OF CAREL DE MOOR (LEIDEN 1656-1738 WARMOND)

Portrait of a boy, bust-length, in a feathered cap, within a painted oval
oil on panel
16.2 x 13.9cm (6 3/8 x 5 1/2in).

£2,000 - 3,000

€2,300 - 3,500

Another version of the present composition, given by Otto Naumann to Godfried Schalcken and recorded by Thierry Beherman as possibly by Karel du Moor, was offered for sale at Van Marle et Bignell, The Hague, 24 November 1942, lot 93, as Frans van Mieris (see: T. Behereman, *Godfried Schalcken*, Paris, 1988, p. 320, cat. no. 230).

72

CIRCLE OF SIR PETER LELY (SOEST 1618-1680 LONDON)

Portrait of a gentleman, bust-length, in crimson dress with a white lace jabot, within a painted stone cartouche
oil on canvas
76.7 x 63.2cm (30 3/16 x 24 7/8in).

£2,000 - 3,000

€2,300 - 3,500



73

73

DUTCH SCHOOL, 17TH CENTURY

Portrait of a girl, three-quarter-length, in a green dress with lace cuffs and collar
 bears inscription 'AETAT.SVAE.VI./ANO. 1630.**' (upper left)
 oil on canvas
 78.5 x 56.5cm (30 7/8 x 22 1/4in).
 unframed

£2,000 - 3,000
 €2,300 - 3,500

74

FOLLOWER OF JUSTUS SUSTERMANS (ANTWERP 1597-1681 FLORENCE)

Portrait of a young boy, bust-length, in a fur-trimmed doublet and a plumed hat
 oil on canvas
 59.2 x 46.6cm (23 5/16 x 18 3/8in).

£1,200 - 1,800
 €1,400 - 2,100

Provenance

Marquis Carlo Spinola, New York and Genoa, thence by descent to a private collection in Northern France

75

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).

£1,500 - 2,000
 €1,800 - 2,300

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



74



75



76

76
DUTCH SCHOOL, EARLY 17TH CENTURY

A young woman choosing a husband of her own age over an older wealthy man
 oil on copper
 13.4 x 16.2cm (5 1/4 x 6 3/8in).

£4,000 - 6,000
 €4,700 - 7,000

The present lot follows Crispijn de Passe's engraving of the same subject which was published together with his *Young Man Preferring a Sweetheart of his own Age to a Rich Old Woman*.

77
ENGLISH SCHOOL, 16TH CENTURY

Portrait of a child, full-length, holding a wooden feeding bottle dated 'Ano. Dni. 1593' (upper left) and inscribed 'Aetatis Suae. 15. sep' (upper right)
 oil on panel
 59.7 x 45.7cm (23 1/2 x 18in).

£3,000 - 5,000
 €3,500 - 5,800

Provenance

The Collection of Sheila Elmhirst, by whom offered Sale, Sotheby's, London, 14 May 1967, lot 65, where purchased by the present owner

Literature

E. Elmhirst, 'Feeding Bottles through the Ages', *Country Life*, 18 November 1954, p. 1777
The Nursing Mirror, 26 March 1954, p. 1678
 S. Kevill-Davies, *Yesterday's Children: The Antiques and History of Childcare*, Suffolk, 1991, p. 41, ill.



77



78

78
ANGLO-FLEMISH SCHOOL, EARLY 17TH CENTURY

Portrait of a girl, half-length, holding an apple
oil on panel
51.5 x 40.6cm (20 1/4 x 16in).

£4,000 - 6,000
€4,700 - 7,000

Provenance

Acquired by the current owner's great-grandfather circa 1850, for his country house in Surrey, and thence by family descent



79

79
ANGLO-FLEMISH SCHOOL, EARLY 17TH CENTURY

Portrait of a boy, half-length, holding a flower
bears inscription 'HANS. GEBHERDT, GAILL./ AETATIS. 5 A1621'
(upper left)
oil on panel
51.5 x 40.6cm (20 1/4 x 16in).

£3,000 - 5,000
€3,500 - 5,800

Provenance

Acquired by the current owner's great-grandfather circa 1850, for his country house in Surrey, and thence by family descent



80

80 * TP

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).

£4,000 - 6,000
€4,700 - 7,000

Provenance

Probably the Monastery of Valparaiso, Zamora
Probably 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.



81

81

MASTER OF PEREA (ACTIVE VALENCIA, CIRCA 1490-1510)

A young warrior saint with an elderly bearded man enthroned in an interior, with symbols of the Passion of Christ
 tempera on gold ground panel
 83.4 x 70.1cm (32 13/16 x 27 5/8in).

£18,000 - 25,000

€21,000 - 29,000

The Master of Perea, who is also known as the Master of Valencia of 1485, takes his name from the *Altar of the Three Kings* or *Perea Epiphany* in the Convent of Santo Domingo de Valencia (now in the Museum of Fine Arts in Valencia). The chapel was funded in 1491 by

Violante of Santa Pau, widow of Pedro de Perea. The profuse use of gold brocade and of decorative details such as those employed by artists of the Italian *Quattrocento* are also evident in the Master's later *Visitation* in the Museo del Prado, Madrid.



82



83

TO BE SOLD BY THE TRUSTEES OF THE FIRLE ESTATE SETTLEMENT HENRY GAGE FUND

82
ITALIAN SCHOOL, 17TH CENTURY

The Lamentation of Christ
 oil on canvas
 38 x 56.2cm (14 15/16 x 22 1/8in).

£800 - 1,200
 €930 - 1,400

The composition of the present work is based, in reverse, on a Lamentation from the Studio of Palma Giovane which is now in the Kunsthistorisches Museum, Vienna. It was originally engraved by Pieter van Lisebetten for the *Theatrum Pictorium*.

83
PIETER LEERMANS (?LEIDEN 1655-1706)

Portrait of a gentleman, half-length, in armour, within a painted oval
 signed and dated 'P. Leermans/ AV: 1682' (in painted oval, lower left and right)
 oil on copper
 30.8 x 23.5cm (12 1/8 x 9 1/4in).

£800 - 1,200
 €930 - 1,400



84



85

OTHER PROPERTIES

84
ITALIAN SCHOOL, 17TH CENTURY

Portrait of a gentleman, bust-length, in brown oil on canvas
 60.1 x 51cm (23 11/16 x 20 1/16in).

£1,000 - 1,500
 €1,200 - 1,800

85
CIRCLE OF JÜRGEN OVENS (TÖNNING 1623-1678 FRIEDRICHSTADT)

Portrait of a young man, bust-length, in brown costume and plumed hat
 indistinctly signed with initials "FH" (lower right)
 oil on canvas, extended along the upper edge
 70.3 x 57cm (27 11/16 x 22 7/16in).
 unframed

£800 - 1,200
 €930 - 1,400

86
CIRCLE OF JAN PAUWEL GILLEMANS THE YOUNGER (ANTWERP 1651-1704) AND MATHYS SCHOEVAERDTS (BRUSSELS 1665-1695)

An extensive river landscape surrounded by a garland of flowers and fruit
 oil on canvas
 65.2 x 54.2cm (25 11/16 x 21 5/16in).

£2,000 - 3,000
 €2,300 - 3,500



86



87



88

87
THOMAS HEEREMANS (HAARLEM 1640-1697)

The shore at Egmond aan Zee
 signed, inscribed and dated
 'THMans:eghmont/ 1677' (lower right)
 oil on panel
 28.7 x 38.8cm (11 5/16 x 15 1/4in).

£1,500 - 2,000
 €1,800 - 2,300

Provenance

With Hugo Helbing, Frankfurt
 With Kunsthau Malmédé, Cologne, by whom
 offered
 Sale, Lempertz, Cologne, 26-28 November
 1931, lot 671 (unsold)
 With Kunsthau Malmédé, Cologne, March
 1938, where purchased by the family of the
 present owner

88
ADAM DE COLONIA (ROTTERDAM 1634-1685 LONDON)

Elegant figures before ships and livestock
 signed and dated 'Colonias fec 1658' (lower
 right)
 oil on panel
 76.8 x 93.2cm (30 1/4 x 36 11/16in).

£2,000 - 3,000
 €2,300 - 3,500



89

89
FLORIS GERRITSZ. VAN SCHOOTEN
(HAARLEM CIRCA 1585-1655)

A still life of copper pans and utensils on a stone ledge with plums signed with initials 'Fv.S' (on ledge, lower right)
 oil on panel
 40.2 x 55.8cm (15 13/16 x 21 15/16in).

£2,000 - 3,000
 €2,300 - 3,500

Provenance
 C. L. Foltmar, Copenhagen
 E. Sadolin, Copenhagen
 With Brian Koetser Gallery, 1965

Exhibited
 London, Brian Koetser Gallery, *Spring Exhibition*, 1965, cat. no. 17

Literature
 P. Gammelbo, *Dutch Still Life Painting from the 16th to 18th Centuries in Danish Collections*, Copenhagen, 1960, no. 8, pp. 16-17, ill
 B. Koetser, *Spring Exhibition*, London, 1965, exh. cat., pp. 26-27, no. 17, ill.

90
ATTRIBUTED TO JAN DE LAGOOR
(GORINCHEM 1625-1660 HAARLEM)

A wooded landscape with a traveller watering his horse at a stream bears signature 'M hobbema' (lower left)
 oil on panel
 44.5 x 56cm (17 1/2 x 22 1/16in).

£5,000 - 7,000
 €5,800 - 8,200



90



91



92



93

91 * TP

**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).

£1,500 - 2,000

€1,800 - 2,300

92

ROMAN SCHOOL, 17TH CENTURY

Judith and Holofernes

oil on slate, octagonal

38.6 x 37.2cm (15 3/16 x 14 5/8in).

£2,000 - 3,000

€2,300 - 3,500

93

AFTER GIULIO CLOVIO, 18TH CENTURY

Saint George slaying the dragon

oil on canvas

98.2 x 73.2cm (38 11/16 x 28 13/16in).

£2,000 - 3,000

€2,300 - 3,500

The present work is after Guilio Clovio's original, known through an engraving by Cornelis Cort.



94

94
CIRCLE OF CARLO DOLCI (FLORENCE 1616-1686)

San Carlo Borromeo
 oil on canvas
 44.2cm. (17 1/2 in.) diameter, tondo

£2,000 - 3,000
 €2,300 - 3,500

Numerous paintings by Dolci of San Carlo Borromeo are recorded of which two are identified, the others are known through Florentine inventories (see: F. Baldassari, *Carlo Dolci. The Complete Catalogue of the Paintings*, Florence, 2015, pp. 232-3, 338).

95 TP
CIRCLE OF BARTOLOMEO PASSAROTTI (BOLOGNA 1529-1592)

The Supper at Emmaus
 oil on canvas
 148.8 x 113.2cm (58 9/16 x 44 9/16in).

£4,000 - 6,000
 €4,700 - 7,000

Provenance
 The Collection of Michael Joseph Flavin (1866-1944), Irish nationalist MP for North Kerry (1896-1918), circa 1900
 Gifted by him to a religious institution, circa 1920, from whom purchased by the present owner

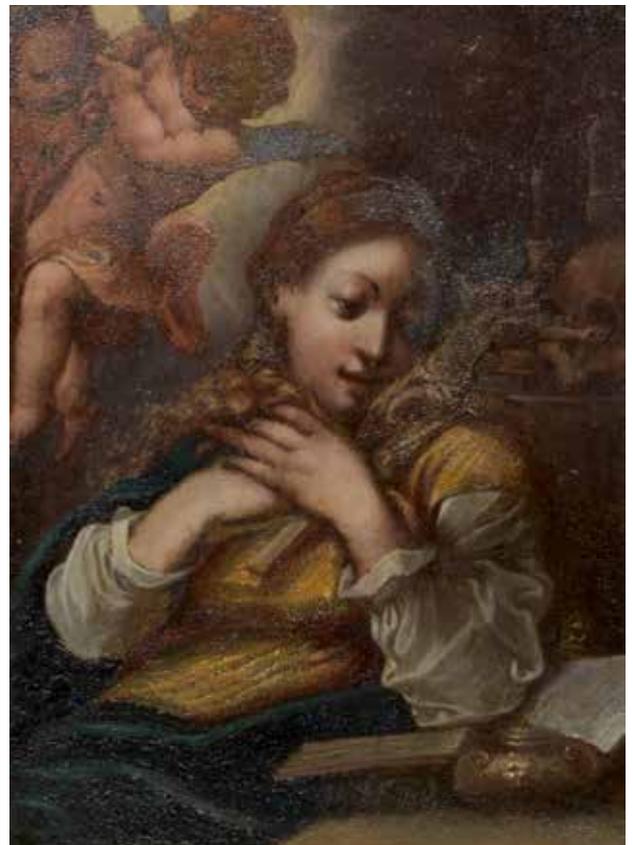
96
BOLOGNESE SCHOOL, 17TH CENTURY

The Penitent Magdalene
 oil on copper
 17.6 x 13.3cm (6 15/16 x 5 1/4in).

£2,000 - 3,000
 €2,300 - 3,500



95



96



97

97

GERMAN SCHOOL, 18TH CENTURY

A river landscape with boats in the foreground; and A mountainous coastal inlet with figures loading boats
a pair, oil on copper

24.8 x 34.5cm (9 3/4 x 13 9/16in). (2)

£4,000 - 6,000

€4,700 - 7,000

98

FRENCH SCHOOL, LATE 18TH CENTURY

A harbour with elegant figures on the quayside

oil on canvas

55.5 x 73.1cm (21 7/8 x 28 3/4in).

£3,000 - 5,000

€3,500 - 5,800

99

LOUIS-CLAUDE MALBRANCHE (CAEN 1790-1838)

A winter landscape with a woman and her donkey on a path, a hilltop town beyond
signed 'Malbranche' (lower right)

oil on canvas, unlined

45.3 x 55cm (17 13/16 x 21 5/8in).

£1,000 - 1,500

€1,200 - 1,800



98



99

100

**CIRCLE OF JAN DE MOMPER (ANTWERP
1614-1688)**

A coastal inlet with figures on the shore and
mountains in the distance
oil on copper

17.2 x 21.6cm (6 3/4 x 8 1/2in).

£1,500 - 2,000

€1,800 - 2,300

101

**STUDIO OF LEONARDO COCCORANTE
(NAPLES 1680-1750)**

A Mediterranean harbour at sunset with
elegant figures before ruins
oil on canvas

56.7 x 87cm (22 5/16 x 34 1/4in).

£2,000 - 3,000

€2,300 - 3,500

Provenance

The Collection of Mary von Toler, before 1913
The Hassler Collection (all according to a label
on the reverse)



97



100



101



102

102
ROMAN SCHOOL, 17TH CENTURY

Leda and the Swan
oil on copper
16.6 x 25.8cm (6 9/16 x 10 3/16in).

£1,000 - 1,500
€1,200 - 1,800



103

103
**CIRCLE OF STEFANO MAGNASCO
(GENOA CIRCA 1635-1665)**

Infant Bacchanale
oil on canvas
37.4 x 63.2cm (14 3/4 x 24 7/8in).

£2,000 - 3,000
€2,300 - 3,500



104

104 TP
**LOMBARD SCHOOL, LATE 16TH
CENTURY**

The Assumption of the Virgin
oil on canvas
150.6 x 207.6cm (59 5/16 x 81 3/4in).

£3,000 - 5,000
€3,500 - 5,800

105

AFTER GUIDO RENI, 17TH CENTURY

Erigone

oil on canvas

61.2 x 69.2cm (24 1/8 x 27 1/4in).

£3,000 - 4,000

€3,500 - 4,700

The present work is after Guido Reni's *Erigone* now in a private collection, Montecarlo.



105

106

AFTER JACOPO DA PONTE, CALLED JACOPO BASSANO, 19TH CENTURY

The Departure for Canaan

oil on canvas

38.2 x 52cm (15 1/16 x 20 1/2in).

£2,000 - 3,000

€2,300 - 3,500

The present composition is after Bassano's original work, now in the Palazzo Ducale, Venice.



106

107

FOLLOWER OF FRANCESCO ALBANI (BOLOGNA 1578-1660)

Diana's Nymphs disarming sleeping cupids

oil on canvas

70.2 x 101.5cm (27 5/8 x 39 15/16in).

£3,000 - 5,000

€3,500 - 5,800

The present work is based on Francesco Albani's original work, now in the Musée du Louvre, Paris, with differences to the figure groups.



107



108



109

108

**JOHANN CHRISTIAN VOLLERDT
(LEIPZIG 1708-1769 DRESDEN)**

An extensive river landscape with figures resting beside a waterfall and a village in the distance; and A mountainous river landscape with a horseman on a path
a pair, oil on canvas
61 x 77.7cm (24 x 30 9/16in). (2)

**£10,000 - 15,000
€12,000 - 18,000**

Provenance

Sale, Bonhams, London, 9 December 2009, lot 2 (sold by order of the executors of a deceased's estate), where purchased by the present owner

109

**WILLEM FREDERIK VAN ROYEN
(HAARLEM 1645-1723 BERLIN)**

Roses in an earthenware vase on a marble ledge
signed and dated 'W J. van Roy*/ fecit Ao/ 1706' (lower left)
oil on canvas, extended along the upper edge
28.8 x 24.1cm (11 5/16 x 9 1/2in).
unframed

**£1,500 - 2,000
€1,800 - 2,300**

Provenance

With Lasson Gallery, London, 1965, where purchased by the present owner's family



108

110

**CATHARINA TREU (BAMBERG 1743-1811
MANNHEIM)**

A glass dish of wild strawberries with a rose,
loganberries and cherries on a marble top
signed and dated 'CKONIG:PINX/1807' (lower
left)

oil on panel

28.8 x 22.7cm (11 5/16 x 8 15/16in).

£2,000 - 3,000

€2,300 - 3,500

Catharina, a member of the Treu family of
painters from Bamberg, has signed the
present work with her married name of König.
She went on to become the Court Painter
to Kurfürst Karl Theodor von der Pfalz und
Bayern in Mannheim in 1769.



110



111

111
**CIRCLE OF ISAAC VAN OOSTEN
 (ANTWERP 1613-1661)**

A village landscape with figures before a windmill
 oil on copper
 28.7 x 40cm (11 5/16 x 15 3/4in).
 unframed

£1,000 - 1,800
 €1,200 - 2,100



112

112
**FOLLOWER OF ADAM WILLAERTS
 (ANTWERP 1577-1664 UTRECHT)**

Shipping in a rough sea; A whaling scene
 a pair, oil on panel
 24.7 x 35.2cm (9 3/4 x 13 7/8in). (2)

£3,000 - 5,000
 €3,500 - 5,800



113

113
**CIRCLE OF DAVID TENIERS THE
 YOUNGER (ANTWERP 1610-1690
 BRUSSELS)**

Figures on a country path
 bears signature 'D. TENIERS f' (lower centre)
 oil on panel
 37.5 x 55cm (14 3/4 x 21 5/8in).

£2,500 - 3,500
 €2,900 - 4,100

Provenance
 Purchased by the present owner from
 Bascourt, Antwerp, 2014 (as by David Teniers
 the Younger)



114

114
FLEMISH SCHOOL, 16TH CENTURY

The Flight into Egypt
oil on copper
17 x 22.6cm (6 11/16 x 8 7/8in).

£2,500 - 3,500
€2,900 - 4,100

115
**FOLLOWER OF JACQUES D'ARTHOIS
(BRUSSELS 1613-1686)**

A dune landscape with travellers on a path
oil on canvas
84.2 x 97.2cm (33 1/8 x 38 1/4in).
unframed

£2,000 - 3,000
€2,300 - 3,500



112



115



116



117

116 TP

CIRCLE OF DIDIER BARRA (METZ 1590-1656 NAPLES)

The Fall of Troy with Aeneas carrying Anchises from the burning city

oil on canvas

109.2 x 146.2cm (43 x 57 9/16in).

£4,000 - 6,000

€4,700 - 7,000

117

AFTER PHILIPPE DE CHAMPAIGNE, 17TH CENTURY

The Last Supper

oil on canvas

74.3 x 88.8cm (29 1/4 x 34 15/16in).

£3,000 - 5,000

€3,500 - 5,800

Provenance

Sale, Il Ponte Casa D'aste, Milan, 16 June 1991, lot 967 (as a Caravaggesque Master), where purchased by the present owner

The present work is after de Champaigne's *Last Supper* of 1654 now in the Musée des Beaux Arts, Lyons.



118

118^{TP}

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

£1,500 - 2,000

€1,800 - 2,300

119 *

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).

£1,000 - 1,500

€1,200 - 1,800

Provenance

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



119



120



121

120

HANS JORDAENS III (ANTWERP CIRCA 1595-1643)

Saint Martin dividing his cloak
signed 'H. Jordaens/F.' (lower right)
oil on copper
48.5 x 60.5cm (19 1/8 x 23 13/16in).

£1,500 - 2,000
€1,800 - 2,300

121

ADRIAEN BACKER (AMSTERDAM 1635-1684)

Portrait of a gentleman, most likely Pierre Piccand, bust-length, in black costume with a white lawn
signed with monogram, inscribed and dated 'AB.I/ AEt:27. Ao 1670' and charged with sitter's coat-of-arms (upper right)
oil on panel
28.1 x 20.6cm (11 1/16 x 8 1/8in).

£5,000 - 7,000
€5,800 - 8,200

The present lot shows the coat-of-arms of the Piccand family of the canton of Fribourg in Switzerland. Given the age of the sitter, the most likely candidate has to be Pierre Piccand who was born in 1643.



122

122

ANTWERP SCHOOL, 16TH CENTURY

Judah and Tamar

oil on panel

92.8 x 77.5cm (36 9/16 x 30 1/2in).

£8,000 - 12,000

€9,300 - 14,000



123



124

123

CLAES CLAESZ. WOU (AMSTERDAM 1592-1665)

A Dutch three-master and other shipping in choppy waters, a view of Fort Rammekens, off the coast of Flushing, in the background signed 'C.C.WOU' (on spar, lower left, strengthened)

oil on panel

66.3 x 114.5cm (26 1/8 x 45 1/16in).

£3,000 - 5,000

€3,500 - 5,800

There are at least six other versions of the present work, all of various sizes and with minor variations to the composition.

124

KLAES MOLENAER (HAARLEM CIRCA 1630-1676)

A winter landscape with figures sledding signed '.k.molenaar' (lower right)

oil on canvas

60.4 x 51.1cm (23 3/4 x 20 1/8in).

£6,000 - 8,000

€7,000 - 9,300

Provenance

Rumerskirch sale, Helbing, Munich, 23 March 1903 (according to Witt Library mount)



125

125
**JAKOB DE HEUSCH (UTRECHT 1657-
 1701 AMSTERDAM)**

Riders and washerwomen at a fountain before
 a ruined Roman aqueduct
 signed 'Heusch.f.' (lower left)
 oil on panel
 32.2 x 39.8cm (12 11/16 x 15 11/16in).

£2,000 - 3,000
 €2,300 - 3,500

Provenance

Sale, Hôtel Drouot, Paris, 28 June 1934, lot
 13 (ill.)
 Sale, Hôtel Drouot, Paris, 4 April 2013, lot 40

126
**CIRCLE OF PIETER NASON
 (AMSTERDAM 1612-1688 THE HAGUE)**

Portrait of a gentleman in armour, three-
 quarter-length, with a landscape beyond
 oil on canvas
 121.8 x 95cm (47 15/16 x 37 3/8in).
 unframed

£6,000 - 8,000
 €7,000 - 9,300



126



127



128

127 * TP

**FOLLOWER OF GIOVANNI ANDREA
DONDUCCI, CALLED IL MASTELLETTA
(BOLOGNA 1575-1655)**

The Baptism of Christ

oil on canvas

102.6 x 127.2cm (40 3/8 x 50 1/16in).

£3,000 - 5,000

€3,500 - 5,800

128

**CIRCLE OF FRANS POURBUS THE
YOUNGER (ANTWERP 1569-1622 PARIS)**

Portrait of a Knight of Malta, half-length, in
black costume

oil on canvas

62.6 x 48.6cm (24 5/8 x 19 1/8in).

£3,000 - 5,000

€3,500 - 5,800



129

129 TP

ITALIAN SCHOOL, EARLY 17TH CENTURY

Portrait of Andrea Doria, wearing the Order of the Golden Fleece, a view to Genoa beyond
 inscribed 'Pater Patriae/ Andrea Auri*' (on the *cartiglio*, upper right)
 oil on canvas
 110.3 x 87cm (43 7/16 x 34 1/4in).

£4,000 - 6,000
€4,700 - 7,000

Depicting the illustrious naval commander Andrea Doria in profile, the present work appears to be based on an established model of the sitter. A drawing, given to Federico Zuccaro, possibly after an earlier portrait by a different artist, also shows him in profile and wearing the Order of the Golden Fleece (sold at Christie's New York, 23 January 2002, lot 19). The source for the present work is most probably an engraving of this image, which was reproduced in print many times from the 16th century onwards.



130

130

ROMAN SCHOOL, 17TH CENTURY

Portrait of a young man believed to be Giovanni Battista Grassetti, half-length, seated, holding a letter
 inscribed 'Gio Batta Grassetti Laniove che si maritò/con Maria Felice Di Luca' (on the reverse)
 oil on canvas, unlined
 98.8 x 74.4cm (38 7/8 x 29 5/16in).

£4,000 - 6,000
€4,700 - 7,000

It may be that the subject of the present portrait can be identified as Giovanni Battista Grassetti (1609-1684) who wrote *Metodo facile per conoscere la vera dalla falsa astrologia con l'aggiunta della vera, e della falsa chiromanzia* which he dedicated to Cardinal Flavio Chigi in 1683.



131

131
ENGLISH SCHOOL, 18TH CENTURY

Shipping in a rough sea
oil on canvas
74.1 x 114.6cm (29 3/16 x 45 1/8in).

£3,000 - 5,000
€3,500 - 5,800



132

132
**CIRCLE OF JAN PEETER VERDUSSEN
(ANTWERP CIRCA 1700-1763 AVIGNON)**

Soldiers playing cards before a besieged city
oil on canvas
66.8 x 82.3cm (26 5/16 x 32 3/8in).

£2,000 - 3,000
€2,300 - 3,500



133

133
**AFTER DAVID TENIERS THE YOUNGER,
17TH CENTURY**

Peasants merrymaking outside an inn at
Perck, with the chateau De Drij Toren beyond
oil on copper
32.4 x 41.8cm (12 3/4 x 16 7/16in).

£4,000 - 6,000
€4,700 - 7,000

Provenance
With Brian L. Koetser, London, where
purchased by the present owner

The present painting is after Teniers' original
sold at Christie's, 6 July 1984, lot 93.

134
**FOLLOWER OF WILLEM VAN DE VELDE
THE YOUNGER (LEIDEN 1633-1707
GREENWICH)**

Shipping in rough seas
bears initials 'WV.VF' (on spar, lower right)
oil on canvas
65.2 x 103.5cm (25 11/16 x 40 3/4in).

£6,000 - 8,000
€7,000 - 9,300

135
**CIRCLE OF JOSEPH VAN BREDAEL
(ANTWERP 1688-1739 PARIS)**

Figures and a wagon on a country path
oil on engraved copper plate, oval
14.8 x 18.4cm (5 13/16 x 7 1/4in).

£1,500 - 2,500
€1,800 - 2,900

136
**ATTRIBUTED TO JAN-BAPTISTE VAN
DER MEIREN (ANTWERP 1664-CIRCA
1708)**

A Mediterranean harbour with figures on
horseback and stevedores on the quayside
oil on panel
24.1 x 33.3cm (9 1/2 x 13 1/8in).

£800 - 1,200
€930 - 1,400



134



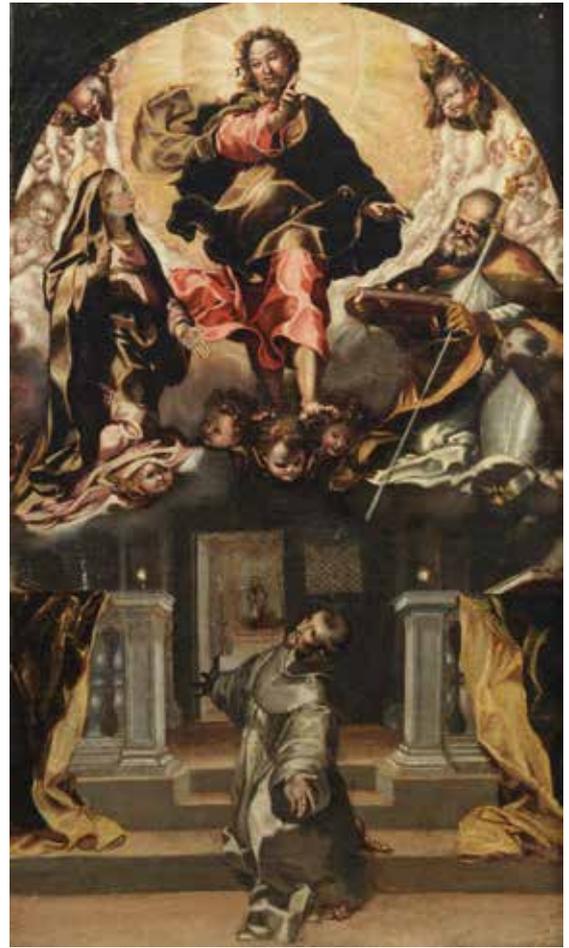
135



136



137



138



139

137
CIRCLE OF GIOVANNI BATTISTA PIAZZETTA (VENICE 1682-1754)

Saint Anthony Abbot
inscribed 'CHARITAS' (upper centre)
oil on canvas
49.2 x 40.8cm (19 3/8 x 16 1/16in).

£800 - 1,200
€930 - 1,400

138 *
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).

£1,000 - 1,500
€1,200 - 1,800

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

139
PIETRO FRANCESCO GUALA (CASALE MONFERRATO 1698-1757 MILAN)

God the Father; and Moses
a pair, oil on canvas, ovals
46.2 x 59.4cm (18 3/16 x 23 3/8in). (2)

£4,000 - 6,000
€4,700 - 7,000



140

140^{TP}

FOLLOWER OF GUIDO RENI (CALVENZANO 1575-1642 BOLOGNA)

The Martyrdom of Saint Sebastian
oil on canvas, arched top
207.3 x 138.9cm (81 5/8 x 54 11/16in).

£3,000 - 5,000
€3,500 - 5,800

141

FOLLOWER OF LUCA GIORDANO (NAPLES 1634-1705)

A woman in an interior with a figure looking on
oil on canvas
102.4 x 65cm (40 5/16 x 25 9/16in).

£2,000 - 3,000
€2,300 - 3,500



141



139



142

142

CARLO INNOCENZO CARLONE (GENOA 1686-1775 SCARIA)

The Apotheosis of Hercules
oil on canvas, oval, with the corners made up
50.5 x 40.4cm (19 7/8 x 15 7/8in).

£2,000 - 3,000
€2,300 - 3,500

Provenance

Sale, Leo Spik, November 1964 (with a certificate from Professor Herman Voss)
With Lasson Gallery, London, 1965, where purchased by the present owner's family

The present work can be compared with a number of sketches and frescoes that Carlone painted in the early 1730s, when working for Prince Ludwig Eberhard of Württemberg and Wilhelm von Gravenitz. The figure group in the present painting follows the left group in the *modello* for the signed and dated 1730 frescoes in Gravenitz, now in the Württembergisches Landesmuseum in Stuttgart (see: P. O. Kruckmann, *Carlo Carlone 1686-1775. Der Ansbacher Auftrag*, exh. cat., Landshut/Ergolding, 1990, no. 10, pp. 151-152, ill. figs. 149, 150). The female figure playing the trumpet to the left of the main group appears almost identical in the sketch for the fresco depicting the *Glory of Prince Ludwig Eberhard*, now in the Musei Civici del Castello Sforzesco, Milan (see: A. Barigozzi Brini and K. Garas, *Carlo Innocenzo Carlone*, Milan, 1967, pp. 62-63, ill. fig. 40).



143

143 TP

CIRCLE OF VIVIANO CODAZZI (BERGAMO 1603-1672 ROME)

A capriccio with putti playing in the foreground
oil on canvas
97.8 x 74.6cm (38 1/2 x 29 3/8in).

£7,000 - 10,000
€8,200 - 12,000

144 *

**ZACARIAS GONZALEZ VELÀZQUEZ
(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).

£1,000 - 1,500
€1,200 - 1,800

Provenance

By descent from the artist to his daughter,
Clara Gonzalez Velázquez y Fernandez
(according to Nuñez, see literature)
The Collection of Wallace Simonsen, Brazil
(according to Nuñez, 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. Nuñez, *Zacarias Gonzalez Velázquez
(1763-1834)*, Madrid, 2000, pp. 201 and 408,
no. P-120, ill. no. 47

Nuñez 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.
Nuñez, *ibid*, pp. 201 and 254 no. P-312).

145

**ATTRIBUTED TO FILIPPO VITALE
(NAPLES 1585-1650)**

Saint Jerome
oil on canvas

89.1 x 71.2cm (35 1/16 x 28 1/16in).

£8,000 - 12,000
€9,300- 14,000

Exhibited

Naples, Castel Sant'Elmo, *Battistello
Caracciolo e il Primo Naturalismo a Napoli*,
9 November 1991 - 19 January 1992, p. 281,
cat. no. 2.33



144



145



146



147

146
**STUDIO OF JAN FRANS VAN BLOEMEN, CALLED ORIZZONTE
 (ANTWERP 1662-1749 ROME)**

An extensive river landscape with figures reclining in the foreground
 oil on canvas
 47.7 x 73.3cm (18 3/4 x 28 7/8in).

£7,000 - 10,000
 €8,200 - 12,000

147
FOLLOWER OF LUCA GIORDANO (NAPLES 1634-1705)

The Ecstasy of the Magdalen; and The Adoration of the Shepherds
 a pair, oil on canvas
 63.5 x 49.6cm (25 x 19 1/2in). (2)

£7,000 - 10,000
 €8,200 - 12,000

The composition of *The Adoration of the Shepherds* is based on Giordano's work for the church of the Santi Apostoli, Naples, the *bozzetto* for which is in the Detroit Institute of Arts.



148

148
**CIRCLE OF LUCA CARLEVARIJS (UDINE
1663-1730 VENICE)**

A *capriccio* view of a port with stevedores
loading barges in the foreground
oil on canvas
54 x 116.2cm (21 1/4 x 45 3/4in).

£6,000 - 8,000
€7,000 - 9,300



147



149



150



151

149

LUDWIG GUTTENBRUNN (VIENNA 1750-1819 FRANKFURT)

Portrait of a gentleman, bust-length, in a blue coat, within a painted oval
incised signature, inscription and date 'guttenbrunn fecit at London/
1791' (lower left)
oil on panel
19.5 x 15.6cm (7 11/16 x 6 1/8in).

£1,000 - 1,500
€1,200 - 1,800

150

ENGLISH SCHOOL, LATE 18TH CENTURY

Portrait of William Henry, Duke of Gloucester, bust-length, in a red
coat, wearing the star of the Order of the Garter, in a painted oval
oil on canvas laid down on panel
21.8 x 17.8cm (8 9/16 x 7in).

£1,000 - 1,500
€1,200 - 1,800

The present portrait is after Richard Earlom's 1771 mezzotint after
Hugh Douglas Hamilton.

151

**CIRCLE OF GEORG DESMARÉES (STOCKHOLM 1697-1776
MUNICH)**

Portrait of Clemens August of Bavaria, half-length in armour, as Grand
Master of the Teutonic Knights
oil on canvas
81.2 x 70cm (31 15/16 x 27 9/16in).

£1,500 - 2,000
€1,800 - 2,300



152

152

AFTER SIR ANTHONY VAN DYCK, 18TH CENTURY

Portrait of a gentleman, bust-length, in black costume with a white ruff, within a painted stone oval inscribed 'AETATE' (lower left) and 'E.RAT.41.1619' (lower right)
oil on panel
70.6 x 56cm (27 13/16 x 22 1/16in).

£2,000 - 3,000
€2,300 - 3,500

The present work is after Van Dyck's portrait of a gentleman now in the Musée des Beaux Arts, Brussels.

153

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).

£3,000 - 5,000
€3,500 - 5,800

Provenance

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

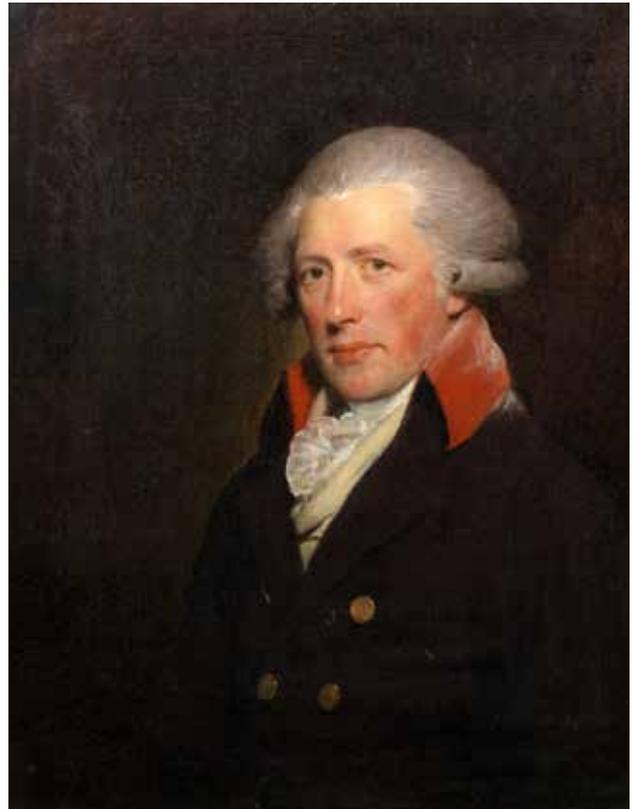
The sitter, Henry Roxby (c.1741- 1820) of Clapham-Rise, Surrey married Margaret Sanderson and had two children, Jane and Elizabeth. A portrait of Jane Roxby by William Beechey was exhibited by the artist at the Royal Academy in 1796 and offered for sale at Sotheby's, New York, 28 January 1999, lot 296.

154

MANNER OF NICOLO DELL' ABBATE, 19TH CENTURY

Portrait of a gentleman, half-length, in black costume and a black plummed hat
oil on canvas
100.2 x 74.8cm (39 7/16 x 29 7/16in).
unframed

£3,000 - 5,000
€3,500 - 5,800



153



154



155



155



156

155

MICHEL CARRÉE (THE HAGUE 1657-1727 ALKMAAR)

Drovers watering their herd; and A figure dancing amongst a resting herd of sheep, cows and goats

the former signed and dated 'MCarre Ao. 1684 f' (lower left, the M and C in ligature); and the latter signed and dated 'MCarre Ao. 1684 f' (lower left, the M and C in ligature)

a pair, oil on canvas

83.1 x 67.2cm (32 11/16 x 26 7/16in). (2)

unframed

£1,500 - 2,500

€1,800 - 2,900

156

CIRCLE OF CORNELIS VAN POELBURGH (UTRECHT CIRCA 1586-1667)

Apollo tending the flocks of Admetus

oil on panel

39.8 x 28.8cm (15 11/16 x 11 5/16in).

£2,000 - 3,000

€2,300 - 3,500



157

157

CIRCLE OF ANDREA SCACCIATI (FLORENCE 1642-1710)

Tulips, narcissi, carnations and other flowers in a bronze urn on a stone ledge
oil on canvas
86.2 x 71cm (33 15/16 x 27 15/16in).

£2,000 - 3,000
€2,300 - 3,500

158

FRANCESCO MANTOVANO (ACTIVE VENICE, 1636-1663)

Tulips, convolvulus, chrysanthemums and other flowers in a gilt bronze vase
oil on canvas
73.2 x 54cm (28 13/16 x 21 1/4in).

£2,000 - 3,000
€2,300 - 3,500

159

NORTH ITALIAN SCHOOL, 17TH CENTURY

Tulips, an iris, forget-me-nots and other flowers in a glass vase
oil on canvas
55.1 x 45.6cm (21 11/16 x 17 15/16in).

£1,500 - 2,000
€1,800 - 2,300



158



159



160

160

HISPANO-FLEMISH SCHOOL, EARLY 18TH CENTURY

Grapes, flowers in a basket with a pewter dish of cherries on a draped table; and A *tazza* of flowers with a dish of oysters on a table-top; and A lobster on a dish before a ewer and a vase of flowers on a table-top; and A *tazza* of flowers with a pewter dish of peaches and artichokes on a draped table-top before a curtain

a set of four, oil on canvas
76.5 x 100.4cm (30 1/8 x 39 1/2in). (4)

£18,000 - 25,000

€21,000 - 29,000

161 *

FLEMISH SCHOOL, 16TH CENTURY

The Annunciation; The Nativity; The Agony in the Garden; The Ascension; The Resurrection; The Crucifixion

a set of six, the former four framed as one, oil on panel

101.4 x 58.4cm (39 15/16 x 23in). and 52.2 x 28.5cm. (20 1/2 x 11 1/4in). respectively (6) with integral frames

£3,000 - 5,000
€3,500 - 5,800



161



162



163



164

162 TP

BOLOGNESE SCHOOL, EARLY 18TH CENTURY

A bishop saint
oil on canvas
108 x 98.6cm (42 1/2 x 38 13/16in).

£2,000 - 3,000
€2,300 - 3,500

163

AFTER ANDREA SOLARIO, 17TH CENTURY

The Madonna and Child
oil on canvas
62.6 x 52.2cm (24 5/8 x 20 9/16in).

£2,000 - 3,000
€2,300 - 3,500

The present lot is after Solario's *Madonna with the Green Cushion* now in the Musee du Louvre, Paris.

164

CIRCLE OF JEAN MICHELIN (LANGRES 1623-1695 JERSEY)

A woman and her son selling bread
oil on canvas
70 x 51.3cm (27 9/16 x 20 3/16in).

£1,000 - 1,500
€1,200 - 1,800



165

165
CIRCLE OF PETR BRANDL (PRAGUE 1660-1735 KUTTENBERG)

A philosopher
oil on canvas
81.5 x 68.1cm (32 1/16 x 26 13/16in).

£2,000 - 3,000
€2,300 - 3,500

166
FOLLOWER OF LUCA GIORDANO (NAPLES 1634-1705)

An elderly lady
oil on canvas
52.3 x 41.7cm (20 9/16 x 16 7/16in).

£600 - 800
€700 - 930

167
FOLLOWER OF THE LE NAIN BROTHERS (ACTIVE IN FRANCE, 18TH CENTURY)

An interior with a woman spinning wool and a man playing a pipe
signed and dated 'G. f**ier Dela Bellonniere/ Pinxit 1730' (lower right)
oil on canvas
99.8 x 80cm (39 5/16 x 31 1/2in).

£2,000 - 3,000
€2,300 - 3,500



166



167



168

168

WILLEM VAN MIERIS THE ELDER (LEYDEN 1662-1747)

A lady at her toilette
signed, inscribed and dated 'W.van Mieris F. Amst 1738' (on chair,
lower right)
oil on panel
47.1 x 37.1cm (18 9/16 x 14 5/8in).

£8,000 - 12,000

€9,300 - 14,000



169

169
GERMAN SCHOOL, 18TH CENTURY

Cyrus and Panthea (?)
 oil on canvas
 61.1 x 81.6cm (24 1/16 x 32 1/8in).

£2,000 - 3,000
 €2,300 - 3,500

Provenance
 Sale, Dorotheum, Salzburg, 20 November
 2007, lot 65
 The collection of Dr. Prince Donatus von
 Hohenzollern

170
**JOS SZTROJNOY (KREM 1888-1953
 VIENNA)**

Poppies, tulips, convolvulus and other flowers
 in a vase on a stone ledge
 signed 'Jos. Stzrojnoy' (lower left)
 oil on board
 53 x 42cm (20 7/8 x 16 9/16in).

£2,000 - 3,000
 €2,300 - 3,500

Provenance
 The collection of Dr. Prince Donatus von
 Hohenzollern



170



171



172



173

171
**CIRCLE OF JACQUES COURTOIS,
CALLED IL BORGOGNONE (SAINT-
HYPPOLITE 1621-1676 ROME)**

A cavalry skirmish
oil on canvas
44.5 x 133.5cm (17 1/2 x 52 9/16in).

£4,000 - 6,000
€4,700 - 7,000

172
**CIRCLE OF GASPARD DUGHET, CALLED
GASPARD POUSSIN (ROME 1615-1675)**

A view of the waterfalls at Tivoli with the
Temple of Vesta
oil on canvas
49.4 x 64.6cm (19 7/16 x 25 7/16in).

£4,000 - 6,000
€4,700 - 7,000

173
**CIRCLE OF PANDOLFO RESCHI (DANZIG
1643-1699 FLORENCE)**

An Italianate landscape with huntsmen in the
foreground and a procession of travellers on a
path beyond
oil on canvas
73 x 96cm (28 3/4 x 37 13/16in).

£2,000 - 3,000
€2,300 - 3,500



174

174
**ATTRIBUTED TO FRANCESCO GRAZIANI
 (ACTIVE NAPLES AND ROME, LATE 17TH
 AND EARLY 18TH CENTURIES)**

A cavalry skirmish
 oil on canvas
 34.6 x 97.7cm (13 5/8 x 38 7/16in).

£2,000 - 3,000
 €2,300 - 3,500

175
**ATTRIBUTED TO CHRISTIAN REDER
 (LEIPZIG 1656-1729 ROME)**

A cavalry skirmish
 oil on copper
 17.5 x 22cm (6 7/8 x 8 11/16in).
 unframed

£1,500 - 2,000
 €1,800 - 2,300

176
**CIRCLE OF JACQUES COURTOIS,
 CALLED IL BORGOGNONE (SAINT-
 HYPPOLITE 1621-1676 ROME)**

A cavalry skirmish
 oil on canvas
 34.9 x 97cm (13 3/4 x 38 3/16in).

£2,000 - 3,000
 €2,300 - 3,500



175



176



177

**TO BE SOLD BY ORDER OF THE EXECUTORS OF
THE ESTATE OF HENK VISSER**

177

ESAIAS VAN DE VELDE (AMSTERDAM 1587-1630 THE HAGUE)

A mounted general addressing his troops, an infantry battle beyond
signed and dated 'E.V.VELDE.1629.' (lower right)

oil on panel

27.6 x 39.5cm (10 7/8 x 15 9/16in).

£12,000 - 18,000

€14,000 - 21,000

Provenance

Princesse Charles d'Arenburg, Brussels
Her Sale, Giroux, Brussels, 15 November 1926, lot 85
Sale, Christie's, London, 5 July 1996, lot 16
With Rafael Valls, London, 1998

Exhibited

Delft, Stedelijk Museum Het Prinsenhof, *Beelden van een strijd: oorlog
en kunst vóór de Vrede van Munster 1621-1648*, 14 March-14 June,
1998, pp. 300-1, no. 79

Literature

A.C. Steland Stief, *Jan Asselyn*, Amsterdam, 1971, pl. IV
G. S. Keyes, *Esaias van den Velde*, Doornspijk, 1984, cat. no. 39, ill.
pl.438



178

OTHER PROPERTIES

178

FOLLOWER OF ADAM FRANS VAN DER MEULEN (BRUSSELS 1632-1690 PARIS)

King Louis XIV before Maastricht; and A view of Luxembourg near the Mansfield baths

a pair, oil on canvas

60.1 x 74.5cm (23 11/16 x 29 5/16in). (2)

£3,000 - 5,000

€3,500 - 5,800

A View of Luxembourg follows van der Meulen's original design, the best version being that in the Musée du Louvre, Paris (inv. no. 1507). *King Louis XIV before Maastricht* is derived from van der Meulen's original also in the Musée du Louvre, Paris (inv. no. 1491). The latter formed part of a series known as *The King's Conquests* which was made up of fourteen large canvases intended for the Pavillon Royal in Marly.



179



180



181

179

FOLLOWER OF GIACOMO VAN LINT, CALLED MONSÙ STUDIO (ROME 1729-1790)

The Porta San Pancrazio, Rome
oil on canvas, oval
64.2 x 50.4cm (25 1/4 x 19 13/16in).

£1,000 - 2,000
€1,200 - 2,300

The present composition is based on an engraving by Giuseppe Vasi.

180

CIRCLE OF ARNOLD BOONEN (DORDRECHT 1669-1729 AMSTERDAM)

Portrait of a gentleman, bust-length, in a red coat
oil on canvas, oval
73.6 x 58.8cm (29 x 23 1/8in).

£800 - 1,200
€930 - 1,400

181 TP

CIRCLE OF SIR PETER LELY (SOEST 1618-1680 LONDON)

Portrait of a lady, traditionally identified as Anne Fountayne, three-quarter-length, in a blue dress, seated
bears inscription 'Anne Fountayne/ Daughter of/ Edwd. Chester/ Esqr./ 1700' (lower right)
oil on canvas
127.4 x 101.3cm (50 3/16 x 39 7/8in).

£2,000 - 2,500
€2,300 - 2,900

The sitter, Anne, daughter of Edward Chester of Cockenatch, Hertfordshire, married Thomas Fountayne of Melton, York and had three children.



182

182
EDWARD PENNY (KNUTSFORD 1714-1791 CHISWICK)

The flitch of bacon
 oil on canvas
 76.6 x 63.7cm (30 3/16 x 25 1/16in).

£2,000 - 3,000
 €2,300 - 3,500

Provenance
 Sale, Sotheby's, London, 14 March 1990, lot 110

183
CIRCLE OF FRANCIS HAYMAN, R.A. (EXETER 1708-1776 LONDON)

Portrait of a musician, traditionally identified as Thomas Arne, seated at a harpsichord
 oil on copper
 26.2 x 19.5cm (10 5/16 x 7 11/16in).

£3,000 - 5,000
 €3,500 - 5,800

Provenance
 With Frederick B. Daniel and Son, London
 With David Messum, Beaconsfield (all according to labels on the reverse)

184 TP
CIRCLE OF JOHANN KERSEBOOM (ACTIVE CIRCA 1680-CIRCA 1708 LONDON)

Portrait of a gentleman, said to be Ralph Lane, three-quarter-length, before ships
 bears inscription and date 'Ralph Lane. 1697.' (lower right)
 oil on canvas
 125.1 x 104.2cm (49 1/4 x 41in).

£3,000 - 5,000
 €3,500 - 5,800



183



184



185

185 TP

EUSTACHE LE SUEUR (PARIS 1617-1655), AND STUDIO

The Deposition
oil on canvas, upper corners made up
158.8 x 191.8cm (62 1/2 x 75 1/2in).

£15,000 - 20,000

€18,000 - 23,000

Provenance

Sale, Christie's, London, 8 July 2009, lot 209

Literature

A. Mérot, *Eustache Le Sueur*, Paris, 2000, p. 228, no. 76, ill., fig. 268

Preparatory drawings for this composition are in the Louvre Cabinet des Dessins and the Musée des Beaux-Arts, Dijon.



186

186
**WORKSHOP OF MATHIEU LE NAIN, CALLED LE CHEVALIER
(LAON 1607-1677 PARIS)**

Le Déjeuner Rustique
oil on canvas
82 x 102.4cm (32 5/16 x 40 5/16in).

£12,000 - 18,000
€14,000 - 21,000

Provenance

With Galerie Charpentier, Paris, by 1954
Mr Sambon, Biarritz, from whom purchased by the present owner's father

Exhibited

Paris, Petit Palais, *Le Nain. Peintures, dessins*, 1934, no. 60 (as 'atelier de Le Nain')

Literature

P. Fierens, *Les Le Nain*, Paris, 1933, ill. pl. LXIX (with the location erroneously given as Detroit Institute of Arts)
J. Thullier, *Les frères Le Nain*, Paris, 1978, p. 270, under cat. no. 55

The original version by Le Nain, which is on canvas, 87.5 x 109 cm., is in the Detroit Institute of Arts, Inv. no. 28.123.



187

187 TP

**CIRCLE OF GIOVANNI MANNOZZI (SAN GIOVANNI VALDARNO
1592-1636 FLORENCE)**

Abraham and the angels

oil on canvas

170 x 122.4cm (66 15/16 x 48 3/16in).

£12,000 - 18,000

€14,000 - 21,000



188

188

NICCOLÒ CODAZZI (NAPLES 1642-1693 GENOA)

An architectural *capriccio* with figures and a horse beside a campfire
oil on canvas

71.2 x 113.4cm (28 1/16 x 44 5/8in).

£8,000 - 12,000

€9,300 - 14,000



189

189

**JAMES WARD R.A. (LONDON 1769-1859
CHESHUNT)**

Goats by a barn
signed 'JWard' (on beam, centre right)
oil on canvas
30.5 x 38.5cm (12 x 15 3/16in).

£2,000 - 3,000

€2,300 - 3,500

Provenance

Sale, Christie's, London, 27 June 1980, lot 21

Exhibited

Midland Counties Art Museum, Nottingham
Castle (according to a label on the reverse)

190

**ANTOINE VESTIER (AVALLON 1740-1824
PARIS)**

Portrait of a lady, traditionally identified as
Mademoiselle Duthé, bust-length, in a blue
dress
oil on canvas, oval
36.6 x 29.8cm (14 7/16 x 11 3/4in).

£5,000 - 7,000

€5,800 - 8,200

Provenance

Possibly Marquise A. de Ganay, Paris
Possibly, Her sale, Hôtel Drouot, Paris, 16
April 1907, where acquired by
Baron Pierre de Gunzbourg, Paris, and thence
by descent to the present owners



190

191

**JAMES WARD R.A. (LONDON 1769-1859
CHESHUNT)**

Calves and a pig outside a barn
signed and dated 'J. Ward 21' (centre right)
oil on canvas
30.6 x 35.4cm (12 1/16 x 13 15/16in).

£1,000 - 1,500
€1,200 - 1,800

Provenance

Sale, Christie's, London, 11 December 1964,
lot 97
Sale, Christie's, London, 25 May 1984, lot 12
With Sabin Galleries, London (according to a
label on the reverse)

192

**ATTRIBUTED TO GIACOMO CERUTI
CALLED IL PITOCHETTO (MILAN 1689-
1767)**

Portrait of a priest, half-length, in black and
holding a book
oil on canvas, oval
95.8 x 72.6cm (37 11/16 x 28 9/16in).

£7,000 - 10,000
€8,200 - 12,000

Provenance

Sale, Gilberto Algranti & C. SPA, Bologna,
18 March 1989, lot 54 (as Giacomo Ceruti),
where purchased by the present owner



191



192



193 TP

**CIRCLE OF MARMADUKE CRADDOCK
(SOMERTON CIRCA 1660-CIRCA 1716)**

A peacock and other fowl in a classical garden; and A cock, ducks and other fowl in a landscape

a pair, oil on canvas

91.6 x 114.3cm (36 1/16 x 45in). (2)

£4,000 - 6,000

€4,700 - 7,000



193



194

194

**ATTRIBUTED TO JOHANNES DE
BLAAUW (AMSTERDAM 1712-1776)**

Dutch shipping in choppy seas off the coast
oil on canvas
36.3 x 42.4cm (14 5/16 x 16 11/16in).

£1,500 - 2,000
€1,800 - 2,300

195^{TP}

**STUDIO OF JOSEPH HICKEL (ČESKÁ
LÍPA 1736-1807 VIENNA)**

Portrait of Johanna Sacco as Medea
oil on canvas
140.5 x 97.1cm (55 5/16 x 38 1/4in).

£3,000 - 5,000
€3,500 - 5,800

The present work is based on Hickel's
original, now in the Burgtheater, Vienna.



195



196



197

196
VICTOR HONORÉ JANSSENS (BRUSSELS 1658-1736)

The Judgement of Paris
 indistinctly signed 'V.Jan**s' (on stone wall, centre left)
 oil on panel
 43.4 x 55.8cm (17 1/16 x 21 15/16in).

£2,000 - 3,000
 €2,300 - 3,500

197
JOSEPH HIGHMORE (LONDON 1692-1780 CANTERBURY)

Portrait of Dr Richard Myddleton Massey, bust-length, in a blue coat with white fur trim and a red and white cap and stock
 oil on canvas
 60.3 x 46.9cm (23 3/4 x 18 7/16in).

£2,500 - 3,500
 €2,900 - 4,100

Provenance

Paul Mellon Sale, Sotheby's, 18 November 1981, lot 93
 Sale, Christie's, London, 10 November 1995, lot 16

Exhibited

Richmond Virginia, The Virginia Museum of Fine Arts, *Painting in England 1700 - 1850: Collection of Mr and Mrs Paul Mellon*, 1963, no. 206



198

198
**FOLLOWER OF DIRCK VAN DELEN (HEUSDEN 1605-1671
 ARNEMUYDEN)**

A courtyard of a palace with elegant figures, a couple brawling in the foreground
 oil on panel
 34.5 x 49.4cm (13 9/16 x 19 7/16in).

£6,000 - 8,000
 €7,000 - 9,300

199
FILIPPO GAGLIARDI (ACTIVE ITALY, CIRCA 1606-1659)

The interior of a palace with groups of figures in conversation
 oil on canvas
 64.2 x 48.9cm (25 1/4 x 19 1/4in).

£4,000 - 6,000
 €4,700 - 7,000

Provenance
 Sale, Sotheby's, New York, 30 January 1997, lot 196

Literature
 G. Sestieri, *Il Capriccio Architettonico in Italia nel XVII e XVIII secolo*,
 Rome, 2015, vol. 2, p. 54, ill

We are grateful to David Marshall for confirming the attribution to
 Gagliardi at the time of the Sotheby's sale in 1997.



199



200



201

200 TP

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

£3,000 - 5,000

€3,500 - 5,800

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.

201

ATTRIBUTED TO PIETRO FABRIS (NAPLES CIRCA 1740-1792)

Portrait of a peasant boy in profile; and Portrait of a peasant boy, bust-length, in a brown cloth cap
a pair, oil on canvas

20.5 x 15.2cm (8 1/16 x 6in). (2)

£5,000 - 7,000

€5,800 - 8,200



202

202
**GIACINTO DIANO, CALLED IL POZZULANIELLO (POZZUOLI
 1731-1803 NAPLES)**

The Judgment of Paris
 oil on canvas
 75.4 x 109.9cm (29 11/16 x 43 1/4in).

£4,000 - 6,000
€4,700 - 7,000

Provenance
 Sale, Sotheby's, New York, 28 January 1999, lot 453

We are grateful to Prof. Nicola Spinosa who has confirmed the attribution to Diano on the basis of a colour photograph and for suggesting a date of the late 1770s or early 1780s. The gold arabesque design around the painting is most probably by a different painter specialised in this discipline such as Gaetano Magri who decorated the royal palace of Caserta.



201



203

203

**JAMES WARD R.A. (LONDON 1769-1859
CHESHUNT)**

Fishermen with their boat
signed with initials 'JWD' (lower left)
oil on panel
30.1 x 34.9cm (11 7/8 x 13 3/4in).

£2,000 - 3,000

€2,300 - 3,500

Provenance

Sale, Sotheby's, London, 13 February 1980,
lot 200

Sale, Sotheby's, London, 18 February 1987,
lot 290

204 TP

**CIRCLE OF BENJAMIN WEST
(PENNSYLVANIA 1738-1820 LONDON)**

Suffer the Little Children to come unto Me
oil on canvas, unlined
117.5 x 142.7cm (46 1/4 x 56 3/16in).
unframed

£4,000 - 6,000

€4,700 - 7,000

We are grateful to Professor Allen Staley for suggesting that this may be the picture sold by West's sons at Robins, London, 20-22 June 1829, lot 58 ('The Parting of Hector and Christ Blessing Little Children').

205

**JOHN NOST SARTORIUS (LONDON 1759-
1828)**

Hare hunting
signed and dated 'J.N. Sartorius. 1820' (lower left)

oil on board
34.7 x 43.4cm (13 11/16 x 17 1/16in).

£1,000 - 1,500

€1,200 - 1,800

Provenance

With Lane Fine Art, London, where purchased
by the parents of the present owner



204



205

206

**ATTRIBUTED TO JOHN CROME
(NORWICH 1768-1821)**

A fisherman before a river, possibly The
Medway, near Rochester
bears signature 'J.Crome' (lower left)
oil on board
29.6 x 35.2cm (11 5/8 x 13 7/8in).

£1,000 - 1,500
€1,200 - 1,800

Provenance

Sir Fredrick Chesney, Bramble Towers,
Cobham (according to an inscription on the
reverse)

207 * TP

**CIRCLE OF RICHARD WILSON
(PENEGOES 1713-1782 COLOMENDY,
CLWYD)**

Figures resting on a river bank, a village
beyond
oil on canvas
86.5 x 115.7cm (34 1/16 x 45 9/16in).
in a William Kent style frame

£4,000 - 6,000
€4,700 - 7,000

208

**FRANCIS SARTORIUS (LONDON 1734-
1804)**

Nickel, in a landscape
inscribed 'Nickel the Property of/ James
Smith Barry Esq' (lower left)
oil on canvas
33.4 x 40.8cm (13 1/8 x 16 1/16in).

£2,000 - 3,000
€2,300 - 3,500

Provenance

With Lane Fine Art, London, where purchased
by the parents of the present owner



206



207



208



209



210



211

209
CIRCLE OF CHARLES JERVAS (DUBLIN CIRCA 1675-1739 LONDON)

Portrait of a girl, bust-length, in a grey dress
oil on canvas laid on board, oval
52 x 44.8cm (20 1/2 x 17 5/8in).

£1,000 - 1,500
€1,200 - 1,800

210
CIRCLE OF JOSEPH HIGHMORE (LONDON 1692-1780 CANTERBURY)

Portrait of a lady, half-length, in a white dress and pink shawl
oil on canvas
76.2 x 63.6cm (30 x 25 1/16in).

£2,000 - 3,000
€2,300 - 3,500

211
ATTRIBUTED TO ROBERT EDGE PINE (LONDON CIRCA 1733-1788 PHILADELPHIA)

Portrait of a lady, half-length, carrying fruit
oil on canvas
69.1 x 54.5cm (27 3/16 x 21 7/16in).

£2,000 - 3,000
€2,300 - 3,500



212

212

CIRCLE OF JOHN DOWNMAN (DEVON 1750-1824 WREXHAM)

Portrait of a young girl, half-length, in a white dress, holding her bonnet
oil on panel

29.8 x 23.2cm (11 3/4 x 9 1/8in).

£2,000 - 3,000

€2,300 - 3,500

Provenance

Sale, Phillips, London, 15 December 1992, lot 11

213

GEORGE HENRY HARLOW (LONDON 1787-1819)

Portrait of a lady, half-length, in a maroon dress and gold shawl
oil on canvas

76 x 64cm (29 15/16 x 25 3/16in).

£2,000 - 3,000

€2,300 - 3,500

Provenance

Sale, Sotheby's, London, 30 January 1985, lot 76

214

THOMAS BEACH (MILTON ABBAS 1738-1806 DORCHESTER)

Portrait of a lady, half-length, in a blue and silver dress, within a painted oval
signed and dated 'T. Beach pinx/ 1766' (lower right)

oil on canvas

74 x 61.8cm (29 1/8 x 24 5/16in).

£2,000 - 3,000

€2,300 - 3,500

Provenance

Sale, Sotheby's, London, 30 October 1985, lot 245



213



214



215



216



217

215

ROMAN SCHOOL, CIRCA 1600

An extensive river landscape with soldiers on horseback in the foreground

oil on canvas

119.7 x 89cm (47 1/8 x 35 1/16in).

£1,500 - 2,000

€1,800 - 2,300

216

THOMAS BARKER OF BATH (PONTYPOOL 1769-1847 BATH)

A rocky wooded landscape with a shepherd and his flock on a path

oil on canvas

93.5 x 75.4cm (36 13/16 x 29 11/16in).

£1,500 - 2,500

€1,800 - 2,900

Provenance

Sale, Christie's, London, 16 June 2005, lot 297

217

FOLLOWER OF JUSTUS VAN HUYSUM THE ELDER (AMSTERDAM 1659-1716)

Roses, poppies, tulips and other flowers in a terracotta urn

oil on canvas

111.1 x 77cm (43 3/4 x 30 5/16in).

£1,500 - 2,000

€1,800 - 2,300



218

218
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

£2,000 - 3,000
 €2,300 - 3,500

219
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 - 4,000
 €3,500 - 4,700

220
CIRCLE OF ALEXANDRE FRANÇOIS DESPORTES (CHAMPIGNEULLE 1661-1743 PARIS)

Studies of flowers
 oil on canvas
 62.2 x 46.5cm (24 1/2 x 18 5/16in).

£2,500 - 3,500
 €2,900 - 4,100



219



220



221



222



223

221
**CIRCLE OF FRANCIS HAYMAN, R.A.
 (EXETER 1708-1776 LONDON)**

Portrait of a lady, full-length, seated, in a pink and blue dress in a landscape
 oil on canvas
 44.1 x 34.8cm (17 3/8 x 13 11/16in).

£2,000 - 3,000
 €2,300 - 3,500

Provenance

The Collection of C.E. R. Bucknill (according to a label on the reverse)
 Sale, Christie's, London, 8 April 1998, lot 16

Exhibited

Twickenham Loan Exhibition, as *Portrait of Peg Woffington by Hogarth* (according to a label on the reverse)

222
CHARLES PHILIPS (LONDON 1708-1747)

Portrait of a lady, full-length, in a white dress in a landscape
 signed and dated 'Charles P*** 1736' (lower left)
 oil on canvas
 52.3 x 41.8cm (20 9/16 x 16 7/16in).

£2,000 - 3,000
 €2,300 - 3,500

Provenance

Sale, Phillips, London, 21 January 1997, lot 2

223
GEORGE MORLAND (LONDON 1763-1804)

Faggot gathering
 signed 'G. Morland' (lower right)
 oil on canvas
 43.6 x 35.8cm (17 3/16 x 14 1/8in).

£2,000 - 3,000
 €2,300 - 3,500

Provenance

Rev. Canon Philips, Cobham, Surrey
 Possibly Eustace Greg
 Sale, Christie's, London, 25 November 1899, lot 91 (unsold 27gns.)
 Rev. J. Nesbitt
 Sale, Christie's, London, 14 June 1902, lot 85 (15 gns. to Permain)
 With Abiss and Philips
 Sale, Christie's, London, 27 May 1938, lot 78 (125 gns. to Polak)
 Sale, Christie's, London, 17 July 1987, lot 43

Exhibited

Possibly, London, Royal Academy, 1871

Literature

G. Dawe, *The Life of George Morland*, London, 1807, pp. 163, 165
 R. Richardson, *George Morland*, London, 1895, p. 115



224

224
ATTRIBUTED TO EDWARD HAYTLEY (ACTIVE BRITAIN, 1740-1762)

Portrait of a gentleman, full-length, standing before a garden
oil on canvas
53.6 x 42.8cm (21 1/8 x 16 7/8in).

£2,000 - 3,000
€2,300 - 3,500

Provenance

Sale, Sotheby's, 19 July 1972, lot 60 (as Arthur Devis)
Sale, Sotheby's, 30 September 2002, lot 545

225
CIRCLE OF ALLAN RAMSAY (EDINBURGH 1713-1784 DOVER)

Portrait of a lady, half-length, in a white dress, holding a rose
oil on canvas
91.1 x 71.5cm (35 7/8 x 28 1/8in).

£2,000 - 3,000
€2,300 - 3,500

226
GEORGE MORLAND (LONDON 1763-1804)

Figures collecting firewood in a winter landscape
signed 'G Morland.' (lower right)
oil on canvas
30.4 x 25.4cm (11 15/16 x 10in).

£2,000 - 3,000
€2,300 - 3,500

Provenance

Sale, Sotheby's, London, 10 November 1993, lot 188



225



226



227

227

SPANISH SCHOOL, 18TH CENTURY

A jug, a vase and a loaf of bread on a table-top
oil on panel
30.1 x 37.2cm (11 7/8 x 14 5/8in).

£1,500 - 2,000

€1,800 - 2,300

228

FRENCH SCHOOL, 18TH CENTURY

Saint Paul
oil on canvas, oval
73.3 x 59.7cm (28 7/8 x 23 1/2in).

£1,500 - 2,000

€1,800 - 2,300

229

CIRCLE OF FRANS SNYDERS (ANTWERP 1579-1657)

A *tazza* of grapes with a bowl of wild strawberries on a stone ledge
oil on panel
73.6 x 56.5cm (29 x 22 1/4in).

£4,000 - 6,000

€4,700 - 7,000

Provenance

The art market, Stockholm, March 1923 (according to a label on the reverse)

The present painting comes very close to the work, also from the Circle of Frans Snyder, which is now in the Galleria Sabauda, Turin. The composition was clearly a popular one as a further version exists which was on the market in Monaco in the early 1990s.



228



229



230

230

AFTER JEAN RAOUX, EARLY 19TH CENTURY

Portrait of Mademoiselle Prévost as Philomèle
oil on canvas
60.5 x 47.5cm (23 13/16 x 18 11/16in).

£2,000 - 3,000
€2,300 - 3,500

The present composition is after Raoux's original portrait of Mademoiselle Prévost which is now in the Musée des Beaux-Arts, Tours.

231 *

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).

£1,000 - 1,500
€1,200 - 1,800

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



231



232

232 TP

MARMADUKE CRADDOCK (SOMERTON CIRCA 1660-CIRCA 1716)

A peacock, ducks and other birds, before a dovehouse in a river landscape

oil on canvas

91.6 x 152.2cm (36 1/16 x 59 15/16in).

£6,000 - 8,000

€7,000 - 9,300



233

233

**THOMAS GAINSBOROUGH, R.A. (SUDBURY 1727-1788
LONDON)**

Portrait of a gentleman, bust-length, in officer's uniform,
within a painted cartouche
oil on canvas

76.1 x 63.3cm (29 15/16 x 24 15/16in).

£10,000 - 15,000

€12,000 - 18,000

Provenance

Sale, Sotheby's, London, 15 July 1976, lot 73
With Sabin Galleries, where purchased by Cyril Sweet
With Arthur Tooth & Sons Ltd. (according to a label attached to the
reverse)

Sale, Sotheby's, London, 11 March 1987, lot 48

We are grateful to Hugh Belsey for confirming the attribution, on the
basis of a colour photograph, and for suggesting a date of circa 1752.
The sitter may have been an officer of the 24th Regiment of Foot.



234



235



236

234
**CIRCLE OF ORAZIO GREVENBROECK
 (PARIS 1670-1730)**

Shipping in choppy waters off a rocky coastline
 oil on canvas
 34.6 x 103.4cm (13 5/8 x 40 11/16in).

£2,000 - 3,000
 €2,300 - 3,500

235
**CIRCLE OF ANGELICA KAUFFMAN
 (COIRE 1741-1807 ROME)**

An Allegory of Music; and An Allegory of Science
 a pair, oil on panel
 18.6 x 20.9cm (7 5/16 x 8 1/4in). (2)

£1,200 - 1,800
 €1,400 - 2,100

236 †
**AFTER ANTONIO CANAL, CALLED IL
 CANALETTO, 18TH CENTURY**

A View of the Monument from Gracechurch Street looking towards Fish Street Hill and old London Bridge, with St. Magnus Martyr beyond
 oil on canvas
 51.5 x 72cm (20 1/4 x 28 5/16in).

£4,000 - 6,000
 €4,700 - 7,000

An engraving of this subject produced by George Bickham, after Canaletto, was published by Robert Sayer and Henry Overton in 1752.



237

237
MANNER OF GIOVANNI ANTONIO CANALETTO, 20TH CENTURY
 View of the Grand Canal looking North East towards the Rialto Bridge
 oil on canvas
 60.3 x 120.2cm (23 3/4 x 47 5/16in).
 unframed

£1,000 - 1,500
 €1,200 - 1,800

The present lot is based on Canaletto's view of the Grand Canal, which is now in the Gemäldegalerie, Dresden.

238
MANNER OF GIACOMO GUARDI, 20TH CENTURY
 San Giorgio Maggiore, Venice
 oil on panel
 15.3 x 25.5cm (6 x 10 1/16in).

£2,000 - 3,000
 €2,300 - 3,500



235



238



239



240

239
ENGLISH SCHOOL, LATE 18TH CENTURY

Portrait of a lady, half-length, in a white dress with a black shawl and a white lace cap with a blue ribbon
 oil on canvas
 77.4 x 64cm (30 1/2 x 25 3/16in).

£1,000 - 1,500
 €1,200 - 1,800

240
AFTER ELISABETH LOUISE VIGÉE LE BRUN, 19TH CENTURY

Portrait of Elisabeth Vigée Le Brun
 oil on canvas
 61.2 x 50.2cm (24 1/8 x 19 3/4in).

£1,500 - 2,000
 €1,800 - 2,300

Provenance

With Maison de L'escalier de cristal, Paris (according to a label on the reverse)

The present work is after Vigée Lebrun's self portrait now in the Galleria degli Uffizi, Florence.

241 *
AFTER SIR JOSHUA REYNOLDS, EARLY 19TH CENTURY

Portrait of King George III, seated in the Coronation Chair
 oil on canvas, extended on all four sides
 88.4 x 58.6cm (34 13/16 x 23 1/16in).

£2,500 - 3,000
 €2,900 - 3,500

The present painting is after Reynolds's original portrait of the king for the Royal Academy, London.



241



242

242
CIRCLE OF BERNHARD KEIL (HELSINGOR 1624-1687 ROME)

An elderly lady holding a book
 oil on canvas
 66 x 48.8cm (26 x 19 3/16in).

£1,500 - 2,000
 €1,800 - 2,300

243
MANNER OF JAN DAVIDSZ. DE HEEM, 18TH CENTURY

A lemon, grapes, cherries and other fruit with a flower on a stone ledge
 oil on panel
 34.6 x 26.6cm (13 5/8 x 10 1/2in).

£2,000 - 3,000
 €2,300 - 3,500

Provenance
 With Brod and Sons, where purchased by the present owner

244
AFTER SIR JOSHUA REYNOLDS P.R.A., 19TH CENTURY

Portrait of the Marlborough Family beneath an arch, with a landscape beyond
 oil on canvas
 77.1 x 70.4cm (30 3/8 x 27 11/16in).

£2,000 - 3,000
 €2,300 - 3,500

Literature
 Possibly D. Mannings, *Sir Joshua Reynolds*, Yale, 2000, p. 426, cat. no. 1674a, recorded as a copy by John Powell (83.8 x 73.6cm) Private Collection, London

The present work has traditionally been attributed to John Powell and it is plausible that it is the copy by Powell, of Joshua Reynolds's original, now at Blenheim Palace, mentioned by Mannings (see Literature) but there are discrepancies with the measurements.



243



244



245

PIETER TERWESTEN (THE HAGUE 1714-1798)

Roses, convolvulus, auricula and other flowers in a bronze urn, in a stone niche; and Roses, tulips, convolvulus and other flowers in a bronze urn on a stone ledge

the former signed 'Pieter Terwesten. fec:' (on stone ledge, lower right)

a pair, oil on canvas

54.8 x 46.6cm (21 9/16 x 18 3/8in). (2)



£10,000 - 15,000

€12,000 - 18,000



246

246

DUTCH SCHOOL, CIRCA 1800

Still life of grapes, peaches, plums, and pineapples resting on a marble table

oil on canvas

81.1 x 64.8cm (31 15/16 x 25 1/2in).

£7,000 - 10,000

€8,200 - 12,000

A copy of the present composition was sold in New York, Sotheby's, 28 January 2011, lot 83, as 'Circle of Jan Van Os' for \$20,000.

Another variant of the composition is in the Musée des Beaux Arts, Auxerre, and is currently attributed to Jan Frans van Dael (Antwerp 1764-1840 Paris) by the Rijksbureau voor Kunsthistorisches Documentatie, The Hague.



247

247
**CIRCLE OF JACOB PHILIPPE HACKERT (PRENZLAU 1737-1807
SAN PIETRO DI CAREGGI)**

An extensive river landscape with travellers on horseback; and A
wooded river landscape with figures crossing a bridge
a pair, oil on panel

36.2 x 47.8cm (14 1/4 x 18 13/16in). (2)

£3,000 - 5,000
€3,500 - 5,800



248



249

WORKS ON PAPER

248

ROMAN SCHOOL, 17TH CENTURY

Christ healing a sick man
pen and ink and wash on paper, squared for transfer
21 x 14.6cm (8 1/4 x 5 3/4in).

£800 - 1,200

€930 - 1,400

249

FRENCH SCHOOL, 18TH CENTURY

Portrait of a boy, half-length, in military uniform, within a painted oval
pastel on blue paper
46.2 x 38.2cm (18 3/16 x 15 1/16in).

£3,000 - 4,000

€3,500 - 4,700

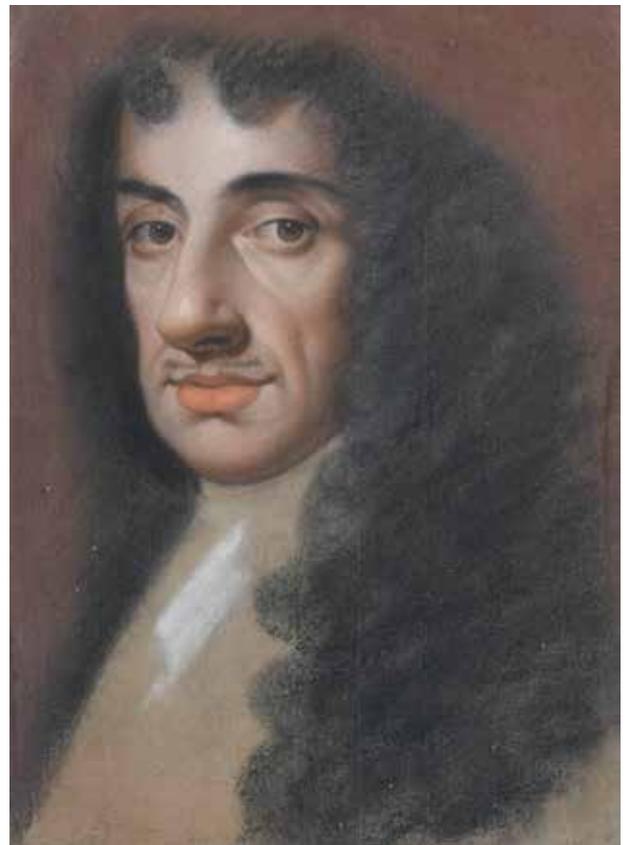
250

FOLLOWER OF SIR PETER LELY (SOEST 1618-1680 LONDON)

Portrait of King Charles II, bust-length
pastel on paper
37 x 26.1cm (14 9/16 x 10 1/4in).

£800 - 1,200

€930 - 1,400



250



251



252

251
FRENCH SCHOOL, 17TH CENTURY

The Triumph of Flora
 pen and brown ink and wash on paper
 22.8 x 33cm (9 x 13in).
 unframed
 together with 13 works by various hands (14)

£800 - 1,200
 €930 - 1,400

252
**FOLLOWER OF BARTHOLOMAEUS SPRANGER (ANTWERP
 1546-1611 PRAGUE)**

An angel with a trumpet
 bears inscription 'Spranger' (lower right)
 pen and brown ink and wash on paper, extended on right edge
 23 x 16.5cm (9 1/16 x 6 1/2in).
 unframed

£500 - 700
 €580 - 820



253

253

THOMAS ROWLANDSON (LONDON 1756-1827)

A Cornish wrestling match
 bears indistinct inscription (lower centre)
 pen and ink and watercolour on paper laid down on card
 18.2 x 30.6cm (7 3/16 x 12 1/16in).

£2,500 - 3,500
 €2,900 - 4,100

254

SIR THOMAS LAWRENCE P.R.A. (BRISTOL 1769-1830 LONDON)

Portrait of a lady, traditionally identified as Fanny Constantin Hall, bust-length
 signed with initials and dated 'TL/ 1808' (lower left)
 black and red chalk on paper
 22.9 x 18.4cm (9 x 7 1/4in).
 unframed

£3,000 - 5,000
 €3,500 - 5,800



254



255



256

255
FONTAINEBLEAU SCHOOL, 17TH CENTURY

The Three Graces
 black chalk, pen and brown ink and watercolour on paper
 27 x 35cm (10 5/8 x 13 3/4in).

£1,000 - 1,500
 €1,200 - 1,800

Provenance
 The Collection of Carrado Ricci, Ravenna and Milan (Frits Lugt 632)

256
SCHOOL OF REMBRANDT HARMENSZ. VAN RIJN (LEIDEN 1606-1669 AMSTERDAM)

Joseph interpreting dreams
 bears inscription '176' (lower right)
 black chalk, pen and brown ink, brown wash on paper
 20.7 x 28.8cm (8 1/8 x 11 5/16in).
 unframed

£2,000 - 3,000
 €2,300 - 3,500

Provenance
 W. Young Ottley (Frits Lugt 2663)

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

25% up to £100,000 of the *Hammer Price*
20% from £100,001 to £2,000,000 of the *Hammer Price*
12% from £2,000,001 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.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ 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 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		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	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;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	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;	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.	10.10	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;	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.	10.11	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	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.	10.12	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.	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.	11	GOVERNING LAW
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> .	11	All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	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.	10.2	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 *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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20th Century British Art

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Aboriginal Art

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African, Oceanic & Pre-Columbian Art

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American Paintings

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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

Data protection – use of your information

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

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Sale title: Old Master Paintings		Sale date: Wednesday 2 November 2016													
Sale no. 23582		Sale venue: Knightsbridge													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
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Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond I will collect from Park Royal or bonded warehouse Please include delivery charges (minimum charge of £20 + VAT)

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: _____ Date: _____

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

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

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

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