

OLD MASTER PAINTINGS

Wednesday 25 October 2017

Knightsbridge, London



Bonhams

OLD MASTER PAINTINGS

Wednesday 25 October 2017 at 10.30am
Knightsbridge, London

BONHAMS

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Sunday 22 October
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SALE NUMBER

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£18

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ILLUSTRATIONS

Front cover: Lot 191 (detail)
Back cover: Lot 188 (detail)

IMPORTANT INFORMATION

The United States Government
has banned the import of ivory
into the USA. Lots containing
ivory are indicated by the symbol
Φ printed beside the lot number
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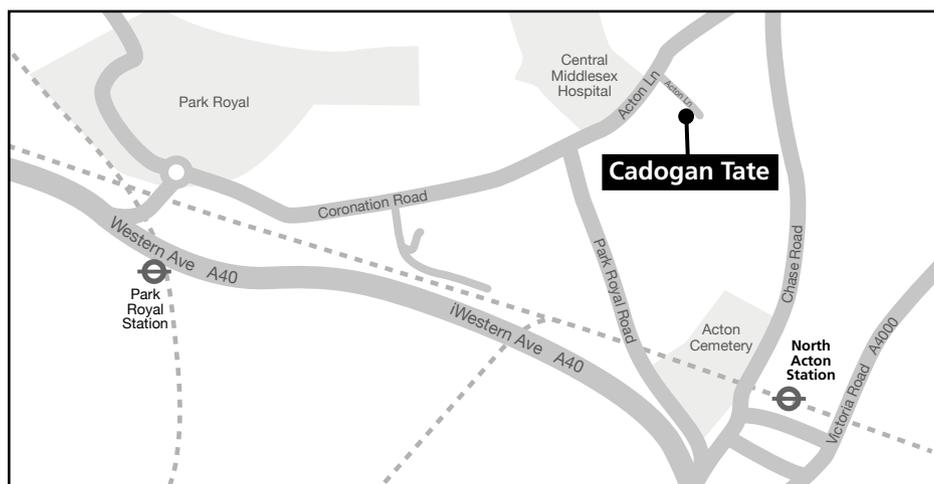
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All sold lots marked TP will be removed to Cadogan Tate, 241 Acton Lane, London, NW10 7NP from 9am Thursday 26 October 2017.

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Sold TP lots will be available for collection from Cadogan Tate from 12pm Friday 27 October 2017 and then every working day between 9am and 4.30pm. Collections are by appointment only & a booking email or phone call are required in advance to ensure lots are ready at time of collection, photographic id will be required at time of collection & if a third party is collecting written authorisation from the successful buyer is required in advance. Photographic id of the third party will be requested at the time of collection.

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

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STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

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Charges will apply from 9am Wednesday 8 November 2017

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(Note: Charges apply every day including weekends and Public Holidays).

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Large Paintings £42.00+ VAT
All other Paintings £21.00+ VAT

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

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



1

1
FLORENTINE SCHOOL, EARLY 17TH CENTURY

The Annunciation
oil on marble, oval
14.3 x 19.9cm (5 5/8 x 7 13/16in).

£1,500 - 2,000
€1,700 - 2,200



2



3

2
ATTRIBUTED TO THE MASTER OF THE FEMALE HALF LENGTHS (ACTIVE NETHERLANDS, CIRCA 1500-1530)

Lucretia
 oil on panel
 40.6 x 36cm (16 x 14 3/16in).

£4,000 - 6,000
€4,500 - 6,700

A version of the composition is known, now in the Prague Castle Picture Gallery, Prague (inv.no. O 239).

3
CIRCLE OF GONZALES COQUES (ANTWERP 1614-1684)

Portrait of a gentleman, bust-length, in a yellow coat with a white lawn collar
 oil on copper, oval
 7.2 x 6cm (2 13/16 x 2 3/8in).

£1,000 - 1,500
€1,100 - 1,700

4
ENGLISH SCHOOL, 17TH CENTURY

Portrait of a gentleman, half-length, in ceremonial costume bears inscription 'Etatis: 40/ Anno: 1657' (upper left) and charged with sitter's coat-of-arms (upper right)
 oil on canvas
 113.6 x 90.5cm (44 3/4 x 35 5/8in).

£3,000 - 5,000
€3,400 - 5,600

The female side of the coat-of-arms, blazoned sable, a chevron argent between three human legs couped at the knee, a cross moline for difference, is that of the Shrigley family in Cheshire. Less clear, however, is the male side, which could refer to numerous English families.



4



5

5
ENGLISH SCHOOL, 17TH CENTURY

Portrait of a gentleman, traditionally identified as Colonel North, bust-length, in black costume, within a painted oval
 oil on panel
 68.3 x 51.8cm (26 7/8 x 20 3/8in).

£4,000 - 6,000
€4,500 - 6,700

Provenance

Sold by order of Lord North's Trustees, Wroxton Abbey sale, on the premises, 24 May 1933, lot 727, where purchased by the present owner's family

6
ENGLISH SCHOOL, 17TH CENTURY

Portrait of a gentleman of the Gage family, half-length, in a yellow coat inscribed and dated 'TIS/A:TA. 25. 1642' (on *cartiglio*, upper right)
 oil on canvas
 91.7 x 66.1cm (36 1/8 x 26in).

£2,000 - 3,000
€2,200 - 3,400

7
ENGLISH SCHOOL, 16TH CENTURY

Portrait of a gentleman, three-quarter-length, in judge's robes inscribed and dated 'Aetatis Suae .55./ 1598.' (upper left)
 oil on panel
 94 x 68cm (37 x 26 3/4in).

£2,000 - 3,000
€2,200 - 3,400



6



7



8



9



10

8

GIOVANNI BATTISTA PAGGI (GENOA 1554-1627)

The Education of Cupid
 remains of signature 'Pa * * *' (lower left)
 oil on canvas
 95.2 x 78.6cm (37 1/2 x 30 15/16in).

£5,000 - 7,000
 €5,600 - 7,900

9 TP

ATTRIBUTED TO SEBASTIAN DE LLANOS Y VALDES (SEVILLE CIRCA 1605-1677)

Equestrian portrait of the Emperor Caligula
 oil on canvas
 211.4 x 151.7cm (83 1/4 x 59 3/4in).

£8,000 - 12,000
 €9,000 - 13,000

The present composition is based on Antonio Tempesta's etching of *Emperor Gaius on horse*, published in 1596 as part of his series of *The First Twelve Roman Caesars*.

10

BERNARDO CASTELLO (GENOA 1557-1629)

The Penitent Magdalen
 bears inventory number '381' (lower right)
 oil on canvas
 81.2 x 66.9cm (31 15/16 x 26 5/16in).

£3,000 - 5,000
 €3,400 - 5,600

We are grateful to Mary Newcomb-Schleier for confirming the attribution to Bernardo Castello upon inspection of colour photographs.



11

11
AFTER SOFONISBA ANGUISSOLA, 17TH CENTURY

Portrait of the artist at her easel
 oil on panel
 25.8 x 19.8cm (10 3/16 x 7 13/16in).

£3,000 - 5,000
 €3,400 - 5,600

The present composition is based on Anguissola's original self-portrait, now in Lancut Museum, Poland.

12
SCHOOL OF FERRARA, 16TH CENTURY

The Annunciation
 oil on canvas
 93.7 x 83.2cm (36 7/8 x 32 3/4in).
 unframed

£4,000 - 6,000
 €4,500 - 6,700

13
SPANISH SCHOOL, LATE 17TH CENTURY

Portrait of a priest, full-length, in Ceremonial dress, holding a censer
 oil on canvas
 137.8 x 78.5cm (54 1/4 x 30 7/8in).
 unframed

£2,000 - 3,000
 €2,200 - 3,400



12



13



14



15



16

14

SPANISH SCHOOL, 17TH CENTURY

The Christ Child with the Symbols of the Passion
oil on copper
37.8 x 29.6cm (14 7/8 x 11 5/8in).

£800 - 1,200

€900 - 1,300

15

FLEMISH SCHOOL, 17TH CENTURY

The Triumph of Christ
oil on copper
57.8 x 44.1cm (22 3/4 x 17 3/8in).
unframed

£5,000 - 7,000

€5,600 - 7,900

16

FOLLOWER OF GILLIS MOSTAERT THE ELDER (HULST 1528-1598 ANTWERP)

The Crucifixion
oil on panel
35.2 x 25.8cm (13 7/8 x 10 3/16in).

£2,000 - 3,000

€2,200 - 3,400

The present work is based on Gillis Mostaert's original, now in the Statens Museum for Kunst, Copenhagen.



17

17
**CIRCLE OF ABRAHAM DANIELSZ. HONDIUS (ROTTERDAM
 CIRCA 1631-1691 LONDON)**

The Adoration of the Shepherds
 oil on panel
 58.1 x 41.4cm (22 7/8 x 16 5/16in).

£1,500 - 2,000
 €1,700 - 2,200

18
DUTCH SCHOOL, 17TH CENTURY

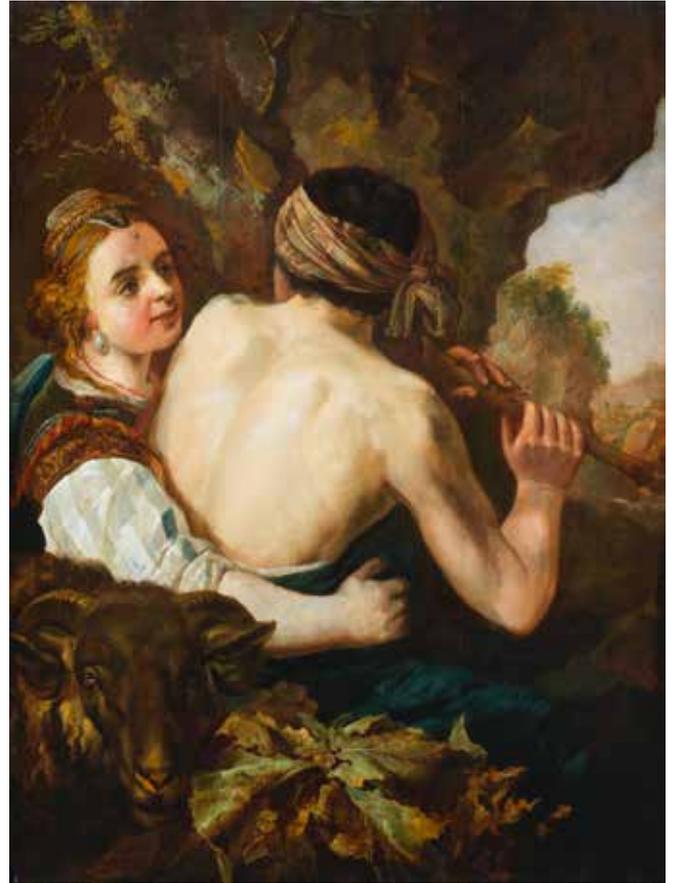
Daphnis and Chloe
 oil on panel
 117.7 x 87.8cm (46 5/16 x 34 9/16in).
 unframed

£3,000 - 5,000
 €3,400 - 5,600

19
CIRCLE OF LUCAS FRANCHOYS II (MECHELEN 1616-1681)

The Crucifixion
 oil on copper
 85.5 x 67.4cm (33 11/16 x 26 9/16in).

£2,000 - 3,000
 €2,200 - 3,400



18



19



20



21

20
CIRCLE OF JAN JOSEFSZ. VAN GOYEN (LEIDEN 1596-1656 THE HAGUE)

Figures resting in a dune landscape
 bears initials 'vG' (lower left)
 oil on panel
 26.2 x 34.2cm (10 5/16 x 13 7/16in).

£2,500 - 3,500
 €2,800 - 3,900

21
EDWARD PENNY (KNUTSFORD 1714-1791 CHISWICK)

Portrait of an officer, standing full-length before a cannon
 oil on canvas
 60.7 x 45cm (23 7/8 x 17 11/16in).

£5,000 - 7,000
 €5,600 - 7,900

Provenance
 With Spink, London
 Sale, Christie's, South Kensington, 9 March 2005, lot 16



22

22
FOLLOWER OF SIR PETER LELY (SOEST 1618-1680 LONDON)
Portrait of a lady, as Diana, three-quarter-length, in a blue dress, with her dog
oil on panel
43.2 x 33.2cm (17 x 13 1/16in).

£3,000 - 5,000
€3,400 - 5,600

23
ENGLISH SCHOOL, 17TH CENTURY

Portrait of a nursemaid and child
oil on canvas
105.7 x 88.7cm (41 5/8 x 34 15/16in).

£1,500 - 2,000
€1,700 - 2,200

Provenance
The Onians Collection, Baylham Mill, Suffolk
Their sale, Sotheby's, London, 18-19 October 1995, lot 200
With Christopher Gibbs, London, 2002, where purchased by the late
Giles Waterfield

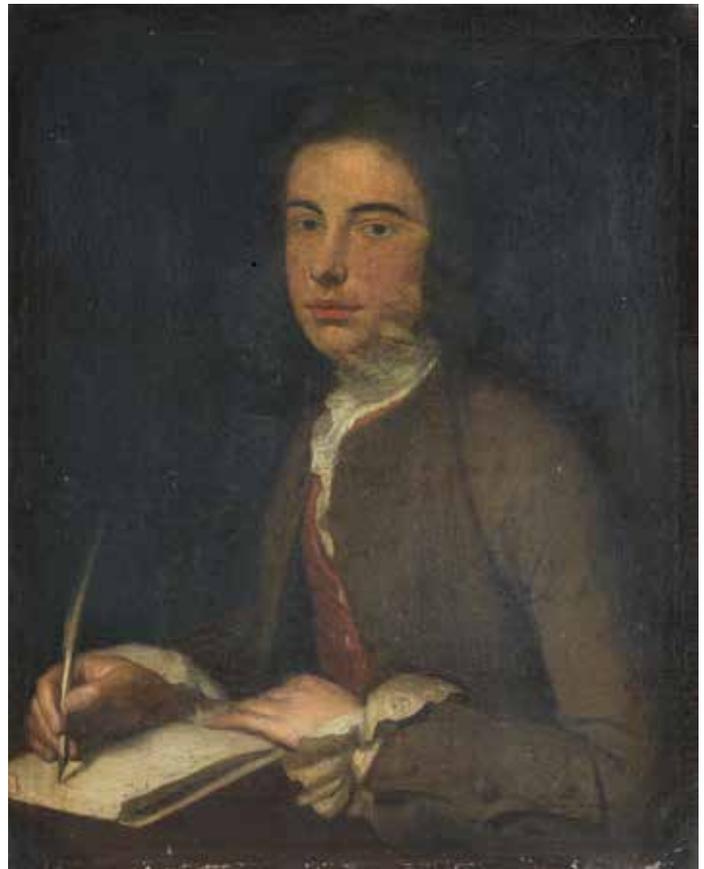
24
ENGLISH SCHOOL, 18TH CENTURY

Portrait of a young man, half-length, in a green coat, seated writing
oil on canvas
78.2 x 63cm (30 13/16 x 24 13/16in).

£1,000 - 1,500
€1,100 - 1,700



23



24



25



26



27

25

PEDRO DE CAMPROBIN (ALMAGRO 1605-1674 SEVILLE)

Lilies, peonies, a rose and other flowers in a gilt vase on a table-top
indistinctly signed ' * * mpro * * ' (lower right)

oil on canvas

34.4 x 25.2cm (13 9/16 x 9 15/16in).

£4,000 - 6,000

€4,500 - 6,700

26

NORTH ITALIAN SCHOOL, 17TH CENTURY

Portrait of a lady, bust length, in a brown dress held with a red ribbon
oil on copper, oval

12.3 x 9.8cm (4 13/16 x 3 7/8in).

£2,500 - 3,500

€2,800 - 3,900

27

CIRCLE OF SEBASTIAN DE HERRERA BARNUEVO (1619-1671)

Portrait of King Charles II of Spain as a boy, bust-length

oil on canvas

46.6 x 36.6cm (18 3/8 x 14 7/16in).

£2,000 - 3,000

€2,200 - 3,400



28

28
CIRCLE OF SOFONISBA ANGIUSSOLA (CREMONA CIRCA 1532-1625 PALERMO)

Portrait of a lady, in black costume, with a white lace-trimmed collar and a pearl necklace
 oil on copper, oval
 5.2 x 3.9cm (2 1/16 x 1 9/16in).

£1,500 - 2,000
 €1,700 - 2,200

29
VENETO SCHOOL, EARLY 17TH CENTURY

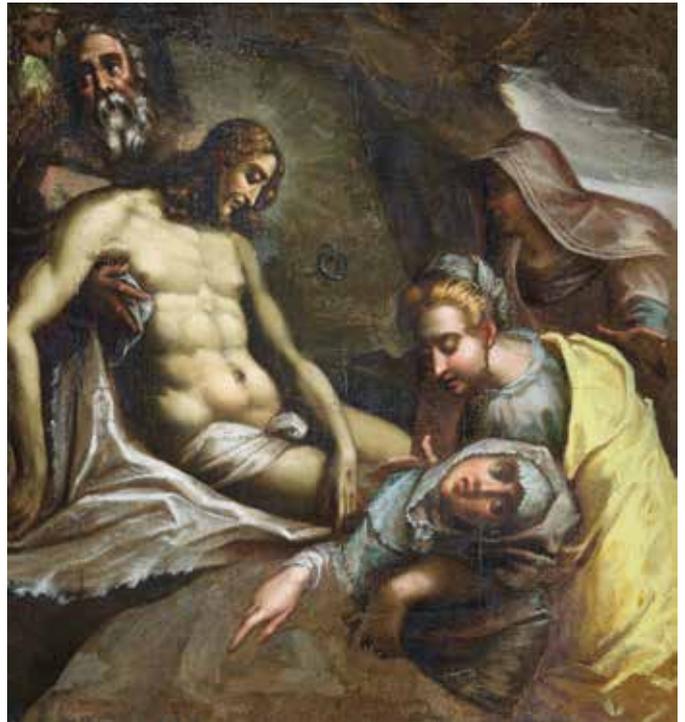
The Lamentation of Christ
 oil on canvas
 67.5 x 63cm (26 9/16 x 24 13/16in).

£2,000 - 3,000
 €2,200 - 3,400

30
NORTH ITALIAN SCHOOL, LATE 16TH CENTURY

Portrait of a gentleman, three-quarter-length, in black costume, holding a letter and standing before a green curtain
 oil on canvas
 94.7 x 74.8cm (37 5/16 x 29 7/16in).

£6,000 - 8,000
 €6,700 - 9,000



29



30



31



32

31
**FOLLOWER OF GIORGIONE (VENICE
 CIRCA 1477-1510)**

A shepherd and his flock before a harbour town, within a painted oval
 oil on panel
 20.4 x 54.6cm (8 1/16 x 21 1/2in).

£3,000 - 5,000
 €3,400 - 5,600

The present lot comes close in style to the group of paintings that Berenson described as by the 'Giorgionesque Furniture Painter' (see: B. Berenson, *Italian Pictures of the Renaissance. Venetian School*, London, 1957, vol. I, p. 87, vol. II, ill. figs 665-672).

32
BOLOGNESE SCHOOL, 16TH CENTURY

The Madonna and Child
 oil on panel
 51.2 x 37.2cm (20 3/16 x 14 5/8in).

£4,000 - 6,000
 €4,500 - 6,700

Provenance

The Brink Collection, no. 8 (according to a label on the reverse)



33

33 TP

ATTRIBUTED TO PIETRO MALOMBRA (CREMONA 1556-1618)

Portrait of an Ottoman Dignitary, three-quarter-length, in Turkish costume

oil on canvas

139.5 x 108.2cm (54 15/16 x 42 5/8in).

£5,000 - 7,000

€5,600 - 7,900

34

AFTER GIOVANNI BATTISTA MORONI, CIRCA 1600

Portrait of Bartolommeo Bonghi, three-quarter-length, seated before a window

oil on canvas

100.8 x 80.7cm (39 11/16 x 31 3/4in).

£5,000 - 7,000

€5,600 - 7,900

The present work is after Moroni's original portrait, now in the Metropolitan Museum of Art, New York. The absence of the inscription and coat-of-arms, both added very shortly after Bonghi's death in 1584, suggests that this an early copy.

35

SPANISH SCHOOL, LATE 16TH CENTURY

Portrait of Anna of Austria, Queen of Spain, bust-length, in a white dress and plumed, jewelled headdress

oil on canvas

69.8 x 59.2cm (27 1/2 x 23 5/16in).

£5,000 - 7,000

€5,600 - 7,900

The present lot is based on Alonso Sanchez Coello's portrait of the Queen, now in the Museo Lazaro Galdiano, Madrid.



34



35



36



37



38

36
CIRCLE OF LUCA GIORDANO (NAPLES 1634-1705)

The Madonna and Child with Angels
oil on canvas
103.9 x 85.7cm (40 7/8 x 33 3/4in).

£2,000 - 3,000
€2,200 - 3,400

37
ANTONIO CARNICERO MANCIO (SALAMANCA 1748-1814 MADRID)

Portrait of a gentleman, bust-length, in a brown coat
oil on canvas, oval
71.1 x 58.2cm (28 x 22 15/16in).

£1,000 - 1,500
€1,100 - 1,700

38
AFTER FRANCESCO SOLIMENA, 18TH CENTURY

An Allegory of the Four Parts of the World
oil on canvas
43.7 x 32.7cm (17 3/16 x 12 7/8in).

£2,000 - 3,000
€2,200 - 3,400

The present composition is after Solimena's original, now in the Indiana University Art Museum, USA.



39

39
CIRCLE OF CLAUDIO FRANCESCO BEAUMONT (TURIN 1694-1766)

Venus and her handmaidens
 oil on canvas, octagonal
 34 x 33.5cm (13 3/8 x 13 3/16in).
 in a carved frame

£2,000 - 3,000
 €2,200 - 3,400

Provenance
 Private Collection, Rome
 With Arcade Gallery, London, where acquired by the present owner's
 mother in November 1965

40 TP
SPANISH SCHOOL, 18TH CENTURY

The Forge of Vulcan
 oil on canvas
 164.5 x 91.2cm (64 3/4 x 35 7/8in).

£3,000 - 5,000
 €3,400 - 5,600

41
NORTH ITALIAN SCHOOL, 18TH CENTURY

The head of a bearded man
 indistinctly signed with initials (centre left)
 oil on canvas
 59.2 x 45.2cm (23 5/16 x 17 13/16in).

£2,000 - 3,000
 €2,200 - 3,400



40



41



42

42^{TP}

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

Portrait of King Charles I, three-quarter-length, in armour
oil on canvas
131.2 x 104.6cm (51 5/8 x 41 3/16in).

£10,000 - 15,000
€11,000 - 17,000

Provenance

Collection of Sir Upton Greville Smythe, Ashton Court, Long Ashton, Bristol, March 1885 (according to a label on the reverse)

No van Dyck original of this composition has survived, but it is probably derived from his portrait in the collection of the Duke of Norfolk at Arundel Castle in which the King is resting his hand on a helmet instead of a sphere. A number of other versions of the present composition, including the sphere, exist in British collections (see: S. Barnes et al, *Van Dyck, a complete catalogue of the paintings*, p. 631, IV.A10).



43

43^{TP}

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

Portrait of Henrietta Maria, three-quarter-length, in a blue dress, seated
oil on canvas
131.6 x 105.2cm (51 13/16 x 41 7/16in).
unframed

£5,000 - 7,000
€5,600 - 7,900

Provenance

Collection of Sir Upton Greville Smythe, Ashton Court, Long Ashton, Bristol, March 1885 (according to a label on the reverse)

No existing version of this composition can be attributed with certainty to van Dyck but a number of other studio versions are known, such as that in San Diego Museum of Art, California.



44

44

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

Portrait of a lady, traditionally identified as Mrs Bevan, half-length, in a black dress

oil on canvas

76.3 x 63.2cm (30 1/16 x 24 7/8in).

£6,000 - 8,000

€6,700 - 9,000



45



46

45

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

Figures dining in an interior with a carnival figure
oil on canvas
57 x 69.5cm (22 7/16 x 27 3/8in).

£5,000 - 7,000

€5,600 - 7,900

46

FRANÇOIS VERWILT (ROTTERDAM 1620-1691)

Diana and Callisto
signed and dated 'V Wilt. 1646' (on rock, lower left)
oil on panel
31 x 21.9cm (12 3/16 x 8 5/8in).

£4,000 - 6,000

€4,500 - 6,700

Provenance

The Nobel family, Sweden



47

47
CIRCLE OF JAN VAN NOORDT (AMSTERDAM CIRCA 1623-CIRCA 1676)

The Crucifixion
 oil on canvas
 91 x 71.2cm (35 13/16 x 28 1/16in).
 unframed

£2,000 - 3,000
 €2,200 - 3,400

48
JACOB VAN TOORENVLIE (LEIDEN CIRCA 1635-1719)

Dead birds hanging above a draped stone ledge
 signed 'JTovliet. Fecit' (lower right)
 oil on panel
 42.3 x 31.9cm (16 5/8 x 12 9/16in).

£2,000 - 3,000
 €2,200 - 3,400

Provenance
 Sale, Sotheby's, London, 15 April 1999, lot 240

49
FRANCISCUS CARRE (ANTWERP CIRCA 1630-1669 LEEUWARDEN)

An interior with a woman sewing
 signed and indistinctly dated 'Fcarre *16 *4' (lower right)
 oil on panel
 30.4 x 25.4cm (11 15/16 x 10in).

£2,000 - 3,000
 €2,200 - 3,400

Provenance
 Sale, Sotheby's, London Colonnade, 21 September 1994, lot 44



48



49



50



52



51

50

LOMBARD SCHOOL, 17TH CENTURY

The Madonna and Child with a lamb
oil on copper
50.8 x 33.5cm (20 x 13 3/16in).

£2,000 - 3,000

€2,200 - 3,400

The present composition is after an original work by a follower of Leonardo, possibly Cesare da Sesto, now in the Pinacoteca Brera, Milan.

51

ITALIAN SCHOOL, 16TH CENTURY

Saint Catherine of Alexandria
bears extensive inscription (lower edge)
oil on panel, arched top
146.2 x 48.6cm (57 9/16 x 19 1/8in).
with integral frame

£3,000 - 5,000

€3,400 - 5,600

52

HISPANO-FLEMISH SCHOOL, 16TH CENTURY

Ecce Homo
oil on panel
37.8 x 29.1cm (14 7/8 x 11 7/16in).

£1,000 - 1,500

€1,100 - 1,700

53

CIRCLE OF ANDRIES DANIELS (ANTWERP CIRCA 1580-AFTER 1640)

The Madonna and Child within a stone cartouch surrounded by flowers and foliage
oil on copper
22.9 x 17.4cm (9 x 6 7/8in).

£1,500 - 2,500

€1,700 - 2,800



53

54 *

LOMBARD SCHOOL, 16TH CENTURY

Portrait of a cleric, bust-length, in black
oil on panel
36.7 x 29.6cm (14 7/16 x 11 5/8in).

£3,000 - 5,000

€3,400 - 5,600



54



55

55 TP

ITALIAN SCHOOL, 19TH CENTURY

Joseph interpreting the Pharaoh's dreams
oil on canvas

78.4 x 133.7cm (30 7/8 x 52 5/8in).

£800 - 1,200

€900 - 1,300

56

**ATTRIBUTED TO FRANCISCO BARRERA
(MADRID 1595-1657)**

A lobster and a pike on a table-top
oil on canvas

48.2 x 62.8cm (19 x 24 3/4in).

£4,000 - 6,000

€4,500 - 6,700

57

**CIRCLE OF SIMONE CANTARINI, CALLED
IL PESARESE (OROPEZZA 1612-1648
VERONA)**

The Holy Family with the Infant Saint John the
Baptist

oil on canvas

21.1 x 28cm (8 5/16 x 11in).

£3,000 - 5,000

€3,400 - 5,600

Provenance

The Collection of the Accademia delle Belle
Arti, Verona (their wax seal attached to the
reverse)

The present work may well have entered the
collection of the Accademia in Verona when
it was under the stewardship of Saverio Dalla
Rosa (1745-1821) who collected numerous
Old Master Paintings for the students to study
and which would go on to form the core
collection of the city museum.



56



57

58

ITALIAN SCHOOL, LATE 17TH CENTURY

Portrait of a lady, half-length, in a crimson dress, seated with her dog
oil on canvas
81.3 x 97cm (32 x 38 3/16in).

£2,000 - 3,000
€2,200 - 3,400



58

59

NEAPOLITAN SCHOOL, 17TH CENTURY

A still life with an olive branch and
sweetmeats: An Allegory of Easter
oil on canvas
50.2 x 76cm (19 3/4 x 29 15/16in).

£5,000 - 7,000
€5,600 - 7,900



59

60

**CIRCLE OF FRANCESCO GRAZIANI
(ACTIVE NAPLES AND ROME, LATE 17TH
AND EARLY 18TH CENTURIES)**

A cavalry skirmish
oil on canvas
49.8 x 59.9cm (19 5/8 x 23 9/16in).
unframed

£3,000 - 5,000
€3,400 - 5,600



60



61



61



62

61

JAN PAUWEL GILLEMANS THE YOUNGER (ANTWERP 1651-1704)

The Madonna and Child surrounded by fruit and flowers; and The Holy Family surrounded by fruit and flowers

a pair, oil on copper

55.4 x 41.4cm (21 13/16 x 16 5/16in). (2)

£5,000 - 7,000

€5,600 - 7,900

62

CIRCLE OF JAN PIETER BRUEGHEL (ANTWERP 1628-1680)

Tulips, auricula, narcissi and other flowers in a glass vase

oil on canvas

56.2 x 41.4cm (22 1/8 x 16 5/16in).

£800 - 1,200

€900 - 1,300

Provenance

The Collection of C.E.S. Barclay Esq, Whittingham Hall, Suffolk, before 1963 (according to a label on the reverse)

63

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

A river landscape with drovers and their herd
oil on canvas
67.8 x 82.8cm (26 11/16 x 32 5/8in).

£2,000 - 3,000
€2,200 - 3,400



63

64

**FOLLOWER OF MEINDERT HOBBEEMA
(AMSTERDAM 1638-1709)**

A watermill in a wooded clearing
oil on panel
73.4 x 104.5cm (28 7/8 x 41 1/8in).

£2,000 - 3,000
€2,200 - 3,400



64

65

**PETRUS SCHOTANUS (DRONRIJP
1601-CIRCA 1675 LEEUWARDEN)**

A *vanitas* still life with books, documents,
dead snipe, a celestial globe, an hour-glass,
a candlestick, flags and a trumpet with roses
on a table
signed 'PSchotanus' (on ledge, lower centre)
and 'PScho * **' (on letter, lower centre)
oil on panel
59.7 x 84.2cm (23 1/2 x 33 1/8in).

£2,000 - 3,000
€2,200 - 3,400



65

Provenance

Sale, Diederiks, The Hague, October 1980,
lot 219
Sale, Christie's, Amsterdam, 17 November
1994, lot 163

Two other versions of the present lot, with
minor differences, are known, one sold at
Sotheby's London, 12 November 1969, lot
215 and the other sold at Sotheby's London,
13 April 1983, lot 109.



66



67



68

66

NORTH ITALIAN SCHOOL, 18TH CENTURY

The Sacrifice of Isaac
oil on canvas
60 x 47cm (23 5/8 x 18 1/2in).

£2,000 - 3,000
€2,200 - 3,400

67

AFTER TIZIANO VECELLIO, CALLED TITIAN, 19TH CENTURY

The Penitent Magdalen
oil on canvas laid down on board
85.2 x 67.8cm (33 9/16 x 26 11/16in).

£1,500 - 2,000
€1,700 - 2,200

The present composition is after Titian's original, now in the Palazzo Pitti, Florence.

68

AFTER JUSEPE DE RIBERA, 17TH CENTURY

Saint Joseph
oil on canvas
81.7 x 65.2cm (32 3/16 x 25 11/16in).

£3,000 - 5,000
€3,400 - 5,600

The present composition is after Ribera's original work, now in Montreal Museum of Fine Arts, Canada.



69

69 TP
AFTER DOMENICO ZAMPIERI, CALLED IL DOMENICHINO, 19TH CENTURY

The Cumaean Sybil
 oil on canvas
 119.5 x 89.2cm (47 1/16 x 35 1/8in).

£2,000 - 3,000
 €2,200 - 3,400

The present composition is after Domenichino's original, now in Pinacoteca Capitolina, Rome.

Provenance
 With Chaucer Fine Arts, London

70
AFTER FRANCESCO SOLIMENA, 18TH CENTURY

An Allegory of America
 oil on canvas laid down on board
 85.1 x 72.2cm (33 1/2 x 28 7/16in).
 unframed

£2,000 - 3,000
 €2,200 - 3,400

The present composition is after *America* in Francesco Solimena's series of *The Four Continents: Europe; America; Africa and Asia*, now in the Galleria Doria Pamphili in Rome. The original paintings served as preparatory sketches for decoration in the Palazzo Reale in Naples, which are now lost.

71
ITALIAN SCHOOL, 18TH CENTURY

Portrait of an elderly peasant woman
 oil on canvas laid down on board
 93.2 x 72.8cm (36 11/16 x 28 11/16in).

£800 - 1,200
 €900 - 1,300



70



71



72



73



74

72

AFTER FRANCESCO FURINI, 17TH CENTURY

The Penitent Magdalen

oil on panel

43.6 x 32.3cm (17 3/16 x 12 11/16in).

£1,500 - 2,000

€1,700 - 2,200

Provenance

In the collection of the present owner's family for at least 100 years

The present painting is after Furini's original which is now in the Kunsthistorisches Museum, Vienna.

73

FRANCESCO DE MURA (NAPLES 1696-1782)

Christ as Salvator Mundi

oil on copper, oval

15.1 x 12.4cm (5 15/16 x 4 7/8in).

£3,000 - 5,000

€3,400 - 5,600

74

NEAPOLITAN SCHOOL, LATE 17TH CENTURY

Saint Elias

oil on canvas

88.5 x 65.2cm (34 13/16 x 25 11/16in).

£2,000 - 3,000

€2,200 - 3,200



75

75
**CIRCLE OF BERNHARD KEIL, CALLED MONSÙ BERNARDO
(ELSINORE 1624-1687 ROME)**

Saint Rosalia
oil on copper, oval
12.6 x 10.9cm (4 15/16 x 4 5/16in).

£2,500 - 3,500
€2,800 - 3,900

76
**CIRCLE OF ANTON RAPHAEL MENGS (AUSSIG 1728-1779
ROME)**

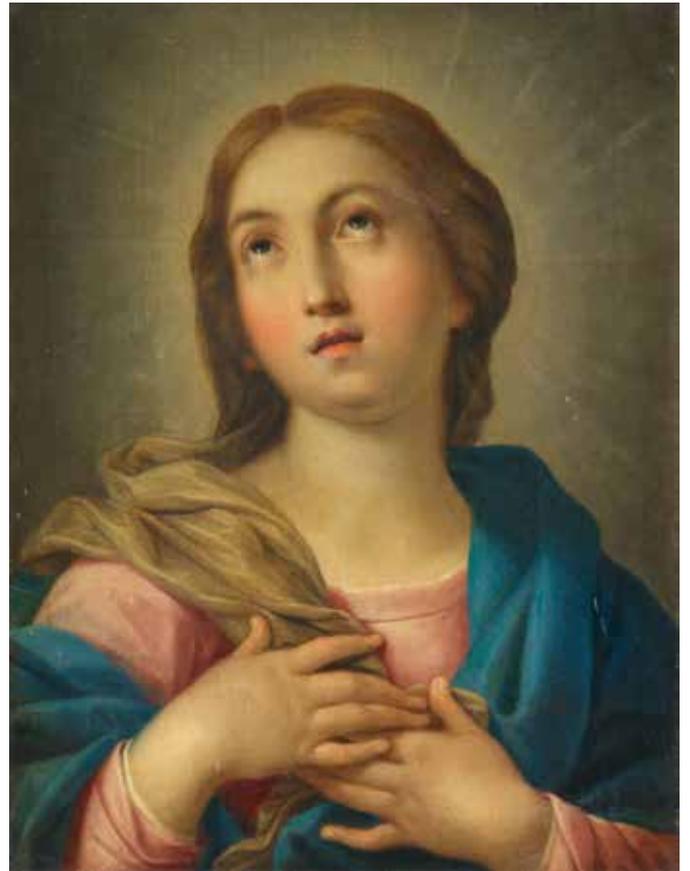
The Madonna
oil on canvas
47.6 x 36.1cm (18 3/4 x 14 3/16in).

£2,000 - 3,000
€2,200 - 3,400

77
NEAPOLITAN SCHOOL, 17TH CENTURY

A hermit saint
oil on canvas
76.6 x 63.2cm (30 3/16 x 24 7/8in).

£4,000 - 6,000
€4,500 - 6,700



76



77



78



79



80

78 TP

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

Putti with a cornucopia on a chariot drawn by lions
oil on canvas
60 x 169.2cm (23 5/8 x 66 5/8in).

£2,000 - 3,000
€2,200 - 3,400

Provenance

Sale, Christie's, London, 24 April 1970, lot 113 (bt. Caelt 130gns)

The present work is based on a section of one of Rubens's frieze paintings which hang alongside his *Apotheosis of King James I* on the ceiling of The Banqueting House, Whitehall.

79

**CIRCLE OF HENDRICK VAN STEENWYCK
THE YOUNGER (ANTWERP CIRCA 1580-
1649 LEIDEN)**

The beheading of Saint John the Baptist
oil on canvas
84.5 x 111.8cm (33 1/4 x 44in).
unframed

£2,000 - 3,000
€2,200 - 3,400

80

FLEMISH SCHOOL, 17TH CENTURY

An Allegory of Peace
oil on canvas
67.7 x 89.5cm (26 5/8 x 35 1/4in).

£2,000 - 3,000
€2,200 - 3,400



81



81

81
DUTCH SCHOOL, 18TH CENTURY
 Soldiers before an encampment; and Soldiers preparing for battle
 a pair, oil on panel
 32.7 x 41.8cm (12 7/8 x 16 7/16in). (2)

£2,000 - 3,000
 €2,200 - 3,400

82
FRANZ DE PAULA FERG (VIENNA 1689-1740 LONDON)
 Travellers on a country path
 signed with initials 'F f' (on rock, lower right)
 oil on copper
 16 x 12.6cm (6 5/16 x 4 15/16in).

£1,500 - 2,000
 €1,700 - 2,200

Provenance
 The Collection of Jean Zanchi, Lausanne
 (according to an inscription on the reverse)



82



83

83
**ATTRIBUTED TO FRANCESCO DEL BRINA (ACTIVE FLORENCE,
1540-1585)**

The Mystic Marriage of Saint Catherine
oil on panel
50.6 x 34.2cm (19 15/16 x 13 7/16in).

£6,000 - 8,000
€6,700 - 9,000



84

84
LOMBARD SCHOOL, 16TH CENTURY

Lucretia
oil on panel
68.8 x 54cm (27 1/16 x 21 1/4in).

£10,000 - 15,000
€11,000 - 17,000



85



86



87

85

ROMAN SCHOOL, 17TH CENTURY

Bacchus

oil on canvas

48.2 x 38.2cm (19 x 15 1/16in).

£3,000 - 5,000

€3,400 - 5,600

86

FOLLOWER OF GIUSEPPE RECCO (NAPLES 1634-1695)

Poppies, carnations and other flowers in a glass vase on a stone ledge

oil on canvas

61.4 x 46.2cm (24 3/16 x 18 3/16in).

£1,500 - 2,000

€1,700 - 2,200

87

ANDREA SCACCIATI (FLORENCE 1642-1710)

A parrot on a stone ledge with roses and a butterfly

oil on canvas

46.8 x 35.3cm (18 7/16 x 13 7/8in).

£1,000 - 1,500

€1,100 - 1,700



88

88
CIRCLE OF GIOVANNI STANCHI (ROME 1608-CIRCA 1673)

An Allegory of Faith surrounded by a garland of flowers
 oil on canvas
 92.1 x 70.2cm (36 1/4 x 27 5/8in).

£3,000 - 5,000
 €3,400 - 5,600

89
CIRCLE OF GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO (CENTO 1591-1666 BOLOGNA)

Study for a child
 oil on copper
 10.2 x 9.3cm (4 x 3 11/16in).

£1,500 - 2,000
 €1,700 - 2,200

90
CIRCLE OF MARIO NUZZI, CALLED MARIO DE' FIORI (ROME CIRCA 1603-1673)

Tulips, irises, narcissi and other flowers in a bronze urn
 oil on canvas
 87.1 x 58.5cm (34 5/16 x 23 1/16in).
 unframed

£2,000 - 3,000
 €2,200 - 3,400



89



90



91



92



93

91

FRENCH SCHOOL, LATE 17TH CENTURY

Portrait of a gentleman, bust-length, in black costume and a white ruff
oil on panel
17.8 x 13.2cm (7 x 5 3/16in).

£1,200 - 1,800

€1,300 - 2,000

92

AFTER NICOLAS POUSSIN, 17TH CENTURY

The Holy family
oil on canvas
55 x 43.2cm (21 5/8 x 17in).

£3,000 - 5,000

€3,400 - 5,600

The present work is after a detail of Poussin's *Adoration of the Shepherds*, now in the National Gallery, London.

93

ATTRIBUTED TO CLAES NICOLAS JACOBSZ. TOL (UTRECHT ACTIVE 1634-1652)

Mercury escorting Psyche to Olympus
oil on panel
51.5 x 41.9cm (20 1/4 x 16 1/2in).

£2,000 - 3,000

€2,200 - 3,400



94

94
NICOLAS FOCHE (TROYES 1653-1733 PARIS)

Venus and Cupid in a landscape
 oil on canvas
 98.8 x 81.4cm (38 7/8 x 32 1/16in).

£4,000 - 6,000
 €4,500 - 6,700

The present lot can be compared to the similar *Baigneuse*, sold at Sotheby's Paris, 15 June 2017, lot 59.

95
GERMAN SCHOOL, 19TH CENTURY

A dish of quince, plums, grapes and other fruit with a glass of wine on a draped table-top with nuts and a blue-tit
 oil on canvas
 74.5 x 59.9cm (29 5/16 x 23 9/16in).

£2,000 - 3,000
 €2,200 - 3,400

96
FOLLOWER OF JEAN-BAPTISTE MONNOYER (LILLE 1636-1699 LONDON)

Roses, convolvulus, marigolds and other flowers in a basket on a stone ledge
 oil on canvas
 108.8 x 85.2cm (42 13/16 x 33 9/16in).

£1,500 - 2,000
 €1,700 - 2,200



95



96



97

97

CIRCLE OF ADRIAEN PIETERSZ. VAN DE VENNE (DELFT 1589-1662 THE HAGUE)

Judith presenting the head of Holofernes
oil on panel, *en brunaille*
46.2 x 59.6cm (18 3/16 x 23 7/16in).

£2,000 - 3,000
€2,200 - 3,400

A work of the same subject, by van de Venne, was offered at Christie's, London on 1 November 1996, lot 28 (oil on panel, signed and dated '1643', 89.8 x 125.7cm).



98

98

CIRCLE OF CORNELIS DE WAEL (ANTWERP 1592-1667 ROME)

Figures resting in a woodland clearing
oil on canvas
58.2 x 85.2cm (22 15/16 x 33 9/16in).

£4,000 - 6,000
€4,500 - 6,700

99

CIRCLE OF LUCAS VAN UDEN (ANTWERP CIRCA 1595-CIRCA 1673)

Elegant figures resting in a landscape
oil on panel
41.8 x 55.6cm (16 7/16 x 21 7/8in).

£2,000 - 3,000
€2,200 - 3,400



99



100

100
AFTER HENDRIK GOLTZIUS, 17TH CENTURY

Figures in a piazza before a statue of Neptune
 oil on panel
 48.2 x 35.2cm (19 x 13 7/8in).

£4,000 - 6,000
 €4,500 - 6,700

The present lot is after an engraving by Goltzius.

101
PIETER JANSZ. QUAST (AMSTERDAM 1606-1647)

Three peasants smoking and drinking in an interior
 signed with initials and dated 'PQ/ 1643.' (lower right, the P and Q in
 ligature)
 oil on panel
 35.3 x 28.7cm (13 7/8 x 11 5/16in).

£4,000 - 6,000
 €4,500 - 6,700

Provenance
 Sale, Sotheby's, London, 9 July 2002, lot 359

102
**CIRCLE OF JAN BAPTIST WEENIX (AMSTERDAM 1621-CIRCA
 1660 DEUTECUM)**

A lady conversing with a peasant woman and child seated on a
 staircase
 oil on panel
 50.4 x 47.2cm (19 13/16 x 18 9/16in).

£1,500 - 2,000
 €1,700 - 2,200

Provenance
 Sale, Christie's, Amsterdam, 17 November 1994, lot 169



101



102



103



104



105

103

AUSTRIAN SCHOOL, 18TH CENTURY

Portrait of a gentleman, half-length, in a beige coat, before a curtain
oil on canvas
98.2 x 80.6cm (38 11/16 x 31 3/4in).

£400 - 600

€450 - 670

104

CIRCLE OF ANTON VAN MARON (VIENNA 1733-1808 ROME)

Portrait of a gentleman, bust-length, in uniform
oil on canvas
46.5 x 37cm (18 5/16 x 14 9/16in).

£1,000 - 1,500

€1,100 - 1,700

105

ATTRIBUTED TO JEAN-FREDERIC SCHALL (STRASBOURG 1752-1825 PARIS)

L'Offrande du Bouquet
oil on canvas
41.2 x 31.5cm (16 1/4 x 12 3/8in).

£3,000 - 5,000

€3,400 - 5,600

Provenance

Camille Groult, Paris
His sale, Paris, Galerie Georges Petit, 21-22 June 1920, lot 57 (as French School, according to a label on the reverse)
With Frank Partridge and Sons, New York and London, March 1950, where purchased by the present owner's father



106

106

FRENCH SCHOOL, 17TH CENTURY

Portrait of gentleman, bust-length, in white chemise and a yellow satin wrap
oil on copper, oval
6.9 x 5.6cm (2 11/16 x 2 3/16in).

£800 - 1,200

€900 - 1,300

107

CIRCLE OF JOSEPH HICKEL (ČESKÁ LÍPA 1736-1807 VIENNA)

Portrait of the Emperor Joseph II, half-length and holding a letter
oil on canvas
91 x 73.6cm (35 13/16 x 29in).

£2,000 - 3,000

€2,200 - 3,400

The present lot is based on Hickel's portrait of the Emperor which is now in the Kunsthistorisches Museum, Vienna.

108

PIERRE BERCHE (1659-1720 LONDON)

The Judgment of Paris
signed 'P. Ber * *et.' (lower right)
oil on canvas
75.7 x 64cm (29 13/16 x 25 3/16in).
unframed

£2,000 - 3,000

€2,200 - 3,400



107



108



109



110



111

109

KLAES MOLENAER (HAARLEM CIRCA 1630-1676)

A riverside village with a windmill
signed 'k. Molenaer/ 1653' (lower right)
oil on panel
33.2 x 31.2cm (13 1/16 x 12 5/16in).

£3,000 - 5,000
€3,400 - 5,600

110

ATTRIBUTED TO FRANZ DE PAULA FERG (VIENNA 1689-1740 LONDON)

Drovers with their herd, before ruins
oil on copper
29.6 x 35.5cm (11 5/8 x 14in).

£800 - 1,200
€900 - 1,300

111

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

Drovers resting before ruins
oil on panel
21.7 x 15.5cm (8 9/16 x 6 1/8in).

£1,000 - 1,500
€1,100 - 1,700



112

112
CIRCLE OF CASPAR NETSCHER (HEIDELBERG 1639-1684 THE HAGUE)

Portrait of a gentleman, bust-length, in armour
oil on canvas
27.5 x 24.5cm (10 13/16 x 9 5/8in).

£2,000 - 3,000
€2,200 - 3,400

113
CHRISTIAN WILHELM ERNST DIETRICH (WEIMAR 1712-1774 DRESDEN)

Portrait of an elderly rabbi
oil on panel
38.9 x 30cm (15 5/16 x 11 13/16in).

£1,500 - 2,500
€1,700 - 2,800

114
ATTRIBUTED TO JAN ANTHONISZ. VAN RAVESTEYN (THE HAGUE CIRCA 1570-1657)

Portrait of a lady, half-length, in black costume and a white ruff
oil on canvas
72.8 x 61.4cm (28 11/16 x 24 3/16in).

£5,000 - 7,000
€5,600 - 7,900



113



114



115

115
**FOLLOWER OF HENDRICK VAN
 STEENWYCK THE YOUNGER (ANTWERP
 CIRCA 1580-1649 ?LEIDEN)**

A church interior with Christ and the Woman
 taken in Adultery
 oil on panel
 42.1 x 66.2cm (16 9/16 x 26 1/16in).
 unframed

£1,000 - 1,500
 €1,100 - 1,700



116

116
**ROELOF VAN VRIES (HAARLEM CIRCA
 1631-1681 AMSTERDAM)**

Figures resting in a landscape before a house
 with windmills in the distance
 signed 'R. V * * *' (lower left)
 oil on panel
 41.1 x 52.4cm (16 3/16 x 20 5/8in).

£3,000 - 5,000
 €3,400 - 5,600

Provenance
 Sale, Sotheby's, Olympia, 16 April 2002, lot
 283



117

117
**CIRCLE OF JOHANNES VORSTERMAN
 (BOMMEL CIRCA 1643-1699)**

An extensive river landscape with figures on
 boats near the shore
 oil on panel
 25.1 x 30.4cm (9 7/8 x 11 15/16in).

£1,000 - 1,500
 €1,100 - 1,700

118

CIRCLE OF PEETER NEEFFS THE YOUNGER (ANTWERP 1620-1675)

A church interior

bears signature Peeter neeffs' (upper left)

oil on canvas

28.6 x 42.7cm (11 1/4 x 16 13/16in).

£2,000 - 3,000

€2,200 - 3,400

119

FOLLOWER OF KLAES MOLENAER (HAARLEM CIRCA 1630-1676)

A riverside village with figures at a market

oil on canvas

52.8 x 65.2cm (20 13/16 x 25 11/16in).

£1,200 - 1,800

€1,300 - 2,000

120

MICHEL VAN VRIES (HAARLEM ACTIVE -1702)

A river landscape with figures in a ferry before a house

signed with initials 'M.V.V.' (lower left)

oil on panel

35.3 x 47.7cm (13 7/8 x 18 3/4in).

£2,000 - 3,000

€2,200 - 3,400

Provenance

Sale, Galleria, Paris, 31 March 1977, lot 41

Sale, Christie's, Amsterdam, 11 May 2005,

lot 34



118



119



120



121



122



123

121 TP

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

Saint Francis of Assisi in prayer

oil on canvas

135.7 x 98.2cm (53 7/16 x 38 11/16in).

£2,000 - 3,000

€2,200 - 3,400

122

ROMAN SCHOOL, 17TH CENTURY

Portrait of a gentleman, three-quarter-length, in armour with a blue sash

oil on canvas

91.5 x 78.2cm (36 x 30 13/16in).

£2,000 - 3,000

€2,200 - 3,400

123

CIRCLE OF FRANCESCO ALBANI (BOLOGNA 1578-1660)

The Ecstasy of Mary Magdalen

oil on copper

42.1 x 27.4cm (16 9/16 x 10 13/16in).

£3,000 - 5,000

€3,400 - 5,600



124

124
ATTRIBUTED TO BENEDETTO GENNARI II (CENTO 1633-1715 BOLOGNA)

Portrait of a scholar, three-quarter-length, in a burgundy cloak, seated
oil on canvas
114.7 x 93.2cm (45 3/16 x 36 11/16in).

£3,000 - 5,000
€3,400 - 5,600

125
STUDIO OF CARLO CERESA (SAN GIOVANNI BIANCO 1609-1679 BERGAMO)

Portrait of a young boy, bust-length, in black costume with a white lace collar
oil on canvas
56.2 x 48.2cm (22 1/8 x 19in).

£5,000 - 7,000
€5,600 - 7,900

Provenance

Sale, Christie's, New York, 5 February 2003, lot 310
Sale, Bonhams, London, 28 April 2010, lot 237, where purchased by the present owner

126
SEBASTIANO CONCA (GAETA CIRCA 1676-1764 NAPLES)

The Trinity
oil on canvas
41.2 x 32cm (16 1/4 x 12 5/8in).

£3,000 - 5,000
€3,400 - 5,600

The present work is a *bozzetto* for Conca's Trinity in the church of San Marcello al Corso, Rome. There are numerous differences from the finished picture, such as the positioning of the dove.



125



126



127

127
FLORENTINE SCHOOL, 18TH CENTURY

The Bridge of Life
 oil on canvas
 45.7 x 88cm (18 x 34 5/8in).

£5,000 - 7,000
 €5,600 - 7,900

This very unusual subject should be compared to the *Scala Della Vita* given to an anonymous hand working in the studio of Francesco Solimena, previously in the Palazzo Serristori, Florence.



128

128
ATTRIBUTED TO SEBASTIAN MARTINEZ DOMEDEL (JAEN 1602-1667 MADRID)

The Beheading of Saint John the Baptist
 oil on canvas
 44.2 x 57.8cm (17 3/8 x 22 3/4in).
 unframed

£800 - 1,200
 €900 - 1,300

129
MANNER OF AGOSTINO BUONAMICO, CALLED AGOSTINO TASSI, LATE 18TH CENTURY

A Mediterranean harbour scene with figures fishing
 oil on canvas
 71.4 x 106.6cm (28 1/8 x 41 15/16in).

£1,200 - 1,800
 €1,300 - 2,000



129

130 TP

**AFTER DOMENICO ZAMPIERI, CALLED
IL DOMENICHINO, 18TH CENTURY**

Hercules fighting Achelous changed into a
bull, in a landscape

oil on canvas

119.6 x 174.5cm (47 1/16 x 68 11/16in).

£4,000 - 6,000

€4,500 - 6,700

The present composition is after
Domenichino's original, now in the Musée Du
Louvre, Paris.

131

**FOLLOWER OF SALVATOR ROSA
(ARENELLA 1615-1673 ROME)**

A river landscape with drovers resting with
their herd

oil on canvas

45.4 x 63.8cm (17 7/8 x 25 1/8in).

unframed

£2,000 - 3,000

€2,200 - 3,400

132

LOMBARD SCHOOL, 17TH CENTURY

Two Tritons wrestling

oil on canvas

37.8 x 61.4cm (14 7/8 x 24 3/16in).

£3,000 - 5,000

€3,400 - 5,600



130



131



132



133

133

AFTER PHILIPS WOUWERMAN, 18TH CENTURY

Figures and horses at a river
oil on canvas

46.3 x 62.2cm (18 1/4 x 24 1/2in).

£3,000 - 5,000

€3,400 - 5,600

The present lot is after Wouwerman's original, now in the Gemäldegalerie, Dresden (inv. no. A46).



134

134

AFTER AERT VAN DER NEER, 18TH CENTURY

A moonlit river landscape

oil on canvas

38.2 x 48.8cm (15 1/16 x 19 3/16in).

£2,000 - 3,000

€2,200 - 3,400

The present composition is after Aert van der Neer's original work, now lost but which was once in the collection of Christopher Batt (measuring 2 ft 3 1/2" x 1 ft 6 1/2"), and now known through a 1751 engraving by Francois Vivares (see: F.W.H Hollstein, *Dutch and Flemish etchings, engravings and woodcuts c. 1450-1700*, Amsterdam, 1949, vol. XXIII).



135

135

STUDIO OF GEORG PHILIPP RUGENDAS THE YOUNGER (1701-1774 AUGSBURG)

Figures constructing a canon; and Figures preparing for battle

a pair, oil on panel

14.6 x 21.9cm (5 3/4 x 8 5/8 in).(2)

£2,000 - 3,000

€2,200 - 3,400

A drawing by Rugendas of figures preparing for battle was offered at Dorotheum, Vienna, 22 March 2001, lot 242

136

**PIETER NORBERTUS VAN REYSSCHOOT
(GHENT 1738-1795)**

The departure for the hunt
oil on canvas

78.2 x 83.1cm (30 13/16 x 32 11/16in).

£3,000 - 5,000

€3,400 - 5,600

The attribution has been proposed by Dr. Elizabeth Einberg of the Paul Mellon Centre, London, on the basis of a photograph (private communication with the vendor).

137

**CIRCLE OF JAN VAN HUYSUM
(AMSTERDAM 1682-1749)**

An Italianate landscape with figures resting on
the bank of a river

oil on copper

28.6 x 34.9cm (11 1/4 x 13 3/4in).

£1,500 - 2,000

€1,700 - 2,200



136



137



135



138

138

JAN ASSELIJN (DIEPPE CIRCA 1610-1652 AMSTERDAM)

An Italianate landscape with a shepherd before classical ruins, possibly the Baths of Diocletian
signed and dated 'Jean Aslein/ 1641' (on rock, lower left)
oil on canvas
51.7 x 67.8cm (20 3/8 x 26 11/16in).

£8,000 - 12,000

€9,000 - 13,000

Provenance

Private Collection, Lyon



139



139

139

FRANCESCO FIDANZA (ROME 1747-1819 MILAN)

A rocky river landscape with fisherman on rocks in the foreground; and
A tempestuous seascape with shipwrecked figures in the foreground
the former inscribed 'Cav. Fidenza' (on the stretcher)

a pair, oil on canvas, unlined

46.7 x 70.5cm (18 3/8 x 27 3/4in). (2)

in their original elaborate 18th Century carved and gilt wood frames

£8,000 - 12,000

€9,000 - 13,000



140



141

140
CIRCLE OF WILLIAM JONES OF BATH (ACTIVE BRITAIN 1738-1749)

Peaches, cherries, grapes, gooseberries and hazelnuts; and A goldfinch with peaches, strawberries, plums and other fruit a pair, oil on panel
 34.6 x 43.2cm (13 5/8 x 17in). (2)

£2,000 - 3,000
 €2,200 - 3,400

Provenance

Sale, Sotheby's, London, 15 February 1989, lot 321 (as by William Newton)

141
CIRCLE OF THOMAS HICKEY (DUBLIN 1741-1824 MADRAS)

Portrait of a lady with a veil
 oil on canvas
 75.8 x 63.4cm (29 13/16 x 24 15/16in).

£2,000 - 3,000
 €2,200 - 3,400



140

142

CIRCLE OF JOHN HOPNER R.A. (LONDON 1758-1810)

Portrait of a lady, half-length, in a pink dress, seated before a window
oil on canvas

76.2 x 63.4cm (30 x 24 15/16in).

£3,000 - 5,000

€3,400 - 5,600



142



143

143

FOLLOWER OF WILLEM CORNELISZ. DUYSSTER (AMSTERDAM 1599-1635)

Figures playing cards in an interior
oil on panel

32.5 x 43.1cm (12 13/16 x 16 15/16in).

£2,000 - 3,000
€2,200 - 3,400



144

144

ATTRIBUTED TO GERRIT ADRIAENSZ. BERCKHEYDE (HAARLEM 1638-1698)

Elegant figures before a town
oil on canvas

41.2 x 52.6cm (16 1/4 x 20 11/16in).

£3,000 - 5,000
€3,400 - 5,600



145

145

KLAES MOLENAER (HAARLEM CIRCA 1630-1676)

A dune landscape with figures before a village
signed 'k. Molenaer/ F' (lower left)

oil on panel
31.8 x 43.2cm (12 1/2 x 17in).

£2,000 - 3,000
€2,200 - 3,400

146

**CIRCLE OF JAN OLIS (GORINCHEM
CIRCA 1610-1676 HEUSDEN)**

A guardroom interior
oil on panel
66.9 x 108.8cm (26 5/16 x 42 13/16in).

£3,000 - 5,000
€3,400 - 5,600

147

**BAREND GAEL (HAARLEM CIRCA 1635-
1698)**

A cavalry skirmish
oil on canvas
39.2 x 48.5cm (15 7/16 x 19 1/8in).

£3,000 - 5,000
€3,400 - 5,600

148

FLEMISH SCHOOL, 17TH CENTURY

A cavalry skirmish
oil on copper
9.1 x 12.8cm (3 9/16 x 5 1/16in).

£1,800 - 2,500
€2,000 - 2,800



146



147



148



149

149

GABRIEL-GERMAIN JONCHERIE (ACTIVE FRANCE, CIRCA 1831-1844)

A trompe l'oeil, with a goldfinch and kingfisher together with an engraving, a candle and a crucifix
oil on canvas, unlined
38.4 x 46.2cm (15 1/8 x 18 3/16in).

£1,000 - 1,500
€1,100 - 1,700

The present *trompe l'oeil* can be compared to a signed work by Joncherie offered at Etude Couton Veyrac Jamault, Nantes, 27 September 2016, lot 40, which repeats the motif of the kingfisher and the half turned goldfinch, although in the Nantes picture the birds have had their perches swapped, so the kingfisher is on the turned perch and the finch is on the simpler one.

150 * TP

CIRCLE OF MARIE-VICTOIRE LEMOINE (PARIS 1754-1820)

Group portrait with a lady playing the harp, another singing, and a gentleman, probably the instructor, in an architectural interior
oil on canvas, oval
150.1 x 119.2cm (59 1/8 x 46 15/16in).
unframed

£4,000 - 6,000
€4,500 - 6,700

Provenance

With Giancarlo Baroni, Italy



150

151

MANNER OF HANS ROTTENHAMMER I, 18TH CENTURY

Putti making music and dancing

oil on canvas

58.2 x 87.4cm (22 15/16 x 34 7/16in).

£2,000 - 3,000

€2,200 - 3,400

Provenance

The Collection of Count Belleroche (according to a label on the reverse)

The putti in the present composition are based on the central group of putti in the original work of Hans Rottenhammer and Jan Brueghel the Elder, now in the Alte Pinakothek, Munich (inv. no. 753).

152

FRENCH SCHOOL, 18TH CENTURY

A *trompe l'oeil* of an Allegory of Painting, within a decorative cartouche of flowers, leaves and drapery

oil on canvas

66 x 60.5cm (26 x 23 13/16in).

£3,000 - 5,000

€3,400 - 5,600

153 TP

AFTER CLAUDE GELLÉE, CALLED CLAUDE LORRAIN, 18TH CENTURY

An Italianate landscape with the Judgment of Paris

oil on canvas

108.8 x 135.7cm (42 13/16 x 53 7/16in).

£2,000 - 3,000

€2,200 - 3,400

Provenance

Private Collection, Europe for at least 100 years

The present composition is after Claude's original, now in the Buccleuch Collection, Bowhill House.



151



152



153



154



155



156

154
CIRCLE OF JAMES NORTHCOTE R.A. (PLYMOUTH 1746-1831 LONDON)

Portrait of a boy, half-length, in a yellow coat and feathered cap
 oil on canvas
 78.9 x 63.1cm (31 1/16 x 24 13/16in).
 unframed

£1,500 - 2,500
 €1,700 - 2,800

155 *
CIRCLE OF THOMAS HUDSON (DEVON 1701-1779 TWICKENHAM)

Portrait of a lady, said to be Lady Howard, bust-length, in a blue dress and feather headdress, within a painted oval
 bears inscription 'Lady Howard' and 'Thomas Hudson/ Pinxit' (on reverse)
 oil on canvas
 76.7 x 62.8cm (30 3/16 x 24 3/4in).

£2,000 - 3,000
 €2,200 - 3,400

156
JAMES NORTHCOTE R.A. (PLYMOUTH 1746-1831 LONDON)

Portrait of a lady, half-length, in black costume, seated before a red curtain
 signed and dated 'James Northcote pinx 1791' (upper left)
 oil on canvas
 92.1 x 71.2cm (36 1/4 x 28 1/16in).

£2,000 - 3,000
 €2,200 - 3,200



157

157

LEWIS VASLET (YORK 1742-1808 BATH)

Portrait of the Danvers Family of Bath
oil on canvas
76 x 92cm (29 15/16 x 36 1/4in).

£5,000 - 7,000
€5,600 - 7,900

Provenance

Sale, Sotheby's, London, 12 June 1997, lot 79, where purchased by the present owner

158

DAVID MARTIN (ANSTRUTHER 1737-1797 EDINBURGH)

Portrait of a gentleman, bust-length, in a red coat, within a painted oval
signed and dated 'D. Martin, Pinxt/1775' (lower right)
oil on canvas
76.1 x 62.1cm (29 15/16 x 24 7/16in).

£1,000 - 1,500
€1,100 - 1,700



158



159



159
**ATTRIBUTED TO JACOB ADRIAENSZ. BELLEVOIS
(ROTTERDAM 1621-1675)**

Shipping in a rough sea
oil on panel, oval
46.2 x 62.5cm (18 3/16 x 24 5/8in).

£3,000 - 5,000
€3,400 - 5,600

160
PAOLO DE MATTEIS (CILENTO 1662-1728 NAPLES)

The Virgin Annunciate
oil on canvas
74.5 x 62.5cm (29 5/16 x 24 5/8in).

£4,000 - 6,000
€4,500 - 6,700

Provenance
Purchased in Milan in the 1970s and thence by descent to the present owner

160



161

161
DUTCH SCHOOL, 17TH CENTURY
 The doctor's visit
 oil on canvas
 61.4 x 50.6cm (24 3/16 x 19 15/16in).

£1,500 - 2,000
 €1,700 - 2,200

162
CIRCLE OF HERMANN VAN DER MIJN (AMSTERDAM 1684-CIRCA 1741 LONDON)
 Portrait of a lady, half-length, in a red dress and oriental hat
 oil on panel
 26.1 x 21.5cm (10 1/4 x 8 7/16in).

£2,000 - 3,000
 €2,200 - 3,400

163
AFTER GABRIEL METSU, 18TH CENTURY
 The Hunter's Gift
 oil on canvas
 57.5 x 43cm (22 5/8 x 16 15/16in).

£3,000 - 5,000
 €3,400 - 5,600

Provenance
 Sale, Bonhams, Knightsbridge, 29 October 2014, lot 183

The present composition is after Metsu's original, now in the Musei degli Uffizi, Florence.



162



163



164



165

164

**FOLLOWER OF DAVID DE CONINCK (ANTWERP 1636-1699
BRUSSELS)**

Cockerels and other birds before a fountain; and A cockerel, hens and
other birds in a landscape

a pair, oil on canvas

73.4 x 100.3cm (28 7/8 x 39 1/2in). (2)

£2,500 - 3,500

€2,800 - 3,900



164

165

ATTRIBUTED TO ARNOLD HOUBRAKEN (DORDRECHT 1660-1719 AMSTERDAM)

Portrait of Daniel Hooft, Mayor of Amsterdam; and Portrait of his wife, Sophie Maria Reale

a pair, oil on canvas

49.8 x 40.5cm (19 5/8 x 15 15/16in). (2)

£5,000 - 7,000

€5,600 - 7,900

Provenance

With L. Morant, London, 1933 (according to a Witt Library mount)

Daniel and Sophie married in 1709 and had one son, Hendrik Danielsz. Hooft.

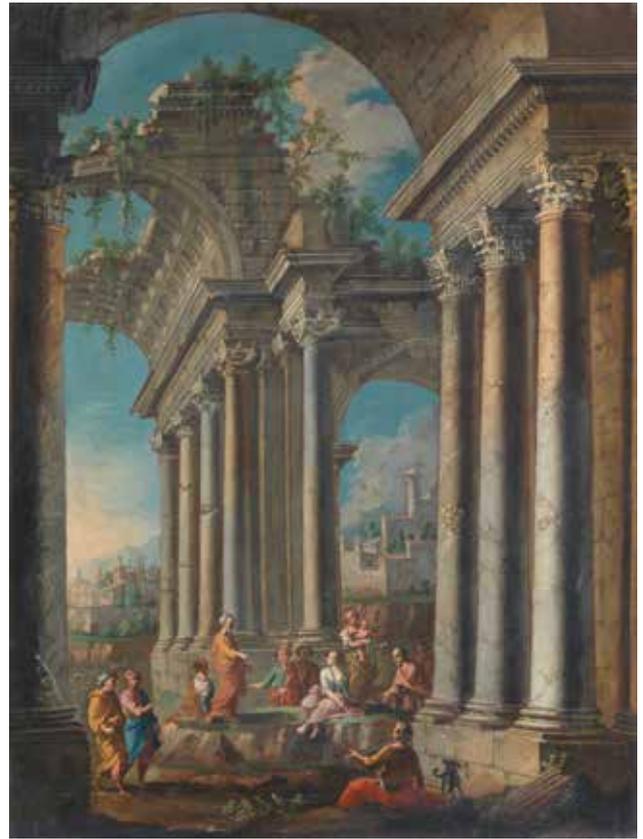
Another pair of portraits of the same sitters, by Houbraken, are listed by the RKD as in a private collection since 1943.



165



166



167



168

166

FOLLOWER OF LUCA GIORDANO (NAPLES 1634-1705)

The Massacre of the Innocents

oil on canvas

63.4 x 52.1cm (24 15/16 x 20 1/2in).

£1,000 - 1,500

€1,100 - 1,700

167

ALBERTO CARLIERI (ROME 1672-CIRCA 1720)

The Pool of Bethesda

oil on canvas

63.7 x 48.1cm (25 1/16 x 18 15/16in).

£2,000 - 3,000

€2,200 - 3,400

168

ANTONIO GONZALEZ RUIZ (CORELLA 1711-1788 MADRID)

Portrait of a Knight of the Order of Santiago, half-length, in a blue coat

oil on canvas

83 x 69.8cm (32 11/16 x 27 1/2in).

£6,000 - 8,000

€6,700 - 9,000

Provenance

The Collection of Castellanos, Madrid (inv. no. 11287)



169

169
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).

£4,000 - 6,000
 €4,500 - 6,700

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

Juno receiving the girdle from Venus
 oil on canvas
 225 x 134cm (88 9/16 x 52 3/4in).

£2,000 - 3,000
 €2,200 - 3,400

Provenance
 Sale, Bonhams, Knightsbridge, 28 October 2009, lot 237, where purchased by the present owner

171
AFTER POMPEO GIROLAMO BATONI, 18TH CENTURY
 Portrait of Sir Humphrey Morice, half-length, within a painted oval
 oil on canvas
 76.5 x 63.5cm (30 1/8 x 25in).

£2,000 - 3,000
 €2,200 - 3,400

Provenance
 With Vicars Brothers Ltd., London, before 1938 (as portrait of Captain Gordon)

Literature
 A.M. Clarke, *Pompeo Batoni, Complete Catalogue*, New York, 1985, under cat. no. 241, copy B

The present composition is after Batoni's original, now in The Wadsworth Atheneum, Hartford, Connecticut.



170



171



172



173



174

172

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

Portrait of William Clavering-Cowper, 2nd Earl of Cowper, bust-length, in a blue coat, within a painted oval
oil on canvas
76.1 x 63.5cm (29 15/16 x 25in).
in a Chippendale style frame

£3,000 - 5,000
€3,400 - 5,600

173

CIRCLE OF JOHN CLOSTERMAN (?OSNABRÜCK CIRCA 1660-1711 LONDON)

Portrait of a girl, half-length, in a yellow dress, within a draped stone cartouche
oil on canvas
76.2 x 63.1cm (30 x 24 13/16in).

£2,000 - 3,000
€2,200 - 3,400

174

ENGLISH SCHOOL, 18TH CENTURY

Portrait of a gentleman, traditionally identified as Captain Cook, half-length, in a red coat, within a painted oval
oil on canvas
76.1 x 64.2cm (29 15/16 x 25 1/4in).

£1,000 - 1,500
€1,100 - 1,700



175

175
CIRCLE OF THOMAS HUDSON (DEVON 1701-1779 TWICKENHAM)

Portrait of a gentleman, bust-length, in a red brocade waistcoat and a blue coat, in a painted oval
 oil on canvas
 76.4 x 63.5cm (30 1/16 x 25in).

£2,000 - 3,000
 €2,200 - 3,400

Provenance

Sale, Bonhams, London, 2 November 2005, lot 109, where purchased by the present owner's family

176

AFTER SIR GODFREY KNELLER, 18TH CENTURY

Portrait of Sir Henry Booth, half-length, in armour, before a landscape
 oil on canvas
 120.1 x 101.8cm (47 5/16 x 40 1/16in).
 unframed

£1,200 - 1,800
 €1,300 - 2,000

The present lot is based on Kneller's original bust-length portrait, now in the Government Art Collection, UK.

177

ATTRIBUTED TO JAMES MAUBERT (IRELAND 1666-1746 LONDON)

Portrait of girl three-quarter length, seated beside a dog, a view to a landscape beyond
 oil on canvas
 76.2 x 63.4cm (30 x 24 15/16in).

£2,500 - 3,500
 €2,800 - 3,900

Provenance

Sale, Christie's, London, 8 June 2006, lot 22



176



177



178



180

178
CIRCLE OF JEAN-BAPTISTE MONNOYER (LILLE 1636-1699 LONDON)

Peonies, convolvulus, narcissi and other flowers in a vase on a stone ledge
oil on canvas
72.2 x 60.2cm (28 7/16 x 23 11/16in).

£2,000 - 3,000
€2,200 - 3,400

179
FRENCH SCHOOL, 19TH CENTURY

Portrait of Honoré de Balzac, bust-length, in brown
oil on canvas, unlined
55.5 x 46.4cm (21 7/8 x 18 1/4in).
unframed

£2,000 - 3,000
€2,200 - 3,400

Provenance
Private Collection, Loire, France

The identification of the sitter as the writer Honoré de Balzac (1799-1850) is traditional. The idea would be supported by the fact he is wearing a monk's cowl and yet does not have a tonsured haircut, so is not actually a monk. It is known that Balzac used to write his novels wearing a cowl.

180
CIRCLE OF PIETER CASTEELS III (ANTWERP 1684-1749 RICHMOND)

Roses, morning glory, poppies and other flowers in a gilt vase on a stone ledge
oil on canvas
63.5 x 76.6cm (25 x 30 3/16in).

£2,000 - 3,000
€2,200 - 3,400

Provenance
Private Collection, UK, for at least 50 years



179



181

181

AFTER JEAN MARC NATTIER, 18TH CENTURY

Portrait of Louise-Henriette-Gabrielle de Lorraine, Duchess of Bouillon, half-length, in a white dress with a flower garland
oil on canvas

80.1 x 64cm (31 9/16 x 25 3/16in).

unframed

£2,000 - 3,000

€2,200 - 3,400

The present composition is after Nattier's original, now in the Palace of Versailles.

182

CIRCLE OF JEAN-BAPTISTE MONNOYER (LILLE 1636-1699 LONDON)

A bouquet of roses, tulips, hydrangeas and other flowers
oil on canvas

40.6 x 27.2cm (16 x 10 11/16in).

£2,000 - 3,000

€2,200 - 3,400

Provenance

The City Gallery, London (according to a label on the reverse)

183^{TP}

FRENCH SCHOOL, CIRCA 1700

A young lady at a mirror

oil on canvas

127.2 x 101.5cm (50 1/16 x 39 15/16in).

£3,000 - 5,000

€3,400 - 5,600



182



183



184



185

184

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

Saint Jerome in his study

oil on panel

50.9 x 70.4cm (20 1/16 x 27 11/16in).

£3,000 - 5,000

€3,400 - 5,600

Provenance

Sale, Sotheby's, Olympia, 9 July 2002, lot 336

The present work is derived from a composition by Joos van Cleve, known in several autograph versions, including one at Princeton University Art Museum, New Jersey. This was a popular image and was adopted by other prominent 16th century Netherlandish artists such as Marinus Reymerswaele and Pieter Coecke van Aelst.

185

STUDIO OF JACOPO LIGOZZI (VERONA 1547-1627 FLORENCE)

Ecce Homo

oil on canvas

123.3 x 98.4cm (48 9/16 x 38 3/4in).

£5,000 - 7,000

€5,600 - 7,900

A studio variant of a missing painting by Jacopo Ligozzi, the present work differs from the numerous copies of this composition which appear to follow Sadelaer's engraving of 1598 after Ligozzi's original.



186



186

186

CIRCLE OF ADRIAEN VAN UTRECHT (ANTWERP 1599-1653)

A dish of mussels with a bowl of butter resting on a loaf of bread, and fish, shallots and a jug, on a table-top; and A silver ewer with a dish of oysters, lemons, bread and a porcelain bowl of strawberries on a draped table-top

a pair, oil on canvas

69.2 x 92.9cm (27 1/4 x 36 9/16in). (2)

£15,000 - 20,000

€17,000 - 22,000



187



188

187
**FREDERICK DE MOUCHERON (EMDEN 1633-1686
 AMSTERDAM)**

An Italianate landscape with figures resting by a lake
 oil on canvas
 66.7 x 84.4cm (26 1/4 x 33 1/4in).

£4,000 - 6,000
€4,500 - 6,700

Provenance

Collection of Ernest Simpson (1897-1958) (according to label on the reverse)
 With Linares Gallery, Madrid, from whom acquired by the present owner circa 1962

188
FLEMISH SCHOOL, 17TH CENTURY

Studies for a peasant woman and a dog
 oil on paper laid down on board
 18.1 x 14.3cm (7 1/8 x 5 5/8in).

£2,000 - 3,000
€2,200 - 3,400



189

189

J. BOURJINON (ACTIVE AMSTERDAM, 1660-1700)

Grapes, plums, peaches and other fruit on a stone ledge; and A split melon with grapes, peaches, a peeled lemon and other fruit on a stone ledge

a pair, oil on canvas

51.2 x 41.2cm (20 3/16 x 16 1/4in). (2)

£7,000 - 10,000

€7,900 - 11,000

190

FOLLOWER OF FRANZ WERNER VON TAMM, CALLED DAPPER (HAMBURG 1658-1724 VIENNA)

A garland of flowers with carnations, roses and a sunflower, with an added central cartouche depicting the Penitent Saint Peter

oil on canvas

111.8 x 94.5cm (44 x 37 3/16in).

£2,000 - 3,000

€2,200 - 3,400

Provenance

Sale, Sotheby's, London, 30 May 1997, lot 262

The central cartouche is a 17th Century copy after an original work by Jusepe de Ribera, now in a private collection, UK.



189



190



191



192

191
ATTRIBUTED TO PIETER ANDREAS RYSBRACK (PARIS 1690-1748 LONDON)

Two Common Pheasants, a Golden Pheasant and a Pied Wagtail in a landscape
 oil on canvas
 79.6 x 108.2cm (31 5/16 x 42 5/8in).

£2,000 - 3,000
 €2,200 - 3,400

Provenance

With the Hallsborough Gallery, London (as Pieter Casteels, according to a label on the reverse)

192
PALAMEDES PALAMEDESZ., CALLED STEVAERTS (LONDON 1607-1638 DELFT)

A military encampment
 signed 'Palamedes. Stevaert' (lower centre)
 oil on panel
 54.2 x 82.7cm (21 5/16 x 32 9/16in).

£5,000 - 7,000
 €5,600 - 7,900

Provenance

Collection of Peter H. Christie, Gloucestershire (according to a label on the reverse)



193

193
**CIRCLE OF JACOB FRANS VAN DER MERCK ('S GRAVENDEEL
 CIRCA 1610-1664 LEIDEN)**

Figures in an interior with soldiers plundering
 oil on panel
 59.2 x 79.2cm (23 5/16 x 31 3/16in).

£4,000 - 6,000
 €4,500 - 6,700

194
**STUDIO OF SIR ANTHONY VAN DYCK (ANTWERP 1599-1641
 BLACKFRIARS)**

Portrait of Isabella Clara Eugenia in the nun's habit of the Franciscan
 Order of Saint Claire
 oil on panel
 22.8 x 17.5cm (9 x 6 7/8in).

£6,000 - 8,000
 €6,700 - 9,000

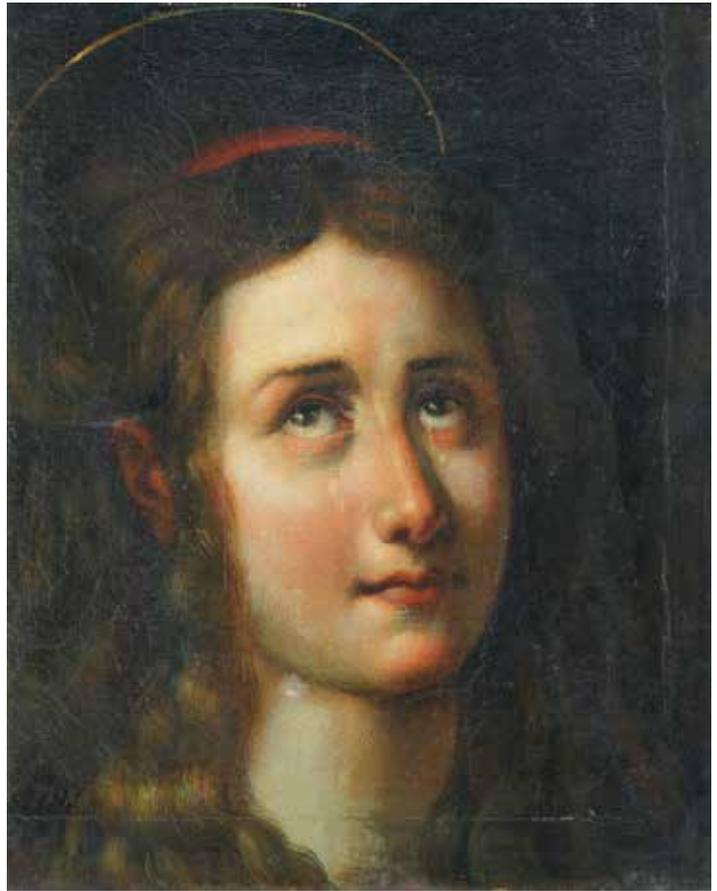
The present work follows van Dyck's original portrait of Isabella Clara
 Eugenia now in the collection of the Prince of Liechtenstein.



194



195



196



197

195

GIOVANNI STEFANO DANEDI, CALLED MONTALTO (TREVIGLIO 1608-1689)

The Madonna of the Apocalypse with child
oil on canvas
80.5 x 58cm (31 11/16 x 22 13/16in).

£3,000 - 5,000

€3,400 - 5,600

196

ATTRIBUTED TO GIULIO CESARE PROCACCINI (BOLOGNA CIRCA 1570-1625 MILAN)

The head of a female saint
oil on canvas, a fragment, extended along the right and lower edges
38.2 x 31.6cm (15 1/16 x 12 7/16in).
in a carved and gilt wood frame

£1,000 - 1,500

€1,100 - 1,700

197

FLORENTINE SCHOOL, 17TH CENTURY

The Archangel Michael
oil on panel, the upper and lower edges extended
39.4 x 30.6cm (15 1/2 x 12 1/16in).

£3,000 - 5,000

€3,400 - 5,600



198

198
NEAPOLITAN SCHOOL, 18TH CENTURY

Portrait of a man, half-length
 oil on canvas
 40.2 x 30.1cm (15 13/16 x 11 7/8in).

£1,500 - 2,000
 €1,700 - 2,200

Provenance
 Sale, Hampel, Munich, 20 September 2012, lot 287 (sold for €16,000)

199
AFTER GIULIO CESARE PROCACCINI, EARLY 17TH CENTURY

Judith and Holofernes
 oil on panel
 54.2 x 39.7cm (21 5/16 x 15 5/8in).

£3,000 - 5,000
 €3,400 - 5,600

The present work is based on Procaccini's original now in the Castello Sforzesco, Milan.

200
VENETIAN SCHOOL, 19TH CENTURY

Portrait of Murad III (1546-1595), Sultan of the Ottoman Empire
 bears inscription 'AMVRATE -PRE./III.' (upper left)
 oil on canvas
 84.2 x 68.2cm (33 1/8 x 26 7/8in).

£2,000 - 3,000
 €2,200 - 3,400



199



200



201

201
**GIOVANNI AGOSTINO CASSANA (VENICE
 CIRCA 1658-1720 GENOA)**

Birds and an upturned basket of fruit in a
 landscape
 oil on canvas laid down on board
 63.5 x 88.9cm (25 x 35in).

£3,000 - 5,000
 €3,400 - 5,600

202 ^{TP}
**ATTRIBUTED TO ROCQUE PONCE
 (ACTIVE MADRID, 2ND HALF OF 18TH
 CENTURY)**

Figures in an architectural *capriccio*
 oil on canvas
 101.1 x 154.2cm (39 13/16 x 60 11/16in).

£2,500 - 3,500
 €2,800 - 3,900

203
BOLOGNESE SCHOOL, 18TH CENTURY

The meeting of David and Abigail
 oil on canvas
 51.6 x 89.8cm (20 5/16 x 35 3/8in).

£3,000 - 5,000
 €3,400 - 5,600



202



203

204

GENOESE SCHOOL, 18TH CENTURY

Latona and the Fishermen
signed with initials 'M.G.' (lower right)
oil on canvas
63.9 x 75.2cm (25 3/16 x 29 5/8in).

£4,000 - 6,000

€4,500 - 6,700

205 ^{TP}

BOLOGNESE SCHOOL, 18TH CENTURY

An architectural *capriccio* with elegant figures
in a courtyard
oil on canvas
86.6 x 152cm (34 1/8 x 59 13/16in).

£3,000 - 5,000

€3,400 - 5,600

206

**CIRCLE OF MASTER OF THE REFLESSI,
(ACTIVE ITALY, 18TH CENTURY)**

An interior with a lady at her toilet
oil on canvas
46.5 x 69.7cm (18 5/16 x 27 7/16in).

£3,000 - 5,000

€3,400 - 5,600



204



205



206



207

207*

ENGLISH SCHOOL, 1617

Portrait of a lady, three-quarter-length, in a red and white dress, holding gloves and a fan bears inscription 'AN:DNI. 1617/ AETATIS SUA 36' (upper left) oil on panel

113.1 x 89.2cm (44 1/2 x 35 1/8in).

£15,000 - 20,000

€17,000 - 22,000

Shown at the age of 36, the sitter in the present portrait depicts a lady of some means, as revealed by her sumptuous costume and accessories. She wears a high winged lace collar which stands above the shoulders to frame her face. Her split sleeves, decorated with scrolling floral embroidery, end in deep lace cuffs which match

her collar. Below this she wears a high bodice which elongates her silhouette by bringing the front to a point below the waist forming the cone-shape which was so popular from the mid-16th century until the mid-17th century. Once fastened together by pins or ties, the bodice was held in place by a busk, a vertical strip made of bone, wood or horn which was inserted down the front. To carry her wide skirt, this lady then wears a great farthingale at her waist to form her skirts into a drum shape. To further accentuate the tiny pointed waist of the sitter the farthingale was held down at the front by the busk and up at the back by a bum roll. By 1617, the date of the present portrait, the drum and cone form of dress created with a stiff elongated bodice and a wide, wheel farthingale was beginning to decline in popularity. It was to be replaced by a much more relaxed form of dress with lightweight satins taking the place of the heavy fabrics and softer falling band collars, as seen in the portraits of the court of King Charles I.



208

208 TP

ITALIAN SCHOOL, 17TH CENTURY

Portrait of Don Girolamo, full-length, before a curtain; and Portrait of Don Ernando Ramires, full-length, in armour the former bears inscription 'DON GIROLAMO/ DI MONTALVO' (upper right) and the latter bears inscription 'DON ERNANDO RAMIRES/ DI MONTALVO CAP.NO DI/CORAZZE PS.M.CAT.CA' (upper left) a pair, oil on canvas
204 x 117cm (80 5/16 x 46 1/16in). (2)

£8,000 - 12,000
€9,000 - 13,000

The two sitters, Don Girolamo and Don Ernando were the sons of Don Antonio Ramirez de Montalvo, a Spanish nobleman who formed part of the following of Donna Eleanor of Toledo who arrived in Florence in 1539 to marry Cosimo I di Medici. Don Antonio's importance soon grew and in 1568 he began the construction of a palace in Florence; the Palazzo Ramirez de Montalvo was inherited by his eldest son, Don Ernando and still stands to this day. Don Ernando probably had a distinguished military career as part of the armed Spanish cavalry which had been set up in Florence in 1544, hence his depiction wearing armour, unfortunately very little is known about Don Girolamo's life.



209

209 TP

**JACOBUS VICTOR (AMSTERDAM(?)
1640-1705)**

A goose, hens and other birds in a farm yard
oil on canvas
102.8 x 126.7cm (40 1/2 x 49 7/8in).

£3,000 - 5,000
€3,400 - 5,600

Provenance

Acquired by the present owner's great
grandfather and
Thence by descent



210

210

**FRANCISCUS CARRE (ANTWERP
CIRCA 1630-1669 LEEUWARDEN OR
AMSTERDAM)**

An interior with a woman nursing her child
signed and dated 'F. CARRE Ao 1657' (on
table, lower left)
oil on canvas
36.3 x 32.3cm (14 5/16 x 12 11/16in).

£3,000 - 5,000
€3,400 - 5,600

Provenance

The Collection of Mrs D. A. Coupland, by
whom offered
Sale, Sotheby's, London, 20 April 1977, lot
110
Sale, Christie's, Amsterdam, 14 May 2003,
lot 145

Exhibited

Gouda, Stedelijk Museum Het Catharina
Gasthuis, *Naar bed, naar bed, zei Duimelot:
een tentoonstelling rond het thema slapen*,
1978, cat. no. 49

Literature

I. van Zijl, *Naar bed, naar bed, zei Duimelot:
een tentoonstelling rond het thema slapen*,
1978, exh. cat., pp. 14, 24, cat. no. 49, ill.
Various, *Haagse Schilders in de Gouden
Eeuw*, Zwolle, 1998, ill. p. 293



211

211

JAN SIBERECHTS (ANTWERP 1627-1703 LONDON)

Drovers with their flock and wagon on a country path
oil on canvas

51 x 72.3cm (20 1/16 x 28 7/16in).

£6,000 - 8,000

€6,700 - 9,000

212

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

A hermit monk in a cave

oil on panel

56.1 x 41.2cm (22 1/16 x 16 1/4in).

£6,000 - 8,000

€6,700 - 9,000

Numerous variations of this composition are known, generally dating to the 1650s. The closest in type is the work offered at Christie's, London on 14 April 2011, lot 10 (signed and dated, 62 x 46.6cm), with differences to the still life on the stone top.



212



213

213

GERRIT VAN VUCHT (SCHIEDAM 1610-1697)

Books with an earthenware jug and glass bottles along with other items on a draped table-top

oil on panel

28.2 x 35.6cm (11 1/8 x 14in).

£3,000 - 5,000

€3,400 - 5,600

Provenance

Estate of Mr A Cohen, U.S.A.

Private Collection, Scarsdale, New York



214

214

JOHANN SPILBERG THE YOUNGER (DUSSELDORF 1619-1690)

Portrait of a gentleman, half-length, in black costume, within a painted

oval

signed 'Spilberg' (centre left)

oil on panel

30.5 x 24.4cm (12 x 9 5/8in).

£3,000 - 5,000

€3,400 - 5,600



215



216

215
HANS JORDAENS III (ANTWERP CIRCA 1595-1643)

The Crucifixion
 oil on copper
 50.2 x 64.4cm (19 3/4 x 25 3/8in).

£3,000 - 5,000
 €3,400 - 5,600

216
PIETER DE PUTTER (THE HAGUE 1605-1659 BEVERWIJK)

A fishmonger
 inscribed 'CW' (upper right)
 oil on panel
 114.8 x 85.1cm (45 3/16 x 33 1/2in).

£5,000 - 7,000
 €5,600 - 7,900

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



217

217 TP

AFTER ABRAHAM BLOEMAERT, 17TH CENTURY

The Annunciation

oil on canvas

95.7 x 123.4cm (37 11/16 x 48 9/16in).

£5,000 - 7,000

€5,600 - 7,900

Provenance

Acquired by the present owner's great grandfather and
Thence by descent

The present composition is after Bloemaert's original, formerly in
Sauermond Museum, Aachen but now lost.

218

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

An Allegory of Motherhood

oil on canvas

105.8 x 79.2cm (41 5/8 x 31 3/16in).

£3,000 - 5,000

€3,400 - 5,600



218



219



219



220

219

FOLLOWER OF FRANÇOIS BOUCHER (PARIS 1703-1770)

Spring; and Summer
a pair, oil on canvas, the upper and lower sections made up to rectangles
100.5 x 81cm (39 9/16 x 31 7/8in). (2)

£6,000 - 8,000
€6,700 - 9,000

The present works follow two of the Four Seasons by Boucher of 1755, which are now in the Frick Collection, New York.

220

AFTER SIMON VOUET, 17TH CENTURY

The Rest on the Flight into Egypt
oil on copper
31.8 x 32.6cm (12 1/2 x 12 13/16in).

£3,000 - 5,000
€3,400 - 5,600

The present lot follows the print after a work by Simon Vouet of 1640 which was engraved in the same year by Pierre Daret.



221

221

**CIRCLE OF JEAN-BAPTISTE SANTERRE (MAGNY-EN-VEXIN
1651-1717 PARIS)**

Portrait of a young lady, half-length, in a white silk dress, singing
oil on canvas, corners made up
79.2 x 84.5cm (31 3/16 x 33 1/4in).

£7,000 - 10,000
€7,900 - 11,000

Provenance

Sale, Christie's, London, 16 March 1984, lot 70 (as circle of Philip Mercier)
Sale, Sotheby's, London, 28 October 1987, lot 241 (as Circle of
Nathaniel Hone)
Sale, Christie's, South Kensington, 2 December 2008, lot 140 (as after
Jean-Baptiste Santerre)
Sale, Bonhams, Knightsbridge, 28 October 2009, lot 124, where
purchased by the present owner

Several replicas and a number of copies are known of this composition
by Santerre, which was engraved by P. de Rochefort and appeared in
the collection of contemporary French paintings assembled by La Live
de July.

It is interesting to note that the present work is the only known version
of the composition depicting the music sheets in the background.



222



223

222

FOLLOWER OF WILLIAM MARLOW (SOUTHWARK 1740-1813 TWICKENHAM)

A view of Westminster Bridge, London
oil on canvas
62.2 x 104.4cm (24 1/2 x 41 1/8in).

£2,000 - 3,000
€2,200 - 3,400

223

STUDIO OF POMPEO GIROLAMO BATONI (LUCCA 1708-1787 ROME)

Portrait of Pope Pius VI, seated, bust length
oil on canvas
76.5 x 60.2cm (30 1/8 x 23 11/16in).

£8,000 - 12,000
€9,000 - 13,000



224

224

NEAPOLITAN SCHOOL, 19TH CENTURY

A nocturnal landscape

oil on canvas

76.4 x 113.5cm (30 1/16 x 44 11/16in).

£2,000 - 3,000

€2,200 - 3,400

225

BALTHAZAR DENNER (HAMBURG 1685-1749 ROSTOCK)

Portrait of John Walsh the Younger, three-quarter-length, in a buff suit, holding a cane and hat

oil on canvas

117.4 x 84.9cm (46 1/4 x 33 7/16in).

£3,000 - 5,000

€3,400 - 5,600

The sitter (1709-1766) was the son of John Walsh, whose company published the music of Handel. Handel was well acquainted with his fellow countryman, Balthazar Denner, and it is likely that it was he who introduced Walsh to the artist.



225



226



226

226

ENGLISH FOLLOWER OF ANTONIO CANAL, CALLED IL CANALETTO, 19TH CENTURY

A View of Westminister Bridge with Westminister Abbey beyond; and a View of the York Water Tower and Water Gate with Westminister Bridge and Westminister Abbey beyond

a pair, oil on canvas

the former 76.8 x 126.3cm (30 1/4 x 49 3/4in). and the latter 76.8 x 127.8cm (30 1/4 x 50 5/16in).

(2)

£5,000 - 7,000

€5,600 - 7,900

Provenance

Katherine, Viscountess Tredegar

Sale, Christie's, London, 14 December 1945, lots 46 and 45 (sold as two lots; lot 45, 62gns. to Reevey; lot 46, 145gns. to Burton)

Sale, Christie's, London, 7 April 1993, lot 44A, where purchased by the present owner

The latter picture is based on the view by Canaletto, now in the collection of Mrs Charles Wood, although in the present work Westminister Bridge is shown in its completed state, with Lambeth Palace out of view on the extreme left.

It is possible that the present works were offered for sale at Christie's, London on 28 November 1925, lot 25, (520 gns. bt. Leggatt) as by Samuel Scott (for discussion see: W.G. Constable, Canaletto, 1989, Oxford, vol. II, under no. 427)



227

227*

JOHN OPIE RA (TREVELLAS 1761-1807 LONDON)

Portrait of Miss Talbot as Lavinia, full-length, in a landscape with sheep
oil on canvas

91.4 x 70.6cm (36 x 27 13/16in).

£4,000 - 6,000

€4,500 - 6,700

Provenance

Robert Burrowes, before 1817

Lady Woolmore, before 1843

Sale, Christie's, London, 22 July 1971, lot 152, where most probably
purchased by the present owner's late uncle

Exhibited

London, Royal Academy, 1802, no. 247

London, British Institution, 1817, no. 46 (lent by Robert Burrowes)

London, British Institution, 1843, no. 173 (lent by Lady Woolmore)

Literature

J.J. Rogers, *Opie and his works*, London, 1878, pp. 166, 217

A. Earland, *John Opie and his Circle*, London, 1911, pp. 167, 169

The sitter, Frances Talbot, was born in 1809 to the surgeon Thomas Talbot. She was the second wife of John Parker, Lord Boringdon, later Earl of Morley, of Saltram House, Devon. She was an accomplished artist, and this portrait is said to have been painted shortly before her trip to Paris in 1802 to receive drawing tuition.



228



229



230

228

LODEWIJK DE VADDER (GRIMBERGEN 1605-1655 BRUSSELS)

A hilly landscape with travellers and a wagon on a path
oil on canvas

69.1 x 55.1cm (27 3/16 x 21 11/16in).

£1,500 - 2,000

€1,700 - 2,200

229

JACOB IGNATIUS ROORE (ANTWERP 1686-1747 THE HAGUE)

Christ giving the keys to Saint Peter
signed 'Roore. F.' (on rock, lower centre)

oil on copper
35.9 x 29cm (14 1/8 x 11 7/16in).

unframed

£3,000 - 5,000

€3,400 - 5,600

230

SPANISH SCHOOL, 16TH CENTURY

The Virgin as the Woman of the Apocalypse'
oil on copper

11.7 x 8.1cm (4 5/8 x 3 3/16in).

£3,000 - 5,000

€3,400 - 5,600



231

231
ATTRIBUTED TO CHARLES JOSEPH FLIPART (PARIS 1721-1797 MADRID)

Portrait of Carlo Broschi, called Farinelli, in the role of Epitide in Geminiano Giacomelli's *Merope*
 oil on canvas
 104.2 x 82.6cm (41 x 32 1/2in).

£4,000 - 6,000
 €4,500 - 6,700

Provenance
 Leo Schofield, Sydney

Carlo Broschi, better known by his stage name Farinelli was one of Italy's most exceptional castrati of the 18th century. He is here depicted as Epitide in the *opera seria*, *Merope* by Geminiano Giacomelli (libretto by Apostolo Zegno), first performed in the Teatro Grimani di San Giovanni Grisostomo in Venice in 1734. *Merope* recounts the tragic tale of Epitide trying to reclaim his throne of Messina from his mother after his father is killed. This opera is famous for two arias, both sung by Epitide, "Sposa, non mi conosci" and "Quell'usignolo" because of their difficult coloratura.



232

232
CIRCLE OF JEAN BAPTISTE GREUZE (TOURNUS 1725-1805 PARIS)

Portrait of a young girl, bust-length, looking over her shoulder bears old inventory number 'T.P. no. 56' (on the reverse)
 oil on canvas laid on panel
 39.3 x 30cm (15 1/2 x 11 13/16in).

£3,000 - 5,000
 €3,400 - 5,600

Provenance
 Theodore Patureau (inventory number 56 on the reverse), by whom offered
 Sale, Hôtel Drouot, Paris, 20-21 April 1857, lot 55, where purchased by Isaac Pereire, by whom offered
 Sale, Hôtel Drouot, Paris, 8-9 March 1872, lot 63
 Private Collection, Geneva, before 1954
 Sale, Sotheby's, London, 19 April 1967, lot 65, where purchased by the present owner's parents

Exhibited
 Geneva, Musée Rath, *Trésors de Collections Romandes*, 26 June - 3 October, 1954, no. 40

Literature
 M. Grandjean, ed., *Trésors de Collections Romandes*, exh. cat., Geneva, 1954, p. 17, cat. no. 40



233

233

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

The dead Christ held by angels
oil on copper
28.2 x 21.1cm (11 1/8 x 8 5/16in).

£8,000 - 12,000
€9,000 - 13,000.

The composition is known in other versions, the prime one being the canvas in the Kunsthistorisches Museum, Vienna possibly painted for Pope Clement XI. Other smaller versions are also known such as those in the Galleria Pallavicini-Rospigliosi, Rome (28.3 x 20.6cm) and the Musée du Louvre, Paris (34 x 28cm.).

We are grateful to Dr Karin Wolfe for confirming the attribution upon inspection of a colour photograph.



234



234

234

GIORGIO DURANTE (BRESCIA 1685-1755)

Turkeys in a landscape; and Ducks before a tree
a pair, oil on canvas

59.5 x 79.5cm (23 7/16 x 31 5/16in). (2)

£8,000 - 12,000

€9,000 - 13,000

Provenance

Collection of Lady Susan Birch, Beaumont Hall, Thorpe-le-Soken,
Essex, by whom offered
Sale, Christie's, London, 15 May 1953, lot 10 (as J.B. Oudry)



235



236

235

ANDREA SCACCIATI (FLORENCE 1642-1710)

A still life of flowers in a gilt vase with a parrot
signed with initials and dated 'AS:/1696' (lower right, the A and S in
ligature)

oil on canvas

48.6 x 61.5cm (19 1/8 x 24 3/16in).

£3,000 - 5,000

€3,400 - 5,600

236

SIENESE SCHOOL, CIRCA 1600

The Holy Family with the Infant Saint John the Baptist
oil on copper

26.1 x 22cm (10 1/4 x 8 11/16in).

£5,000 - 7,000

€5,600 - 7,900



237

237 TP

ROMAN SCHOOL, 17TH CENTURY

Grapes and pomegranates in a basket with other fruit and a monkey
on a table-top

oil on canvas

98.7 x 133.8cm (38 7/8 x 52 11/16in).

£6,000 - 8,000

€6,700 - 9,000

238

BOLOGNESE SCHOOL, 17TH CENTURY

Saint Dominic

oil on canvas

79.6 x 58cm (31 5/16 x 22 13/16in).

unframed

£6,000 - 8,000

€6,700 - 9,000



238



239



240



241

239 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).

£6,000 - 8,000

€6,700 - 9,000

240

ATTRIBUTED TO CASPAR HIRSCHTEL (PRAGUE 1698-1743)

An iris, roses, carnations and other flowers in a glass vase with birds on a stone ledge

oil on panel

20.2 x 14.4cm (7 15/16 x 5 11/16in).

£6,000 - 8,000

€6,700 - 9,000

241

DUTCH ARTIST, ACTIVE IN ROME, SECOND HALF OF 17TH CENTURY

An architectural *capriccio* with figures resting beneath an arch, classical sculptures in the foreground and a view to a river-side city beyond

oil on canvas

99.4 x 73.3cm (39 1/8 x 28 7/8in).

£4,000 - 6,000

€4,500 - 6,700



242

242
FRANZ XAVIER PETTER (VIENNA 1791-1866)

An Iris, roses, auriculas and other flowers in an urn on a stone ledge, with a butterfly signed 'F X Petter' (lower left, strengthened)
 oil on panel
 52.2 x 40cm (20 9/16 x 15 3/4in).

£4,000 - 6,000
 €4,500 - 6,700

Provenance
 The City Gallery, London (according to a label on the reverse)

243
CIRCLE OF GUIDO RENI (CALVENZANO 1575-1642 BOLOGNA)

Saint Mark the Evangelist
 oil on canvas
 94.2 x 72.2cm (37 1/16 x 28 7/16in).

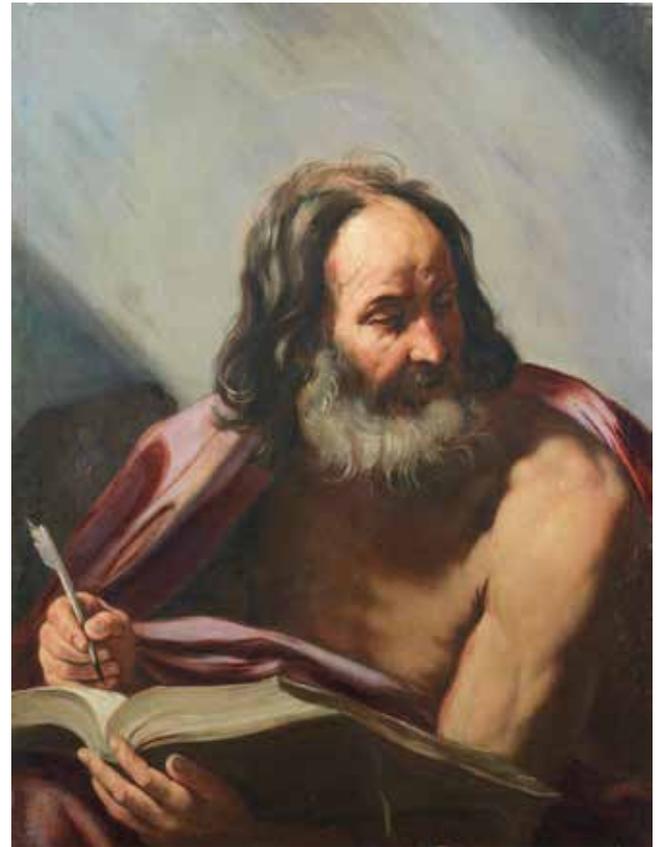
£3,000 - 5,000
 €3,400 - 5,600

The present composition is after Reni's original, now in the Galleria Pallavicini, Rome.

244
JEAN-BAPTISTE MONNOYER (LILLE 1636-1699 LONDON)

Roses, carnations, convolvulus and other flowers in a vase on a stone ledge
 oil on canvas
 75.4 x 63cm (29 11/16 x 24 13/16in).

£4,000 - 6,000
 €4,500 - 6,700



243



244



245



246

245

STEPHEN ELMER (FARNHAM 1715-1796)

Red Grouse in a highland Landscape; and A Black Cock and a Grey Hen

a pair, oil on canvas

63.3 x 76.2cm (24 15/16 x 30in). (2)

£5,000 - 7,000

€5,600 - 7,900



245

246

HENRY WYATT (STAFFORDSHIRE 1794-1840 PRESTWICH)

Portrait of Rev. Doctor Robert Twiss, bust-length, in clergy robes; and
Portrait of his wife, Fanny Twiss, bust-length, in a white dress and
headdress

both signed and dated 'Henry Wyatt Pinxit 1826' (lower left) a pair, oil
on canvas

the former 91.1 x 70.8cm (35 7/8 x 27 7/8in). and the latter 90.6 x
70.8cm (35 11/16 x 27 7/8in).

together with another signed and dated portrait by the same hand of
one of their daughters (3)

£5,000 - 7,000

€5,600 - 7,900

Rev. Doctor Robert Twiss (d. 1857), of Hoseley, Flintshire, married
Fanny, daughter of Colonel and Mrs Fanny Walker, in 1805. They
had five children: Laetitia, Ann, Travers, Richard Thomas and Edward
Robert.



246



247

247

**JAN MIENSE MOLENAER (HAARLEM
CIRCA 1610-1668)**

Figures merrymaking in an interior
signed 'JMolenaer' (on stool, lower right, JM
in ligature)
oil on panel
58.3 x 78.6cm (22 15/16 x 30 15/16in).

£6,000 - 8,000
€6,700 - 9,000



248

248

**CIRCLE OF DIRK-THEODOR
HELMBREKER (HAARLEM 1633-1696
ROME)**

Figures dancing and merrymaking before a
town
oil on canvas
80.4 x 103.3cm (31 5/8 x 40 11/16in).

£1,000 - 1,500
€1,100 - 1,700

249^{TP}

**ATTRIBUTED TO ALEXANDER CASTEELS
(ANTWERP ACTIVE 1658-1682)**

A hunting party before an extensive landscape
oil on canvas
105.8 x 138.2cm (41 5/8 x 54 7/16in).

£3,000 - 5,000
€3,400 - 5,600



249

Provenance

Sale, Christie's, 25 June 1943, lot 19
(according to an inscription on the reverse)

250 TP

FLEMISH SCHOOL, EARLY 18TH CENTURY

An extensive landscape with the Baptism of the Ethiopian Eunuch

oil on canvas

117.5 x 185.5cm (46 1/4 x 73 1/16in).

£4,000 - 6,000

€4,500 - 6,700

251

AFTER PHILIPS WOUWERMAN, 18TH CENTURY

A battle between Turkish and Christian troops

oil on canvas

81.4 x 104.8cm (32 1/16 x 41 1/4in).

£3,000 - 5,000

€3,400 - 5,600

The present lot is based on Wouwerman's original, now in the Gemäldegalerie, Dresden (inv. no. A229).

252

CIRCLE OF MARC BAETS (ACTIVE ANTWERP, 18TH CENTURY)

Figures by a river, before a village and windmill

oil on canvas

60.8 x 88.4cm (23 15/16 x 34 13/16in).

£2,000 - 3,000

€2,200 - 3,400



250



251



252



253

253

ATTRIBUTED TO JEAN PIERRE SAINT-OURS (GENEVA 1752-1809)

The Olympic Games

oil on panel

27.5 x 45.4cm (10 13/16 x 17 7/8in).

£3,000 - 5,000

€3,400 - 5,600

Provenance

The Counts della Gherardesca (according to an inscription on the reverse)

The present lot may have been executed in preparation for Saint-Ours's finished work, now in the Musée d'Art et d'Histoire, Geneva. There are a number of differences between this study and the finished work, most notably the figure group in the centre of the canvas which is replaced by two naked athletes in the finished painting.



254

254

FRENCH SCHOOL, 18TH CENTURY

An upturned basket of flowers with a hoopoe and two thrushes

oil on canvas

50.6 x 64.7cm (19 15/16 x 25 1/2in).

£3,000 - 5,000

€3,400 - 5,600



255

255

FRENCH SCHOOL, 18TH CENTURY

Fêtes Galantes

a pair, oil on copper

29.3 x 36.5cm (11 9/16 x 14 3/8in). (2)

£3,000 - 5,000

€3,400 - 5,600

256

HENRI-ANTOINE DE FAVANNE (LONDON 1668-1752 PARIS)

A classical scene with an overturned carriage

oil on canvas

49.7 x 59.8cm (19 9/16 x 23 9/16in).

£3,000 - 5,000

€3,400 - 5,600

257

CIRCLE OF JEAN-BAPTISTE MONNOYER (LILLE 1636-1699 LONDON)

Tulips, carnations, narcissi and other flowers in a bronze urn on a stone ledge

oil on canvas

71.5 x 91.4cm (28 1/8 x 36in).

£3,000 - 5,000

€3,400 - 5,600

Provenance

Private Collection, Europe for at least 100 years



256



257



255



258



259



260

258
CIRCLE OF JOHN DOWNMAN (DENBIGHSHIRE 1750-1824 WREXHAM)

Portrait of a young man, bust-length, in a brown coat
oil on canvas, oval
29.8 x 27.2cm (11 3/4 x 10 11/16in).

£2,000 - 3,000
€2,200 - 3,400

259
MICHAEL DAHL (STOCKHOLM 1659-1743 LONDON)

Portrait of a lady, probably Elizabeth Steward, bust-length, in a gold dress
oil on canvas, oval, corners made up
63.5 x 77.1cm (25 x 30 3/8in).

£2,000 - 3,000
€2,200 - 3,400

A full-length portrait of Elizabeth Steward, by Michael Dahl, was offered at Christie's, London on 22 June 1979, lot 127.

Elizabeth Steward (1672-1742), daughter of John and Elizabeth Creed, married Elmer Steward of Cotterstock Hall, Northampton in 1692.

260
FOLLOWER OF JOSEPH WRIGHT OF DERBY (DERBY 1734-1797)

Study of the head of a youth
oil on canvas, extended along the lower edge
34.5 x 30.5cm (13 9/16 x 12in).

£1,500 - 2,000
€1,700 - 2,200



261

261

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

Portrait of Mary Wharton, half-length, in a white dress and gold wrap
oil on canvas
64.2 x 72.5cm (25 1/4 x 28 9/16in).

£3,000 - 5,000
€3,400 - 5,600

262

WILLIAM AIKMAN (FORFAR 1682-1731 LONDON)

Portrait of John, 2nd Duke of Argyll, half-length, in armour
oil on canvas
76.2 x 63.5cm (30 x 25in).

£3,000 - 5,000
€3,400 - 5,600

William Aikman succeeded John Medina as Scotland's principal portrait painter, due in no little part to the extensive patronage of John, 2nd Duke of Argyll.



262



263

263

VENETIAN SCHOOL, EARLY 19TH CENTURY

The Rialto Bridge, Venice, seen from the North with the Palazzo dei Cammerlenghi
oil on canvas
70.8 x 91.1cm (27 7/8 x 35 7/8in).

£2,000 - 3,000
€2,200 - 3,400

The present lot is loosely based on Canaletto's *View of the Rialto Bridge, Venice, from the North*, now in a private collection.

264

VENETIAN SCHOOL, CIRCA 1800

The Bacino di San Marco, Venice, with the Doge's Palace
oil on canvas
65 x 90.2cm (25 9/16 x 35 1/2in).

£3,000 - 5,000
€3,400 - 5,600

265

CIRCLE OF FRANCESCO GUARDI (VENICE 1712-1793)

Roses, carnations, narcissi and other flowers in a porcelain bowl on a stone ledge
oil on canvas
18.4 x 24.4cm (7 1/4 x 9 5/8in).

£1,000 - 1,500
€1,100 - 1,700



264



265

266

**FOLLOWER OF CLAUDE JOSEPH
VERNET (AVIGNON 1714-1789 PARIS)**

A nocturnal harbour scene with figures
unloading a boat

oil on canvas

86.2 x 116.7cm (33 15/16 x 45 15/16in).

£2,000 - 3,000

€2,200 - 3,400

267

**AFTER FRANCESCO GUARDI, 19TH
CENTURY**

Punta della Dogana, Venice

oil on canvas

29.4 x 38.2cm (11 9/16 x 15 1/16in).

£2,000 - 3,000

€2,200 - 3,400

The present composition is based on
Francesco Guardi's original, of which many
versions exist, but is closest to a work in a
private collection, London.

268

ITALIAN SCHOOL, 19TH CENTURY

A view of the Arno, Florence, with the Ponte
Vecchio

oil on canvas

oil on canvas

36.6 x 48.8cm (14 7/16 x 19 3/16in).

£2,000 - 3,000

€2,200 - 3,400



266



267



268



269



270

269
AFTER SIR ANTHONY VAN DYCK, 17TH CENTURY

Portrait of Lord Maltravers, later 5th Duke of Norfolk, half-length holding a letter
 oil on canvas
 70.5 x 60.5cm (27 3/4 x 23 13/16in).

£5,000 - 7,000
€5,600 - 7,900

The present work is after a detail of the portrait of Thomas Howard, 14th Earl Arundel and 1st Earl of Norfolk, with his grandson, Lord Maltravers, which is still in the Collection of the Duke of Norfolk at Arundel Castle.

270
ATTRIBUTED TO GERARD VAN SOEST (SOEST CIRCA 1600-1681 LONDON)

Portrait of a gentleman, bust-length, in a brown cloak, before an open landscape
 oil on canvas
 77 x 64.1cm (30 5/16 x 25 1/4in).
 unframed

£3,000 - 5,000
€3,400 - 5,600

271 TP
FOLLOWER OF SIR GODFREY KNELLER (LÜBECK 1646-1723 LONDON)

Portrait of King William III, three-quarter-length, in armour, standing before a cavalry skirmish
 oil on canvas
 138.5 x 109cm (54 1/2 x 42 15/16in).

£2,000 - 3,000
€2,200 - 3,400

Provenance

Dublin Castle
 Donville family, Santry House, Dublin
 Sale, Lawson and Broughton auctioneers, Sydney, 1888, where purchased by Lord Carrington (all according to a label on the reverse)
 Sale, Bonhams, Knightsbridge, 28 October 2009, lot 67, where purchased by the present owner



271



272

272

FRENCH SCHOOL, CIRCA 1800

Quince, pears, a bowl of dates and nuts on a table-top with a glass,
a pot and scissors
pastel on vellum
38.7 x 50.2cm (15 1/4 x 19 3/4in).

£2,000 - 3,000

€2,200 - 3,400

273*

EDWARD COLLIER (BREDA CIRCA 1640-CIRCA 1706 LONDON)

A *vanitas* still life with a globe, books, an hour-glass and a musical
instrument on a draped table-top
signed and dated 'Edward Co/ Anno 1702' (on music score, lower
right)
oil on canvas
75 x 59.8cm (29 1/2 x 23 9/16in).

£4,000 - 6,000

€4,500 - 6,700



273



274



275



276

274

FLORENTINE SCHOOL, 16TH CENTURY

Portrait of a lady, bust-length, in a blue dress bears inscription '...Bronzino/ anno * * *' (on reverse)
oil on panel
45.2 x 35cm (17 13/16 x 13 3/4in).
in a carved and gilt wood cassetta frame

£4,000 - 6,000
€4,500 - 6,700

Provenance

The Brink Collection, no. 1022 (according to a label on the reverse)

275

FLORENTINE SCHOOL, 16TH CENTURY

A male figure reclining
oil on panel, a fragment
74.8 x 41.5cm (29 7/16 x 16 5/16in).
unframed

£1,200 - 1,800
€1,300 - 2,000

276

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

Daphne
oil on canvas
84.7 x 64cm (33 3/8 x 25 3/16in).

£4,000 - 6,000
€4,500 - 6,700

Provenance

Private Collection, Florence, circa 1980 (according to the Fondazione Zeri, entry no. 61184)

The same head appears in Trevisani's *Susanna and the Elders* of 1709, one of a group of four Biblical scenes that now hang at Schloss Weissenstein, Pommersfelden.



277

277 TP

ANTONIO FRANCESCO PERUZZINI (ANCONA CIRCA 1668-1724 MILAN)

The Martyrdom of Saint Peter

oil on canvas

190.8 x 144.7cm (75 1/8 x 56 15/16in).

£7,000 - 10,000

€7,900 - 11,000

278 TP

ANTONIO FRANCESCO PERUZZINI (ANCONA CIRCA 1668-1724 MILAN)

The Rest on the Flight into Egypt

oil on canvas

190.8 x 144.7cm (75 1/8 x 56 15/16in).

£7,000 - 10,000

€7,900 - 11,000

279

CIRCLE OF ALESSANDRO MAGNASCO, CALLED LISSANDRINO (GENOA 1667-1749)

Nuns praying in a church

oil on canvas

77.8 x 53.8cm (30 5/8 x 21 3/16in).

£4,000 - 6,000

€4,500 - 6,700



278



279



280



281

280

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

An extensive Italianate landscape with figures resting by a river
oil on canvas
46.1 x 135.1cm (18 1/8 x 53 3/16in).

£2,000 - 3,000
€2,200 - 3,400

281

ATTRIBUTED TO JEAN-BAPTISTE MONNOYER (LILLE 1636-1699 LONDON)

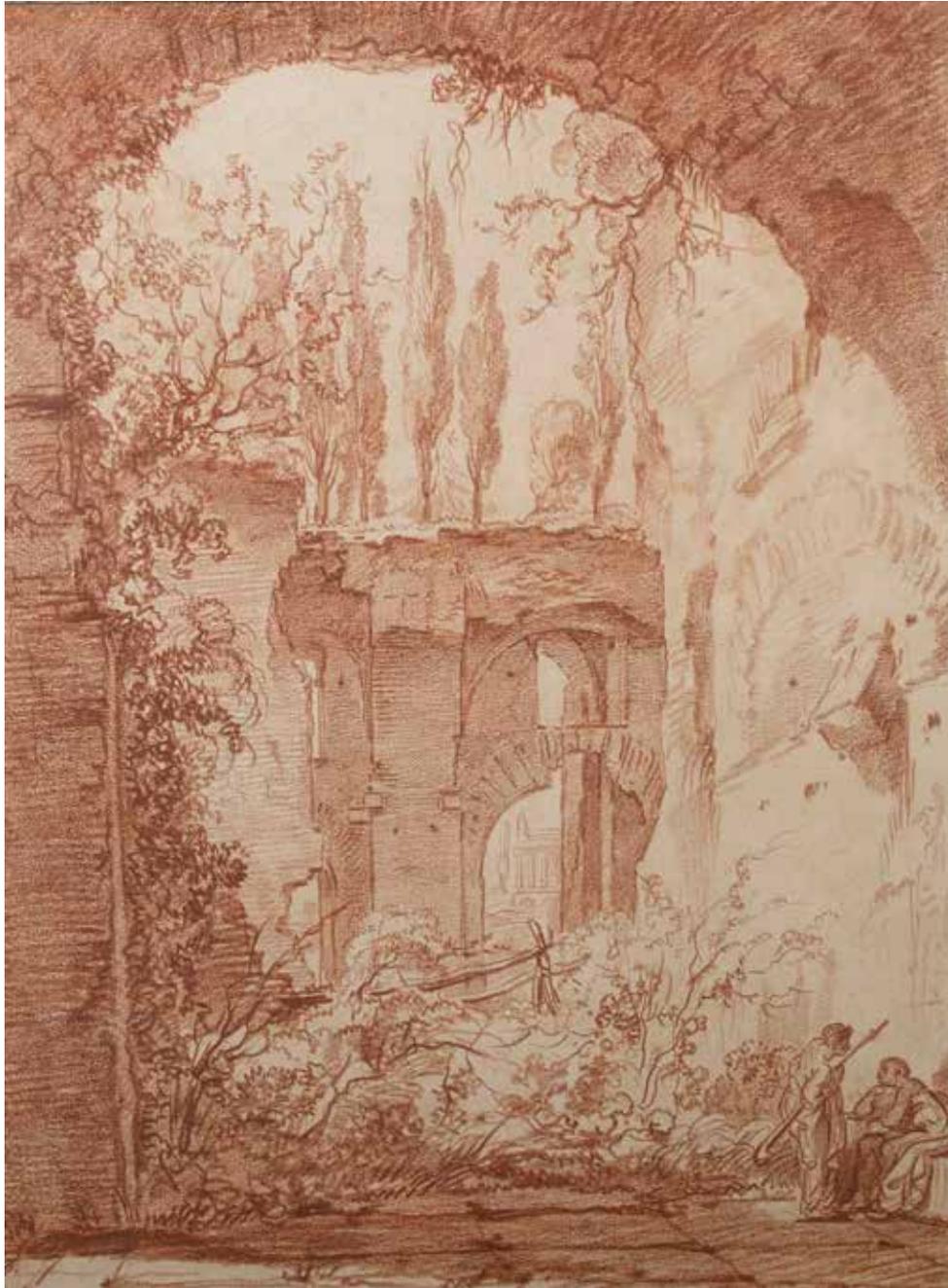
Roses, lilies, convolvulus and other flowers in an urn on a stone ledge
oil on canvas
92.8 x 72.2cm (36 9/16 x 28 7/16in).

£5,000 - 7,000
€5,600 - 7,900

Provenance

With Lane Fine Art, London, 1980s, where purchased by the present owner

WORKS ON PAPER



282

282*

**ATTRIBUTED TO JEAN-SIMON BERTHELEMY (LAON 1743-1811
PARIS)**

Classical ruins with figures resting in the foreground
red chalk on paper
52.4 x 38.4cm (20 5/8 x 15 1/8in).

£7,000 - 10,000
€7,900 - 11,000

Provenance

Curwen Eliot Hodgkin (1905-1987) and Maria Clara Henderson
Hodgkin (Mimi), London
With Artemis, Ltd., London, England (as Hubert Robert), 1995
With Denenberg Fine Arts, Inc., San Francisco and West Hollywood,
California
Private Collection, USA

Exhibited

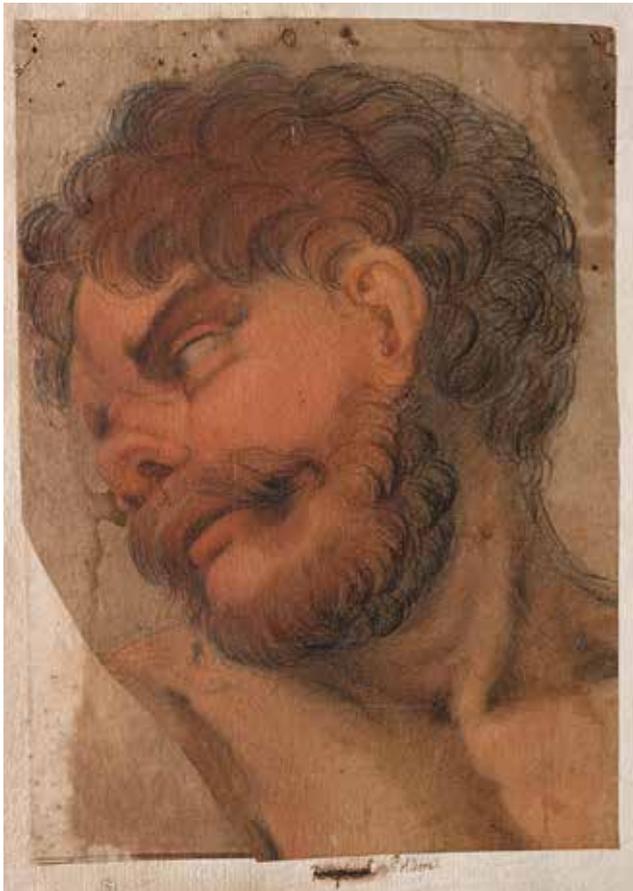
London, Royal Academy, *France in the 18th Century*, Winter, 1968, no. 72
(as 'Robert, Landscape with Ruins', according to a label on the reverse).



283



284



285

283

VENETIAN SCHOOL, EARLY 17TH CENTURY

Saint Catherine of Alexandria

black chalk, pen and ink and brown wash on paper

19.2 x 14.3cm (7 9/16 x 5 5/8in).

£600 - 800

€670 - 900

284

ATTRIBUTED TO ANNIBALE CARRACCI (BOLOGNA 1560-1609 ROME)

A study of *Dying Alexander*

black and white chalk on blue paper

19.2 x 16.6cm (7 9/16 x 6 9/16in).

£800 - 1,200

€900 - 1,300

Provenance

Robert Udny (Frits Lugt 2248)

The present composition is a study of the *Dying Alexander* bust in the Uffizi, Florence.

285

ITALIAN SCHOOL, LATE 16TH CENTURY

Head of a male figure turned to his left

bears inscription 'Raphael [scored out/ and replaced with] Polidore' (on mount)

coloured chalks on paper

37.9 x 27.3cm (14 15/16 x 10 5/8in).

£800 - 1,000

€900 - 1,100

286

**CIRCLE OF CHERUBINO ALBERTI
(SANSEPOLCRO 1553-1615 ROME)**

Two head studies in profile
bears inscription 'Alberti da Raffaello' (on
mount, upper centre)
red and black chalk on paper
13.1 x 8.2cm (5 3/16 x 3 1/4in).



286

£1,000 - 1,500
€1,100 - 1,700

287

ITALIAN SCHOOL, 18TH CENTURY

A sphinx resting on a column in an Italianate
landscape
bears inscription 'VENERI/V * * *' (upper left)
pen and brown ink on paper
20.1 x 28.5cm (7 15/16 x 11 1/4in).
unframed



287

£800 - 1,200
€900 - 1,300

288

NASCIO (ITALIAN, 18TH CENTURY)

View of Volterra
signed and inscribed 'Al Distinto Merito
dell' Illma Siga Luisa Mutti Coppi - Il Suo
Devotimo Serv/Nascio'
black chalk, pen and brown ink and
watercolour on paper, watermark 'J.Honig'
24 x 45.7cm (9 7/16 x 18in).



288



289

289

GURNEY FAMILY (BRITISH, EARLY 19TH CENTURY)

Forty drawings by the Gurney sisters including views of Runton, Widecombe, High Cromer, Sheringham, Clifton, Radipole, Heston, Charlecombe, Hampstead, Cheddar Cliffs and Fakenham many inscribed, some dated

pencil on paper

31 x 22cm (12 3/16 x 8 11/16in).

and smaller, all unframed and in two solander boxes (40)

£800 - 1,200

€900 - 1,300

Provenance

The Collection of Alec M. Cotman, Norwich

With The Crome Gallery, Norwich

The Gurney family

John Crome (1768-1821) was drawing master to the Gurney children from 1797 to around 1809. Of the seven 'Gurney Girls', four contributed to this group of drawings which date from around 1800 to 1835: Richenda, Hannah, Priscilla and Louisa, the latter accounting for 28 of them.



290

290

EDWARD DAYES (LONDON 1763-1804)

Norwich Cathedral

signed and dated 'Edwd Dayes 1793' (on the original mount, laid down on the reverse)

watercolour on paper

21.8 x 16.3cm (8 9/16 x 6 7/16in).

£800 - 1,200

€900 - 1,300

Provenance

The Fine Art Society Ltd., London, 1945 (according to a label on the reverse)

Sale Christie's, London, 10 July 1984, lot 201

With Ledger Galleries, London, 1986, by whom gifted to James Perkins

291

JOHN WEBBER (LONDON 1752-1793)

Aber Valley, North Wales; and A view of Bala, North Wales

the former signed and dated 'J: Webber del 1791' (lower right)

a pair, watercolour over pencil on laid paper
the former 33 x 47.5cm (13 x 18 11/16in).
and the latter 32.5 x 47cm (12 13/16 x 18 1/2in). (2)

£2,500 - 3,500

€2,800 - 3,900

Provenance

Sale, Sotheby's, London, 3 April 1996,
lots 125 and 126, where purchased by the
present owner

292

**JULIUS SCHNORR VON CAROLSFELD
(LEIPZIG 1794-1872 DRESDEN)**

Rebecca and Jacob at the Well

signed with monogram and dated '18 IS 26'
(lower right)

pencil and pen and ink on calcque paper
22.2 x 25.5cm (8 3/4 x 10 1/16in).

unframed

£1,200 - 1,800

€1,300 - 2,000

Provenance

The Collection of General Emil Vladimir
von der Launitz, Commander of the 15th
Alexandriski Hussars and thence by descent
until

Sale, Christie's, London, 24 June 1988, lot
214B



291



291



292



293



294

293

FEDERICO ZUCCARO (SANT'ANGELO IN VADO CIRCA 1540-1609 ANCONA)

The Last Judgment

bears inscription 'buono et ottimo' (lower left margin)
pen and brown ink and wash on paper, squared for transfer
16.7 x 30.8cm (6 9/16 x 12 1/8in).
unframed

£3,000 - 5,000
€3,400 - 5,600

Provenance

Modesto Ignazio Bonaventura Luigi Genevosio (Frits Lugt 545)

This is a preparatory study for a section in one of the five concentric zones representing the Last Judgment in the interior of the octagonal cupola of Florence Cathedral. It can also be compared to a number of drawings connected to this project, including two in the British Museum (see ref. nos. 1862-10-11-189 and 1862-10-11-190).

294

CIRCLE OF BACCIO BANDINELLI (FLORENCE 1488-1560)

A seated male mythological figure
pen and brown ink on paper
38.7 x 10.8cm (15 1/4 x 4 1/4in).
unframed

£500 - 700
€560 - 790



295



295

295*

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

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

on a Casa Gennari mount, in an album assembled in the 18th century
containing a watercolour of a turbaned man by Giuseppe Bernardino
Bison, a brown wash drawing attributed to Giovanni Battista Cipriani
and 57 drawings by various hands, mainly 17th and 18th century
Italian (album)

£10,000 - 15,000

€11,000 - 17,000

A number of the drawings in this album carry the collector's mark of
Giuseppe Vallardi (Frits Lugt 1223). The album was acquired in the
mid-20th century by the current owner's father. We are grateful to
Nicholas Turner for pointing out that the Guercino drawing must date
from around 1635. A similar woman, also seen in profile and with her
coiled hair balanced on the side of her head, also ex-Casa Gennari, is
in the Fondazione Horne, Florence (inv. 5585)



295

OLD MASTER PAINTINGS

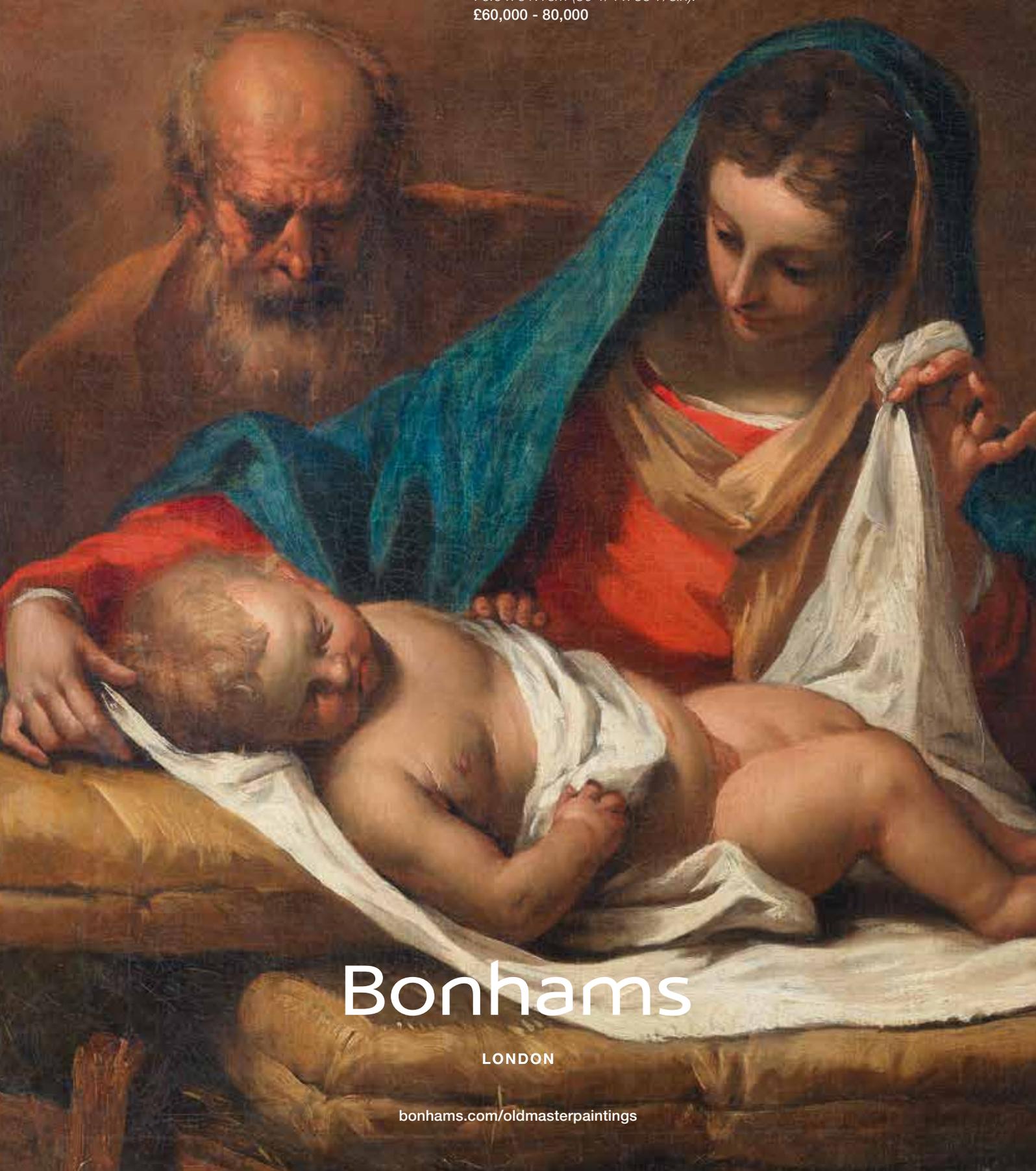
Wednesday 6 December 2017
New Bond Street, London

SEBASTIANO RICCI
(BELLUNO 1659-1734 VENICE)

The Holy Family
oil on canvas
76.9 x 91.1cm (30 1/4 x 35 7/8in).
£60,000 - 80,000

ENQUIRIES

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



Bonhams

LONDON

bonhams.com/oldmasterpaintings

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A CATALONIAN VILLA**

The Collection of Anton Casamor

Wednesday 21 February 2018
New Bond Street, London

**SCHOOL OF SEVILLE, 17TH
CENTURY, A SERIES OF NINE
PORTRAITS DEPICTING THE
SIBYLS.**

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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

to any person even if that person has completed a *Bidding Form*.

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

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*

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

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

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

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

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

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

8. VAT

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

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

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

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

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. 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

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

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export 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

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.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

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

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	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	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;	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> .
7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1	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> .
7.1.5 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;	8.1.1	9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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;	8.1.2	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.
7.1.7 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;	8.1.3	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> .
7.1.8 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;	8.1.4	
7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2	10 OUR LIABILITY
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;	8.2.1	10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.11 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> .	8.2.2	10.2 Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.2 You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9	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 FORGERIES	10.2.2 changes in atmospheric pressure; nor will we be liable for:
	9.1	10.2.3 damage to tension stringed musical instruments; or
	9.2	10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
	9.2.1	
	9.2.2	
	9.2.3	

10.3.1	<p>We will not be liable to you for any loss of <i>Business</i>, <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i>, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.</p>	<p>the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or</p> <p>it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or</p> <p>the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or</p> <p>the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.</p> <p>If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i>, we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i>.</p> <p>The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i>, all rights and benefits under this paragraph will cease.</p>	<p>12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.</p> <p>12.8 In this agreement "including" means "including, without limitation".</p> <p>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.</p> <p>12.10 Reference to a numbered paragraph is to a paragraph of this agreement.</p> <p>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.</p> <p>12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i>, it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.</p>
10.3.2	<p>Unless you buy the <i>Lot</i> as a <i>Consumer</i>, in any circumstances where we are liable to you in respect of a <i>Lot</i>, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.</p> <p>You may wish to protect yourself against loss by obtaining insurance.</p>	<p>12.12</p>	<p>12.12</p>
10.4	<p>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.</p>	<p>12 MISCELLANEOUS</p> <p>12.1 You may not assign either the benefit or burden of this agreement.</p> <p>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.</p> <p>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.</p> <p>12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.</p> <p>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.</p> <p>12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.</p>	<p>13 GOVERNING LAW</p> <p>All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.</p> <p>DATA PROTECTION – USE OF YOUR INFORMATION</p> <p>Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.</p> <p>APPENDIX 3</p> <p>DEFINITIONS AND GLOSSARY</p> <p>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.</p> <p>LIST OF DEFINITIONS</p> <p>"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i>, to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i>.</p>
11	<p>BOOKS MISSING TEXT OR ILLUSTRATIONS</p> <p>Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i>"), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:</p> <p>the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and</p> <p>you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i>, and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i>; and</p> <p>within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i>, accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i>.</p> <p>but not if:</p> <p>the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or</p>	<p>12</p>	<p>13</p>

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.co

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Madalina Lazen
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20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
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African, Oceanic & Pre-Columbian Art

U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Kayla Carlsen
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Antiquities

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Antique Arms & Armour

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Australian Art

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Australian Colonial Furniture and Australiana

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Suzy Pai
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British Ceramics

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California & American Paintings

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Entertainment Memorabilia

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Catherine Williamson
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European Ceramics

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Furniture

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Thomas Moore
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U.S.A
Andrew Jones
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European Sculptures & Works of Art

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Greek Art

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Golf Sporting Memorabilia

Kevin Mcgimpsey
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Irish Art

Penny Day
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Impressionist & Modern Art

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India Phillips
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U.S.A
William O'Reilly
+1 212 644 9135

Indian, Himalayan & Southeast Asian Art

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U.S.A
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

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Japanese Art

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Jeff Olson
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Jewellery

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HONG KONG
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Marine Art

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U.S.A
Gregg Dietrich
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Mechanical Music

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Modern, Contemporary & Latin American Art

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Modern & Contemporary Middle Eastern Art

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Modern & Contemporary South Asian Art

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Modern Design

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EUROPE
Philip Kantor
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Automobilia

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Adrian Pipiro
+44 8700 273621

Motorcycles

Ben Walker
+44 8700 273616

Native American Art

Ingmars Lindbergs
+1 415 503 3393

Natural History

U.S.A
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+1 323 436 5437

Old Master Pictures

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U.S.A
Mark Fisher
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Orientalist Art

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Photography

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Prints and Multiples

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U.S.A
Aileen Ward
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South African Art

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Sporting Guns

Patrick Hawes
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Travel Pictures

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Urban Art

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