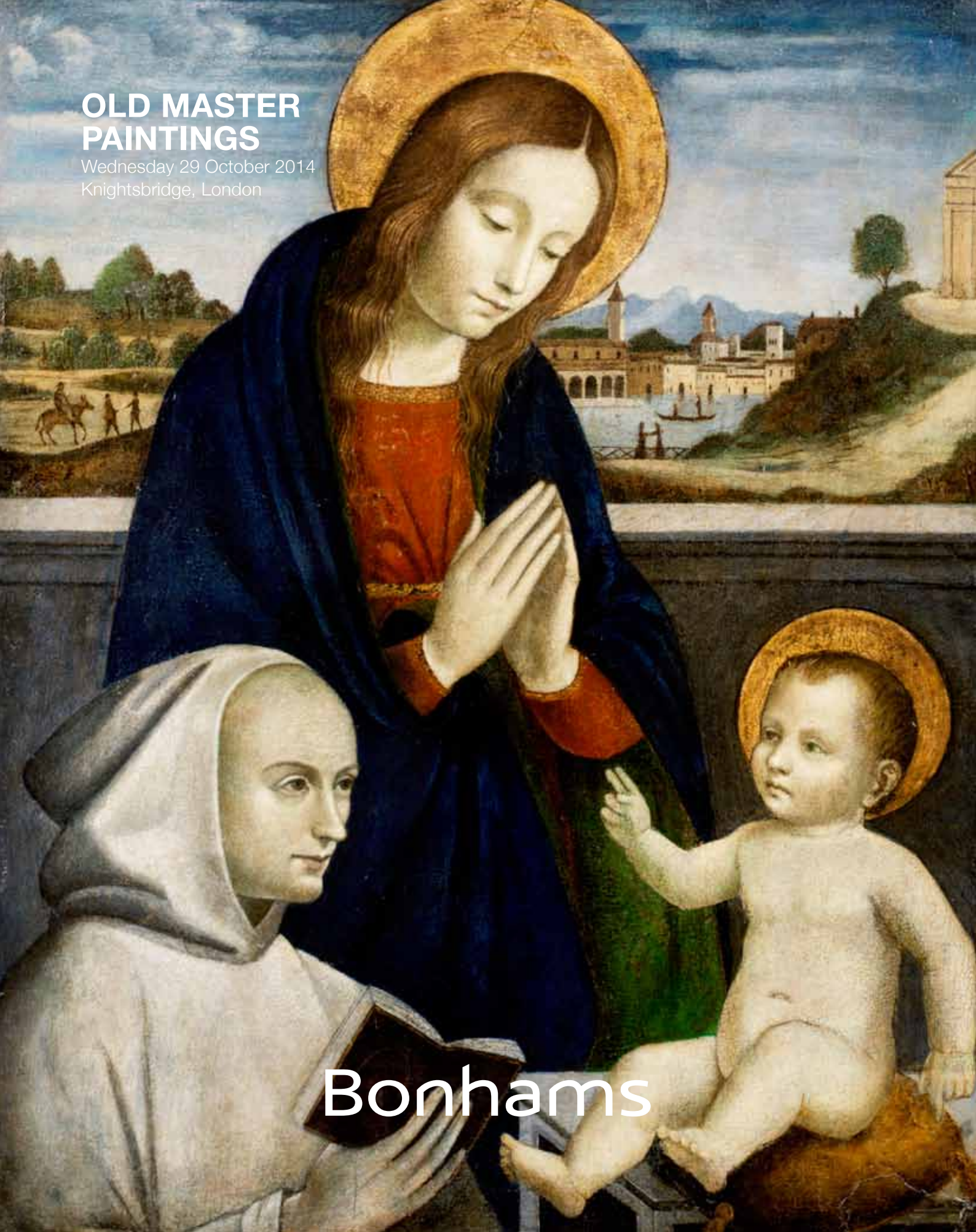


# OLD MASTER PAINTINGS

Wednesday 29 October 2014  
Knightsbridge, London



Bonhams



# OLD MASTER PAINTINGS

Wednesday 29 October 2014 at 1pm  
Knightsbridge, London

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## CATALOGUE

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## ILLUSTRATIONS

Front cover: Lot 24  
Back cover: Lot 290

## IMPORTANT INFORMATION

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

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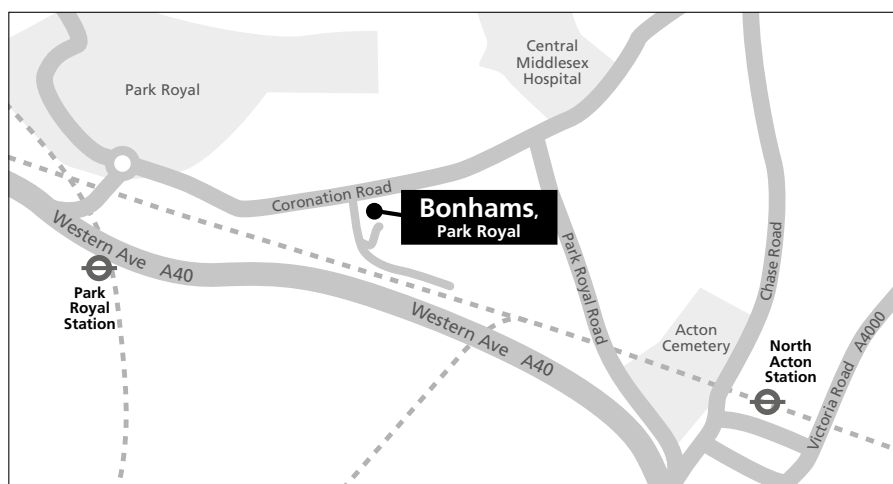
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These lots will be subject to  
transfer and storage charges  
from Thursday 13 November  
2014.

All other sold lots will remain in  
Bonhams Knightsbridge  
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collected by then will be removed  
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These lots will be subject to  
transfer and storage charges.

## HANDLING AND STORAGE CHARGES

Transfer and storage charges  
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from Thursday 13 November  
2014 and will be applicable for  
each working day.

The charges levied by Bonhams  
are as follows:

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Transfer per lot	£20.00
Daily storage per lot	£3.40

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hammer price and buyer's  
premium

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

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hammer price and the prevailing  
rate on buyer's premium

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1

1

**GERMAN SCHOOL, 17TH CENTURY**

Saint John on Patmos  
oil on panel  
26.2 x 20.8cm (10 5/16 x 8 3/16in).

£3,000 - 5,000  
€3,800 - 6,300



2



3



4

2

**CIRCLE OF HERRI MET DE BLES (BOUVIGNES-SUR-MEUSE  
CIRCA 1510-1550 ANTWERP)**

The Penitent Magdalen  
oil on panel  
84 x 61cm (33 1/16 x 24in).

£2,000 - 3,000  
€2,500 - 3,800

**Provenance**

Sale, Bonhams & Butterfields, San Francisco, 16 May 2006, lot 3035,  
where purchased by the present owner

3

**ENGLISH SCHOOL, CIRCA 1700**

Portrait of Edward VI, bust-length, in a black plumed hat  
oil on panel  
21.2 x 16.5cm (8 3/8 x 6 1/2in).

£2,000 - 3,000  
€2,500 - 3,800

The present work comes closest in type to a detail of one of the  
full-length portraits of the young king by William Scrots (one is in the  
Musée du Louvre, Paris, the other is in the Collection of Her Majesty  
the Queen).

4\* W

**ENGLISH SCHOOL, 17TH CENTURY**

Portrait of a gentleman, three-quarter-length, in a black coat  
inscribed with a tree (upper left) and the sitter's coat-of-arms (upper  
right)  
oil on panel  
108 x 77.2cm (42 1/2 x 30 3/8in).

£3,000 - 5,000  
€3,800 - 6,300





5

5

**TUSCAN SCHOOL, 19TH CENTURY**

The Madonna and Child with Saints Catherine and Agnes  
oil on gold ground panel, shaped top  
44.6 x 20.8cm (17 9/16 x 8 3/16in).

£3,000 - 5,000

€3,800 - 6,300

6

**FLORENTINE SCHOOL, LATE 15TH CENTURY**

The Madonna and Child with a donor  
oil on panel  
76.9 x 54cm (30 1/4 x 21 1/4in).  
unframed

£4,000 - 6,000

€5,000 - 7,500

7

**STUDIO OF ALESSANDRO DI CRISTOFANO ALLORI  
(FLORENCE 1535-1607)**

The Last Communion of Mary Magdalen with Saint Benedict  
oil on panel  
65.9 x 52.2cm (25 15/16 x 20 9/16in).

£7,000 - 10,000

€8,800 - 13,000

**Provenance**

Diamanten-Regie, Berlin

By whom sold, Graupe, Berlin, 27-29 May 1935, lot 5

Sale, Sotheby's, London, 7 July 1982, lot 238

**Literature**

Weltkunst, 1933, vol. VII, p. 5

S.L. Giovannoni, *Alessandro Allori*, Turin, 1991, p. 248, under no. 70  
(as from the studio of Allori, possibly attributable to Butteri)



6



7



8



9

8

# **FLEMISH SCHOOL, 17TH CENTURY**

The Good Samaritan putting the traveller on his donkey; and The Good Samaritan paying the innkeeper for the care of the wounded man

a pair, oil on panel  
*11.1 x 13.6cm (4 3/8 x 5 3/8in). (2)*

**£8,000 - 12,000**

**€10,000 - 15,000**

The present paintings are after two engravings from the series of four by Heinrich Aldegrever depicting the episodes from the parable of the Good Samaritan which were published in 1554.

9

# **ANTWERP SCHOOL, CIRCA 1550**

Judith and her maidservant with the head of Holofernes

oil on panel  
*69.3 x 39.8cm (27 5/16 x 15 11/16in).*

**£3,000 - 5,000**

**€3,800 - 6,300**





8

10

**CIRCLE OF FRANS FRANCKEN THE YOUNGER  
(ANTWERP 1581-1642)**

The Crucifixion  
monogram 'MD' (lower centre)  
oil on panel  
104.8 x 73cm (41 1/4 x 28 3/4in).

£3,000 - 5,000

€3,800 - 6,300



10



11



12



13

11

**MANNER OF FRANÇOIS QUESNEL, 19TH CENTURY**

Portrait of a lady, bust-length, with a large ruff  
oil on panel  
32.2 x 23.2cm (12 11/16 x 9 1/8in).

£2,500 - 3,500

€3,100 - 4,400

12

**MANNER OF FRANÇOIS CLOUET, EARLY 18TH CENTURY**

Portrait of a lady, bust-length, in a black dress  
oil on panel  
28.2 x 20.6cm (11 1/8 x 8 1/8in).

£3,000 - 5,000

€3,800 - 6,300

13

**FOLLOWER OF GIROLAMO SICIOLANTE DA SERMONETA  
(SERMONETA 1521-1580)**

The Holy Family with the Infant Saint John the Baptist  
oil on canvas  
56.2 x 51.8cm (22 1/8 x 20 3/8in).

£5,000 - 8,000

€6,300 - 10,000





14

14

**STUDIO OF PASQUALE DE' ROSSI (VICENZA 1641-1725)**

The Madonna and Child with angels, within a painted oval  
oil on canvas  
18.4 x 24.1cm (7 1/4 x 9 1/2in).

£3,000 - 5,000

€3,800 - 6,300

The prime version of this painting is in the Musée des Beaux Arts, Le Havre.

15

**AFTER LOUIS SILVESTRE THE YOUNGER, 18TH CENTURY**

Portrait of Marie Louise Élisabeth d'Orléans, Dowager Duchess of Berry, three-quarter-length, in mourning dress  
oil on canvas  
90 x 71.7cm (35 7/16 x 28 1/4in).

£3,000 - 5,000

€3,800 - 6,300

The present composition is after Louis Silvestre the Younger's original work, now in the Palace of Versailles, France. Marie Louise Elisabeth was the eldest of the surviving children of Philippe II, Duke of Orléans, Regent of France, and of his wife Françoise-Marie de Bourbon, a legitimised daughter of Louis XIV of France. In 1710 she married Charles, Duke de Berry, the youngest son of the Grand Dauphin.



15



16



17

16<sup>W</sup>

**CIRCLE OF JEAN-BAPTIST DE SAIVE II (MALINES 1597-1641)**

A kitchen scene with a view of Piazza San Marco, Venice, beyond  
oil on canvas, unlined

157.5 x 205.4cm (62 x 80 7/8in).

unframed

£6,000 - 8,000

€7,500 - 10,000

17

**ANTWERP SCHOOL, 16TH CENTURY**

Portrait of a gentleman, bust-length, in black fur-trimmed costume  
inscribed and dated 'Ao.1550.AETA.41' (upper left)  
oil on panel

41.6 x 26cm (16 3/8 x 10 1/4in).

£1,500 - 2,000

€1,900 - 2,500





18

18

**FLEMISH SCHOOL, CIRCA 1600**

Figures gathered in a harbour with fishermen unloading their catch, a town beyond  
oil on canvas  
87.9 x 119cm (34 5/8 x 46 7/8in).

£5,000 - 7,000  
€6,300 - 8,800

19

**AMSTERDAM SCHOOL, 17TH CENTURY**

Portrait of a lady, half-length, in a black and gold dress and white ruff  
oil on panel, octagonal  
21.2 x 17.6cm (8 3/8 x 6 15/16in).

£5,000 - 7,000  
€6,300 - 8,800



19



20



21

20

**MANNER OF OSIAS BEERT THE ELDER, LATE 17TH CENTURY**

Oysters, figs, olives and a nautilus cup on a table top  
oil on panel

14.5 x 24.5cm (5 11/16 x 9 5/8in).

**£1,200 - 1,500**

**€1,500 - 1,900**

**Provenance**

Sale, Sotheby's, London, 8 June 1966, lot 118 (as Peeters)  
The Fiorentini Collection, UK

A version of this composition was offered at Hôtel des Ventes  
d'Avignon, 24 June 1992, lot 50 (on panel, 49 x 64.5cm), as Circle of  
Osias Beert.

21\*

**ENGLISH SCHOOL, 17TH CENTURY**

Portrait of a gentleman, half-length, in black costume  
oil on panel

51.6 x 40.4cm (20 5/16 x 15 7/8in).

**£3,000 - 5,000**

**€3,800 - 6,300**





22

22

**CIRCLE OF JACOB BOUTTATS (ACTIVE ANTWERP, 1660-1718)**

The Temptation of Adam

oil on panel

74.2 x 105.3cm (29 3/16 x 41 7/16in).

£6,000 - 8,000

€7,500 - 10,000

23

**CIRCLE OF DIRCK DIRCKSZ. VAN SANTVOORT (AMSTERDAM 1610-1680)**

Portrait of a lady, full-length, in a black and red dress with a white ruff

oil on canvas laid down on panel

42.1 x 29.4cm (16 9/16 x 11 9/16in).

£2,000 - 3,000

€2,500 - 3,800



23



24

24

**ATTRIBUTED TO AMBROGIO BERGOGNONE  
(FOSSANO CIRCA 1470-CIRCA 1523)**

The Madonna and Child with a Carthusian monk  
oil on panel

73.5 x 58cm (28 15/16 x 22 13/16in).

£15,000 - 20,000

€19,000 - 25,000

**Provenance**

Buscaini Collection, Italy

**Literature**

Arte Figurativa, 1955, vol. 5 (according to Witt Library mount)

The figure of the Carthusian monk holding a book is repeated, in reverse, in Bergognone's *Madonna and Child with Saint Claire and a Carthusian monk*, in the Pinacoteca di Brera, Milan.





25

25

**LAZZARO DI JACOPO BASTIANI (VENICE 1425-1512)**

Saint Liberale; and Saint Roch

a pair, oil on panel

31.5 x 17cm (12 3/8 x 6 11/16in). (2)

£10,000 - 15,000

€13,000 - 19,000



**Provenance**

Quincey Shaw Esq., Boston, early 20th century

From whom acquired by Justin K. Thannhauser, post 1940

Sale, Karl & Faber, Munich, 26 November 1964, lot 102

With Agnew's, London, 1968

Where purchased by the present owner's mother

Bastiani was first recorded in 1449, as a painter in Venice and in 1460 he was paid for an altarpiece in the Church of San Samuele there. The influence of Andrea del Castagno and of Bartolomeo Vivarini is evident in his works of this period, before he went on to explore perspective following his experience of Gentile Bellini in the 1480s.



26

26

**FOLLOWER OF BARTOLOMEO NERONI, CALLED RICCIO  
(SIENA CIRCA 1500-1571)**

Ecce Homo

oil on panel, tondo, in an integral frame

54.5cm (21 7/16in). diameter

£4,000 - 6,000

€5,000 - 7,500





27

## PROPERTY TO BE SOLD BY ORDER OF THE EXECUTORS OF A DECEASED'S ESTATE (LOTS 27-33)

27

### **CIRCLE OF GASPAR PIETER VERBRUGGEN I (ANTWERP 1635-1681)**

A rose, chrysanthemums, tulips and other flowers in an urn on a stone ledge  
oil on canvas  
62.3 x 47.7cm (24 1/2 x 18 3/4in).  
bears inscription 'Abraham Mignon/ 1713' (on the reverse)

£3,000 - 5,000  
€3,800 - 6,300

### Provenance

'From Dentist Shew's Collection, Grosvenor, Bath' (according to a label on the reverse). This is most likely George Shew, Esq., 'an eminent surgeon dentist in Bath' whose death at the age of 75 was recorded in the *Gentleman's Magazine* on the 11 March, 1818  
From whom it was most likely acquired by Ernest Rooke of Bath, then by descent to John Wentworth Rooke (b.1887) of The Ivy, Chippenham and thence by family descent to the present owners



28



29

28

**CIRCLE OF ANTONIO PIETRO ZUCCHI  
(VENICE 1726-1795 ROME)**

A decorative frieze of classical figures and horses  
oil on canvas  
48.2 x 182.5cm (19 x 71 7/8in).

£1,000 - 1,500  
€1,300 - 1,900

29<sup>W</sup>

**FOLLOWER OF GUIDO RENI  
(CALVENZANO 1575-1642 BOLOGNA)**

The Denial of Saint Peter  
oil on canvas  
94 x 124.3cm (37 x 48 15/16in).  
unframed

£1,500 - 2,000  
€1,900 - 2,500

**Provenance**

Thellusson family, Aldeburgh  
Frederika Charlotte Louisa Rooke (1861-1954; née Thellusson and granddaughter of Frederick Vernon Wentworth (b.1795) of Wentworth Castle) and Mortimer Rooke (1854-1942) of The Ivy, Chippenham and thence by family descent to the present owners





30

30<sup>W</sup>

**AFTER MICHELANGELO MERISI DA CARAVAGGIO,  
17TH CENTURY**

The Card Sharps

oil on canvas

95 x 126cm (37 3/8 x 49 5/8in).

£1,500 - 2,000

€1,900 - 2,500

**Provenance**

Thellusson family, Aldeburgh

Frederika Charlotte Louisa Rooke (1861-1954; née Thellusson and granddaughter of Frederick Vernon Wentworth (b.1795) of Wentworth Castle) and Mortimer Rooke (1854-1942) of The Ivy, Chippenham and thence by family descent to the present owners

The present composition is after Caravaggio's original in the Kimbell Art Museum, Fort Worth, Texas.

31

**ATTRIBUTED TO JOHN OPIE R.A.  
(TREVELLAS 1761-1807 LONDON)**

Portrait of a boy, half-length, in a red coat, seated in a landscape

oil on panel

28.6 x 22.2cm (11 1/4 x 8 3/4in).

£1,000 - 1,500

€1,300 - 1,900

**Provenance**

Bequeathed by Sidney G.A. Shippard by Mrs Elizabeth Hosier (née Cawthorne) (according to an old inscription on the reverse)

Another version of this composition is in the Royal Institution of Cornwall, Truro (on canvas, 61 x 50.5cm.).



31



32

32

**CIRCLE OF CORNELIS DUSART  
(HAARLEM 1660-1704)**

Topers smoking and drinking in an interior  
oil on panel  
25.5 x 20.7cm (10 1/16 x 8 1/8in).

£2,000 - 3,000

€2,500 - 3,800

**Provenance**

Thellusson family, Aldeburgh  
Frederika Charlotte Louisa Rooke (1861-1954; née Thellusson and granddaughter of Frederick Vernon Wentworth (b.1795) of Wentworth Castle) and Mortimer Rooke (1854-1942) of The Ivy, Chippenham and thence by family descent to the present owners



33

33

**CIRCLE OF FRANS FRANCKEN THE  
YOUNGER (ANTWERP 1581-1642)**

A soldier on horseback  
oil on panel  
31.8 x 24.1cm (12 1/2 x 9 1/2in).

£1,500 - 2,000

€1,900 - 2,500

**Provenance**

Thellusson family, Aldeburgh  
Frederika Charlotte Louisa Rooke (1861-1954; née Thellusson and granddaughter of Frederick Vernon Wentworth (b.1795) of Wentworth Castle) and Mortimer Rooke (1854-1942) of The Ivy, Chippenham and thence by family descent to the present owners





34



35

## OTHER PROPERTIES

34

### PIEDMONT SCHOOL, 18TH CENTURY

A group of elegant ladies, one giving a child a spank  
oil on panel  
34.6 x 39.7cm (13 5/8 x 15 5/8in).

£3,000 - 5,000  
€3,800 - 6,300

35

### NORTH ITALIAN SCHOOL, 18TH CENTURY

Elegant figures at the marketplace  
oil on canvas  
41.1 x 53.2cm (16 3/16 x 20 15/16in).

£5,000 - 7,000  
€6,300 - 8,800



36



38

36

**CIRCLE OF HENDRIK VAN BALEN THE YOUNGER  
(ANTWERP 1623-1661)**

The Adoration of the Magi

oil on copper

55.4 x 73cm (21 13/16 x 28 3/4in).

£2,000 - 3,000

€2,500 - 3,800

**Provenance**

The Busca Collection, Villa Serbelloni, Como, acquired in the 18th or 19th century and thence by descent to the present owners





37

37

**JAN VAN DE VENNE, CALLED PSEUDO VAN DE VENNE  
(MALINES CIRCA 1600-CIRCA 1651 BRUSSELS)**

Saint Jerome in the Wilderness  
oil on panel  
64.3 x 82.3cm (25 5/16 x 32 3/8in).

£3,000 - 5,000  
€3,800 - 6,300

38

**ANTWERP SCHOOL, 17TH CENTURY**

The Nativity; and The Adoration of the Magi  
a pair, oil on copper, ovals  
12.8 x 10.2cm (5 1/16 x 4in). (2)

£1,000 - 1,500  
€1,300 - 1,900



38



39



40

39

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

Elegant figures in a courtyard, an Italianate landscape beyond; and  
Figures in a *capriccio* landscape, a hillside town in the distance  
a pair, oil on canvas

47.6 x 60.2cm (18 3/4 x 23 11/16in). (2)

unframed

£2,000 - 4,000

€2,500 - 5,000

40

**WORKSHOP OF DANIELE CRESPI  
(BUSTO ARSIZIO 1598-1630 MILAN)**

Portrait of a cleric, bust-length, in black robes  
oil on canvas

42.5 x 32.8cm (16 3/4 x 12 15/16in).

£2,000 - 3,000

€2,500 - 3,800





39

41

**FOLLOWER OF SEBASTIANO DEL PIOMBO  
(VENICE CIRCA 1485-1547 ROME)**

Portrait of a cleric, bust-length, in blue robes  
oil on panel

28.8 x 22.1cm (11 5/16 x 8 11/16in).

£2,000 - 3,000

€2,500 - 3,800



41



42

42

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

*A capriccio of a walled city with an arch*  
oil on canvas, oval

58.5 x 75cm (23 1/16 x 29 1/2in).

£3,000 - 4,000

€3,800 - 5,000

43

**CIRCLE OF JAN VAN DER STRAET, CALLED STRADANUS (BRUGES 1523-1605 FLORENCE)**

*Portrait of a gentleman, half-length, in black costume and holding a letter*

inscribed 'Al Molto/ Thona' (on the letter, lower centre)

oil on panel, octagonal

76.6 x 62.6cm (30 3/16 x 24 5/8in).

unframed

£4,000 - 6,000

€5,000 - 7,500



43





44

44

**CIRCLE OF ANTONIO CANAL, CALLED IL CANALETTO  
(VENICE 1697-1768)**

The Grand Canal, Venice, looking North-East from the Palazzo Balbi  
to the Rialto Bridge

oil on canvas

65 x 82.5cm (25 9/16 x 32 1/2in).

£5,000 - 7,000

€6,300 - 8,800

The present composition is based on Canaletto's original, now in the  
Ferens Art Gallery, Kingston upon Hull, with differences to the figures  
and boats.

45

**AFTER FEDERICO BAROCCI, 17TH CENTURY**

The Madonna of the Cat

oil on canvas

96.1 x 75.1cm (37 13/16 x 29 9/16in).

unframed

£2,000 - 3,000

€2,500 - 3,800

The present composition is a detail after Barocci's original, now in  
The National Gallery, London.



45



46



47

46

**CIRCLE OF CRISTOFORO MUNARI  
(REGGIO EMILIA 1667-1720 PISA)**

Carnations, roses and other flowers with grapes, glasses of wine  
and a palette on a draped table  
oil on canvas laid down on board  
51.3 x 70.9cm (20 3/16 x 27 15/16in).

£1,200 - 1,800  
€1,500 - 2,300

47

**FOLLOWER OF THE LE NAIN BROTHERS  
(ACTIVE FRANCE, 17TH CENTURY)**

Head study of an old lady  
oil on paper laid on canvas  
37.5 x 31.8cm (14 3/4 x 12 1/2in).

£1,500 - 2,000  
€1,900 - 2,500

**Provenance**  
With Hazlitt's, London, 1946  
Sale, Bonhams, Knightsbridge, 25 April 2001, lot 323





48

48

**CIRCLE OF CORNELIS HUYSMANS  
(ANTWERP 1648-1727 MECHELEN)**

Travellers on a country path, before an Italianate landscape  
oil on canvas  
56 x 87.5cm (22 1/16 x 34 7/16in).

£3,000 - 5,000  
€3,800 - 6,300

Provenance  
With Agnew's, London

49

**CIRCLE OF CHARLES POËRSON THE ELDER  
(VIC-SUR-SEILLE 1609-1667 PARIS)**

Judith with the head of Holofernes  
oil on copper  
21.6 x 16.5cm (8 1/2 x 6 1/2in).

£4,000 - 6,000  
€5,000 - 7,500



49



50



51

50

**FOLLOWER OF MATHYS SCHOEVAERDTS  
(BRUSSELS 1665-1695)**

Elegant figures on horseback purchasing fruit from a vendor,  
in a riverside village

oil on panel

35.9 x 55.6cm (14 1/8 x 21 7/8in).

£1,200 - 1,800

€1,500 - 2,300

51<sup>W</sup>

**AFTER JACOB JORDAENS, 17TH CENTURY**

The Veneration of the Eucharist

oil on canvas

127 x 107.3cm (50 x 42 1/4in).

£1,500 - 2,000

€1,900 - 2,500

The present composition is after Jordaens's original, now in  
The National Gallery of Ireland, Dublin.





52

52

**MANNER OF DAVID TENIERS THE YOUNGER, 18TH CENTURY**

Figures dancing and feasting outside a tavern

oil on canvas

57.6 x 90cm (22 11/16 x 35 7/16in).

£2,000 - 3,000

€2,500 - 3,800

53

**STUDIO OF FRANS FRANCKEN THE YOUNGER  
(ANTWERP 1581-1642)**

Elegant figures dancing in an interior

oil on panel

47.8 x 35.6cm (18 13/16 x 14in).

£5,000 - 7,000

€6,300 - 8,800

The present composition is based on Frans Francken the Younger's original, which was in the collection of R. Begeer, Voorschoten, 1961.



53



54



55

54

**CIRCLE OF ANTON MIROU  
(ANTWERP 1578-1627 FRANKENTHAL)**

Huntsmen in a wooded landscape, a village beyond  
oil on panel

16.8 x 22.4cm (6 5/8 x 8 13/16in).

£3,000 - 5,000

€3,800 - 6,300

55

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

Tulips, roses, narcissi and other flowers in a vase on a table top  
oil on panel

19.5 x 11.8cm (7 11/16 x 4 5/8in).

£8,000 - 12,000

€10,000 - 15,000





56

56

**KERSTIAEN DE KEUNINCK (ANTWERP 1560-1633)**

An extensive hilly landscape with farmsteads  
oil on panel  
40 x 64cm (15 3/4 x 25 3/16in).

£3,500 - 4,500

€4,400 - 5,700

**Provenance**

With D. Komter, Amsterdam, 1925  
Sale, Mak van Waay, 09-12 March 1926, lot 108  
With J. Nypels-Kamerlingh Onnes, Warmond  
Sale, Lempertz, Cologne, 11 November 1976, lot 491 (as signed)  
Sale, Lempertz, Cologne, 19 May, 2001, lot 1084  
Sale, Hotel Drouot, Paris, 19 May 2005, lot 1085 (as attributed to Keuninck)  
Private Collection, The Netherlands  
Sale, Dorotheum, Vienna, 11 December 2007, lot 161  
Sale, Christie's, Amsterdam, 10 November 2008, lot 83

57

**DUTCH SCHOOL, 17TH CENTURY**

The Holy family with Saint Anne and angels  
oil on panel  
28.3 x 22.8cm (11 1/8 x 9in).

£5,000 - 7,000

€6,300 - 8,800

The present work follows the engraving by Aegidius Saedler the younger after a lost work by Hans von Aachen, of which there are numerous copies. The subject has also been painted by Pieter Veen, (signed, on panel, 36 x 30cm.) and is published in C. Wansink, 'Pieter Veen (1667-1736), een vergeten Rotterdamse historie- en portretschilder', in *Oud Holland*, vol. 108, 1994, issue 4, no. 12, pp.223, 232 as whereabouts unknown).



57



58

58

**CIRCLE OF JAN SOENS, CALLED IL FIAMMINGO  
(S-HERTOGENBOSCH 1547-CIRCA 1614 PARMA)**

Venus and Cupid, before a landscape  
oil on canvas  
70.2 x 90.5cm (27 5/8 x 35 5/8in).

£5,000 - 7,000  
€6,300 - 8,800

59

**VERONESE SCHOOL, 17TH CENTURY**

Christ as the Man of Sorrows  
oil on slate, oval  
40.1 x 30.2cm (15 13/16 x 11 7/8in).

£2,000 - 3,000  
€2,500 - 3,800



59





60

60

**AFTER TIZIANO VECELLIO, CALLED TITIAN, 18TH CENTURY**

Venus with an organist and a dog  
oil on canvas  
46.6 x 75.8cm (18 3/8 x 29 13/16in).

£1,500 - 2,000

€1,900 - 2,500

The present composition is after Titian's original, now in the Museo del Prado, Madrid.

61

**VERONESE SCHOOL, 17TH CENTURY**

The Crucifixion  
oil on slate  
25.4 x 18.5cm (10 x 7 5/16in).

£2,000 - 3,000

€2,500 - 3,800



61



62



63

62

**ATTRIBUTED TO RAYMOND LE VIEUX  
(NIMES CIRCA 1625-1699)**

Two spaniels on a cushion

oil on canvas

36.6 x 46.5cm (14 7/16 x 18 5/16in).

£3,000 - 5,000

€3,800 - 6,300

63<sup>W</sup>

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

The Finding of Moses

oil on canvas

138.1 x 114.6cm (54 3/8 x 45 1/8in).

£5,000 - 7,000

€6,300 - 8,800



64

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

A mother and a child with a maid in an interior  
oil on canvas

112.4 x 80.8cm (44 1/4 x 31 13/16in).

£2,000 - 3,000

€2,500 - 3,800

65

**W. HAHN (ACTIVE LONDON, 19TH CENTURY)**

Portrait of Charles I on horseback  
signed and inscribed 'Equestrian Portrait of Charles King I of England  
by Sir Anthony Van Dyck, \*\*\*\* 1644/Copie by Wm Hahn from  
Saxony/62 Delancey Street, Camden Town, London' (on the reverse)

oil on canvas

82 x 63.5cm (32 5/16 x 25in).

£1,500 - 2,000

€1,900 - 2,500

The present composition is after Van Dyck's original in The National  
Gallery, London.



64



65



66



67

66

**SPANISH FOLLOWER OF LUCA GIORDANO, 18TH CENTURY**

The Cleansing of the Temple

oil on canvas

58.5 x 73.5cm (23 1/16 x 28 15/16in).

£2,000 - 3,000

€2,500 - 3,800

**Provenance**

Sale, Hotel Drouot, Paris, 28 March 2001, lot 90

The present composition is after Luca Giordano's (1634-1705) lost original, which was once in the Palais Royale, Paris with its companion *The Pool of Bethesda*. Both paintings were transferred to Charles II of Spain. The painting is known to us through an engraving by C. Delaunay the Younger (see: O. Ferrari and G. Scavizzi, *Luca Giordano*, Naples, 1962, vol. 2, p. 401, engraving no. 1084).

67

**ATTRIBUTED TO PEDRO NÚÑEZ DEL VALLE  
(MADRID CIRCA 1597-1649)**

The Christ Child as Salvator Mundi

oil on canvas

113.5 x 80.8cm (44 11/16 x 31 13/16in).

£5,000 - 7,000

€6,300 - 8,800

**Provenance**

Sotheby's, London, 11 October 1961, lot 118 (as Spanish School, 17th Century)

**Literature**

Boletín Museo del Prado, tomo XXIX, no. 47, 2001 (as attributed to Nuñez del Valle), p. 90, ill. no. 13





68

68\*

**CIRCLE OF VICENTE LÓPEZ Y PORTAÑA  
(VALENCIA 1772-1850 MADRID)**

Joseph's Dream  
oil on copper, oval  
48 x 42cm (18 7/8 x 16 9/16in).

£4,000 - 6,000  
€5,000 - 7,500

69

**CIRCLE OF ANTONIO PUGA (OURENSE 1602-1648 MADRID)**

Beggar women  
oil on canvas  
93.2 x 74.6cm (36 11/16 x 29 3/8in).

£3,000 - 5,000  
€3,800 - 6,300

70<sup>W</sup>

**PEDRO LOPEZ CALDERON (ACTIVE MEXICO, 18TH CENTURY)**

The Penitent Magdalen  
signed and dated 'Pedro Lopez Calderon fact. al. de 1721' (lower  
centre)  
oil on canvas  
166.7 x 109.9cm (65 5/8 x 43 1/4in).

£4,000 - 6,000  
€5,000 - 7,500



69



70



71

71

**DUTCH SCHOOL, 17TH CENTURY**

Portrait of a Negress; and Portrait of a Negro Slave  
a pair, the former oil on panel and the latter oil on canvas laid down on  
panel, ovals

22.6 x 17.1cm (8 7/8 x 6 3/4in). (2)

£6,000 - 8,000

€7,500 - 10,000





72

72

**FLEMISH FOLLOWER OF ADAM ELSHEIMER  
(FRANKFURT AM MAIN 1578-1610 ROME)**

The Flight into Egypt

oil on copper

13.6 x 16.8cm (5 3/8 x 6 5/8in).

unframed

panel makers mark 'KW' (on the reverse)

£5,000 - 7,000

€6,300 - 8,800

Several versions of the present composition exist by Elsheimer, all of which differ slightly from his most famous work of this subject now in the Bayerische Staatsgemäldesammlungen, Munich. In the latter painting, Joseph appears to the right of Mary, with his lamp illuminating the donkey whereas in the present work he stands on the far side lighting the path ahead. Other paintings of this composition were previously in the Collection of Sir E. Bacon at Raveningham Hall and a further work, on panel, offered in the Edwardes sale at Sotheby's on 8 December 1926, lot 14, which was formerly in the collection of the Queen of Spain.



73



74

73

**ITALIAN SCHOOL, 18TH CENTURY**

Putti and goats under a tree, an Italianate landscape beyond; and  
A young Bacchus and putti beside a barrel of wine under a tree, an  
Italianate landscape beyond  
a pair, oil on canvas  
33 x 40.6cm (13 x 16in). (2)

£3,000 - 5,000

€3,800 - 6,300

74

**CIRCLE OF PIERRE MIGNARD (TROYES 1612-1695 PARIS)**

Portrait of a lady, said to be Louise-Francoise de Bourbon, half-length,  
in a blue embroidered dress, seated with a dog  
oil on canvas  
70 x 46.5cm (27 9/16 x 18 5/16in).

£1,000 - 1,500

€1,300 - 1,900





73

75

**ATTRIBUTED TO JEAN DUCAYER (ACTIVE FRANCE, 1605-1635)**

Portrait of a young lady, bust-length, in a yellow dress and hat, in the guise of a shepherdess

oil on panel

30.7 x 26.1cm (12 1/16 x 10 1/4in).

£1,200 - 1,800

€1,500 - 2,300



75



76



77

76  
**CIRCLE OF ADRIAEN FRANS BOUDEWIJNS (BRUSSELS 1644-1711), AND CIRCLE OF PIETER BOUT (BRUSSELS 1658-1719)**

Figures preparing for market day  
 oil on canvas  
 57.8 x 80.5cm (22 3/4 x 31 11/16in).

£2,000 - 3,000  
 €2,500 - 3,800

77  
**JAN VAN GOOL (THE HAGUE 1685-1765)**

Shepherds tending their flock  
 signed 'F.V:Gool./F.t' (on rock, lower right)  
 oil on panel  
 35.8 x 48.2cm (14 1/8 x 19in).

£2,500 - 3,500  
 €3,100 - 4,400





78

78

**AFTER DAVID TENIERS THE YOUNGER, 18TH CENTURY**

Figures playing boules outside an inn  
bears initials 'T.V.A' (lower left)

oil on copper

20.4 x 29.4cm (8 1/16 x 11 9/16in).

£2,500 - 3,500

€3,100 - 4,400

The present composition is after Teniers' original work, known through an engraving.

79

**CIRCLE OF PIETER JACOB SZ. VAN LAER  
(HAARLEM CIRCA 1582-CIRCA 1642)**

Card players

oil on canvas

34.5 x 28cm (13 9/16 x 11in).

£1,500 - 2,000

€1,900 - 2,500



79



80

80

**ATTRIBUTED TO PANDOLFO RESCHI  
(DANZIG 1643-1699 FLORENCE)**

An Italianate landscape with travellers on a country path, a hillside town in the distance

oil on canvas

43.2 x 71.6cm (17 x 28 3/16in).

£4,000 - 6,000

€5,000 - 7,500

81

**ITALIAN SCHOOL, LATE 16TH CENTURY**

*Noli me tangere*

oil on panel

69.5 x 53.9cm (27 3/8 x 21 1/4in).

£2,000 - 3,000

€2,500 - 3,800



81





82

82

# **ITALIAN SCHOOL, 17TH CENTURY**

An extensive river landscape with drovers and their herd before a town

oil on canvas

76.2 x 122.2cm (30 x 48 1/8in).

£1,500 - 2,000

€1,900 - 2,500

83

# **CIRCLE OF FRANCESCO MAFFEI (VICENZA CIRCA 1605-1660)**

Saint Roch

oil on paper laid down on canvas

50.6 x 35cm (19 15/16 x 13 3/4in).

£1,000 - 1,500

€1,300 - 1,900



83



84



85

84

**AFTER FRANCESCO GUARDI, 19TH CENTURY**

The Piazzetta looking towards San Giorgio Maggiore, Venice  
oil on canvas  
43 x 70cm (16 7/8 x 27 1/2in).

**£1,200 - 1,800**

**€1,500 - 2,300**

The present composition is after Guardi's original, now in the Ca' d'Oro, Venice.

85<sup>W</sup>

**AFTER TIZIANO VECELLIO, CALLED TITIAN, 18TH CENTURY**

Venus blinding Love  
oil on canvas  
107 x 108.3cm (42 1/8 x 42 5/8in).  
in a 17th century carved and gilded frame

**£4,000 - 6,000**

**€5,000 - 7,500**

**Provenance**

Sale, Christie's, London, 29 January 1965 (according to a label on the reverse)

Sale, Bonhams, London, 28 October 2009, lot 12, where purchased by the present owner

The present painting reproduces the left side of Titian's original composition now in the Galleria Borghese, Rome.





86

86

**ATTRIBUTED TO ANTON SCHRANZ THE YOUNGER  
(ACTIVE MALTA, 1801-CIRCA 1865)**

An Eastindiaman entering the harbour at Valetta, Malta  
oil on canvas  
20.5 x 30.8cm (8 1/16 x 12 1/8in).

£1,500 - 2,000

€1,900 - 2,500

**Provenance**

Sale, Christie's, London, 10 May 1963, lot 98 (as English School, 19th Century)

87

**AFTER GUIDO RENI, 17TH CENTURY**

The Magdalen  
oil on canvas, unlined  
74.3 x 60.9cm (29 1/4 x 24in).

£4,000 - 6,000

€5,000 - 7,500

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



87



88



89

88

**FOLLOWER OF PHILIPS WOUVERMAN (HAARLEM 1619-1668)**

Figures outside an inn

oil on panel

38.8 x 47.8cm (15 1/4 x 18 13/16in).

£1,500 - 2,000

€1,900 - 2,500

**Provenance**

With Frost and Reed, London (according to a label on the reverse)

89

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

Peasants in a barn

signed 'Av.ost\*\*de' (lower right)

oil on panel

27.5 x 21.5cm (10 13/16 x 8 7/16in).

£1,000 - 1,500

€1,300 - 1,900

**Provenance**

Herbert N. Bier, London, 1951 whence acquired by the present owner's family and thence by descent





90

90

**PIETER VAN BLOEMEN, CALLED STANDARD  
(ANTWERP 1657-1720)**

Two horses  
bears signature 'A.Cuyp' (lower left)  
oil on canvas  
27.5 x 38cm (10 13/16 x 14 15/16in).

£4,000 - 6,000  
€5,000 - 7,500

**Provenance**

Acquired prior to 1920 by Julius Goldschmidt, and thence by descent to the present owners

The two almost identical horses were employed by the artist in one of a pair of paintings that are in the Bayerische Staatsgemäldesammlungen, Bayreuth.

91

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

Peasants in a tavern  
bears signature 'AOSTADE' (upper left)  
oil on panel  
25.2 x 20cm (9 15/16 x 7 7/8in).

£1,000 - 1,500  
€1,300 - 1,900

**Provenance**

Herbert N. Bier, London, 1951 whence acquired by the present owner's family and thence by descent



91



92



93

92

**ATTRIBUTED TO PLACIDO COSTANZI (ROME 1690-1759)**

Venus and Mars

oil on panel

50.3 x 89.4cm (19 13/16 x 35 3/16in).

£4,000 - 6,000

€5,000 - 7,500

We are grateful to Dott. Francesco Petrucci for suggesting that the present painting is a youthful work by Placido Costanzi.

93

**STUDIO OF DOMENICO BRANDI (NAPLES 1683-1736)**

The Penitent Magdalen

oil on canvas

74.6 x 62cm (29 3/8 x 24 7/16in).

£1,500 - 2,000

€1,900 - 2,500





94

94

**CIRCLE OF FRANCESCO ALBANI (BOLOGNA 1578-1660)**

Putti weaving garlands of flowers before a landscape  
oil on canvas

29.2 x 54.4cm (11 1/2 x 21 7/16in).

£3,000 - 5,000

€3,800 - 6,300

The two putti figures are a motif taken from the painting of *Spring* from the cycle of *Four Seasons* by Francesco Albani. A variant cycle of four small paintings representing the four seasons was formerly in the Aldrovandi collection, Bologna.

95

**CIRCLE OF BENEDETTO GENNARI II  
(CENTO 1633-1715 BOLOGNA)**

*Mater Dolorosa*, within a painted oval  
oil on canvas

65 x 54cm (25 9/16 x 21 1/4in).

£2,000 - 3,000

€2,500 - 3,800



95



96



97

96

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

A village scene with figures preparing wagons and horses  
oil on panel  
*17.5 x 23.5cm (6 7/8 x 9 1/4in).*

£3,000 - 5,000  
€3,800 - 6,300

**Provenance**

Sale, Sotheby's, London, 19 January 1967, lot 145  
The Fiorentini Collection, UK

97

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

Portrait of a boy with a bubble  
oil on paper laid down on canvas  
*37.5 x 28.2cm (14 3/4 x 11 1/8in).*

£2,000 - 3,000  
€2,500 - 3,800





98

98

**CIRCLE OF CHRISTIAN GEORG SCHÜTZ II  
(FLORSHEIM 1758-1823 FRANKFURT)**

An extensive river landscape with washerwomen and fishermen and a walled town in the distance

oil on canvas

34 x 42.3cm (13 3/8 x 16 5/8in).

£1,000 - 1,500

€1,300 - 1,900

99

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

The Deposition

oil on panel, shaped top

40.8 x 29.2cm (16 1/16 x 11 1/2in).

£3,000 - 5,000

€3,800 - 6,300

The prime version of the present composition is in Klooster van de Zwartzusters-Augustinessen, Antwerp. Three other versions are recorded (see: A.Heinrich, *Thomas Willeboirts Bosschaert*, Brepolis, 2003, nos. 5, 6 and 7).



99



100



101

100

**CIRCLE OF BONAVENTURA PEETERS THE ELDER  
(ANTWERP 1614-1652 HOBOKEN)**

*A capriccio of a Mediterranean harbour, with ships anchored and figures on the quayside*

oil on panel

41.7 x 72.2cm (16 7/16 x 28 7/16in).

£5,000 - 7,000

€6,300 - 8,800

101

**CIRCLE OF GASPAR PIETER VERBRUGGEN I  
(ANTWERP 1635-1681)**

Roses, tulips, hollyhocks, marigolds, morning glory and other flowers in fluted vases

a pair, oil on canvas

72.5 x 58.2cm (28 9/16 x 22 15/16in). (2)

£4,000 - 6,000

€5,000 - 7,500





102

102

**FLEMISH SCHOOL, 18TH CENTURY**

A village scene with river landscape  
oil on panel  
26 x 41.6cm (10 1/4 x 16 3/8in).

£3,000 - 4,000

€3,800 - 5,000



101



103



104

103

**EGBERT VAN HEEMSKERCK THE ELDER  
(HAARLEM 1634-1704 LONDON)**

A Quakers' meeting

oil on canvas

61 x 78.4cm (24 x 30 7/8in).

**£1,500 - 2,000**

**€1,900 - 2,500**

Heemskerck continued the Dutch tradition of peasant paintings but also had a particular penchant for humorous social scenes, such as this representation of a Quaker meeting house. The cause for mirth here would not be as apparent to modern audiences as it was in the 17th century when a woman preaching seemed to many people something of an absurdity.

104\*

**ISAAC LUTTICHUYS (LONDON 1616-1673 AMSTERDAM)**

Portrait of a lady, three-quarter-length, in a white dress and blue shawl, with a pearl necklace, holding a rose

oil on canvas

104.9 x 85.3cm (41 5/16 x 33 9/16in).

**£6,000 - 8,000**

**€7,500 - 10,000**

Isaac Luttichuys has painted four other portraits of similar poses (see: B. Ebert, *Simon und Isaack Luttichuys : Monographie mit kritischem Werkverzeichnis*, Berlin, 2009, IS.A70, p. 500, IS.A79, p. 502, IS.A94, p. 505 and IS. A10, p. 507).





105

105

**STUDIO OF GODFRIED SCHALCKEN  
(DORDRECHT 1643-1706 THE HAGUE)**

A candlelit interior with a young artist sketching a statue of the  
Madonna and Child  
bears signature 'GDOV' (on plinth, lower right)  
oil on panel  
53 x 68cm (20 13/16 x 26 3/4in).

£1,000 - 2,000

€1,300 - 2,500

**Provenance**

Sale, Sotheby's, London, 14 February 1968, lot 48, where purchased  
by the present owner

106

**CIRCLE OF MARY BEALE (SUFFOLK 1633-1699 LONDON)**

Portrait of a gentleman, bust-length, in black, within a feigned stone  
cartouche  
oil on canvas  
76.4 x 63.6cm (30 1/16 x 25 1/16in).

£2,000 - 3,000

€2,500 - 3,800



106



107



108

107

**FOLLOWER OF JAN WILDENS (ANTWERP 1586-1653)**

Shepherds and shepherdesses tending to their flocks in a landscape  
oil on panel

41.8 x 57.2cm (16 7/16 x 22 1/2in).

£4,000 - 6,000

€5,000 - 7,500

108

**FOLLOWER OF FRANS HALS (ANTWERP 1580-1666 HAARLEM)**

Study of a boy with a dog

oil on panel

35.2 x 29cm (13 7/8 x 11 7/16in).

unframed

£2,000 - 3,000

€2,500 - 3,800

There are several other known versions of this composition, all of which are given to followers of Hals, see; Glasgow Art Gallery, The Rothschild Collection, Vienna, and The National Gallery, Oslo.





109

109

**FOLLOWER OF BARTHOLOMEUS BREENBERGH  
(DEVENTER 1598-1657 AMSTERDAM)**

Shepherds resting with their flocks in a river landscape, ruins beyond  
oil on copper  
14.7 x 19.7cm (5 13/16 x 7 3/4in).

£2,000 - 3,000  
€2,500 - 3,800

110

**AMSTERDAM SCHOOL, 17TH CENTURY**

Portrait of a lady, bust-length, in a black dress and pearl necklace  
oil on paper laid down on panel  
33.2 x 26.2cm (13 1/16 x 10 5/16in).

£1,500 - 2,000  
€1,900 - 2,500



110



111

111

**JAN MARIENHOF (?UTRECHT CIRCA 1640-CIRCA 1677)**

Portrait of a gentleman, three-quarter-length, in green, red and white costume

signed "\*\*\*\*enho\*" (lower left)

oil on panel

25.1 x 18.3cm (9 7/8 x 7 3/16in).

£5,000 - 7,000

€6,300 - 8,800

**Provenance**

Herbert N. Bier, London, 1951 whence acquired by the present owner's family and thence by descent





112

112

**ATTRIBUTED TO HERMANN VAN DER MIJN  
(AMSTERDAM 1684-CIRCA 1741 LONDON)**

Portrait of a lady, traditionally identified as Anne Liddell, half-length, in a white dress with a black shawl  
oil on canvas

93.6 x 74.2cm (36 7/8 x 29 3/16in).

£3,000 - 5,000

€3,800 - 6,300

**Provenance**

Ravensworth Castle, until 1808 when the castle was rebuilt (according to a label on the reverse)

The sitter, Anne Liddell was the daughter of Sir Peter Delme, Knight, Alderman and Lord Major of London. She married Sir Henry Liddell of Ravensworth Castle, Durham, who later became the 1st Baron Ravensworth, in 1735 and had one daughter.



113



114

113

**JAN WYCK (HAARLEM CIRCA 1640-1702 MORTLAKE)**

A cavalry skirmish

signed 'JWyck' (lower right)

oil on canvas

71.6 x 85.5cm (28 3/16 x 33 11/16in).

£4,000 - 6,000

€5,000 - 7,500

114

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

An elegant company departing for the hunt

oil on panel

62.7 x 52cm (24 11/16 x 20 1/2in).

£4,000 - 6,000

€5,000 - 7,500





115

115

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

A study of figures and animals  
 bears signature, inscription and date 'P. Wouwermans, a mon ami C.  
 Lorrain, 1664' (lower left)  
 oil on canvas  
 18.7 x 36.5cm (7 3/8 x 14 3/8in).

£3,000 - 5,000  
 €3,800 - 6,300

116

**CIRCLE OF ABRAHAM JANSZ. BEGEYN  
 (LEIDEN 1637-1697 BERLIN)**

Figures and animals by a rocky outcrop  
 bears inventory number '3' (lower right)  
 oil on canvas  
 67.5 x 54.2cm (26 9/16 x 21 5/16in).

£2,000 - 3,000  
 €2,500 - 3,800



116



117



118

117

**ITALIAN SCHOOL, 18TH CENTURY**

An extensive river landscape with figures on the banks, a village in the distance

oil on copper

16.2 x 24.6cm (6 3/8 x 9 11/16in).

£1,800 - 2,500

€2,300 - 3,100

118

**CIRCLE OF GIOVANNI BATTISTA VOLPATO  
(BASSANO DEL GRAPPA 1633-1706 ROME)**

The Miracle of Pentecost

oil on canvas

74 x 54.7cm (29 1/8 x 21 9/16in).

£3,000 - 5,000

€3,800 - 6,300





119

119<sup>W</sup>

**FRANCESCO MONTI (BOLOGNA 1685-1768 BERGAMO)**

A battle between the Austrians and the Ottomans

oil on canvas

102.2 x 152.2cm (40 1/4 x 59 15/16in).

£5,000 - 7,000

€6,300 - 8,800

120

**CIRCLE OF LEANDRO DA PONTE, CALLED LEANDRO BASSANO (BASSANO 1557-1622 VENICE)**

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

oil on canvas

101 x 96.5cm (39 3/4 x 38in).

£3,000 - 5,000

€3,800 - 6,300



120



121



122

# **THE PROPERTY OF A COLLECTOR, ILLINOIS (LOTS 121, 126, 147 AND 156)**

121\*

## **BOLOGNESE SCHOOL, EARLY 17TH CENTURY**

Christ in the Garden of Gethsemane

oil on canvas

35.5 x 44.5cm (14 x 17 1/2in).

£4,000 - 6,000

€5,000 - 7,500

## **OTHER PROPERTIES**

122

## **LOMBARD SCHOOL, EARLY 17TH CENTURY**

The Holy Family with Saint Anne

oil on canvas

48.2 x 41.1cm (19 x 16 3/16in).

£3,000 - 5,000

€3,800 - 6,300





123

123

**BOLOGNESE SCHOOL, 17TH CENTURY**

Figures resting in an Arcadian landscape  
oil on canvas  
40.7 x 50.2cm (16 x 19 3/4in).  
unframed

£1,500 - 2,000  
€1,900 - 2,500

124\* W

**DOMENICO GARGIULO, CALLED MICCO SPADARO  
(NAPLES CIRCA 1609-CIRCA 1675)**

Lot and His Daughters  
oil on canvas  
129.8 x 102.6cm (51 1/8 x 40 3/8in).

£4,000 - 6,000  
€5,000 - 7,500



124



125

125

**GERBRAND VAN DEN EECKHOUT (AMSTERDAM 1621-1674)**

Saint Mark the Evangelist

signed and dated 'G.v.Eeckhout fet/ Ao 1670' (upper right)

oil on panel

36.8 x 27.2cm (14 1/2 x 10 11/16in).

**£8,000 - 12,000**

**€10,000 - 15,000**

**Provenance**

Sale, Christie's, London, 6 December 1918 (according to an inscription on the reverse)

T. Ward Collection, 1919

Acquired shortly after this date by Julius Goldschmidt, and thence by descent to the present owners

**Literature**

W. Sumowski, *Gemälde der Rembrandt-Schüler, Vol. II From G. van den Eeckhout - I. de Joudreville*, Landau/Pfalz, 1983, under no. 497

**Engraved**

A.C.van Buren, circa 1775

The present work is sold with a photocopy of a letter of authentication from Hofstede de Groot, dated May 1920.

The three other *Evangelists* by van den Eeckhout, each of similar dimensions and signed and dated 1670 are known: *Saint Matthew*, Hofstede de Groot Collection, The Hague; *Saint Luke*, with J. Goudstikker, Amsterdam; and *Saint John*, with B. Houthakker, Amsterdam (W. Sumowski, *ibid*, nos. 497-499, ill.).





126

**THE PROPERTY OF A COLLECTOR, ILLINOIS  
(LOTS 121, 126, 147 AND 156)**

126\*

**SALOMON KONINCK (AMSTERDAM 1609-1656)**

Portrait of gentleman, bust-length, in armour, within a painted oval  
indistinctly signed and dated (lower right)

oil on panel

80.2 x 58.1cm (31 9/16 x 22 7/8in).

£8,000 - 12,000

€10,000 - 15,000



127



128

## OTHER PROPERTIES

127

### **CIRCLE OF SALOMON VAN RUYSDAEL (NAARDEN CIRCA 1602-1670 HAARLEM)**

An estuary scene with fishing boats in the foreground by a jetty  
oil on panel

30.9 x 37.8cm (12 3/16 x 14 7/8in).

£1,200 - 1,500

€1,500 - 1,900

#### Provenance

Sale, Sotheby's, London, 22 February 1967, lot 11

The Fiorentini Collection, UK

128

### **DUTCH SCHOOL, 17TH CENTURY**

Christ in the storm on the sea of Galilee

oil on panel

24.2 x 18.5cm (9 1/2 x 7 5/16in).

£2,000 - 3,000

€2,500 - 3,800

The present lot is influenced by Rembrandt's composition formerly in the Isabella Stewart Gardner Museum, Boston, Massachusetts.





129

129

**HENDRIK RIETSCHOOF (HOORN 1687-1746 KOOG)**

A Dutch Man O'War foundering in stormy seas  
signed 'H Rietschooff' (on rock, lower right)

oil on canvas

41.9 x 56.4cm (16 1/2 x 22 3/16in).

£4,000 - 6,000

€5,000 - 7,500

130

**CIRCLE OF DOMINICUS VAN TOL  
(BODEGRAVEN 1635-1676 LEIDEN)**

A kitchen interior

oil on panel

47.4 x 39.2cm (18 11/16 x 15 7/16in).

£1,000 - 1,500

€1,300 - 1,900

**Provenance**

The Collection of the Marquis of Stafford, London

**Literature**

W. Young Ottley and P.W. Tomkins, *Engravings of the Most Noble, the Marquis of Stafford's Collection of Pictures in London*, London, 1818, vol. III, p. 83, ill.



130



131



132

131<sup>W</sup>

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

A lion hunt

oil on canvas

132.7 x 207.7cm (52 1/4 x 81 3/4in).

**£3,000 - 5,000**

**€3,800 - 6,300**

The present composition is based on David de Coninck's signed version in The National Gallery, Prague. The subject was clearly a popular one repeated by various 17th century Antwerp painters (see for example: Christie's, London, 6 July 2007, lot 140, attributed to Jan Fyt).

132

**DUTCH SCHOOL, CIRCA 1600**

Portrait of a gentleman, traditionally said to be Willem de Vicq, three-quarter-length, in a black doublet with white lace collar, standing on a balcony

oil on canvas

115.6 x 92.4cm (45 1/2 x 36 3/8in).

**£2,000 - 3,000**

**€2,500 - 3,800**

**Provenance**

N. van Bredehoff de Vicq and by descent to

O.M van Bredehoff de Vicq, Oxford

Sale, Phillips, London, 9 December 1980, lot 17

Sale, Christie's, South Kensington, 17 April 1997, lot 296

(as Circle of Peter Nason)

Sale, Christie's, South Kensington, 29 October 1997, lot 227

(as Circle of Karel Dujardin)

**Exhibited**

Utrecht, Centraal Museum, 8 January 1935, inv. no. 7422

(as Karel Dujardin)





133

133

**STUDIO OF JOHANN HEINRICH ROOS  
(OTTERBERG 1631-1685 FRANKFURT-AM-MAIN)**

A shepherdess with a child resting in a rocky landscape with her flock  
oil on canvas  
66.3 x 80.7cm (26 1/8 x 31 3/4in).

£4,000 - 6,000  
€5,000 - 7,500

**Provenance**

Sale, Lempertz, Cologne, 12 December 1992, lot 137  
Sale, Christie's, Amsterdam, 7 May 1996, lot 26 (as signed (?)  
strengthened HR Roos (lower right)

**Literature**

H. Jedding, *Johann Heinrich Roos, Werke einer pfälzer Tiermalerfamilie in den Galerien Europas*, Mayence, 1998, pl. 10, no. 20 (as Johann Heinrich Roos)

The present work shows the lower section of the original work by Johann Heinrich Roos now in the Öffentliche Kunstsammlung, Basel. Another copy of this composition was offered at Im Kinsky, Vienna on 27 May 2003, lot 11 (on canvas, 74 x 68cm.).

134

**CIRCLE OF GIOVANNI BERNARDO CARBONI  
(GENOA 1614-1683)**

Portrait of a gentleman, half-length, in black costume  
oil on canvas, oval  
75.2 x 60.8cm (29 5/8 x 23 15/16in).

£2,500 - 3,500  
€3,100 - 4,400



134



135



136

135<sup>Y</sup>

**FOLLOWER OF PIETER BOUT (BRUSSELS 1658-1719)**

Figures resting before a harbour

oil on panel

21.4 x 27.8cm (8 7/16 x 10 15/16in).

£1,500 - 2,000

€1,900 - 2,500

136

**JEAN BAPTISTE NOLLEKENS (ROANNE 1665-1720 ANTWERP)**

Card Players in a barn

signed 'I NOL.F.' (on table, lower centre)

oil on canvas

60 x 50cm (23 5/8 x 19 11/16in).

£1,200 - 1,800

€1,500 - 2,300





137

137

**ATTRIBUTED TO LUCAS SMOUT THE YOUNGER  
(ANTWERP 1671-1713)**

Figures on the banks of a river  
bears signature 'T.Michau' (lower left)  
oil on canvas  
59.8 x 82.7cm (23 9/16 x 32 9/16in).

£5,000 - 7,000  
€6,300 - 8,800

138

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

An Allegory of Winter  
bears initials 'DT' (on carafe, centre right)  
oil on panel  
20.6 x 16.2cm (8 1/8 x 6 3/8in).

£3,000 - 5,000  
€3,800 - 6,300

The series of The Four Seasons by David Teniers the Younger is in  
The National Gallery, London.



138



139



140

139

**ITALIAN SCHOOL, 18TH CENTURY**

An architectural *capriccio* with figures seated before an obelisk; and An architectural *capriccio* with a portico  
a pair, oil on panel

32.4 x 58.8cm (12 3/4 x 23 1/8in). (2)

£1,500 - 2,000

€1,900 - 2,500

140<sup>W</sup>

**AFTER CARLO MARATTA, 17TH CENTURY**

The Marriage of the Virgin

oil on canvas

134.1 x 92.9cm (52 13/16 x 36 9/16in).

unframed

£2,000 - 3,000

€2,500 - 3,800

The present composition is after Maratta's original work, which was offered for sale at Christie's, London, 11 April 1986, lot 71.





139

141

**CIRCLE OF GIOVANNI GHISOLFI (MILAN CIRCA 1623-1683)**

Figures in an architectural *capriccio*  
oil on canvas  
78.5 x 63.3cm (30 7/8 x 24 15/16in).

£3,000 - 5,000

€3,800 - 6,300



141



142



143

142

**CIRCLE OF PIER FRANCESCO MOLA  
(COLDRETERIO 1612-1666 ROME)**

The Temptation of Christ

oil on canvas

43.6 x 53.6cm (17 3/16 x 21 1/8in).

£1,000 - 1,500

€1,300 - 1,900

143

**CIRCLE OF BERNARDO CAVALLINO (NAPLES 1616-1656)**

The head of a bearded saint, within a painted oval

oil on canvas

58.8 x 48cm (23 1/8 x 18 7/8in).

bears inscription 'WOLSELEY IX' (on the reverse)

£800 - 1,200

€1,000 - 1,500





144

144

**FOLLOWER OF GIACINTO BRANDI (POLI 1623-1691 ROME)**

Saint Paul

oil on canvas

46.4 x 59.5cm (18 1/4 x 23 7/16in).

£2,000 - 3,000

€2,500 - 3,800

145

**ITALIAN SCHOOL, 17TH CENTURY**

The Road to Calvary

oil on copper

49.8 x 35cm (19 5/8 x 13 3/4in).

£1,000 - 1,500

€1,300 - 1,900



145



146

146<sup>W</sup>

**CIRCLE OF PETER VAN LINT  
(ANTWERP 1609-1690)**

David and Bathsheba

oil on canvas

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

£5,000 - 7,000

€6,300 - 8,800





147

## THE PROPERTY OF A COLLECTOR, ILLINOIS (LOTS 121, 126, 147 AND 156)

147\* W

**CORNELIS BISSCHOP (DORDRECHT 1630-1674)**

Elijah and the Angel

oil on canvas

68.7 x 81.8cm (27 1/16 x 32 3/16in).

£8,000 - 12,000

€10,000 - 15,000

### Provenance

Sale, Christie's, London, 28 March 1952, lot 52 (as Tobias and the Angel by Rembrandt)

With Central Picture Galleries, New York, where purchased by the present owner's father

### Literature

W. R. Valentiner, 'Drawings by Bol', in *Art Quarterly*, 20, 1957, p. 49ff, ill., no. 23 (as by Ferdinand Bol)

A. Bader, *The Bible Through Dutch Eyes*, Milwaukee, 1976, p.114, no. 52, p.115, ill. (as by Cornelis Bisschop)

A. Blankert, *Ferdinand Bol 1616-1680. Een leerling van Rembrandt*, dissertation thesis, Utrecht, 1976, p. 21, no. 182, p. 22, no. 164, R18, fig. 7. (as by Cornelis Bisschop)

W. Sumowski, *Gemalde der Rembrandt-Schuler*, vol. III, Landau/ Pfalz, 1983, p. 1961, p. 1965 (under not 65), ill., p. 1977 (as by Cornelis Bisschop)



148

## OTHER PROPERTIES

148

### ATTRIBUTED TO TOBIAS STRANOVER (SIBIU 1684-CIRCA 1731 LONDON)

A dish of strawberries and a parrot, with peaches and grapes on a table top

oil on canvas

60.9 x 76.4cm (24 x 30 1/16in).

£3,000 - 5,000

€3,800 - 6,300

Numerous versions of the present composition have been attributed to Tobias Stranover, William Sartorius and followers.

149

### CIRCLE OF JOHN MICHAEL WRIGHT (LONDON 1617-1694)

Portrait of a gentleman, said to be James FitzJames, Duke of Berwick, three-quarter-length, in armour

bears inscription '\*\*\* of Berwick/ son of K. James 2.d killed/ Seige of Phillipsburgh/ 1734' (upper left)

oil on canvas

109.4 x 85.3cm (43 1/16 x 33 9/16in).

£3,000 - 5,000

€3,800 - 6,300

#### Provenance

Sale, Sotheby's, New York, 3-4 November 2002, lot 119

James FitzJames, 1st Duke of Berwick, 1st Duke of Fitz-James, 1st Duke of Liria and Jérica (1670-1734) was the illegitimate son of King James II of England by Arabella Churchill, sister of the 1st Duke of Marlborough. He followed a successful career as a military leader.



149





150

150

**CIRCLE OF EGBERT VAN HEEMSKERCK THE YOUNGER  
(HAARLEM CIRCA 1676-1744 LONDON)**

Peasants drinking and brawling in a tavern  
bears initials 'D.K.'(centre) and '\*\*\*r molenaar' (upper right)  
oil on panel  
41.6 x 56.2cm (16 3/8 x 22 1/8in).

£2,000 - 3,000  
€2,500 - 3,800

151

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

Portrait of John Kyrle, half-length, wearing brown robes  
inscribed 'The Man of Ross' (upper left)  
oil on canvas  
75.4 x 63.5cm (29 11/16 x 25in).  
bears inscription 'Mr John Kyrle of Rofse/ Aetatis sua 35' (on the  
reverse, possibly transcribed from the original canvas)

£2,000 - 3,000  
€2,500 - 3,800

**Provenance**

Sale, Sotheby's, London, 23 November 2006, lot 7

John Kyrle (1637–1724), known as “the Man of Ross”, was an English philanthropist, born in the parish of Dymock, Gloucestershire, but best remembered for his time in Ross-on-Wye in Herefordshire. Ross and John Kyrle were eulogised by Alexander Pope in the third of his *Moral Essays*, ‘Of the Use of Riches’ (1734); and by Coleridge in an early poem of 1794.



151



152

152\*

**HANS JURRIAENSZ. VAN BADEN  
(BADEN CIRCA 1604-1663 AMSTERDAM)**

Figures gathered in a church interior  
oil on panel, oval  
36.2 x 47.3cm (14 1/4 x 18 5/8in).

£3,000 - 5,000

€3,800 - 6,300

153

**DIONYS VERBURGH (ROTTERDAM CIRCA 1655-1722)**

A wooded landscape with children playing on a path; A wooded landscape with figures on a track  
the former signed with initials 'D.V.B.' (lower left), the latter signed with initials 'D.V.B.' (lower right)  
a pair, oil on panel  
74 x 64.5cm (29 1/8 x 25 3/8in). (2)

£2,000 - 3,000

€2,500 - 3,800



153





154

154

**JAN PEETERS (ANTWERP 1624-1677)**

An architectural *capriccio* with elegant figures on the steps of a Renaissance palace and a formal garden beyond  
oil on panel

70 x 93cm (27 9/16 x 36 5/8in).

£3,000 - 5,000

€3,800 - 6,300



153



155

155

**JAN-SEBASTIAEN LOYBOS (ACTIVE ANTWERP, 1653-1703)**

*A fête champêtre; and An elegant company at a ball in an Italianate garden*

a pair, oil on canvas

59.7 x 94.6cm (23 1/2 x 37 1/4in). (2)

£8,000 - 12,000

€10,000 - 15,000

Provenance

Sale, Christie's, London, 7 July 2006, lot 159 (as attributed to Jasper Broers)

The present pair can be compared with a signed work by Loybos, offered at Tajan, Paris, 18 December 2002, lot 34.





156

**THE PROPERTY OF A COLLECTOR, ILLINOIS  
(LOTS 121, 126, 147 AND 156)**

156\*

**JAN FYT (ANTWERP 1611-1661)**

Dead woodcock and a kingfisher in a landscape

signed 'Joannes Fyt' (centre left)

oil on canvas

55.7 x 82.7cm (21 15/16 x 32 9/16in).

**£5,000 - 7,000**

**€6,300 - 8,800**

**Provenance**

With Alfred Brod Gallery, London, 1964

The Collection of Alfred Bader, USA

**Exhibited**

Vienna, Saint Lucas Gallery, 1965-1966



157

## OTHER PROPERTIES

157

### **CIRCLE OF JOSEPH MARIE VIEN (MONTPELLIER 1716-1809 PARIS)**

Portrait of an elderly bearded gentleman  
oil on canvas, oval  
45.8 x 38.2cm (18 1/16 x 15 1/16in).

£3,000 - 5,000  
€3,800 - 6,300

158

### **GERMAN SCHOOL, CIRCA 1800**

Portrait of a gentleman, half-length, in a blue  
coat and black hat, within a painted oval  
oil on canvas  
89.5 x 68.5cm (35 1/4 x 26 15/16in).

£2,000 - 3,000  
€2,500 - 3,800



158



159

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

Portrait of a Turk, bust-length, in a jewelled  
turban and an ermine trimmed robe  
oil on canvas  
50 x 44.1cm (19 11/16 x 17 3/8in).

£2,000 - 3,000

€2,500 - 3,800

160\*

**STUDIO OF FRANÇOIS-ANDRÉ VINCENT  
(PARIS 1746-1816)**

Portrait of an elderly bearded man  
oil on canvas  
55.8 x 45.5cm (21 15/16 x 17 15/16in).

£2,000 - 3,000

€2,500 - 3,800



159



160



161



162

161<sup>W</sup>

**MANNER OF ANTONIO FRANCESCO PERUZZINI, 19TH CENTURY**

Figures fishing in a stream in a rocky landscape  
oil on canvas  
*120 x 179.2cm (47 1/4 x 70 9/16in).*

£2,000 - 3,000

€2,500 - 3,800

162<sup>\*</sup>

**CIRCLE OF PIERRE-PAUL PRUD'HON  
(CLUNY 1758-1823 PARIS)**

The Birth of Bacchus; and The Birth of Zeus  
the former indistinctly signed (on log, lower right)  
a pair, oil on canvas  
*28 x 23.5cm (11 x 9 1/4in). (2)*

£600 - 800

€760 - 1,000





163

163

**AFTER JAKOB DE HEUSCH, 18TH CENTURY**

Figures bathing before a waterfall, a view to Tivoli in the distance  
oil on canvas

62.8 x 99.5cm (24 3/4 x 39 3/16in).

£2,000 - 3,000

€2,500 - 3,800

The present composition is after de Heusch's original, now in the  
Galleria Accademia Nazionale di San Luca, Rome.



162



164



165

164<sup>W</sup>

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

Portrait of the Reverend Herbert Taylor of Bifrons, Kent (1698-1765) and his wife Mary, half length, seated in an interior  
oil on canvas

127.6 x 203cm (50 1/4 x 79 15/16in).

£4,000 - 6,000

€5,000 - 7,500

The Rev. Herbert Taylor was rector of Hunton and vicar of Patricxbourn. His wife, Mary, the daughter of the Reverend Edward Wake, prebendary of Canterbury, and the great-niece of Archbishop Wake.

165

**AFTER REMBRANDT HARMENSZ. VAN RIJN, 18TH CENTURY**

Portrait of Saskia van Uylenburgh, bust-length, in a black dress and a feathered hat, within a painted oval  
oil on canvas

65.2 x 53.6cm (25 11/16 x 21 1/8in).

£1,500 - 2,000

€1,900 - 2,500

The present composition is after Rembrandt's original, now in the Rijksmuseum, Amsterdam.





166

166<sup>W</sup>

**ENGLISH SCHOOL, CIRCA 1720**

Portrait of a lady, three-quarter-length in a white dress and blue sash, before a waterfall

oil on canvas

125.9 x 102cm (49 9/16 x 40 3/16in).

£2,000 - 3,000

€2,500 - 3,800

167

**CIRCLE OF WILLEM WISSING  
(AMSTERDAM 1656-1687 BURGHLEY)**

Portrait of a young boy, full length, seated in a landscape wearing pink robes, his dog by his side

inscribed 'AETATIS 2' (lower centre)

oil on canvas

101.5 x 80cm (39 15/16 x 31 1/2in).

£1,200 - 1,800

€1,500 - 2,300

**Provenance**

Sale, Sotheby's, London, 24 November 1999, Lot 667

168<sup>W</sup>

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

Portrait of a lady, three-quarter-length, in a gold dress, seated before a curtain

oil on canvas

127.5 x 101.3cm (50 3/16 x 39 7/8in).

£3,000 - 5,000

€3,800 - 6,300



167



168



169



171



170

169

**CIRCLE OF NICOLAS PIERRE LOIR (PARIS 1624-1679)**

Jupiter unveils Antiope

oil on canvas

46.2 x 36.2cm (18 3/16 x 14 1/4in).

£2,000 - 3,000

€2,500 - 3,800

**Provenance**

Sale, Christie's, South Kensington, 13 April 2011, lot 173, where purchased by the present owner

170

**FRENCH SCHOOL, 17TH CENTURY**

The Baptism of Christ

oil on canvas, oval

61.3 x 54cm (24 1/8 x 21 1/4in).

£3,000 - 5,000

€3,800 - 6,300

**Provenance**

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

171\*

**FRANCO-FLEMISH SCHOOL, 17TH CENTURY**

Portrait of a gentleman, three-quarter-length, in black costume with a lace collar and cuffs, standing before a red curtain

oil on canvas

105.4 x 85.1cm (41 1/2 x 33 1/2in).

£3,000 - 4,000

€3,800 - 5,000





172



173

### THE PROPERTY OF A PRIVATE ITALIAN COLLECTOR (LOTS 172-181)

172

**JAN MARTSZEN DE JONGE**  
(HAARLEM CIRCA 1609-AFTER 1647)

A cavalry charge  
oil on panel  
38.3 x 57.6cm (15 1/16 x 22 11/16in).

£3,000 - 5,000  
€3,800 - 6,300

#### Provenance

Sale, Wannenes, Genoa, 29 September 2009, lot 91

The present lot can be compared to another battle scene by the artist that was sold at Sotheby's, London on 9 July 1998, lot 137.

173

**JAN JACOBZ. VAN DER STOFFE (LEIDEN 1611-1682)**

A cavalry skirmish  
signed 'JVD Stoffe' (lower right, JVD in ligature)  
oil on panel  
44.4 x 65cm (17 1/2 x 25 9/16in).

£3,000 - 5,000  
€3,800 - 6,300



174

174

# **FRANCESCO MONTI (BOLOGNA 1685-1768 BERGAMO)**

A cavalry battle near a tower  
bears inventory number '168' (lower left)  
oil on canvas

42.1 x 65cm (16 9/16 x 25 9/16in).

with a label on the stretcher inscribed 'Sammlung von der  
Schulenburg/ hehlen 1957/ No. 230'

**£6,000 - 8,000**

**€7,500 - 10,000**

## **Provenance**

Field Marshall Count Johann Matthias von der Schulenburg (1661-1747), by whom sent to Germany in December 1737 (A. Binion, *op. cit.*, 1900, p. 265), and bequeathed to his nephew Adolph Friedrich von der Schulenburg, Berlin and thence by descent through the family

Sale, Christie's, London, 7 July 2000, lot 229 (as the Property of a member of the Von der Schulenburg family), where purchased by the present owner

## **Literature**

*Inventario Generale della Galleria di S: Eccellza Felt Marescial Conte di Sculembourgh...*, 30 May 1738, one of 'Due Piccole Battaglie' by 'Francesco Monti Bresciano' (A. Binion, *op. cit.*, 1900, p. 202)  
*Inventario Generale della Galleria di S.E. Maresciallo Co: di Schulemburg...*, Venice, 30 July 1741, 'Francesco Monti overo Bressano di Parma - Quadri due rapresentano due bellissime battaglie' (*ibid.*, p. 229)

*Inventaire de la Gallerie de Feu S. E. Mgr. le Feldmarechal Comte de Schulenburg - Tableaux de f. c. a Berlin des tableaux a Hehlen*, c.1750, no. 168, one of '2 Tableaux repres. de tres belles batailles' (*ibid.*, p.278)

Hehlen Inventory, 1957, no. 230

A. Binion, 'From Schulenburg's Gallery and Records', in *The Burlington Magazine*, CXII, no. 806, May 1970, p. 302

E. Antoniazzi Rossi, 'Ulteriori considerazioni sull'inventario della collezione del maresciallo von Schulenburg', in *Arte Veneta*, XXXI, 1977, p.131

A. Binion, *La Galleria scomparsa del maresciallo von der Schulenburg. Un mecenate nella Venezia del Settecento*, Milan, 1990, pp. 202, 229, 265 and 278





175



176

175  
**JAN-PETER VAN BREDAEL THE YOUNGER**  
**(ANTWERP 1683-1735 VIENNA)**

A cavalry skirmish  
oil on canvas  
42.7 x 61.1cm (16 13/16 x 24 1/16in).

£2,000 - 3,000  
€2,500 - 3,800

176  
**ITALIAN SCHOOL, 17TH CENTURY**

A battle scene between Christians and Turks  
oil on canvas  
38.1 x 50.1cm (15 x 19 3/4in).

£2,000 - 3,000  
€2,500 - 3,800



177

177

**JAN-PETER VAN BREDAEL THE YOUNGER  
(ANTWERP 1683-1735 VIENNA)**

A cavalry skirmish with a town in the distance  
signed 'JPBredal' (lower right)  
oil on canvas  
35.6 x 36.8cm (14 x 14 1/2in).

£3,000 - 5,000  
€3,800 - 6,300



178

178

**ATTRIBUTED TO AUGUST QUERFURT  
(WOLFENBUTTEL 1696-1761 VIENNA)**

A cavalry skirmish  
oil on canvas  
39.2 x 50.1cm (15 7/16 x 19 3/4in).

£3,000 - 5,000  
€3,800 - 6,300

The present lot is accompanied by a certificate, dated 8 December 2002, from Giancarlo Sestieri confirming the attribution to August Querfurt.



179

**ALEXANDRE JEAN NOEL  
(BRIE-COMTE-ROBERT 1752-1834 PARIS)**

A *capriccio* of a moonlit Mediterranean harbour with figures watching a town fire  
oil on canvas  
27.4 x 47.8cm (10 13/16 x 18 13/16in).

£2,000 - 3,000

€2,500 - 3,800

180

**CIRCLE OF DIRK STOOP  
(UTRECHT 1618-1681)**

A cavalry charge  
bears monogram and date 'PHL 163\*' (in  
ligature, lower right)  
oil on panel  
37.2 x 66.2cm (14 5/8 x 26 1/16in).

£2,000 - 3,000

€2,500 - 3,800

Provenance

Sale, Porro, Turin, 9 October 2005, lot 199

181

**ATTRIBUTED TO CAREL BREYDEL  
(ANTWERP 1678-1733)**

A cavalry skirmish in an Italianate landscape  
remains of signature (lower left)  
oil on panel  
35.3 x 49.8cm (13 7/8 x 19 5/8in).

£3,000 - 5,000

€3,800 - 6,300



179



180



181



182

## OTHER PROPERTIES

182<sup>W</sup>

**AFTER SIMON DE V Lieger, CIRCA 1800**

Shipping in a calm sea

oil on canvas

84.4 x 104.6cm (33 1/4 x 41 3/16in).

£2,000 - 3,000

€2,500 - 3,800

The present composition is loosely based on Simon de Vlieger's work in the Kunsthistorisches Museum, Vienna.

183

**AFTER GABRIEL METSU, 18TH CENTURY**

The Hunter's Gift

oil on canvas

57.5 x 43cm (22 5/8 x 16 15/16in).

£1,500 - 2,500

€1,900 - 3,100

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



183





184

184

**CIRCLE OF JACOBUS STORCK (AMSTERDAM 1641-1687)**

*A capriccio view with the toll house, Bonn*

oil on canvas

76.7 x 109.8cm (30 3/16 x 43 1/4in).

£2,500 - 3,500

€3,100 - 4,400

The present painting is based on Abraham Storck's view of the toll house, Bonn, which he painted a number of times, such as that of 1664 in the Städtische Kunstsammlungen, Bonn.

185

**CIRCLE OF GERRIT DOU (LEIDEN 1613-1675)**

*Saint Jerome in the Wilderness*

oil on panel

31.5 x 22.6cm (12 3/8 x 8 7/8in).

£3,000 - 5,000

€3,800 - 6,300

**Provenance**

Sale, Phillips, Bayswater, 29 October 2001, lot 90



185



186

186

**BERNARDUS VAN SCHENDEL (WEESP 1649-1709 HAARLEM)**

Figures in an interior  
signed 'B Schynd\*\*\*' (lower right)  
oil on panel  
26.4 x 34.2cm (10 3/8 x 13 7/16in).

£3,000 - 5,000  
€3,800 - 6,300

187

**CIRCLE OF MICHAEL DAHL THE YOUNGER  
(STOCKHOLM CIRCA 1659-1743 LONDON)**

Portrait of a gentleman, bust-length, in a red velvet coat  
oil on canvas, oval  
68.7 x 63.5cm (27 1/16 x 25in).

£1,500 - 2,000  
€1,900 - 2,500



187





188

188\*

**JAN DE GROOT THE ELDER  
(VLISSINGEN 1650-1726 HAARLEM)**

A tavern interior  
signed and dated 'JDe Groot 1679' (lower right)  
oil on panel  
37.2 x 49.4cm (14 5/8 x 19 7/16in).

£2,000 - 3,000  
€2,500 - 3,800

189

**ENGLISH SCHOOL, EARLY 18TH CENTURY**

Portrait of boy, traditionally identified as Ashton Lever, half-length, in a green velvet coat, standing before a landscape  
oil on canvas  
76.2 x 63.5cm (30 x 25in).  
bears extensive identifying inscription (on reverse)

£2,000 - 3,000  
€2,500 - 3,800

Sir Ashton Lever (1729-1788) was a collector of natural objects, including live animals. His collection was housed at the Holophusicon, Leicester Square, (more commonly known as the Leverian Museum) and included donations from Captain James Cook. The collection was sold by public auction in 1806.

Sold with a box of notes, old photographs, and pamphlets about Ashton Lever, the Lever family of Middleton, Lancashire, Middleton and its local history.



189



190

190

**STUDIO OF NICOLAS DE LARGILLIÈRE (PARIS 1656-1746)**

Portrait of the artist

oil on canvas

81.2 x 65.8cm (31 15/16 x 25 7/8in).

£3,000 - 5,000

€3,800 - 6,300

The prime version of this painting by Largillière is in Musée National du Château de Versailles.





191

191

**CIRCLE OF FRANCESCO SOLIMENA  
(CANALE DI SERINO 1657-1747 BARRA DI NAPOLI)**

Portrait of Diego Pignatelli Aragona Cortés, bust-length, in a gold brocade waistcoat

oil on canvas

61.5 x 51cm (24 3/16 x 20 1/16in).

£5,000 - 8,000  
€6,300 - 10,000

A close friend of Emperor Charles VI, Diego Pignatelli (1687-1750) held numerous titles including the Duke of Monteleone, Duke of Terranova, Prince of Noja and Prince of Castelvetro. A full-length portrait of him by Solimena can be found in the Metropolitan Museum of Art, New York.



192



193

192<sup>W</sup>

**CIRCLE OF ANTONIO DIZIANI (VENICE 1738-1797)**

An architectural *capriccio* with figures in a palace interior  
oil on canvas

98 x 130.6cm (38 9/16 x 51 7/16in).

£5,000 - 7,000

€6,300 - 8,800

193

**ATTRIBUTED TO ANTONIO MEZZADRI  
(ACTIVE BOLOGNA, CIRCA 1668)**

Roses, carnations and other flowers in a glass vase on a stone ledge  
oil on canvas

94.2 x 76cm (37 1/16 x 29 15/16in).

£3,000 - 5,000

€3,800 - 6,300





194

194

# **VENETIAN SCHOOL, 18TH CENTURY**

The Grand Canal, Venice with the churches of Santa Croce and Santa Maria degli Scalzi

oil on canvas

69.8 x 114.5cm (27 1/2 x 45 1/16in).

£5,000 - 7,000

€6,300 - 8,800

The present painting closely follows Canaletto's painting of the same view which was engraved by Visentini in his *Prospectus Magni Canalis Venetiarum* of 1742. The boats in the foreground follow those in the engraving although there are differences amongst the vessels in the background.

195

# **ATTRIBUTED TO NICOLA CASISSA (ACTIVE NAPLES, CIRCA 1730)**

Tulips, narcissi, carnations and other flowers in a pewter vase on a stone ledge

oil on canvas

101.8 x 75cm (40 1/16 x 29 1/2in).

£5,000 - 7,000

€6,300 - 8,800



195



196



197

196<sup>W</sup>

**ROMAN SCHOOL, 17TH CENTURY**

Still life of pomegranates, peaches and grapes  
oil on canvas

101.9 x 130.2cm (40 1/8 x 51 1/4in).

£2,000 - 3,000

€2,500 - 3,800

197

**STUDIO OF FRANCESCO SALVATOR FONTEBASSO  
(VENICE 1709-1769)**

Figures resting before a tree  
oil on canvas

44.3 x 37.2cm (17 7/16 x 14 5/8in).

£5,000 - 7,000

€6,300 - 8,800





198

198

**CIRCLE OF MICHELE MARIESCHI (VENICE 1710-1743)**

A *capriccio* of a lagoon landscape with figures standing on the shore  
oil on canvas  
36.8 x 44.6cm (14 1/2 x 17 9/16in).

£6,000 - 8,000  
€7,500 - 10,000

199

**CIRCLE OF ELISABETTA MARCHIONI  
(ACTIVE ROVIGO, 1740-1780)**

Roses, tulips, narcissi and other flowers in an ornate vase on a stone  
ledge  
oil on canvas  
41.7 x 34cm (16 7/16 x 13 3/8in).

£2,000 - 3,000  
€2,500 - 3,800



199



200



201

200

**ATTRIBUTED TO JAN PAUWEL GILLEMANS THE YOUNGER  
(ANTWERP 1651-1704)**

A dish of wild strawberries with grapes and plums on a stone ledge  
oil on canvas

28 x 34.4cm (11 x 13 9/16in).

£1,500 - 2,000

€1,900 - 2,500

201

**ATTRIBUTED TO PIETER JACOB HOREMANS  
(ANTWERP 1700-1776 MUNICH)**

Portrait of an artist seated at a table with a sketchbook  
oil on panel

33.7 x 26.4cm (13 1/4 x 10 3/8in).

£1,500 - 2,000

€1,900 - 2,500





202

202

**CIRCLE OF CORNELIS VAN SPAENDONCK  
(TILBURG 1756-1839)**

Roses, narcissi, primulae and other flowers in a wicker basket on a table top

indistinctly signed (lower right)

oil on canvas

50.8 x 60.5cm (20 x 23 13/16in).

£2,000 - 3,000

€2,500 - 3,800

203

**STUDIO OF JOHANN CONRAD SEEKATZ  
(GRÜNSTADT 1719-1768 DARMSTADT)**

Peasants drinking and making music before an inn

oil on canvas

35 x 29.4cm (13 3/4 x 11 9/16in).

£4,000 - 6,000

€5,000 - 7,500

**Provenance**

Madame de Villers (according to an old inscription on the stretcher)

The present composition is based on Seekatz's original work, now in Hessisches Landesmuseum, Darmstadt.



203



204



205

204

**ANDRIES VERMEULEN (DORDRECHT 1763-1814 AMSTERDAM)**

Figures skating on a frozen river by a windmill  
signed 'A.vermeulen' (lower right)

oil on canvas

38.5 x 50.5cm (15 3/16 x 19 7/8in).

£2,000 - 2,500

€2,500 - 3,100

**Provenance**

Sale, Christie's, London, 2 April 1954, lot 57 (bought Schelwald)

205

**LOUIS DE MONI (BRED A 1698-1771 LEIDEN)**

A fish seller at a casement

signed 'L: De Moni/ F.' (upper right)

oil on panel

32.5 x 27cm (12 13/16 x 10 5/8in).

£2,000 - 3,000

€2,500 - 3,800

**Provenance**

The W. B. Barr Collection (according to a label on the reverse)

Another version of this composition, also signed by Louis de Moni, was offered in these rooms on 5 December 2012, Lot 15.





206

206

**BALTHASAR PAUL OMMEGANCK (ANTWERP 1755-1826)**

A milkmaid with her flock, in an extensive landscape  
oil on panel

33 x 41.9cm (13 x 16 1/2in).

£2,000 - 3,000

€2,500 - 3,800

207

**CIRCLE OF HARMEN LOEDING (LEYDEN CIRCA 1637-1673)**

Roses and other flowers in a *Kraak* porcelain vase, on a draped table,  
with pomegranates, peaches, cherries and other fruit

oil on panel

81 x 56cm (31 7/8 x 22 1/16in).

£2,000 - 3,000

€2,500 - 3,800



207



208

208

**ENGLISH SCHOOL, CIRCA 1670**

Portraits of the four children of James Fortrye II, bust-length, within painted ovals

a set of four, oil on canvas

30.6 x 26.6cm (12 1/16 x 10 1/2in). (4)

£4,000 - 6,000

€5,000 - 7,500

James Fortrye II lived at Wombwell Hall, Kent with his wife and four children until his death in 1674. He inherited the property from his mother, who had purchased it from Thomas Wombwell, and rebuilt the house in 1663.





209

209<sup>W</sup>

**THOMAS BEACH (MILTON ABBAS 1738-1806 DORCHESTER)**

Portrait of Anne Henrietta Penruddocke, three-quarter-length, in a white silk dress, standing before a landscape signed and dated 'TBeach p/ 1787' (lower right) oil on canvas 127.1 x 105.1cm (50 1/16 x 41 3/8in).

£6,000 - 8,000  
€7,500 - 10,000

**Provenance**

Presumably the sitter and thence by descent until Sale, Collection of Family Portraits from Compton Park, Salisbury, Robinson and Fisher, London, 13 November, 1930, lot 71 Sale, Christie's, London, 6 December 1946, lot 135 Sale, Sotheby's, London, 11 July 1984, lot 51

**Literature**

E.S. Beach, *Thomas Beach, a Dorset portrait painter*, London, 1934, p. 67, no. 213

Born in 1740 Anne Henrietta was the daughter of Wadham Wyndham of Fyfield Manor, Wiltshire. She married Charles Penruddocke of Compton Chamberlayne, Wiltshire, on 10 April 1769 with whom she had five sons.



210



210



211

210

**SOUTH GERMAN SCHOOL, 18TH CENTURY**

Saint Peter; and Saint Paul

a pair, oil on copper, ovals

25.2 x 19.3cm (9 15/16 x 7 5/8in). (2)

£4,000 - 6,000

€5,000 - 7,500

211\*

**AFTER FRANÇOIS BOUCHER, CIRCA 1800**

*L'Amour moissonneur*; and *L'Amour oiseleur*

a pair, oil on canvas

85.9 x 66.6cm (33 13/16 x 26 1/4in). (2)

£5,000 - 7,000

€6,300 - 8,800

The present compositions are copies in reverse of engravings after Boucher. Boucher's original oil painting of *L'Amour oiseleur* is in private collection in Geneva and *L'Amour moissonneur* was offered at Christies, New York, on 20 June 2013, lot 22.





212

212

**ATTRIBUTED TO NICOLA BERTUZZI  
(ANCONA CIRCA 1710-1777)**

Figures surrounding a tomb  
oil on canvas  
31.7 x 43.4cm (12 1/2 x 17 1/16in).  
unframed

£1,000 - 1,500  
€1,300 - 1,900

213

**GERMAN SCHOOL, 18TH CENTURY**

Convolvulus, carnations, roses, sweet peas and poppies in a vase  
oil on canvas  
38.5 x 33.5cm (15 3/16 x 13 3/16in).

£2,000 - 3,000  
€2,500 - 3,800

**Provenance**

Sale, Sotheby's, London, 9 October 1968, lot 69



213



214



215

214

**CIRCLE OF CHARLES FRANÇOIS GRENIER LACROIX, CALLED LACROIX DE MARSEILLES (PARIS 1700-1782 BERLIN)**

Figures fishing in a Mediterranean harbour at sunset

oil on canvas

74.2 x 97.2cm (29 3/16 x 38 1/4in).

£2,000 - 3,000

€2,500 - 3,800

215

**AFTER NOEL HALLE, 19TH CENTURY**

A bearded man seated before a fireplace

oil on canvas, unlined

64.5 x 53.5cm (25 3/8 x 21 1/16in).

£2,000 - 3,000

€2,500 - 3,800

The present composition is after Halle's original, now in Musée des Beaux-Arts, Dijon.





216

216<sup>W</sup>

**MANNER OF CLAUDE JOSEPH VERNET, 19TH CENTURY**

Shipping foundering off the Portuguese coast

oil on canvas

81.5 x 135.5cm (32 1/16 x 53 3/8in).

£4,000 - 6,000

€5,000 - 7,500

217<sup>W</sup>

**FRENCH SCHOOL, 18TH CENTURY**

The Entombment of a priest

oil on canvas

157.6 x 163.2cm (62 1/16 x 64 1/4in).

£3,000 - 5,000

€3,800 - 6,300

**Provenance**

Sale, Christie's, London, 9 December 2011, lot 127, where purchased by the present owner



217



218

218

**BARTOLOMEO CASTELLI THE YOUNGER, CALLED LO SPADINO (ROME 1696-1738)**

Figs, peaches and grapes before a rocky landscape

oil on canvas

98 x 78.5cm (38 9/16 x 30 7/8in).

£8,000 - 12,000

€10,000 - 15,000





219

219

**ATTRIBUTED TO JAN MORTEL (LEIDEN 1652-1719)**

Peaches on a pewter plate and a wicker basket of fruit, with a split  
melon and grapes on a stone ledge

oil on canvas

59.9 x 74.2cm (23 9/16 x 29 3/16in).

£3,000 - 5,000

€3,800 - 6,300

**Provenance**

Private Collection, Sweden, since the late 19th century



220



221

220

**NICHOLAS THOMAS DALL (ACTIVE ENGLAND, 1748-1776)**

A courting couple in a *capriccio* landscape  
signed and dated 'N.T. Dall 1768' (lower centre)  
oil on canvas  
66 x 113.5cm (26 x 44 11/16in).

**£2,000 - 3,000**  
**€2,500 - 3,800**

**Provenance**

Sale, Sotheby's, London, 18 October 1989, lot 319

**Literature**

Col. M. H Grant, *A Chronological History of the Old English Landscape Painters*, Sussex, 1958, vol. II, p. 161, pl. 72, fig. 145, ill.

221

**ENGLISH SCHOOL, CIRCA 1780**

Portrait of Captain Slee, Chief Preventive Officer of the coast of Holderness  
oil on copper  
26 x 22cm (10 1/4 x 8 11/16in).

**£1,000 - 1,500**  
**€1,300 - 1,900**

**Provenance**

Miss E Harriss, North Ferriby (according to a label on the reverse)





222

222

**CIRCLE OF PHILIP JAMES DE LOUTHERBOURG R.A.  
(BASEL 1740-1812 CHISWICK)**

Travellers on a country path  
oil on canvas  
75 x 104.1cm (29 1/2 x 41in).

£3,000 - 4,000  
€3,800 - 5,000

223

**FRANCIS MILNER NEWTON (LONDON 1720-1794 TAUNTON)**

Portrait of Kitty Warner, half-length, in a pink silk dress and blue hat, standing before a landscape, within a painted oval  
oil on canvas  
76.6 x 63.9cm (30 3/16 x 25 3/16in).

£2,000 - 3,000  
€2,500 - 3,800



223



224



225

224

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

An Italianate river landscape, with drovers watering their herd; and An Italianate coastal landscape, with travellers by a harbour a pair, gouache on paper laid down on panel  
30.5 x 46.6cm (12 x 18 3/8in). (2)

£3,000 - 5,000

€3,800 - 6,300

225

**JOHN OPIE R.A. (TREVELLAS 1761-1807 LONDON)**

Portrait of a boy, traditionally identified as Henry West Betty, bust-length, in a blue coat and white shirt inscribed 'Henry West Betty the celebrated young Roscius.' (on the reverse)

oil on canvas

45.5 x 35.5cm (17 15/16 x 14in).

£2,000 - 3,000

€2,500 - 3,800

**Provenance**

Sale, Christie's, Amsterdam, 14 December 2010, lot 665





224

226

**JOHN OPIE R.A. (TREVELLAS 1761-1807 LONDON)**

Portrait of Lady Dickson, half-length, in a white dress seated before a landscape

oil on canvas

77.5 x 64.3cm (30 1/2 x 25 5/16in).

£2,000 - 3,000

€2,500 - 3,800

**Provenance**

By descent to Jessie Anne O'Brien Despard, the sitter's granddaughter, and thence by descent through the family.

**Literature**

A. Earland, *John Opie and his Circle*, London, 1911, p. 114, ill.

The sitter, Lady Dickson, was said to be an old Norwich friend of John Opie's wife, who often sat with her while her portrait was painted.



226



227

227

**S. GOLD (ACTIVE LONDON, CIRCA 1782)**

A groom with a bay horse in a landscape  
signed 'S. Gold 1782.' (lower left)

oil on canvas

60.8 x 91.5cm (23 15/16 x 36in).

£2,000 - 3,000

€2,500 - 3,800

S. Gold is recorded as exhibiting two paintings of 'Dogs' and 'Horses' at The Free Society in 1782, the year this painting was executed.

228

**CIRCLE OF FRANCIS ALLEYNE (ACTIVE ENGLAND, 1774-1790)**

Portrait of a lady, three-quarter-length, in a blue dress with black lace trim

oil on canvas, oval

42 x 34.4cm (16 9/16 x 13 9/16in).

£2,000 - 3,000

€2,500 - 3,800



228





229

229

**FRENCH SCHOOL, 18TH CENTURY**

A beagle

oil on board laid down on board

32.3 x 39.8cm (12 11/16 x 15 11/16in).

£1,500 - 2,000

€1,900 - 2,500

230

**ENGLISH SCHOOL, 18TH CENTURY**

Portrait of a lady, bust-length, in an embroidered dress and pearls, within a painted oval

oil on canvas

35.5 x 30.5cm (14 x 12in).

£2,000 - 3,000

€2,500 - 3,800



230







232

231

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

Rebecca at the Well; and Judith with the head of Holofernes  
a pair, oil on canvas  
112.2 x 105.9cm (44 3/16 x 41 11/16in). and 114.2 x 103.8cm (44 15/16 x 40 7/8in). (2)

£10,000 - 15,000  
€13,000 - 19,000

232

**CIRCLE OF GIOVANNI ANTONIO GUARDI  
(VIENNA 1699-1760 VENICE)**

Monkeys and lions in an interior  
oil on canvas, unlined  
34.2 x 43.2cm (13 7/16 x 17in).

£6,000 - 8,000  
€7,500 - 10,000



233



234

233

**FREDERICUS THEODORUS RENARD  
(AMSTERDAM 1778-CIRCA 1820)**

A drover resting with his flock on a country path  
signed 'F: T: Renard' (lower right)  
oil on panel  
28.4 x 38.6cm (11 3/16 x 15 3/16in).

£1,000 - 1,500

€1,300 - 1,900

**Provenance**

Sale, Lempertz, Cologne, 22 November 2008, lot 1338  
Sale, Christie's, Amsterdam, 6 May 2009, lot 106

234\*

**SOPHIE LEMIRE (VERSAILLES 1785-1819)**

Portrait of a gentleman, bust length, in a green coat  
traces of a signature 'S\*\* Le\*\*\*\*' (centre right)  
oil on canvas  
55.7 x 45.9cm (21 15/16 x 18 1/16in).

£3,000 - 5,000

€3,800 - 6,300





235

235\*

**JOHANNES WARNARDUS BILDERS (UTRECHT 1811-1890)**

Travellers resting on a country path, a landscape beyond  
signed 'JVBilders/F.' (lower right)

oil on panel

28 x 37.7cm (11 x 14 13/16in).

£1,200 - 1,800

€1,500 - 2,300

236\*

**FRENCH SCHOOL, 1822**

Portrait of a gentleman, bust length, in a brown coat  
signed with initials and dated 'EL/1822' (lower left)

oil on canvas

55.7 x 45.6cm (21 15/16 x 17 15/16in).

£4,000 - 6,000

€5,000 - 7,500



236



237

237

**ATTRIBUTED TO JOACHIM FRANZ BEICH  
(RAVENSBURG 1665-1748 MUNICH)**

The Four Seasons

a set of four, oil on canvas

44.5 x 53.2cm (17 1/2 x 20 15/16in). (4)

£5,000 - 7,000

€6,300 - 8,800





238

238<sup>W</sup>

**WORKSHOP OF JAN WILDENS (ANTWERP 1586-1653)**

A stag hunt in a wooded riverside landscape; and Figures preparing for the hunt, before an extensive river landscape

a pair, oil on canvas

115.5 x 166.3cm (45 1/2 x 65 1/2in). (2)

£10,000 - 15,000

€13,000 - 19,000



239



240

239

**GIAMBATTISTA BASSI (MASSA LOMBARDA 1784-1852 ROME)**

A view of Ariccia with the Palazzo Chigi  
signed and dated 'GBBassi/1828' (lower left)  
oil on canvas, unlined  
34.8 x 46.2cm (13 11/16 x 18 3/16in).

£1,500 - 2,000  
€1,900 - 2,500

240

**G. PERELLE (ACTIVE FRANCE, 18TH CENTURY)**

Saint John on Patmos  
signed with initials 'G. PP' (on rock, lower left) and inscribed 'WN \*\* arr.  
52 livres de Maistrie/ g. Perelle a' Paris/ 7' (on reverse)  
oil on copper  
15.7 x 21.8cm (6 3/16 x 8 9/16in).

£1,500 - 2,000  
€1,900 - 2,500





241

241  
**JEAN-BAPTISTE MALLET (GRASSE 1759-1835 PARIS)**

A family gathering  
 oil on panel  
 24.1 x 32.5cm (9 1/2 x 12 13/16in).

£6,000 - 8,000  
 €7,500 - 10,000

242  
**CIRCLE OF GIOVANNI BATTISTA CIPRIANI  
 (FLORENCE 1727-1785 LONDON)**

Diana and her companions at rest  
 oil on panel, *tondo*  
 22.2cm (8 3/4 in.) diameter

£2,000 - 3,000  
 €2,500 - 3,800



242





243

243

**VENETIAN SCHOOL, 18TH CENTURY**

Santa Maria della Salute, Venice, with a view to the Bacino di San Marco beyond

oil on canvas

60.4 x 94.6cm (23 3/4 x 37 1/4in).

£6,000 - 8,000

€7,500 - 10,000



244

244

**ATTRIBUTED TO GIUSEPPE BORSATO  
(VENICE 1771-1849 VIENNA)**

The Piazzetta, Venice, looking towards the Torre dell'Orologio  
oil on canvas, unlined  
38.7 x 53.3cm (15 1/4 x 21in).

**£6,000 - 8,000**  
**€7,500 - 10,000**

**Provenance**

Sale, Christie's, South Kensington, 1 April 1986, lot 109  
Sale, Dreweatts, Donnington Priory, 14 July 2010, lot 36

The present lot is based on a composition after Canaletto in the  
William Rockhill Nelson Art Gallery, Kansas City.



245



246

245

**FREDERICUS THEODORUS RENARD  
(AMSTERDAM 1778-CIRCA 1820)**

Figures collecting firewood and preparing to ice skate in a winter landscape

signed 'F.T. Renard f' (lower right)

oil on panel

29.2 x 37.5cm (11 1/2 x 14 3/4in).

£5,000 - 6,000

€6,300 - 7,500

246

**CHARLES GRIGNION THE YOUNGER  
(LONDON 1754-1804 LIVORNO)**

Portrait of a gentleman, half-length, in van Dyck costume

oil on canvas

76.4 x 63.6cm (30 1/16 x 25 1/16in).

£4,000 - 6,000

€5,000 - 7,500

This portrait was traditionally believed to be a self portrait of the artist. There are few recorded works by Charles Grignion the Younger with the exception to the portrait of George Farmer in The National Portrait Gallery, London (inv. no. NPG 2149).





247

247

**ATTRIBUTED TO GEORGE HENRY HARLOW  
(LONDON 1787-1819)**

Portrait of a gentleman, possibly an actor?, bust-length, in a brown cloak  
oil on canvas  
76.2 x 63.2cm (30 x 24 7/8in).

£2,000 - 3,000  
€2,500 - 3,800

248\*

**PIERRE DUVAL-LECAMUS (LISIEUX 1790-1854 SAINT-CLOUD)**

Portrait of a gentleman, full-length, in a yellow waistcoat and a morning coat, holding a book and a pen, in a mountainous landscape  
signed 'Duval L.O.' (lower left) and signed 'Duval L.O.' (lower right)  
oil on canvas  
41 x 33cm (16 1/8 x 13in).

£2,000 - 3,000  
€2,500 - 3,800

**Provenance**

Sale, Sotheby's, New York, 26 January 2007, lot 369

249\*

**CIRCLE OF JOHANN BAPTIST LAMPI I  
(ROMENO 1751-1830 VIENNA)**

Portrait of an artist, said to be Vladimir Borovikovsky, half-length, in a red coat, holding a folio of drawings  
oil on panel  
26.9 x 23.2cm (10 9/16 x 9 1/8in).

£2,000 - 3,000  
€2,500 - 3,800



248



249



250



251

250

**CIRCLE OF PIERRE-PAUL PRUD'HON  
(CLUNY 1758-1823 PARIS)**

Venus and Cupid

oil on canvas

54.6 x 65.2cm (21 1/2 x 25 11/16in).

£3,000 - 5,000

€3,800 - 6,300

251

**MARC ANTOINE BILCOQ (PARIS 1755-1838)**

A kitchen interior with a young woman cleaning copper pans; and A kitchen interior with a young woman holding a basket

a pair, oil on canvas

17.7 x 15cm (6 15/16 x 5 7/8in). (2)

£2,000 - 3,000

€2,500 - 3,800

Provenance

With Eric Turquin, May 1982





252

252

**AFTER FRANÇOIS BOUCHER, 18TH CENTURY**

*L'amour Nageur*

oil on canvas, unlined

92.1 x 110.6cm (36 1/4 x 43 9/16in).

£2,000 - 3,000

€2,500 - 3,800

The present composition is after Boucher's upright original, now in the James de Rothschild Collection at Waddesdon Manor, Buckinghamshire.



251





253

253<sup>W</sup>

**ENGLISH FOLLOWER OF BERNARDO BELLOTTO,  
EARLY 19TH CENTURY**

The Grand Canal, Venice, with the Church of San Stae in the  
foreground

oil on canvas

72.2 x 128.6cm (28 7/16 x 50 5/8in).

**£6,000 - 8,000**

**€7,500 - 10,000**

The present composition is after Bellotto's original painting sold at  
Christie's, New York, 19 April 2007, lot 113, which is known to have  
been in an English collection by the early 19th century.



254

254

**JACOB FERDINAND SAEYS (ANTWERP 1658-1725 VIENNA)**

Figures in the courtyard of a palace

oil on canvas

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

£7,000 - 10,000

€8,800 - 13,000



255



256

255

**CIRCLE OF FRANCESCO GIUSEPPE CASANOVA  
(LONDON 1727-1802 VIENNA)**

A monk administering the last rites to a soldier, before a battlefield  
oil on canvas

34.2 x 42.2cm (13 7/16 x 16 5/8in).

£2,000 - 3,000

€2,500 - 3,800

256

**JOHN LEWIS (ACTIVE ENGLAND AND IRELAND, CIRCA  
1740-CIRCA 1769)**

Portrait of a lady, said to be Signora Majendie, three-quarter-length,  
playing a mandolin

signed and dated 'J.Lewis.f./1769' (lower right)

oil on canvas

80.7 x 60.9cm (31 3/4 x 24in).

£2,000 - 3,000

€2,500 - 3,800

According to Ellis Waterhouse, John Lewis' last known dated portrait  
is 1769 (see: E. Waterhouse, *The Dictionary of British 18th Century  
Painters*, Suffolk, 1981, p.222).





257

257

**ENGLISH FOLLOWER OF ANTONIO CANAL, CALLED IL CANALETTO (VENICE 1697-1768)**

The Grand Canal, Venice, from Campo San Vio looking towards the Bacino di San Marco

oil on canvas

17.1 x 28.8cm (6 3/4 x 11 5/16in).

£1,000 - 1,500

€1,300 - 1,900

258

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

Portrait of Wang Y-Tong, bust-length, in pink costume

oil on canvas

60.7 x 50cm (23 7/8 x 19 11/16in).

£4,000 - 6,000

€5,000 - 7,500

The present painting is after Reynolds's portrait of the Chinese page to the Duchess of Dorset, Wang-Y-Tong, which is at Knole in Kent. Other bust length versions by the painter are known.



258



259

259

**ATTRIBUTED TO GAETANO VETTURALI  
(LUCCA 1701-CIRCA 1783)**

San Pietro di Castello, Venice; and the Grand Canal with San Simeone  
Piccolo, Venice  
a pair, oil on canvas  
25.5 x 37.5cm (10 1/16 x 14 3/4in). (2)

**£8,000 - 12,000**  
**€10,000 - 15,000**

The attribution to Vetturali was suggested by Egidio Martini and the present lot is accompanied by a letter to the owner (private communication).



260

260

**ATTRIBUTED TO GIACOMO GUARDI (VENICE 1764-1835)**

The Doge's Palace and the Molo, Venice

oil on panel

23.5 x 33.5cm (9 1/4 x 13 3/16in).

£5,000 - 7,000

€6,300 - 8,800





261



262

261

**FRANCIS TOWNE (ISLEWORTH 1739-1816)**

Looking north from the lower slope of Snowdon  
signed and dated 'F.Towne. 1775' (lower left)

oil on canvas

44.7 x 56.3cm (17 5/8 x 22 3/16in).

**£1,000 - 1,500**

**€1,300 - 1,900**

**Provenance**

With Agnews, London

Mrs J. Watkins

Sale, Sotheby's, London, 20 March 1974, lot 7

Sale, Sotheby's, London, 26 March 1975, lot 81

262

**JOHN OPIE R.A. (TREVELLAS 1761-1807 LONDON)**

Portrait of Jane Sarah Susannah Westcott (1790-1834) aged three, in  
a white dress seated in a landscape with her pet spaniel

oil on canvas

**£3,000 - 5,000**

**€3,800 - 6,300**

**Provenance**

By descent through the family of the sitter to the present owner

In 1793 Hannah Westcott commissioned John Opie to paint portraits of herself, her brother John Eastman Hancock and her children Anne, Mary, Peter, John Hancock and Jane. Hannah died within the year leaving the children without living parents, and the portrait of her three-year-old daughter passed to Jane in her will. In his monograph on Opie, John Jope Rogers mentions this portrait, describing the sitter and dog in detail and commenting that it is 'A very graceful portrait. The head shows the influence of Joshua Reynolds.' (J.J.Rogers, *John Opie*, publ P&D Colnaghi & Co, 1878).



263

## WORKS ON PAPER

263

**CLAUDE GILLOT (LANGRES 1673-1722 PARIS)**

Satyrs preparing a sacrifice  
bears number '38' (in pencil, lower left)  
red chalk on paper  
23.2 x 18.4cm (9 1/8 x 7 1/4in).

**£6,000 - 8,000**  
**€7,500 - 10,000**

### Provenance

Alfred Beurdeley (Frits Lugt 421)  
Dr. Sachau, Leipzig  
Dr. Ludwig Burchard, London  
Sale, Sotheby's, London, 11 July 2001, lot 181

### Literature

K.T. Parker and J. Mathey, *Antoine Watteau, Catalogue complet de son oeuvre dessiné*, Paris 1957, vol. I, no. 112, reproduced (as Watteau)  
Sanguines, exhib. cat., Paris, Galerie Cailleux, 1978, p. 41, in note to no. 15  
M. Eidelsberg, 'Watteau in the atelier of Gillot', in *The acts of the symposium Antoine Watteau...le peintre, son temps et sa légende* (1984), Paris-Geneva 1987, pp. 46-7, fig. 4  
M. Morgan Grasselli, *The Drawings of Antoine Watteau, stylistic development and problems of chronology*, unpublished PhD dissertation, Harvard University, 1987, vol. I, p. 35, note 26; p. 46  
P. Rosenberg and L.-A. Prat, *Antoine Watteau, Catalogue raisonné des dessins*, Milan 1996, vol. III, p. 1213, no. R234, reproduced



264



265

264

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

A reclining male nude (recto): seated nude (verso)  
bears inscription 'Guercino da Cento' (lower centre)  
oiled charcoal and black chalk (recto); red and some touches of white chalk (verso)

25.4 x 32.6cm (10 x 12 13/16in).

bears an unidentified collectors stamp (lower right)

**£2,000 - 3,000**

**€2,500 - 3,800**

Nicholas Turner believes it is possible to attribute the present drawing to Guercino from the very beginning of the artist's career, circa 1612.

The pose of the figure in the recto study was of a type established in the Carracci academy. In an oil sketch on paper by Annibale Carracci, now in a private collection, the male figure adopts a very similar pose with his head thrown back forcing his rib cage up to create a peak, suggesting that the artist of the present work may have seen Annibale's prototype. Turner believes that the application of the oiled charcoal in the recto study is comparable to other works of this date by the artist such as *Study for the head of a girl* now in a private collection.

The red chalk study on the verso is more inconsistent in the quality of the draughtsmanship with some passages such as the legs quite delicate in their handling and others, such as the head and shoulders weaker in the drawing.

We are grateful to Nicholas Turner for suggesting an attribution to Guercino and for his kind assistance with this catalogue entry.





266

265

**MARCELLUS LAROON THE YOUNGER  
(LONDON 1679-1772 OXFORD)**

A musical recital in an elegant interior  
signed and dated 'Marcellus Laroon fecit. 1761' (lower right)  
pencil on paper, with pencil framing lines, watermark Strasbourg lily  
39.2 x 31.2cm (15 7/16 x 12 5/16in).

£700 - 1,000

€880 - 1,300

266\*

**THOMAS ROWLANDSON (LONDON 1756-1827)**

Visitors entering a library  
pencil, pen, ink and watercolour on wove paper  
11.5 x 18.4cm (4 1/2 x 7 1/4in).

£1,000 - 2,000

€1,300 - 2,500

267\*

**JACOPO STRADA (MANTUA 1510-1588 VIENNA)**

Design for a basin with swing handles  
pen and brown ink and wash on paper  
41 x 27cm (16 1/8 x 10 5/8in).

£3,000 - 5,000

€3,800 - 6,300

Exhibited

San Francisco, 2007, *Jacopo Strada (1510-1588) Mannerist Splendor;  
Extravagant Designs for a Royal Table*

Literature

S. Lawrence, *Jacopo Strada (1510-1588), Mannerist Splendor:  
Extravagant Designs for a Royal Table*, San Francisco, 2007, p. 65, ill.



267



268



269

268  
**THOMAS ROWLANDSON (LONDON 1756-1827)**  
 The Turkish bath  
 pencil, pen, ink and watercolour on paper  
 14.7 x 23.7cm (5 13/16 x 9 5/16in).

£3,000 - 5,000  
 €3,800 - 6,300

Provenance  
 With The Fine Art Society, London, April 1966

269  
**GEORGE ROMNEY (LANCASHIRE 1734 – 1802 ULVERSTON)**  
 Study of a woman holding scales, a small child clasping her  
 pen and brown ink on laid paper  
 11.9 x 7.1cm (4 11/16 x 2 13/16in).  
 unframed

£1,000 - 2,000  
 €1,300 - 2,500

The scales are the attribute of Logic, one of the seven liberal arts; the present drawing may represent logic directing instinct. Alex Kidson suggests a date in the late 1770s for the drawing (private correspondence, 2007).





270

270\*

**THOMAS ROWLANDSON (LONDON 1756-1827)**

The hunt breakfast  
pencil, pen and ink with watercolour on paper  
23 x 33cm (9 1/16 x 13in).

£1,500 - 2,000

€1,900 - 2,500

Provenance

With Doll & Richards Inc, Boston

271

**FRANCIS TOWNE (ISLEWORTH 1739-1816)**

Figures in an Italian coastal landscape  
signed 'F.Towne/delt.' (lower left) and inscribed 'Decr 20 1810/Francis  
Towne/to/the Revd Wm H. Carr' (on reverse)  
pencil and watercolour on paper  
27.3 x 21.2cm (10 3/4 x 8 3/8in).  
unframed

£3,000 - 5,000

€3,800 - 6,300

The Revd William Holwell Carr was Towne's neighbour in London  
and was a close friend, as well as being one of the most influential  
connoisseurs and collectors of his time.



271





272



273

272

**ABRAHAM LOUIS RODOLPHE DUCROS  
(YVERDON 1748-1810 LAUSANNE)**

The Falls of the Aniene at Tivoli  
watercolour on paper  
72 x 109cm (28 3/8 x 42 15/16in).

**£5,000 - 7,000**

**€6,300 - 8,800**

**Provenance**

Lord Howard de Walden (according to a label on the reverse)  
With Abbott & Holder, circa 1980  
Private Collection, UK

Ducros was one of the most productive watercolourists working in Rome in the closing decades of the eighteenth century. Swiss by birth, he arrived in Rome in 1776 and soon gained a reputation for his landscape views in watercolour and oil. He attracted the patronage of foreign tourists, travelling extensively around Italy and, in collaboration with the printmaker Giovanni Volpato, reproduced a number of his works in the form of hand-coloured outline etchings. He was also commissioned by Pope Pius VI to accompany him on a trip to the Pontine Marshes in 1783.

273

**THOMAS ROWLANDSON (LONDON 1756-1827)**

Refreshment at the cottage door  
pencil, pen, ink and watercolour on paper  
15 x 11.4cm (5 7/8 x 4 1/2in).

**£800 - 1,200**

**€1,000 - 1,500**



274



275

274\*

**THOMAS ROWLANDSON (LONDON 1756-1827)**

Sportsman's Lunch  
pen and ink with watercolour on paper  
29.3 x 46.2cm (11 9/16 x 18 3/16in).

£1,800 - 2,500  
€2,300 - 3,100

275

**JOHN WHITE ABBOTT (EXETER 1763-CIRCA 1851)**

Bickleigh Court, Devon  
signed with initials and dated 'JWA 1803' (lower centre); inscribed  
'Bickleigh Court Devon/JWA June 1803.' (on the reverse)  
pen, ink and watercolour on paper  
13.5 x 21.5cm (5 5/16 x 8 7/16in).

£1,500 - 2,000  
€1,900 - 2,500

**Provenance**

Sale, Sotheby's, London, 13 March 1969, lot 50  
The Collection of Col. P. L. Bradfer-Lawrence  
Sale, Sotheby's, London, 10 July 1980  
With The Ruskin Gallery Ltd., Cambridge (according to a label on the reverse)  
Private Collection, UK

**Exhibited**

London, John Mitchell and Sons, November - December 1970





276



277

276  
**AFTER GUIDO RENI, 18TH CENTURY**  
 Aurora  
 gouache on paper  
 30.8 x 53.8cm (12 1/8 x 21 3/16in).

£1,500 - 2,000  
 €1,900 - 2,500

The present composition is after Reni's fresco, in the Palazzo Pallavicini-Rospigliosi, Rome.

277\*  
**ROMAN SCHOOL, 18TH CENTURY**  
 Apollo and Zephira  
 red chalk on paper  
 27 x 27cm (10 5/8 x 10 5/8in).

£1,200 - 1,800  
 €1,500 - 2,300





278



279

278

**SAVERIO DELLA GATTA (NAPLES 1777-1829)**

*La Tarantella*

signed and dated 'Gatta 1826' (lower right)

watercolour on paper

19 x 25cm (7 1/2 x 9 13/16in).

£2,500 - 3,500

€3,100 - 4,400

Provenance

Sale, Sotheby's London, 29 November 1979, lot 14

279

**FIRMIN PERLIN (VERSAILLES 1747-1783 PARIS)**

Figures within an architectural setting

signed and dated 'F. Perlin 1771' (on plinth, lower right)

pencil, pen, brown ink and watercolour on paper, heightened with white

34.5 x 48.8cm (13 9/16 x 19 3/16in).

£1,800 - 2,500

€2,300 - 3,100



280

280

**JOHANN RUDOLFF FEYERABEND (BASEL 1749-1814)**

A still life of a goldfish bowl, a vase, music and a mandoline; and A still life of domestic kitchen objects

a pair, gouache on paper

19.2 x 23.3cm (7 9/16 x 9 3/16in).(2)

£1,000 - 1,500

€1,300 - 1,900



281



282

281\*

**THOMAS ROWLANDSON (LONDON 1756-1827)**

The school boy (from the Seven Ages of Man)  
pencil, pen and ink with watercolour on paper  
18 x 24.3cm (7 1/16 x 9 9/16in).

£2,000 - 3,000  
€2,500 - 3,800

282

**ATTRIBUTED TO GEORGE BARRETT R.A.  
(DUBLIN CIRCA 1728-1784 PADDINGTON)**

Horses and deer in a woodland landscape  
gouache on paper laid down on board  
61.2 x 76.3cm (24 1/8 x 30 1/16in).

£1,000 - 2,000  
€1,300 - 2,500

Another version of this drawing was with the Fine Art Society in 1971; the location was suggested as being Roxbury Park in Surrey (according to a Witt Library photograph).





283



284

283\*

**THOMAS ROWLANDSON (LONDON 1756-1827)**

'Waltham Abby (sic) Market'  
inscribed 'Waltham Abby Market' (lower right), bears signature and  
date 'Rowlandson 1815' (lower left)  
pencil, pen and ink with watercolour on paper  
21 x 29.5cm (8 1/4 x 11 5/8in).

£2,500 - 3,500

€3,100 - 4,400

284

**THOMAS ROWLANDSON (LONDON 1756-1827)**

The Stop at the Inn, Cologne  
watercolour, pen and ink on paper  
47.5 x 62.9cm (18 11/16 x 24 3/4in).

£2,000 - 3,000

€2,500 - 3,800



285

285

**CHARLES MULLENER (ACTIVE ITALY, 1787-1797)**

The waterfalls at Tivoli, a man fishing in the foreground  
signed, inscribed and dated 'Charles Mullener Rome 17967'  
(lower left)

watercolour on paper

66 x 101.8cm (26 x 40 1/16in).

unframed

£2,000 - 3,000

€2,500 - 3,800

There is little known about Charles Mullener. Two drawings by the artist were sold at Christie's London, 8 April 1986, lots 133 and 134, both dated 1787 and one was drawn in Geneva. His work is stylistically close to the Swiss artist Franz Keiserman (Yverdon 1765 – 1833 Rome), who also worked in Rome late in the 18th Century.



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# **FRENCH SCHOOL, 18TH CENTURY**

Views of the harbour of Toulon  
the former inscribed 'Vue de la Caisse sur le Radeau Et de l'Arsenal de Toulon/ Prise sur le quay du Parc d'Artillerie' (lower centre); the latter inscribed 'Vue de la mise a l'Eau de la Caisse Et de l'Arsenal de Toulon/ Prise sur le quay de la Segouliere' (lower centre)  
a pair, gouache on paper  
35.3 x 65.2cm (13 7/8 x 25 11/16in). (2)

£3,000 - 5,000

€3,800 - 6,300

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# **GIOVANNI BATTISTA BUSIRI (ROME 1698-1757)**

Figures before the Temple of Minerva Medica, Rome, within a painted oval  
gouache on laid paper  
26 x 20cm (10 1/4 x 7 7/8in).

£1,000 - 1,500

€1,300 - 1,900





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**CIRCLE OF PIERRE-PAUL PRUD'HON  
 (CLUNY 1758-1823 PARIS)**

An Allegory of Love  
 bears inscription in black chalk 'Prud'hon' (verso)  
 black and white chalk on faded blue paper  
 22.5 x 16.2cm (8 7/8 x 6 3/8in).

**£1,000 - 1,500**  
**€1,300 - 1,900**

**Provenance**  
 Sale, Paris, Hôtel Drouot, Jean-Marc Delvaux, 28 March 2001, lot 12.



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**DANIEL GARDNER (KENDAL CIRCA 1750-1805 LONDON)**

Portrait of a naval officer, half-length, before a landscape; and  
Portrait of a lady, half-length, in a pink dress and headdress, before a  
landscape

a pair, pastel on paper

27.8 x 22.9cm (10 15/16 x 9in). (2)

£2,000 - 3,000

€2,500 - 3,800

**Provenance**

Sale, Christie's, London, 14 May 1920, lot 52, where purchased by  
Col. H. H. Mulliner

His sale, Christie's, London, 18 July 1924, lot 5

290

**GIOVANNI DOMENICO TIEPOLO (VENICE 1727-1804)**

A woman, full-length, standing, facing left  
pen and brown ink and wash on paper  
18.2 x 9cm (7 3/16 x 3 9/16in).

£4,000 - 6,000

€5,000 - 7,500

**Provenance**

Horace Walpole

The Collection of The Rt. Hon. The Earl of Beauchamp

His sale, Christie's, London, 15 June 1965, lot 159, where  
purchased by the present owner



290 (actual size)





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**JOHN FLAXMAN  
(YORK 1755-1826 LONDON)**

Three original drawings for the Acts of Mercy: Instruct the ignorant; Visit the sick; and Comfort the fatherless and widow pen, ink and wash over pencil, the first on laid paper, the other two on wove  
the first 22 x 32.5 cm. (8 5/8 x 12 3/4 in.); the second 19.5 x 37.2 cm. (7 5/8 x 14 5/8 in.); the third 22 x 38.5 cm. (8 5/8 x 15 1/8 in.) with a small preliminary sketch for Instruct the ignorant; and three etchings with aquatint of the Acts of Mercy by F.C.Lewis, proofs before titles, these last 4 unframed (7)

**£4,000 - 6,000  
€5,000 - 7,500**

**Provenance**

Edward Hodges Baily RA (1788-1867), the Bristol-born sculptor  
Thomas Woolner RA (1825-1892), the Pre-Raphaelite sculptor  
Sale, Sotheby's, 15 January 1958, lot 212  
(This provenance applies to the 3 large drawings for the Acts of Mercy, all according to the mount)

Flaxman's drawings for the *Eight Acts of Mercy* were etched by F.C. Lewis in 1831 and published by his daughter and his sister-in-law, Maria Denman.



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## ART & ANTIQUES

### Including Old Master Paintings

Wednesday 5 November

Wednesday 3 December

Oxford

### SCHOOL OF SEVILLE, 17TH CENTURY

*Portrait of a lady*

oil on canvas

122 x 100.5cm (48 1/16 x 39 9/16in).

£1,500 - 2,500

### ENQUIRIES

+44 (0) 20 7468 8308

poppy.harvey-jones@bonhams.com



# Bonhams

## OLD MASTER PAINTINGS

Wednesday 3 December 2014 at 2pm  
New Bond Street, London

**MASTER OF SAN JACOPO  
A MUCCIANA (ACTIVE  
FLORENCE, CIRCA 1400)**

*The Madonna and Child with Saints*  
tempera on gold ground panel  
£60,000 - 80,000

## ENQUIRIES

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# Bonhams

LONDON

[bonhams.com/oldmasters](http://bonhams.com/oldmasters)

**19TH CENTURY EUROPEAN,  
VICTORIAN AND BRITISH  
IMPRESSIONIST ART**

Wednesday 21 January 2015  
New Bond Street, London

**SIR JOHN EVERETT MILLAIS, PRA  
(BRITISH, 1829-1896)**

*Portrait of Lucy Stern*

oil on canvas

126 x 85cm (49 5/8 x 33 7/16in).

**£80,000 - 120,000**

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**Closing date for entries**

Friday 28 November 2014



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## THE GENTLEMAN'S LIBRARY SALE

Tuesday 27 and  
Wednesday 28 January 2015  
Knightsbridge, London

### GOURLAY STEELL, RSA (BRITISH, 1819-1894)

A red and white Ayrshire bull  
oil on canvas

102 x 127.5cm  
(40 3/16 x 50 3/16in).

**Sold for £20,000, January 2014**

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### Closing date for entries

Friday 14 November 2014



# Bonhams

[bonhams.com/gentlemanslibrary](http://bonhams.com/gentlemanslibrary)

Prices shown include buyer's premium. Details can be found at [bonhams.com](http://bonhams.com)

**IMPRESSIONIST  
AND MODERN ART**

Tuesday 3 February 2015  
New Bond Street, London

**HENRI MATISSE (1869-1954)**

*Portrait de femme*  
pencil on paper  
44 x 34cm (17 5/16 x 13 3/8in).  
Executed in 1940  
**£60,000 - 80,000**

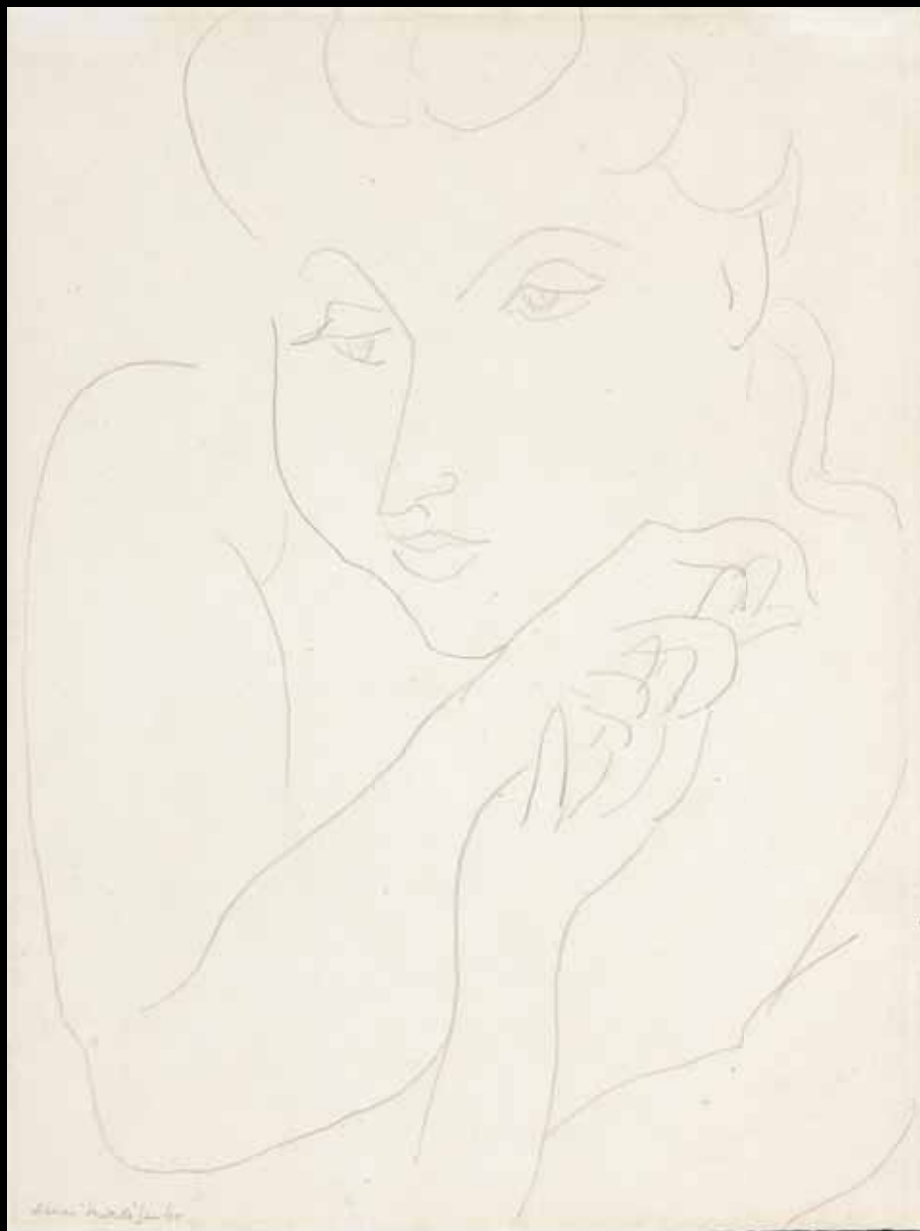
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**Closing date for entries**

Monday 1 December

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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.

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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 (only available on lots with a low estimate greater than £400)**

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

**Bidding by post or fax**

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

**Bidding via the internet**

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

**Bidding through an agent**

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

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

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

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

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

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

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

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

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

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

**8. VAT**

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

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

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

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

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

**9. PAYMENT**

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

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

**Bankers draft/building society cheque:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

**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;

**Sterling travellers cheques:** you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using 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;

**Union Pay cards:** these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are 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.

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

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

## 12. EXPORT/TRADE RESTRICTIONS

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

## 13. CITES REGULATIONS

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

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

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

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

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ~ Ruby and Jadeite

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

### Gemstones

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

### Estimated Weights

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

### Signatures

#### 1. A diamond brooch, by Kutchinsky

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

#### 2. A diamond brooch, signed Kutchinsky

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

#### 3. A diamond brooch, mounted by Kutchinsky

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

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

*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.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An Additional Premium will be payable to us by the Buyer to cover our Expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- ▲ Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- 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 charges, costs, including any legal costs and fees, Expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	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, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	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 three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			<b>11</b>	<b>GOVERNING LAW</b>
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.				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.
8.2	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.				
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.				
		<b>10</b>	<b>MISCELLANEOUS</b>		
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

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

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

### 3 PAYMENT

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

### 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*.



<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	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;			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> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	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> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	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;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	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;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	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;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10</b>	<b>OUR LIABILITY</b>
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;	8.2	The discretion referred to in paragraph 8.1:	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> .
7.1.9	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;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	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;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	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> .	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

## 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

**"Bidder"** a person who has completed a *Bidding Form*.  
**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"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](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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



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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

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

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Telephone evening		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals)			
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>	
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>	

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY		
Please leave lots "available under bond" in bond <input type="checkbox"/>	I will collect from Park Royal or bonded warehouse <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

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

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

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

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

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

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