# Bonhams

# The Gentleman's Library Sale

Tuesday 28 and Wednesday 29 January 2014 Knightsbridge, London



# The Gentleman's Library Sale

Part 1 & 2 Tuesday 28 January 2014 at 11am & 2pm

# Part 3 Wednesday 29 January 2014 at 11am Knightsbridge, London

### **Bonhams**

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### Illustrations

Front cover: Lot 187 Back cover: Lot 440 Inside cover: Lot 355



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

AR These lots are subject to the Artists Resale Right levy. Please refer to the information in section 7 of the Notice to Bidders at the back of the catalogue.

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# INSTRUCT

22 23





instructions HESE deal with the assembly of the Sports Tourer (Model No. Ma) illustrated overleaf. In order to build any of the other three models illustrated it is merely necessary to follow these instructions in conjunction with the variations in the bodywork and external fittings. By making use of different combinations of the parts, constructors can build many different cars to their own individual ideas.

Fig. r their own individual ideas. The assembly of the model is commenced by taking the two Frame Side Members 1 (Fig. 6) and joining these together by means of the Front Cross Frame 2 The Im. Bolts holding the Front Cross Frame also carry the Upper Front Mudguard Brackets 3, right-hand and left-hand, and the Axle Brackets 4. The Front Mudguard Tie Rod 5 is fixed in position by means of the Bolts projecting from the Head Lamps 6.

The Radiator (No. A1000) is next secured to the Bounet The Radiator 160 Altant is next scenter to the boline section, this assembly being shown in Fig. 1. The Radiator 7 is hald flat on the table and the front end of the Bonnet 8 is pushed inside the flanges of the Radiator. The Clamping Plate Nut to is screwed on to the projecting stud and tightened against the Clamping Plate o, thus clamping the Radiator 39 securely in position.

The steering gear is now assembled. One section of this is shown in Fig. 3. First the Bell Crank Stud 14 is pushed through the centre hole in the Bell Crank and secured to the Steering Column Bracket 15 by means of a Nut, a lock-nut being added to prevent it from working loose. The Stud 14 has a smooth shoulder so that the Bell Crank can move freely. Care should be taken to see that the Nuts on the steering gear are screwed very tightly in order to menta marfaet soutres

The Steering Column Bracket 15 complete with Fig. 2 Bell Crank and Nut Block is next fitted in position. The Bracket is first placed between the Frame Members of the side is first placed between the Frame portion, and pushed along the Framings of the Bracket coincide with the he



The centre portion of the bodywork of the model is now assembled and attached to the Frame. It is made up of three separate parts, the Dash the Centre Section, and the Seat unit. These are secured together by placing the Centre Section 20 (Fig. 8) over the rear of the Dash 19, pushing the Seat 21

into place, and afterwards bolting the Centre Section to the Dash by means of the Bolts 22. The Seat 21 is held in place at the right-hand side by the 5/16in. Bolt passing through the Bush on which the Brake Lever is pivoted, and at the left by a standard Bolt. The Driver is already bolted to the seat as supplied in the Outfit, but should be removed to allow for the fitting of the Instrument Board and Steering Wheel at a later stage

When the centre portion of the bodywork is completed it is mounted in position on the Frame of the car and coupled to the Bonnet, which is already in position. The front end of the Dash 19 (Fig. 5) is placed under the rear end of the Bonnet 8, and Bolts are passed through both sections and through the holes in the Frame 1 to hold the centre portion in position. A Bolt is

passed through the front lower hole at each side of the 38 Centre Section, through the Dash and Frame Member, and fitted with a Nut on the inside. The rear end of the Centre Section should not be bolted to the Frame at this stage.

The rear Number Plate 25 is now bolted to the Rounded Rear Section (No Aror5) by means of two Bolts fitted with Nuts. In models carrying the Imitation Spare Wheel Cover on the Rear Section, the Cover should now

> the car sing i

be fixed in place. The Rear Section is placed over the ends of the Frame Members 1 and is pushed into position over the Centre Section 20. The Kear Section is held to the Centre Section by means of two

Bolts (Fig. 5). Before the Motor unit is fixed in place, the Rear Mudguard Brack-chould be bolted to the Rear



Outfit, is for arpose of assisting ... bringing into alignment the holes through we passed The pointed end of the Drift is inserted into the holes and pressed forward with a slight side-to-side motion, and the effect of this is to pull the holes into alignment so that a holt can be easily inserted.

> 26 27

The Bumper Bar Unit is assembled and attached to the Frame Side Members as shown in Fig. 5. First the Bumper Bracket with

28

26

d root

es for the Rear Axle should txle will rotate freely when ready should be removed after the Bolts are I the next stage is the assembly of the brake

the internal expanding brake, the Brake Rod 29 Totom is slipped sideways into the slot in the Brake Drum 28 as shown in Fig. 9. In doing this, care should be taken to see that the Brake Lever is on the outside of the Brake Rod. After being placed in this position the Brake Rod is twisted so that it slips into the wider portion of the slot in the Drum. The Lever is then swung round on its pivot and passed between the running board and the body. It is necessary to lift the running board away from the body slightly while the pivot at the lower end of the Brake Lever is brought up into place. The Brake Lever is fitted on the Distance Bush so that the Lever is held away from the bodywork of the Car. The special 5/16in. Bolt is passed through the Bush so that its head retains the lever in place, and after passing through the



Fig. 4

40

me

### IONS Motor Car Constructor Parts.

Part 1

Silver

Dash section is inserted in the ing of the Seat and secured by a Nut.

The Rear Wheel 30, fitted with Grub Screw, is secured on one end of the Rear Axle 31 (Fig. to). In order to do this the Tyre is rolled back and the Screwdriver is passed through the plain hole in the run of the Wheel and the Grub Screw in the boss is rotated. The Rear Axle (A 1070) has three depressions cut in it so that the Rear Wheels and Driving Pinion can be held rigidly to the Axle by their Grub Screws The Wheel should be

Tuesday 28 January at 11am

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In order to obtain the best results from the model, the working portions should be lubricated from time to time The special Meccano Oil should be used for this purpose, as it is of the correct consistency for the fine-cut gears of the mechanism.

The Oil may be applied by means of either a No. 1 or No. 2 Meccano Oil Can, the latter being the better suited to this purpose as it is an exact scale model of the "K" type oil can used by

23

20

broken.

wound up the Brake Lever should be lled back to the vertical position, but nd this, or damage may be done to the r should not be allowed to run down and, unless the thumb is pressed gently heels to prevent these from spinning equired to push the model along the motor, the Pinion should be removed to account should the model be pushed a position, or the Motor spring may be

Fig. 8

Fig. 9

### ADDITIONAL COLOUR SCHEMES

Model-builders should note that the Meccano No. z Car may now be obtained in the following colour combinations . Red and Light Blue, Light Blue and Cream, Green and Yellow, and Cream and Red. Also the separate Body sections. Wheels and Wings may be obtained in additional colours, so that variations on these four colour schemes can be carried out. The parts available in special colouring are as follows : Body sections : Orange or Vellow ; Wheels : Orange or Vellow ; Wings (Parts N (1993) ) (1993) (1994) (1994)

### MOTOR CAR LIGHTING SET

This interesting addition enables the Head Lamps of the

Meccano No. Motor Car Constructor to be fitted with Electric Lights that can be switched on or off from the Instrument Board, just as in a real car. The Motor Car Lighting Set contains the following parts : Two pea lamps complete with flex, a battery clip for holding the dry battery in posi-

Fig. 7

18

tion under the bonnet of the model and a switch to be secured to the Instrument Board. The battery used is the standard "Ever Ready" pocket lamp type No. 730; we do not supply these batteries, but they can be obtained from any electrical store. Full instructions for fitting are supplied with each Set.



second Wheel 35.

The steering mechanism and front wheel assembly are next completed. First the Sleeve 37 (Fig. 2) is slipped on to the Steering Column 38, and the Steering Column is passed through the hole on the right-hand side of the Instrument Board 39. The Collar 40 is placed on the Steering Column and is locked in place against the inside surface of the Instrument Board 39. The Instrument Board, complete with Steering

Lots 1 - 158

Column 38, is placed in the bonnet space (Fig. 10) and the threaded and of the Column 38 is exceeded into the thread of their it. Block 11. The Steering Column and Nut Block are provided with a left-hand thread. The perforated lug of the

Windscreen 41 (Fig. 4) is held in between the Instrument Board and the Dash by a Bolt and Nut 42 and two Bolts secure the lower pair of hugs in the Instrument Board to the Dash section.

In carrying out any constructional work with the Car in an upturned position, a support such as a cardboard box or a book should be placed under the bonnet to raise the Car above the table and prevent the Windscreen from being bent down and damaged.

The next step is to mount the right-hand and left-hand Stub Axles 43 in position on the Stub Axle Pivots 44, as shown in

Fig. 10. The slotted portion of the Track Rod 45 is placed over the pin of the Bell Crank r2, and the ends of the Track Rod are secured to the Stub Axles 43 by means of the Track Rod Stude 46.

The Front Mudguards are fixed to their Brackets by the Side Lamps, and secured to the Rear Mudguards by the Bolts 47 (Fig. 10). The Spare Wheel Cover is attached to the right-

hand side by means of the special Bolt and a Nut.

Before the Undershield is fitted to the Car the Driver should be secured in position with the special fixing Bolt and Nut. For this purpose a special Nut and Bolt are provided. The long Nut fits into the slot beneath the Driver, and the Bolt is inserted from ander the seat The Driver's hands appear to rest lightly on the Wheel, but allow a little clearance so that the Wheel turns freely.

The Front and Rear Sections of the Undershield (Parts Nos. A1064 and A1063) are overlapped and bolted together and the complete Undershield is then placed in position — The slotted hugs of the Undershield Sections fit in between the Frame Members and the inner sides of the bodywork, the Spanner being inserted through the D-shaped openings in order to hold the Nuts while the Bolts are tightened up. In order to insert the Bolts at the extreme rear of the Frame Members, the Rear Tyres should be rolled back. The Front Road Wheels are held in position on the Stub Axles (Fig. 10) by means of the Stub Axle Screws (A1069).



### 1 Y

### An 18th century French silver-mounted shaving set

one item with maker's mark for Pierre Leplain, Paris circa 1793 Contained in a wood case and comprising a quantity of grooming accoutrements fitted on two trays and including a toothbrush, scissors and two shaving razors, one with ivory mount the other with tortoiseshell, *length 21.5cm*. (12) **£600 - 800 €720 - 960** 



A George IV silver-gilt mounted gentleman's toilet box the silver-gilt mounts by Archibald Douglas, London 1827 Comprising: a drop down leather writing platform with mirror and ivory shoe horn, four dressing table boxes with pierced silver-gilt cases, an inkwell, two silver-gilt mounted jars, a case with screw-hinged lid and collapsible silver-gilt shaving brush, all contained within a leather tray above a further compartment containing various unmarked ivory mounted implements including a tortoiseshell penknife, contained in a rosewood box inlaid with monogrammed brass cartouche, height 10cm, length 35cm.

£500 - 700 €600 - 840





### 3 Y

# A 20th century brown crocodile leather 'Gladstone' vanity case with silver-mounted dressing table set

the silver mounts by Charles Henry Dumenil, London 1920 Comprising: a hair brush, a felt brush, a clothes brush, a manicure set, an easel-backed mirror and seven various glass containers, with a foul weather canvas case, height excluding handle 17cm, length 35cm. (17) **1500 - 700** 

€600 - 840



### 4 Y

### A Victorian/Edwardian black leather 'Gladstone' vanity case, initialled "C.ST.L" containing a silver-plate and ivory mounted dressing table set

retailed by W.Thornhill & Co, New Bond St, London

Comprising: a pair of glove stretchers, two combs, a shoe horn, a vesta box, an ink bottle, a sewing kit (needles only remaining), a pin cushion, a mirror, a card case, a manicure set, a travelling lantern, a hair brush, a clothes brush, seven various glass containers and a silver-mounted address book, London 1904, height excluding handle 27cm, length 33cm. (26)

£300 - 400 €360 - 480



5 Y

A 20th century silver and tortoiseshell cased dressing service the silver mounts by Elkington & Co Ltd, Birmingham 1918 The tortoiseshell panels each inlaid with a silver ribbon and husk cartouche motif, comprising: a clothes brush, a felt brush, two hair brushes, a comb and a hand mirror. (5) £500 - 600

€600 - 720



### 6 Y

### A 20th century cased silver and tortoiseshell-mounted matched dressing table set

the silver mounts by Adie Brothers Ltd, Birmingham 1925, and the box by Cornelius Desormeaux Saunders & James Francis Hollings Shepherd, Chester 1895

Comprising: a cut-glass container, a small circular box and a larger Victorian box, the case embossed with initials and fitted with a velvet lined interior, length of Victorian box 15.5cm. (4) £700 - 900 €840 - 1,100



### A pair of 20th century silver-mounted novelty clothes brushes By Asprey & Co Ltd, London 1938

Rectangular form with engine-turned decoration and reeded rims, one with hinged cover opening to reveal a small compartment, the other opening to reveal a pop-up timepiece, *length 11.4cm*. (2)

£1,000 - 1,200 €1,200 - 1,400

### 8

# A Victorian silver and silver-gilt novelty pepper in the form of an owl

### by Henry Wilkinson & Co, Sheffield 1875

Realistically modelled, pierced head detaching at the neck and inset with red and black glass eyes, *height 8.5cm*; together with a silver-gilt vinaigrette, *by Nathaniel Mills, Birmingham 1837*, rectangular form with foliate borders, the hinged cover profusely embossed with foliate scrolls and opening to reveal a hinged grille pierced with a central flower surrounded by scrolls, *length 3.8cm*, *weight total 2.5oz*. (2) **£600 - 800** 

### €720 - 960

9

### A Charles Hull patent brass and wood 'Presto' corkscrew

Shaped wood handle with fully marked end plate, the brass shaft marked "*C* Hull's Patent", height when retracted 15.5cm, length 15cm. £1,200 - 1,800 €1,400 - 2,200

### 10

# A late 18th/early 19th century silver-mounted wood molinet apparently unmarked

The wood shaft with silver pierced mill and silver-mounted terminal engraved with presentation inscription, "Presented to Lt Heberden RA by a few friends who esteem the man and gratefully remember his unrivalled cocktails, Kingston CW, 12 May 1854", in a wood case applied with engraved silver presentation plaque, length 25.5cm. **£500 - 600** 

€600 - 720





### A 20th century silver novelty 'book' cigarette box by William Base & Sons, Birmingham 1928

Formed as a book, the hinged cover engraved "Little White Pals", length 12.6cm, weight 9.5oz.

£750 - 950

€900 - 1,100

### 12 Y

### A cased set of six silver and tortoiseshell menu holders by William Comyns, Birmingham 1910

Elongated quatrefoil form with ribbon and reed rims, the central tortoiseshell panels inlaid with silver scrolls, each raised on a stepped oval foot, loaded, height 3.5cm, length 5cm. (6)

£500 - 600 €600 - 720



### 13

### An Austrian silver and enamel hip-flask

possibly by Ludwig Politzer, Vienna, with 1867-1922 standard mark and Dutch import mark

Tapering shouldered form with screw cap, the front enamelled with a horse shoe above a collie retriever, height 9.7cm, weight total 4oz. £800 - 1,000 €960 - 1,200

### 14 \*

### A Victorian silver novelty toast-rack formed as golf clubs by Henry Wilkinson & Co, London 1891

Five dividers each formed as two crossed golf clubs, raised on a pierced rounded rectangular base, height 11cm, length 9cm, together with a Victorian novelty retractable pencil formed as a post box, *apparently* unmarked, applied with an enamel plaque above Queen Victoria's cypher, the base extending to reveal the pencil's tip, with loop-ring attachment, length when fully extended 8.8cm, weight total 4.5oz. (2) £500 - 700 €600 - 840



12







### A Victorian silver deskstand

by John Terrey, London 1845, the handles by Elkington & Co Ltd, Birmingham 1849

Rectangular form with gadroon rims and pierced gallery depicting woodland creatures amongst scrolling foliate, the central taperstick with detachable drip pan and conical snuffer and flanked by two silvermounted glass inkwells, each fitted in a hexafoil receiver, the base with two pen recesses, raised on four pierced scroll feet, the later handles engraved with presentation inscription to one and coat of arms to the other, each surmounted with a lion passant, height 19.5cm, length 34.5cm, weight total excluding inkwells 37.5oz. £1,500

### €1,800

This shield is recorded for WYLDE.

The present lot was presented to the Reverend John Wylde by the parishioners of Belbroughton in 1849.

### 16

### A 20th century silver inkstand

Barker Ellis Silver Co, Birmingham 1997

Rectangular form, with pierced foliate gallery and gadrooned wavy rims, the two receivers fitted with silver-mounted glass ink pots, with a pen recess, raised on four scroll feet, length 23.5cm; together with a silver hipflask, by William Neale & Son Ltd, Birmingham 1921, conventional form with removable cup, height 11.6cm and a silver ruler, by Camelot Silverware Ltd, Sheffield 1997, conventional form, length 15cm, weight total 18.5oz. (3)

### £500 - 700 €600 - 840

# 17

### 17

### A 20th century American silver-mounted glass inkwell

by Gorham Corporation, Rhode Island, incuse stamped STERLING 1921 The square glass inkwell with large silver foliate embossed knop hinged cover and fitting into a silver receiver with scrolling foliate pierced sides, raised on four paw feet, height including receiver 17cm, length of inkwell 10cm.

£500 - 600

€600 - 720

### 18

A silver "Treasury" inkstand by Richard Comyns, London 1929

Rectangular form, the central hinge with cover on one side divided into three opening sections, revealing two compartments containing mounted glass inkwells flanking a central section engraved with initials within a scroll foliate cartouche, the alternating side with document compartment, with drop-ring scroll handles, reeded rims, raised on four bun feet, height 9.5cm, length 29cm, weight 97.5oz. £2,500 - 3,000









# An silver-plate mounted oak desk stand unmarked

Rectangular form with silver-plated handles and gallery, the two square glass inkwells flanking a shaped-circular clock with silver-plate mounts, applied with scrolling pen rest and vacant cartouche, the lower body with pull out draw carved with shield and husk decoration, raised on four ball feet, *height 22cm*, *length 37cm*.

£500 - 700 €600 - 840

### 20

### A silver desk stand

by Walter H Willson Ltd, London 1933

In the 18th century style with reeded rims, the central taperstick with detachable drip pan and conical snuffer, flanked by two silver inkwells with blue glass liners, engraved with a coat of arms and raised on three leaf-embellished scroll feet, *length 35.8cm*, *weight 62.5oz*. **£1,000 - 1,500** 

### €1,200 - 1,800

These arms were granted on 24 Sept 1920 to Sir Albert Frederick STEPHENSON, JP (1854-?), printer and publisher, of Park Grange, Southport who was knighted in 1920 for services to South Lancashire.

### 21

### An early 20th century German silver inkstand

by Gottlieb Kurz, Schwäbisch Gmünd, founded 1895 Shaped-oval form with central blotter flanked by two silver-mounted glass inkwells, pen recess to front, raised on four bracket feet with central ball foot support, *length 29.7cm*, *weight total excluding inkwells* 12.5oz.

£500 - 600 €600 - 720

### 22 Y

# An Edwardian ivory and silver-mounted glass inkwell by Samuel Jacob, London 1907

Demi-spherical form, the shoulders applied with pierced scrolling foliate silver mount, the ivory hinged lid opening to reveal an inset ceramic roundel depicting a dog, *height 8.5cm*, *diameter at base 13cm*. **£500 - 700** 

€600 - 840









### An Edwardian silver photograph frame

by F.J Hall, Birmingham 1904

Shaped-oval form, the frame modelled as a group of three racing jockeys below a large horseshoe surmounted by a saddle, mounted on a wood easel back, height 27.5cm, diameter at widest part 19cm. £5,000 - 5,500 €6,000 - 6,600

### 24

### An Edwardian silver-mounted wood biscuit barrel

by Pembrook & Dickins, Birmingham 1905

Oval bellied form with silver-mounted rim and detachable cover, the body with three art nouveau-style scrolling handles and applied with a silver cartouche engraved, *"I&B Lyon Xmas 1960"*; together with a large capstan inkwell, by Arthur & John Zimmerman, Birmingham 1933, conventional form with castellated rims, initialled, loaded, height of biscuit barrel 20cm, diameter of inkwell 20.3cm. (2) **£500 - 700** 

### €600 - 840

### 25

### A pair of 20th century silver photograph frames maker's mark "S C(?)", Birmingham 1912 Rounded rectangular form the frames each embossed

Rounded rectangular form, the frames each embossed with a bird amongst flowers, mounted on a wood easel back, *height 16.5cm*, *length 13.3cm*. (2) **£500 - 700** €600 - 840

# 26

### A silver inkwell together with a hardstone box

by Goldsmiths & Silversmiths Co. Ltd., Birmingham 1924 The globe engraved with the Continents and lines of longitude and latitude, hinged, opening to reveal the inkwell containing a glass liner, supported by four seated lions on a stepped square base, the front with applied panel engraved "THE BRITISH EMPIRE EXHIBITION 1924", height 7cm; together with a white onyx box, the silver hinge by George Betjemann & Sons Ltd for Asprey, London 1937, plain with hinged lid, height 5.5cm. (2)







27 An Edwardian silver model of a fox hound by Elkington & Co Ltd, Birmingham 1910 Realistically modelled, height 39.5cm, length 43cm, weight total 214oz. £7,000 - 9,000 €8,400 - 11,000



### A pair of silver plated Neoclassical comports

The glass bowls sitting on beaded bordered receivers above a bunshaped knop decorated with stylised anthemions, the tri-formed stem with guilloche band, embellished with scrolls and surmounted by a fluted platform with anthemion skirting, all raised on a stepped-circular base embellished with geometric motifs and applied with three paw feet, *height including bowls 46.5cm*, *diameter of bowls 32.8cm*. (2) £1,500 - 2,000 €1,800 - 2,400

### 29

A pair of Victorian silver-plated table centrepieces by Elkington & Co Ltd, applied with plaque stamped "Published by Elkington & Co, MAR 1860" Each in the form of two wild fowl walking beneath two entwined palm trees on a rocky outcrop, height approx 23.5cm. (2) £600 - 800 €720 - 960



# An electroplated stag candelabra by Elkington & Co Ltd

Formed as a fruiting oak tree terminating in scrolling branches supporting a glass dish, three detachable arms with wavy rimmed sconces and acorn bordered drip pans, raised on a shaped base formed as a rocky outcrop surmounted with two stags, on a mirror plateau, *height including dish and plateau 66.5cm*. (5)

£2,000 - 3,000 €2,400 - 3,600





### 31

### A Victorian silver stag inkwell

by William Eaton, London 1847

Realistically modelled as a stag standing next to a tree trunk, the stag's head hinging at the neck to reveal a pen holder, the tree trunk hinging at the trunk to reveal an inkwell and also at the cover revealing a further section, possibly for nibs, on a hexafoil base and raised on three leaf-embellished bracket feet, *height 22cm, length 19.4cm, weight 17oz.* £1,500 - 2,000 €1,800 - 2,400

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### A pair of silver-plated comports on mirror plateaus

With beaded borders and formed as three seated camels below a domed stem and central circular dish, each raised on a domed tri-formed base embellished with scroll foliate border and vacant oval cartouches, supported on a circular mirror plateau with beaded borders and three acanthus leaf and scroll bracket feet, engraved with the cursive monogram "VR" within a buckled strap ensigned by the Royal Crown, height including plateau 28cm, diameter

of plateau 28.2cm. (4) £1,000 - 1,500 €1,200 - 1,800

### 33

A pair of 20th century silver table ornaments modelled as pheasants by Lionel Alfred Crichton, London 1959 Realistically modelled, height 14.3cm and 12.5cm, weight 27oz. (2) £1,000 - 1,500

€1,200 - 1,800







A pair of silver-plated wine coolers by Walker & Hall, Sheffield

Compressed baluster form with beaded rims and fluted borders, the body and scroll handles profusely chased with scrolling strapwork and foliate scrolls embellished with roundels and a band of classical masks above two central panels depicting classical scenes, probably the Cardinal virtues and Time reveals the Truth, with Latin inscriptions below, raised on a domed circular foot similarly decorated with strapwork and scrolls, *height 42.4cm*. (2)

### £3,500 - 4,500 €4,200 - 5,400

### 35

A pair of German silver pheasants

one apparently unmarked, the other by B. Neresheimer & Söhne, Hanau, 800 standard Realistically modelled, the heads detaching at the neck, height of tallest

20cm, length of longest 37cm, weight 28.5oz. (2) **£4,000 - 6,000** 

€4,800 - 7,200



### A Victorian silver-mounted cut-glass claret jug by Charles Edwards, London 1889, the foot mount 1892 Oval form, the body applied with pierced scrolling foliate girdle, the silver neck decorated with scroll foliate and two stylised-cloud vacant cartouches, the dome hinged lid with berry finial, leaf-capped scroll handle, raised on a silver-mounted scallop-edged foot, height 31.5cm. £2,000 - 4,000 €2,400 - 4,800





### 37

### An Italian silver-plate and glass campaign decanter set with Gucci retail label

Comprising three bottles when fitted together of baluster form, each applied with leather label for GIN, WHISKY and COGNAC and contained in a silver-plated receiver with leather band, height 29.5cm.

### A pair of Edwardian silver-mounted glass claret jugs by William Comyns, London 1901

Tapering lobed form, the silver neck and glass shoulders applied with pierced silver scrolling foliate, leaf-capped and foliate embellished scroll handle, the hinged lid with bud finial, each raised on a pierced dome foot, *height 27cm*. (2)

£5,000 - 6,000 €6,000 - 7,200





# 40

### A George III silver four bottle decanter stand

by Joseph Angell, London 1817 With reeded rims and gadroon borders, the central loop carrying handle embellished with acanthus leaves, the receivers with acanthus and anthemion leaf supports and each fitted with cut-glass decanter, incurved-square base raised on four paw feet, initialled, *height 28.5cm*, *weight of stand 35oz*. (5)

£1,000 - 1,200 €1,200 - 1,400

### 39

# A Victorian silver novelty wine cooler formed as an 18th century mug

by William Wrangham Williams, London 1867 Tapering cylindrical form with two reeded bands, two loops handles, glass base, gilt interior, height 21.5cm. £1,000 - 1,200 €1,200 - 1,400





41 No Lot

### 42

### A 19th century Continental silver articulated fish

incuse stamped 930 with maker's mark "S.R" below a crown, also with import marks for Soloman Nathan Nyburg, London 1896 Realistically modelled with hinged head and mouth, set with red paste eyes, length 13cm, weight total 2oz. £500 - 700

€600 - 840

### 43

A Victorian Scottish silver miniature tea kettle / saffron pot by Hamilton & Inches, Edinburgh 1900 Plain form, the banded dome cover with acorn-shaped finial, cappedloop handle, height 10.5cm, weight 5oz. £500 - 800 €600 - 960

### 44

# A silver-plated and yellow glass novelty honey pot formed as a bee by Mappin & Webb

The glass abdomen mounted with silver-plated head, thorax and hinged wings, together with a silver-plated spoon, *height 8.5cm*, *length 17.5cm*.

£200 - 300 €240 - 360







### 45 \*

### Two Victorian silver-gilt and turquoise pen knives

by John Brookes & Thomas Crookes, Sheffield 1871 and 1873 Tapering form, engraved with scrolling foliate amongst strapwork and each applied with a band of turquoise beads, the larger of the two with silver blade by the same maker, 1872, length of largest when closed 8cm, weight total of largest 10z. (2)

£500 - 600 €600 - 720

### 46

### A Victorian/Edwardian silver novelty "bullet" cruet by Sampson Mordan & Co, London 1900

On a trefoil base with central carrying handle and loop receivers, the salt and pepper with screw lids, the mustard with a hinged example and each formed as a bullet, raised on three ball feet, *weight total 7.5oz.* (4) **£500 - 600** 

### €600 - 720





47

### 47

### A Victorian silver novelty travelling inkwell

by Henry William Dee, London 1878 Ovoid form, the hinged lid modelled as a pharaoh's head and opening to reveal a blue glass lined inkwell, the lower body engraved with geometric bands above a central solar disc flanked by two birds and panels of hieroglyphics, with tri-footed receiver/stand, *height excluding stand 7cm*.

£1,800 - 2,200 €2,200 - 2,600

### 48 Y

### A silver-mounted and tortoiseshell desk clock by William Comyns, London 1911

Domed-rectangular form, with reeded silver mounts and tortoiseshell panels inlaid with husk scrolls, raised on four bun feet, with ring attachment, *height 10cm*. **£1,000 - 1,200** 

€1,200 - 1,400





### 50 Y

A 20th century tortoiseshell photograph frame Rectangular form, mounted on a wood easel back, height 22cm, leng 17cm. £500 - 600 €600 - 720

### 49 Y

# A 20th century silver-mounted tortoiseshell desk clock

by Charles & Richard Comyns, London 1921 Rectangular form with silver rims and tortoiseshell panels, with hinged bracket carrying handle, raised on four bun feet, height with handle lowered 11.6cm.

£1,200 - 1,500 €1,400 - 1,800





### 51 Y

A pair of 20th century silver-mounted tortoiseshell candlesticks by Percy James Finch, Birmingham 1922 Detachable drip pans, the cylindrical stems each terminating in a stepped-circular base, loaded, height 12cm. (2) £1,000 - 1,200 €1,200 - 1,400

A Victorian silver portable writing box

by John Mechin & Charles Bazin, London 1863 With beaded borders, the hinged cover and drop down front opening to reveal six slide action drip pens and two retractable pencils, by Sampson Mordan & Co, London 1863 and 1874, a paper knife, unmarked, silver nib box, silver pencil box and larger silver box, all above three small wood draws surmounting a pull-out felt-lined wood writing slope, hinging open to reveal an inkwell and pounce pot, all items and cover engraved with a monogram above the coronet of a viscount, height of box 17cm, length of box 27cm.

£3,000 - 5,000 €3,600 - 6,000 2





### A Victorian silver gilt goblet

by John Samuel Hunt, London 1864 Tapering bowl with basket weave rims and engraved with floral motifs and monogram, raised on a central circular foot, *height 12cm*, *weight* 

6oz. £500 - 600 €600 - 720

### 54

### An enamel singing bird box

German, early 20th century The rectangular silvered metal case mounted with enamel plaques decorated with cherubs and and heavenly figures, feathered bird with wing and beak movements, (enamel repaired, bird movement fully working) 4 1/2in (11.5cm) wide

£800 - 1,200 €960 - 1,400

### 55

A pair of Georgian silver wine coasters by Robert Hennell II, London 1773 With gadroon borders and wood bases, the sides pierced with anthemion and husk motifs, *diameter 12.4cm*. (2) £1,400 - 1,600 €1,700 - 1,900

### 56

### A Victorian silver-mounted glass mug

the mounts by Henry William Dee, London 1874 Tapering cylindrical form, the silver rims engraved with scrolling foliate, double-scroll silver handle, the glass body engraved with an "M", height 20.5cm.

£600 - 800 €720 - 960







### A silver-plated and wood beef warming/serving trolley

The domed roll-back cover with acanthus leaf handle and engraved with central oval cartouche embellished with pierced guilloche band, opening to reveal a shaped-rectangular warming plate with two large burners, the frame with four loop handles and folding plate arm, the front applied with utensil tray, with four tapering legs on a rectangular shelf and raised on four wheel feet, *height with cover closed 104cm*, *length 116cm*.

£7,500 - 9,500 €9,000 - 11,000



### 59 Y

### A Victorian silver-gilt mounted tortoiseshell letter rack Henry John Batson & Albert Edward Batson, London 1902 Rectangular form with undulated back panel and two internal divisions, the edges applied with silver-gilt scroll mounts, raised on four similarly formed silver-gilt scroll feet, height 19.8cm, length 21.6cm. £600 - 800 €720 - 960

58

### An Edwardian silver-mounted mirror

by Goldsmiths & Silversmiths Co Ltd, London 1905 Shaped-rectangular form, the frame profusely pierced and embossed with floral scrolls, central scrolling reserve, mounted on a wood easel back, initialled, *height 48cm*. **£600 - 800 €720 - 960** 



<image>

### 60

Two 19th century Dutch silver table bells

by Jacob Lang & Ćhristiaan Koops, Rotterdam probably 1854, with 835 standard mark

Octagonal form, each alternate panel engraved with foliate scrolls, one with tapering knopped stem, the other with rectangular knopped stem, *height of largest 18.5cm*. (2)

£600 - 900 €720 - 1,100

### 61 \*

### A Victorian silver clock

by William Comyns, London 1887 Upright rectangular form, four corner pillars, the top with leaf-capped scroll handle, the embossed side panels with songbirds among scrolls and flowers over a stippled ground, the front with applied chapter ring dial with blue enamelled Roman numerals, wood back and lined interior, with brass chiming movement, *height 15.3cm*. **f700 - 900** 

€840 - 1,100



### 63

### An Edwardian silver Art Nouveau photograph frame by William Neale & Sons, Chester 1905

Shaped-rectangular form, the frame decorated with two kingfishers amongst scrolling water lilies, mounted on a blue velvet easel back, *height 31cm, length 25cm.* 

£700 - 900 €840 - 1,100



### 62 Y A George IV silver and ivory table bell

by Rebecca Emes & Edward Barnard, London 1821 Conventional form, the bell chased with a band of scrolling foliate flanked by two bands of spume detail, with ivory baluster handle, *height* 12.5cm. **£1,000 - 1,500** 

€1,200 - 1,800 €1,200 - 1,800





### A Victorian electrotype model of the 'Italian Poets Shield' by Elkington & Co Ltd, London circa 1854

Large circular form with central spike, the scrolling foliate rim embellished with four Italian poets, Ariosto, Tasso, Dante and Petrach, the centre decorated with scenes from their works: Ruggiero rescues Angelica (from Ariosto's *Orlando Furioso*), Carlo and Ubaldo in search of Rinaldo (from Tasso's *Gerusalemme Liberata*), the centaur Cacus attacked by snakes (from Dante's *Inferno*), and the poet lamenting the captive state of Italy (from Petrarch's *Rime CXXVIII* and *letters to Emperor Charles V*), *diameter 70cm*.

£1,000 - 1,500 €1,200 - 1,800 The present lot is an electrotype after "The Italian Poets Shield" designed by Antoine Vechte (1799-1868) for the Great Exhibition of 1851, today housed in the Victoria & Albert Museum, museum no.1482-1851.

Vechte worked in London during the 1850s for the major firm of Hunt and Roskell. His work was to have a profound influence on many contemporary English designers, and even A.W.N Pugin the great champion of Christian Gothic, and who criticised Vechte's work as 'pagan', conceeded that the latter's shield was 'in the abstract, an exceedingly clever piece of chasing'.

In 1854 the Victoria & Albert Museum employed Elkington & Co to make electrotype reproductions of "The Italian Poets Shield" for use by design students and to sell commercially. Silvered and oxidised copies cost £4. 15s. Three electrotypes of the shield remain in the Museum's collection: REPRO.1854-44, REPRO.1854C-44, REPRO.1854D-44.



# An electrotype copy of the Milton Shield by Elkington & Co

Oval form with ropetwist border, the panels embossed with scenes from Milton's *Paradise Lost*, with central panel depicting the Archangel Raphael telling Adam and Eve of the 'war in heaven', engraved "Morel-Ladeuil Fecit 1866, Elkington & Co", *height 85.5cm*.

£2,500 - 3,500 €3,000 - 4,200 The present lot is an electrotype copy of arguably the most impressive piece of classical carftsmanship by Elkington & Co, 'The Milton Shield'. Originally by the French silver designer Morel Ladeuil (circa 1820-1888), who, upon the retirement of his tutor and celebrated silver designer Antoine Vechte in 1862, was considered the most important in the field.

The original Milton Shield, in silver and iron, was made for the 1867 exhibition and took three years to produce. It won a gold medal for the artist and was bought by The Victoria & Albert Museum where it remains on exhibition. At the time, the Art Journal declared of it, 'There is a general impression that the work...is the best...exhibited during the memorable year of 1867'.



66 Y

# A pair of 20th century German silver-gilt and ivory figures of medieval knights

by L. Neresheimer & Co, Hanau, with import marks for Berthold Muller, London 1911

One holding a sword and shield, the other with an axe and shield, both with hinged face-guards lifting to reveal ivory faces and raised on an octagonal plinth pierced with scrolling foliate, *height one 23.5cm, the other 22.5cm.* (2)

£2,000 - 3,000 €2,400 - 3,600

### 67

# A 20th century Continental silver-gilt, gilt metal and enamelled chess set

possibly Austro Hungarian, incuse stamped 925

Mounted on a wood base with foliate engraved gilt-metal sides each applied with blue and white enamelled plaques depicting knights, each corner fitted with a knight and embellished with gem set scrolling foliate, the chequerboard hinging open to reveal a velvet lined storage compartment for thirty-two silver, silver-gilt and enamelled conventional chess pieces, raised on four pierced scrolling foliate gem set feet, *height 16cm*, *length 46cm*. (33) **£4,000 - 6,000** 

€4,800 - 7,200

### 68

### A pair of Victorian electrotype wall plaques

with facsimile signature "Elkington & Co", circa 1880 Shaped-rectangular form with geometric scroll borders embellished with husks and Tudor roses, the first depicting Antonio and Shylock at Antonio's trial from 'The Merchant of Venice', the other depicting Hero fainting at Claudio's refusal to wed from, Much Ado About Nothing, engraved with facsimile signature, "Morel-Ladeuil Fecit 1884", both in wood frames, height 49cm, length 63.2cm. (2)

£800 - 1,200 €960 - 1,400







The peer robes and coronet of Lord Cullen of Ashbourne Comprising: a silver-gilt, red velvet and fur Baron's coronet, by Edward James Scanes, London 1910, a red velvet and embroidered ivory silk gown and red velvet train with 'ermine' cape, contained within an Ede & Ravenscroft Ltd tin case hand painted "Lord Cullen". **f800 - 1,200** 

€960 - 1,400

Charles Borlase Marsham Cokayne (1912-2000), the eldest son of Sir Brien Ibrican Cokayne, a former Governor of the Bank of England, was educated at Eton, later becoming an eminent stockbroker.

During the Second World War, Cullen, a Major in the Royal Signals, served in the mysterious "private army", the Phantoms, officially GHQ Liaison.

Although he succeeded to the peerage in 1932, Cullen did not take his seat in the Lords for 10 years and a further 30 years elapsed before he made his maiden speech.

In 1945, Cullen was appointed MBE and in 1976, he was made a Lord Lieutenant of the City of London. Three years later, in 1979, Cullen was appointed to the Government as a Lord in Waiting. In addition to his duties as a Whip, he spoke regularly for departments which had no ministerial representation in the Upper House. The ceremonial side of Cullen's office included representing the Queen on official occasions.







# An early 19th century French silver and mother of pearl campaign set

# possibly an alternative mark for François Charles Gavet, Paris with 950 standard mark for 1809-1819

Beaker of plain tapering cylindrical form, fitted with a red velvet receiver containing the following implements: an ebony double section condiment container, two knives, a fork and a spoon each with detachable silver-mounted handles set with mother of pearl panels, all contained in a barrel-shaped walnut case with vacant mother of pearl inlaid reserve, one of the knives with steel blade, *height of case 17cm*. **£800 - 1,200 €960 - 1,400** 

### 71

### An Edwardian silver photograph frame

by Charles S Green & Co Ltd, also incuse stamped 'Hardy Bros, English Made', Birmingham 1906

Shaped-rectangular form, the silver plaque depicting a shepherdess seated under a tree with a goat, mounted on a wood easel back, *height 20cm*, *length at widest point 18.5cm*.

### £500 - 600 €600 - 720.

### 72

# A Victorian silver-gilt and enamel key to city of Wakefield apparently unmarked

The tapering stem engraved, "Presented to D.G. Milnes Gaskell Esq Chairman of West County Council on opening the County Hall Wakefield 22 February 1898" and terminating in an enamelled shield cartouche depicting gules a saltire vair between two annulets in pale and two lions passant in fess or, to one side, and a Yorkshire rose to the other, surrounded by pierced scrolls and flanked by two winged female terms, in a velvet lined brass-mounted case, length 15.5cm, weight total 5oz. **£500 - 600 €600 - 720** 

### 73

### A 20th century silver Capstan inkwell

by W I Broadway & Co, Birmingham 1939 Conventional form with hinged lid and clear glass liner, loaded, diameter 14.7cm; together with another smaller Edwardian example, by Joseph & Richard Griffin, Chester 1907, glass liner missing, diameter 7.8cm. (2) **5500 - 700** 

€600 - 840





### 32 | Bonhams



### A Continental silver novelty wheel-barrow

incuse stamped 835 with maker's mark "W" within a "C" Realistically formed with pierced sides decorated with floral swags and c-scrolls with shaped cartouches depicting cherubs in a landscape, the rotating wheel also pierced with floral swags, initialled, the underside with presentation inscription, Happy Anniversary 14.10.47 - 14.10.72 from Lily and Paul Y.Tso", height 12cm, length 26cm, weight total 14.5oz.

£500 - 700 €600 - 840

### 75

An Edwardian silver novelty vesta holder formed as a pig maker's mark indistinct, London 1908

Supporting itself on its front legs and covering his eyes with his ears, the striker on the pig's back below the vesta receiver, *height 4cm*, *length 7.5cm*, *weight 2.5oz*.

### £600 - 650

€720 - 780



A George III silver and ivory handled table bell by Rebecca & William Emes, London 1808 Conventional form with reeded bands, height 11cm. £500 - 800 €600 - 960

76

### 77

### A carved hardstone cockerel

*in the Fabergé style, the gilt feet with Russian pseudo-marks* The alert fowl carved in serpentine with rust-coloured agate wattle, gilt beak and feet, set with ruby cabochon eyes, *height 10.1cm.* £3,000 - 4,000 €3,600 - 4,800

Provenance: Sale, Sotheby's Geneva, 16 May 1991







A 20th century silver model of a Peregrine falcon by Meiling Gartrell, London 1978 Realistically formed and raised on a large amethyst rock base, height including base approx 64.5cm, length approx 50cm, weight total of falcon 84oz. £2,000 - 4,000 €2,400 - 4,800


A German silver model of a heron

by J.D Schleissner & Söhne, Hanau active circa 1817 - present, 800 standard Realistically formed as a standing heron, height 30cm, weight 21oz. £1,500 - 1,800

€1,800 - 2,200

# 80

Two 20th century silver matched eagles one by Mappin & Webb Ltd, London 1978, the other by BSE Products, London 1981 Realistically formed, both raised on stone bases, height of largest 12.5cm. (2) £600 - 800 €720 - 960

## 81

An early 20th century Continental silver model of a seagull with import marks for Berthold Muller, London 1910 Realistically formed, on a petrified wood base, height 32cm, diameter of base 17cm. £3,000 - 5,000 €3,600 - 6,000







© National Portrait Gallery, London

# AVIATION INTEREST: A 20th century silver salver maker's mark indistinct, Birmingham 1932

Square form with guilloche borders embellished with shell and leaf motifs, the centre engraved with presentation inscription, "Celebrating the record breaking achievements of Charles C. Wakefield in support of Jim Mollison's Britain to Brazil air speed adventure Hotel Ritz, Paris", raised on four graduated circular feet, length 35cm, weight 50.5oz. **f800 - 1,000** 

€960 - 1,200

Charles Cheers Wakefield, 1st Viscount Wakefield (12 December 1859 – 15 January 1941), was a British businessman and founder of the Wakefield Oil Company, later Castrol.

Founded in 1899, Castrol brand lubricants produced by Wakefield's company were used in the engines of motor cars, aeroplanes, and motorcycles. Wakefield's personal interest in both racing and flying led him to sponsor many drivers' attempts to break the speed record, as well as competitive aviation events, including Jim Mollison's flight to Brazil in 1933.

James Allan ("Jim") Mollison (19 April 1905 – 30 October 1959) was a Scottish pioneer aviator who set many records during the rapid development of aviation in the 1930s. As well as flying from England to Brazil in 3 days and 13 hours in 1933, a record time and the first solo crossing of its kind, commemorated by the present lot, Mollison had also previously set records for taking 8 days and 19 hours flying from England to Australia, and 4 days 17 hours flying from England to South Africa.



#### A silver galleon probably by Charles Edwin Swinden, Sheffield 1979 Realistically modelled with standing figures and a lifeboat on deck, rectangular collet foot, height 31cm, length 36cm, weight 31.5oz. £800 - 1,200 €960 - 1,400

## 84

85

83

An Italian metalware model of a ship of the line Florence, post 1968 mark, also incuse 800 mark Fully rigged, base with plaque, "HMS VICTORY", length 36cm. £1,000 - 1,500 €1,200 - 1,800



# 85

A 20th century silver model of a ship by Theo Fennell, London 1986 Modelled as an armed sloop of the 19th century, raised on a wood base, height excluding base 40cm, length excluding base 49cm. £2,500 - 2,800 €3,000 - 3,400



# POLITICAL INTEREST: A George III silver goblet maker's mark A.L(?), London 1774

The tapering bowl engraved with the slogan, "May Voters Be Free & Representatives Independent", the reverse with monogram "PW", raised on a stepped circular foot with gadroon rim, *height 14.5cm*; together with a souvenir copper goblet made from the salvaged bolts from the wreck of the ship Dunbar, engraved with commemorative inscription, *height 11.3cm*, *weight of silver goblet 6oz*. (2) **£500 - 700 €600 - 840** 

"May Voters Be Free & Representatives Independent", as a quote is associated with William Rickford (1768-1854), an English banker and Whig politician who sat in the House of Commons as MP for Aylesbury from 1818 to 1841.

The Dunbar was a full-rigged ship that was wrecked near the entrance to Sydney Harbour, Australia in 1857 with the loss of 121 lives.

Launched on 30 November 1853 for London ship owner Duncan Dunbar, it entered the passenger and cargo trade between London and Sydney early the following year. She was one of a number of large sailing ships that began trading to Australia as a result of the Australian gold rushes.

The bodies of twenty-two victims were recovered and are interred in a single large tomb in Camperdown Cemetery, Newtown.

#### 87

An electroplated novelty table lighter modelled as a harpoon gun Realistically modelled, sprung lighter, with an applied presentation inscription *"To Sir G. Legh-Jones, Christmas 1953, Olympic Whaling Company, A. S. Onassis"*, in a fitted case, *length 15.5cm*. **£250 - 300** €300 - 360

Between 1950 and 1956, shipping magnate Aristotle Socrates Onassis (1906-1975) had some moderate success whaling off the Peruvian coast. However, the business ended when the *Norwegian Whaling Gazette* made accusations, based on sailors' testimonials, suggesting that there was no distinction made between which whales were hunted. As well as endangered blue whales, allegedly frequent targets, anything else unfortunate enough to pass within the range of the harpoon gun was indiscriminately killed.

The venture was sold to Kyokuyo Hogei Kaisha Whaling Company, one of the largest Japanese whaling companies, for £8.5million.

Sir G Legh-Jones presented with the present lot is likely to be the then English President of Shell Oil, Sir George Legh-Jones (1890-1960).







RACING INTEREST: A 20th century German silver cigarette case incuse stamped Goldemann, Hamburg 835 standard Rectangular form with wood interior, the hinged cover applied with

'Tulpen Ralleye 1954' presentation plaque, the sides engraved with presentation inscriptions, length 17cm; together with another German cigarette case, by Bruckmann & Söhne, rectangular form and engraved with presentation inscription, a German blotter, by Gebrüder Kühn, conventional form, two Continental silver photograph frames, a German desk clip with inset picture frame and a quantity of Continental ornaments and miscellaneous vertu items, weight total approx 48oz. (Qty)

£500 - 600 €600 - 720

The oldest Dutch rally competition, the 'Rallye des Tulipes' was established in 1949 by Messers Lex van Strein, Jos van Calsteren, Jacques Lioni and Piet Nortier and organised by the Regionale Automobile Club (RAC-WEST).

The teams are divided into three classes: Tour, Sport and Expert. The 'Tour' class teams riding with little or no experience. All participating cars must have been built before December 31, 1971.

The present lot is engraved as being awarded to Werner Engel-Gilbert Armbrecht, the 1600 cc class winner and 2nd place overall.

#### 89

A 20th century Italian silver model of a Mercedes 540.K with import marks for London 1990 Realistically modelled, height 13.5cm, length 12cm. £600 - 800 €720 - 960

## 90

#### A 20th century silver cigarette box

by Adie Brothers Ltd, Birmingham 1949 Rectangular form with applied foliate rims, the hinged cover opening to reveal two wood-lined compartments, with silver-gilt thumbpiece, height 8cm, length 23cm.

£800 - 1,200 €960 - 1,400





#### 91 A Victorian silver cigar box

by Frazer & Haws, London 1890

Rectangular form with geometric bands embellished with husks and shells, the hinged cover embossed with a large vacant oval cartouche surrounded by scroll foliate, husk swags and strapwork, the gilt interior with two silver-gilt partitions (one missing), *height 8.5cm, length 23cm, weight 49.5oz.* 

£1,200 - 1,800

€1,400 - 2,200





# A 20th century French silver Art Deco cigarette box

by Jean Puiforcat, circa 1925

Rectangular form with horizontal ridges, fitted wood interior, the hing lid opening to reveal a presentation inscription, stamped 'Puiforcat, Pa with poincons, *length 19.7cm*. **f500 - 700** 

€600 - 840



#### 93

Railway Interest: A Victorian silver presentation cigar case by William Gibson & John Lawrence Langman, London 1891 Rounded rectangular form, the front engraved with lamb and flag crest above motto "Vis Unita Fortior", and "PSG" monogram, hinge clasp, the inside engraved with donor names and dated 18 March 1896, height 16cm, length 18.5cm, weight total 9oz. £600 - 700 €720 - 840

The crest for ROWE of Tolesby Hall, Yorkshire, and of LAMERTON,

Devonshire and of Cornwall and Lincolnshire also for RICHARDS of Rew, Devonshire.

The 'PSG' monogram probably for Paddle Steamer Greenore, the smallest and last paddle steamer operated by the London and North Western Railway between 1896 and 1922 on Carlingford Lough in Northern Ireland. The present lot was probably a gift on the inaugural sailing.



#### A 19th century Indian silver two-handled bowl by Robert Gordon, Madras circa 1810

With gadroon rim and lion-mask drop ring handles, raised on a central circular foot, the bowl engraved with presentation inscription, *"Presented to Miss Sterling on the occasion of her marriage from the Foulis Tenantry April 1880"*, within a laurel leaf cartouche, *diameter 25.3cm*, weight 42oz.

#### £1,500 - 2,500 €1,800 - 3,000

€1,800 - 3,000

The present lot was presented to Miss Margaret Violet Sterling (d.1946) on occasion of her marriage to Sir Hector Munro (1848-1935), 32nd Chief of the Scottish Highland Clan Munro, 29th Baron and 11th Baronet of Foulis, on 7 April 1880, by the tenantry of the Foulis estate.

Upon completing his education at The University of Edinburgh, Munro received his commission as Captain in the Ross-shire Militia, later the British Army's Third Battalion Seaforth Highlanders. He was subsequently promoted to the rank of Lieutenant-Colonel on 25 March 1885.

Munro was Vice-Convener of the county of Ross and Cromarty, chairman of the Mid Ross District, in which his own estate, Foulis castle, was situated, and of the school board of his parish, as well as being Deputy Lieutenant and J.P for Ross-shire.

Sir Hector was also aide-de-camp to Edward VII and George V.

#### 95

#### A late 19th century Indian silver flask by Mawji Raghavji, Cutch, Bhuj circa 1880

Oval form with screw-top lid and decorated with scrolling foliate around a central vacant shield cartouche, *height 12cm*; together with an Indian caddy, *apparently unmarked*, tapering form, similarly decorated with detachable cover, *height 12.5cm* and a Victorian silver cup, *by Colen Hewer Cheshire, Birmingham 1891*, in the Indian style and similarly decorated, with knop stem and raised on a circular foot, *height 9.2cm*, *weight total 12.5oz.* (3)

£1,200 - 1,800 €1,400 - 2,200











#### A pair of 20th century silver two-handled bread baskets by D & J Wellby Ltd, London 1912

Oval form, the pierced sides engraved with scroll foliate and embellished with applied flowers to the rim, bifurcated handles, each raised on four bracket feet formed as cornucopia, *height 11cm, length 35cm, weight 55oz.* (2)

£3,000 - 4,000 €3,600 - 4,800

#### 97

#### A pair of Continental silver and glass vases

apparently unmarked, possibly Portuguese

The receivers each formed as a flowering bud flanked by leafy stems above two birds amongst scrolling leaf vines, the glass vases of tapering fluted form with stylised-octofoil rims, *height including vases 29.5cm*, *weight 9.5oz.* (2)

£1,500 - 1,800 €1,800 - 2,200

#### 98

# A late 19th /early 20th century French silver-mounted glass Neo-classical liquor set

by Charles Tirbour, Paris active 1897-1951, 950 standard With husk rims, the four silver-mounted glass bottles with detachable stoppers and placed in four central receivers, raised on four ram monopodia legs and surrounded by sixteen liquor glasses of tapering cylindrical form, each in turn fitted into a receiver raised on eight similar supports and all fitted onto a lobed square glass dish, with four glass feet, *height 29cm*, *length 29.8cm*. (20)

£2,500 - 3,500 €3,000 - 4,200



#### A 18th century French silver swing-handled cake basket stamped Odiot Paris, with 1819-1838 guarantee

Shaped-oval form with reeded rims and scalloped sides, the handle formed of two bands separated by three circular rings, raised on a central shaped-oval foot, height excluding handle 9.5cm, length 31.5cm,

weight total 39.5oz. £1,000 - 1,500

€1,200 - 1,800

#### 100

#### A matched pair of 19th century German silver-mounted and cut glass caddies

by Johann Friedrich August Noack, Hamburg assay master for one, Johann Christian Daniel Weyergang 1826-1837, the other, Jacob N.W Schaeffer 1828-1851

Rectangular form with canted corners, each applied with slightly differing foliate embellished parrot finial, silver gadroon rims, one raised on four ball feet, the other on four claw feet with foliate terminals, height of one 21cm, the other 19.5cm. (2)

£1,500 - 2,000 €1,800 - 2,400

#### 101 Y

#### A set of twelve late 19th/early 20th century Austro-Hungarian silver liqueur cups fitted on an oval tray

maker's mark "LT", Pest, with 800 standard mark for 1872-1922 The cups with tapering bowls, beaded rims and raised on elongated stems, each terminating in a circular foot fitting into a conical receiver attached to an oval band which in turn is applied with two ivory carrying handles, height of cup 12cm, weight total 37.5oz. (13)

£800 - 1,200

€960 - 1,400







# 102 COACHING INTEREST: A Victorian silver two-handled cup and cover

by Messrs Barnard, London 1875

The large classical urn-shaped bowl applied with elaborate looped and bifurcated acanthus leaf handles, embossed in high relief with a four horse-drawn passenger coach, with raised title "HIRONDELLE" in cartouche, opposite side a large scroll embossed cartouche engraved with coat of arms, supported on a knop stem terminating in a circular foot applied with three cast horses; two standing and one couchant, further applied with a scroll escutcheon embossed with the crest of a portcullis, the separate cover embossed with geometric swags and having a cast horse finial, *height 84.5cm*, *weight 173oz*. **£5,000 - 7,000 €6,000 - 8,400** 

Engraved with the arms of Colonel Alfred Plantaganet Frederick Charles SOMERSET of Enfield Court, Middlesex, Deputy Lieutenant, the only son of Lord John Somerset, and grandson of the Duke of Beaufort. Colonel Alfred Somerset married Adelaide Harriet Pechell on 24th September 1857.

'L'Hirondelle', French for 'The Swallow', was considered one of the finest carriages in the field of horse-drawn coach travelling in the mid-19th century. Originally owned by a Mr Taylor of Shrewsbury, it was considered one of the very best coaches that ever ran achieving speeds and distances very few other coaches could boast of. It is recorded in the Tewkesbury yearly Register and Magazine of 1840 accomplishing "a distance of 122 miles in less than nine hours", while in 1842, "a team of four greys did 9 miles in 35 minutes".

In late Victorian England there came a revival of interest in coaching with coaching 'relics' restored to past distinction by wealthy enthusiasts as the amateur sport of the privileged classes. One such enthusiast was Colonel Alfred Somerset who obtained 'L'Hirondelle' at the height of the transition to the steam locomotive during the 1870s. During these years the carriage was driven by Lord Arthur Somerset, the son-in-law of Alfred, as part of a rally between Enfield and Hitchin. It is likely that the winner of the race was presented with the 'Hirondelle' Cup as reward for the victory each year the rally was held.



## 103

A matched pair of Edwardian silver photograph frames one by John Millward Banks, the other by Charles S. Green & Co Ltd, Birmingham 1904 and 1905

Shaped-rectangular form, each frame depicting golfers playing on a course and mounted on a wood easel back, *height 24cm, length 17.3cm*. (2)

£3,000 - 5,000 €3,600 - 6,000



104

An Edwardian silver-gilt tri-form dressing table mirror possibly by Martin, Hall & Co Ltd, Sheffield 1908 With ribbon-tied reeded border and bow surmount, mounted on a wood easel back, height 48.7cm. £3,000 - 5,000 €3,600 - 6,000



# 105 Y

An Edwardian silver-mounted shagreen clock the silver mounts with maker's mark "W(?)A", London 1904 Shaped-rectangular form, the shagreen body applied with ribbon-tied foliate swags, raised on four silver bun feet, *height 19.3cm*. £2,500 - 3,000 €3,000 - 3,600





#### A German silver pheasant

by B. Neresheimer & Söhne, Hanau, with import marks for Israel Segalov, London 1937

Realistically formed, *length 24cm*; together with a silver-gilt example, *apparently unmarked*, the head detaching at the neck, *length 32cm*. (2) £1,000 - 1,500 €1,200 - 1,800

#### 107 Y

#### A late 19th/early 20th century Austrian silver-mounted hippo tusk cigar cutter by George Adam Scheid, Vienna, incuse stamped 900 with German

by George Adam Scheid, Vienna, incuse stamped 900 with German moon and crown

The cutter formed as a stag's head set with red paste eyes and mounted on a tusk handle, *length 33cm*. £3,500 - 4,500 €4,200 - 5,400

#### 108

A pair of silver-mounted antler candle holders by Francis Howard Ltd, Sheffield 2012 Each antler applied with three lobed silver sconces, height 15.5cm, length 50cm. (2) £1,000 - 1,200 €1,200 - 1,400





## A pair of 19th century Continental silver pheasants

with import marks for John George Smith, London 1898 Realistically modelled, height of tallest 16.3cm, length of longest 45cm. (2)

£2,500 - 2,800 €3,000 - 3,400

# 110 Y

## A Victorian ivory and silver-gilt page turner

maker's mark illegible, London 1892 The lower ivory blade applied with pierced acanthus leaf and scroll mount, the wrythen handle surmounted by strapwork knop, *length* 47.2cm. **£500 - 600** 

£500 - 600 €600 - 720

#### 111

## A silver cased set of six game bird beakers

by Francis Howard Ltd, Sheffield 2009 Plain tapering form, each applied with a different game bird, gilt interiors, height 9.5cm, weight 20.5oz. (6) £2,000 - 2,500 €2,400 - 3,000









#### A pair of 20th Century Italian silver-gilt candelabra by Caputo Francesco, Milan, 800 standard

Each with four scrolling leaf arms with leaf-embellished urn-shaped sconces issuing from a central column below the central light, the leafy stem being supported by a kneeling triton raised on an oval pedestal flanked by two mythical dolphins on a quatrefoil base with acanthus border and raised on four foliate scroll feet, *height 40.5cm*. (2)

£2,000 - 3,000 €2,400 - 3,600

#### 113

# An Edwardian silver-mounted dressing table mirror by William Comyns, London 1901

Shaped-heart form, the frame pierced and engraved with putti among scrolling foliate and surmounted by an asymmetric scroll-framed vacant cartouche, mounted on a blue velvet easel back, *height 33cm*. **f600 - 800** 

€720 - 960



#### A pair of German silver candelabra

incuse stamped 930, one with crown and crescent mark, retailed by Boin-Taburet

The three scrolling arms formed as naturalistic branches and terminating in swirl-fluted baluster sconces with drip pans modelled as leaves, the central a-symmetric stem formed as a flowering branch and raised on a shaped-circular similarly decorated base, *height 41.5cm*, *weight total 1800z*. (2)

£6,000 - 8,000 €7,200 - 9,600

#### 115

#### An Edwardian silver inkstand

by Goldsmiths & Silversmiths Co Ltd, London 1907 Rectangular form with leaf and shell embellished gadroon borders, the central taperstick with detachable drip pan and conical snuffer, raised on a square receiver and flanked by two square silver-mounted cut-glass inkwells, the base with two large pen recesses, raised on four acanthus leaf and paw bracket feet, *height 16cm*, *length 35cm*, *weight total excluding inkwells* 67oz.

£800 - 1,000 €960 - 1,200





Comprising: two tapersticks, loaded, a small capstan inkwell, a rectangular photograph frame, a pencil and a fountain pen, *height of* 

#### 116

A Viennese cold painted bronze dog inkwell incuse stamped 546 Geschutzt Depose Realistically modelled as a terrier, the neck hinging open to reveal an inkwell, height 15cm, length 21cm. £1,200 - 1,500 €1,400 - 1,800





#### 118 Y

An Victorian silver-mounted tortoiseshell photograph frame by Henry John Batson & Albert Edward Batson, London 1898 The rectangular frame applied with pierced scroll foliate and cherub head silver mounts to each corner, with leather easel back, *height* 27.3cm, length 22.3cm.

£600 - 800 €720 - 960

117

£500 - 600 €600 - 720

A cased Edwardian silver desk set by Asprey & Co Ltd, Birmingham 1909

tapersicks 9.5cm, length of photo frame 7.2cm. (6)



# A 20th century silver model of a greyhound

by Pinder Brothers, Sheffield 1931 Realistically formed and raised on a wood base applied with a vacant presentation plaque, height including base 22cm, length including base 22.8cm. £1,200 - 1,500

€1,400 - 1,800



# 120

An Edwardian silver-mounted sea urchin novelty match striker/ holder

by John Collard Vickery, London 1904 Spherical form, the urchin body with silver mounts and rim, height 9.5cm.

£500 - 700 €600 - 840

## 121 Y

#### A Scottish ivory-mounted silver novelty curling puck by William Henry Prout, Edinburgh 1971 Realistically formed with ivory handle and engraved "Auld Curlers Scotch Whisky", diameter 11cm, weight total 9.5oz. £500 - 600

€600 - 720











#### A 20th century cased silver three-piece tea service by Jones & Crompton, Birmingham 1911

Demi-fluted oval form, the teapot with angular wood handle, hinged lid and wood finial, the sugar bowl and creamer with gilt interiors, *length of teapot 17cm*, *weight total 28.5oz*. (4) **£550 - 750** 

€660 - 900

## 123

#### A George II/III Irish silver mug

maker's mark 'DR', Dublin circa 1760 Baluster form with leaf-capped scroll handle and raised on a circular

foot, later engraved with presentation inscription, *height 11cm*, *weight 12oz*.

£500 - 700 €600 - 840

# 124

#### A pair of Victorian silver candlesticks with glass flues

by John Waterhouse, Edward Hatfield & Co, Sheffield 1839 With reeded rims and cylindrical receivers surrounding plain sconces, the fluted tapering stems with acanthus leaf embellished shoulders and each raised on an acanthus leaf and scroll shaped-circular base, loaded, the glass flues of elongated baluster form, *height 50cm*. (2) £1,200 - 1,500 €1,400 - 1,800

#### 125

#### A Victorian silver biscuit barrel

by Richard Martin & Ebenezer Hall, Sheffield 1895

Cylindrical form, the dome hinged lid with flower finial, the body chased with ribbon-tied floral swags and engraved with a crest, raised on four claw and ball feet, *height 22.5cm*, *diameter 13.5cm*, *weight 29.5oz*. **£1,000** - **1,500** 

€1,200 - 1,800

The crest for Allington, Anderson, Barwell, Bell, Boniface, BROUGHTON, CHAFFIN, CLAPPERTON, COCHIN, COOKESEY, DAWSON, ECHLIN, EDWARDS, EURE, FALL, GOCHE, HEYDON, JERMYN, LINFORD, LOVELL, M'FAYDEN, PINTER, RUSSELL, SANDERSON, SAXON, SHAW, SMITH, STOCKDALE, STOUT, SWINEY, TALBOT, WAREN, WHITE, WILLIAMS, WREAHOKE, WYLLIE, YEA

122

# A 20th century silver and silver-gilt presentation mirror by Reid & Sons, London 1916

Rectangular form, the frame engraved with herons amongst flowers and embellished with applied leaf decoration at the corners, mounted on a wood easel back applied with brass plaque inscribed with presentation inscription, *"To Sir James Hill, Bart & Lady Hill on their golden wedding February 24th 1925, Mr & Mrs E.W Marsh", height 47.5cm.* **f3,000 - 5,000** 

€3,600 - 6,000

Sir James Hill, 1st Bt. (11 March 1849 - 17 January 1936) was the son of Mr William Hill, a wool merchant.

In 1875, the year of his marriage to Alice Knight, he entered into a business partnership with a Mr John Reddihough. In 1891, he established his own business, initially importing wool and then adding wool-combing and top-making to the business. During this period, Hill was one of the leading textile magnates but in addition to his business interests in textiles, he was also the first chairman of the Bradford and District Newspaper Company Limited in 1898, and in 1909, became one of two partners who owned The Yorkshire Observer.

Hill also held public office, being a Mayor of Bradford between 1908 and 1909. He held the office of Justice of the Peace for Bradford, and between 1916 and 1918, held office at Bradford Central as its MP. He received a Baronetcy on 13 January 1917 and was made a Freeman of the City of Bradford in 1921.





#### 127

#### A silver plated and white metal side table

In the Neo-Classical style, the table-top formed as a charger with shield and dart rims, the borders with eight cartouches depicting classical figures and embellished with classical masks and stylised strapwork, the centre with four further cartouches similarly decorated and surrounding a central raised dome depicting a further classical figure, the stem fitted with chains and formed as an ionic column with double-headed knop and terminating in three lion's feet with anthemion apron above an egg and husk flange, raised on an incurved tri-footed metal base painted to imitate wood.

£1,500 - 1,800 €1,800 - 2,200





130

#### 128 Y

A late 19th/early 20th century German ivory and silver dish maker's marks "BWKS" (Bremer Werkstätten für kunstgewerbliche Silberarbeiten), active 1890-1947

Shallow-circular form with lightly spot-hammered bowl, raised on four ivory feet, the silver-mounted terminals with rivet detail, *diameter* 24.3cm, weight total including ivory feet 16.5oz. **f500 - 600** 

€600 - 720

#### 129

#### A 20th century silver-plated cocktail shaker Incuse stamped Asprey, London

Tapering cylindrical form with detachable flared neck and rounded cover, the polished body with an engraved band of cocktails and twisting to reveal the recipe for each, *height 27.5cm*; together with a silver scent bottle, *incuse stamped Tiffany & Co, Sterling Silver*, baluster form with detachable stopper, embossed with bands of c-scrolls and flowers, raised on a central circular foot, *height 21.5cm*, *weight of scent bottle 11oz*. (2) **£500 - 700** 

€600 - 840

#### 130

# THEO FENNELL: A cased silver Hennessey Cognac bottle sleeve and bottle

London 2001

The sleeve encasing the bottle, front engraved, with detachable pull-off base, *height of sleeve 17cm*, *weight 19.8oz*.

£500 - 700

€600 - 840

#### 131

# A 20th century American silver taperstick and bowl centrepiece incuse stamped Tiffany & Co, Sterling silver

The plain tapering bowl with three scroll branches issuing from the sides and terminating in tapering sconces and attached drip pans, *diameter of bowl 23.5cm*, *weight 40.5oz*. (12)

£1,500 - 1,800 €1,800 - 2,200

# A Norweigian silver-mounted and glass picnic set contained in a wood chest

#### by N Thurne, Oslo circa 1878-9

Contained in a wood chest with metal mounts and central plaque engraved, "Grindring efter far", hinging open to reveal a purple velvet interior with three silver-mounted plain glass boxes of rectangular form and flanked by six silver-mounted glass decanters with gold painted embellishment, each silver lid engraved respectively: "1. Aquavita", "2. Cognac", "3. Rom", "4. Portvin", "5. Sherry", "6. Rødvin", all in wood receivers, the underside of the lid fitted with four table forks, spoons and knives (replaced blades), *height of decanters 23cm, length of chest 66.7cm, length of silver boxes 15.6cm.* (22)

£1,500 - 1,800 €1,800 - 2,200







#### 133

#### An impressive Victorian cased silver fruit and fish service by Atkin Brothers, Sheffield 1890

Placings for twelve, comprising: fish knives and forks, dessert knives, forks and spoons, the terminals with the bust of a Roman soldier amongst scrolling foliate, the knives and forks hallmarked only to blades and tines, the fitted leather case inlaid with initialled brass plaque, *length* 49cm, weight of spoons 22oz. (60) **£3,000 - 3,500** 

€3,600 - 4,200

#### 134 Y

# A late 17th/early 18th piquè, ivory and silver-mounted walking cane

The turned ivory knop decorated with piquè overlapping circles, pierced for tassel, with silver collar on a malacca shaft, with later ferrule, *length* 85cm.

£1,200 - 1,800 €1,400 - 2,200

## 135 Y

#### An unusual ivory mounted parasol circa 1920s The wood handle with ivory finial carry

The wood handle with ivory finial carved as a cat with glass eyes, black material covering and terminating in an ivory knop, *length 87.2cm*. **£600 - 800 €720 - 960** 

## 136 Y

# An Edwardian silver-mounted Rhino horn walking/swagger stick the silver mount by G&(?)A, London 1908

The horn shaft with silver-mounted collar, height 87.5cm. £2,000 - 3,000 €2,400 - 3,600

Sold with AHVLA rhinoceros horn pre-sale approval (EC Regulation 865/2006, Article 62 (3)). Please note that the AHVLA are unlikely to grant a CITES re-export certificate for this item.

## 137 Y

#### A late 17th/early 18th piqué and ivory walking cane

The turned ivory knop with scrolling and geometric piqué decoration, pierced for tassel, on a malacca shaft, with later ferrule, *length 84cm*. £1,000 - 1,500 €1,200 - 1,800

#### 138

# A George III gold-mounted walking cane

by Andrew Hogg, London 1778 The tapering knop decorated with two beaded bands and engraved crest to the crown, with a pre-dated presentation inscription, mounted on a malacca shaft, *length 91cm*. **£500 - 700 €600 - 840** 

The crest recorded for BARWELL, CALAMOUNT, FITTER, GARDE, HOLDEN, LINGWOOD, PENTAGRASS, QUYXLEY, RIGBY, STEVENSON, WORDSWORTH and others

Richard Rigby PC (February 1722 - 8 April 1788), was an English civil servant and politician.

Rigby served as Chief Secretary for Ireland later being appointed Master of the Rolls. Later, in 1768, he was made paymaster of the Forces, a position he held until 1784. He played a prominent part in opposing John Wilkes, and later led objections to a public funeral for Pitt the Elder. When he died in 1788, he was said to have left "nearly half a million of public money" which eventually ended up endowing the Pitt Rivers Museum, a treasure house of anthropological exotica, at Oxford University, through the bequest left to his sister who married General Bernard Hale (1725? – 13 March 1798).

138

139

Rigby's mother, Anne Hyde, was a close cousin of Queen Anne.



135



137

#### 139 Y

#### An 18 carat gold-mounted enamel tortoiseshell and rock crystal novelty 'duck' parasol

by Thomas Johnson II, retailed by Brigg, London 1896

The glass handle formed as a duck's head and set with glass eves, the tortoiseshell shaft with gold neck applied with two green enamelled bands, cream silk covering, length 94cm.

£1,000 - 1,500 €1,200 - 1,800

#### 140

#### A 19th century whalebone and rosewood walking stick

With curved grip, the collar inset with four alternating bands of rosewood, the tapering shaft with later ferrule, length 84cm. £500 - 600

€600 - 720

#### 141

#### A whalebone and marine ivory walking cane

The Turk's head knot on a reeded octagonal stem, the whalebone shaft in sections of reeding, fluting, plain tapering and inset lozenge decoration , length 78.3cm.

£1,000 - 1,500

€1,200 - 1,800

#### 142 Y

#### An Edwardian ivory and 18 carat gold-mounted articulated 'donkey' gadget cane

mounted by Harry Tracy for Swaine & Adeney, London 1908, The ivory knop carved as the head of a donkey with push-button operated up-swinging ears and the mouth open to reveal a red tongue, with gold collar on a stained bamboo shaft , length 90cm. £1,000 - 1,500 €1,200 - 1,800

Provenance: Isabel Napier Napier, 1870-1972

#### 143 Y

#### An 18th century piqué, ivory and silver mounted walking cane The turned ivory mushroom knop decorated with piqué scrolls and tulips, pierced for tassel, with scalloped silver collar on a malacca shaft with later brass ferrule, length 97cm. £1,000 - 1,500

€1,200 - 1,800

#### 144 Y

An ivory handled rhino horn walking stick circa 1945 The horn shaft with curved ivory handle and applied silver presentation plaque, height 90cm. £1,000 - 2,000 €1,200 - 2,400

The present lot was presented to C.G Somers O.B.E by the Marine Asian Staff on 10 October 1945 who was at this time Port Captain at Mombasa Harbour, Kenya.

Sold with AHVLA rhinoceros horn pre-sale approval (EC Regulation 865/2006, Article 62 (3)). Please note that the AHVLA are unlikely to grant a CITES re-export certificate for this item.







#### 145 BOER WAR INTEREST: A carved wood walking cane 1902 With knop bandle, the upper shaft carved "LG Smith Fe

With knop handle, the upper shaft carved "J.G Smith, Feb 4 1902, Bermuda, Hawkins", with tapering part-twist lower shaft, height 88.5cm. **£500 - 700** 

€600 - 840

The Second Boer War (11 October 1899 - 31 May 1902), was fought between the British Empire and Dutch settlers of two independent Boer republics - the Transvaal Republic and the Orange Free State. A lengthy war involving large numbers of troops from many British possessions, ended with the conversion of the Boer republics into British colonies.

These colonies later formed part of the Union of South Africa.

Together with the earlier First Boer War (December 1880 - March 1881), the two wars are collectively referred to as the Boer Wars.

Originally Elizabeth's or Tatem Island, Hawkins Island is a small island within Bermuda's Great Sound. It lies in the Southeast of the Sound and is in the North of Warwick Parish. Now privately owned it was previously the property of the Royal Navy and was used as a Boer War prisoner of war camp between 1901 and 1902. The watch tower of the camp still stands today. Jurgen George Smith, the reputed maker of the present lot, was bought to Hawkins aged 23.

#### 146

A collection of 19th century French gold-plated handles

Comprising: five walking stick knops, decorated variously with scale pattern, twisted reeding, garlands and floral festoons; fourteen cane tops decorated variously with twisted reeding, fluting, festoons, roses, rosettes and alternating red and ochre twisted enamelled guilloché bands; eight umbrella handles decorated variously with guilloche pattern, festoons, scale pattern, floral and foliate scrolls; thirteen collars with similar decoration; two caps decorated with geometric floral pattern; ten hardstone cane knops, four of polished lapis lazuli, three of beaded agate, one of ochre agate and one of moss agate; a coloured glass cane top; an under-glazed cobolt porcelain parasol handle decorated with gilded wild flowers; and a grey agate seal. **£1,500 - 2,000** 

€1,800 - 2,400



#### 147 Y PUGILIST INTEREST: A rustic hawthorne walking stick mid 19th century

In the naive style, with ivory knop, the shaft engraved and embellished with pen depicting boxer William Paddy Gill amongst birds and snakes, the knots decorated as lion, donkey and deer heads, below a spurious coat of arms, *length 84.5cm*.

£500 - 800 €600 - 960

Little is known about pugilist William 'Paddy' Gill. However he is recorded as having been involved in two ring-deaths, those of Tommy Davis, 25 May 1847, at Lyndrick Commons after being knocked out in the 64th round, and Tom Griffiths, 23 July 1850, at Primley Green, after being knocked out in the 53rd round.

According to one theory, during Gill's fight with Griffiths, a second doped the latter using nicotine. Gill was charged with manslaughter, but acquitted of the doping charges.

#### 148

# An unusual 19th century French silver novelty compact gadget cane stick top

*circa 1900*Compressed spherical form with a chased circular band of laurel enclosing a shield with interlocking festoons and foliate scrolls; together with two silver novelty gadget cane stick tops of globular form, one decorated with engraved wild flowers; twenty-two curved walking stick knops, decorated variously with fluting, twisted beading, c-scrolls, foliage and festoons; six tau-grip walking stick knops decorated variously with twisted fluting, bosses, festoons, flowers and foliate scrolls; twenty cane stick tops decorated variously with fluting, garlands, festoons, trophies, foliate scrolls and rocaille pattern, one decorated with *La Cruche Cassée* after Philibert-Louis Debucourt; twelve curved and globular umbrella handles decorated variously with fluting, festoons, ribbon, roses and ribbon tied reed; six collars with similar decoration, *weight total weighable silver 3oz* (70).

£1,500 - 2,000 €1,800 - 2,400



148





8th Duke and Duchess of Wellington

© Wellington Family



# From the Private Collection of the 8th Duke and Duchess of Wellington

#### 149 Y

# A late 18th/early 19th century French tortoiseshell, gold-mounted and piqué-decorated needlecase

Tapering rectangular form and ovoid section, the sides with vari-coloured gold and silver floral inlaid decoration, with reeded gold mount, *length 11.7cm*, together with a 19th century silver-inlaid tortoiseshell snuff box, navette form, the cover with central circular mongrammed cartouche within a pellet frame with a wirework and pellet border, *length 7.5cm*, and a late 18th/early 19th century tortoiseshell, piqué and gilt metal mounted oval snuff box, the cover piqué-decorated with a vari-coloured gold and silver spray of flowers, with gilt metal hinge mount and rocaille thumbpiece, *length 9.2cm*. (3)

£1,000 - 1,500 €1,200 - 1,800

#### A mid 18th century agate and silver-mounted snuff box

Oval form, the agate cover showing typical grey and white linear deposits surrounded by ochre and terracotta with reeded silver mount and simple thumbpiece, the convex silver sides with reeded detail and dished agate base, *length 5.6cm*, together with an 18th century agate and silver-mounted snuff box of unusually shallow proportions, cartouche form, the agate cover attractively cut with a grey and white quadrant surrounded by terracotta deposits morphing to ochre, with reeded silver mount and relief shell thumbpiece, with shallow conforming agate base (fracture), *length 8.8cm*. (2)

£1,200 - 1,800 €1,400 - 2,200





#### 152

# An 18th century agate and gold-mounted rouge pot unmarked

Circular, the cover and bombé-sided base of pale grey striated agate with reeded gold hinge mount with shell thumbpiece and rocaille detail, the interior now containing a Victorian glass liner with florally-pierced grille (fractures), *diameter 3.6cm*.

£1,200 - 1,800 €1,400 - 2,200

This was a gift from Kathleen Emily, Duchess of Wellington, nee Bulkeley-Williams.

# 151

# A late 18th/early 19th century pale grey agate and silver-mounted table snuff box with later Dutch tax mark for imported silver

Ovoid form, the stepped cover carved from typical grey and white agate with ochre-coloured inclusions, the reeded silver mount on a carved and similarly featured agate base with bombé sides and stepped foot, *height 5cm, length 12.7cm*. **£1,800 - 2,200** 

€2,200 - 2,600

With Sothebys, 1938, purchased for £10.







#### 153 NELSON INTEREST: A 19th century oak and gold-mounted snuff box

Discoid with gold mounts and a circular cartouche engraved, "Victory," diameter 5.2cm, together with a gilt metal and porcelain mounted box, the plaque painted with an arrangement of flowers including rose, cyclamen, delphinium, aster and wild rose, diameter 7.5cm; together with a 19th century Mauchline Ware sycamore and pen work snuff box, the cover decorated with a scene after The Rent Day by Sir David Wilkie entitled: 'Poor tenant bodies scant o'cash. How they maun thole a Factor's snash, ' from Robert Burns' poem 'Twa The Dogs, ' the sides and base with thistle decoration, length 8cm, together with a carved burr wood snuff box, the cover with a relief depiction of a drunken tavern scene, with integrated hinge and convex sides, length 10cm. (3) £1,000 - 1,500

#### €1,200 - 1,800

# 154 Y

# A 19th century ivory-mounted penknife

In the form of cannon barrel, engraved to one side: "WATERLOO" with martial trophies and patera, the other side with "WELLINGTON", folding steel blades, length extended 12.1cm; together with three 19th century ivory and gold-mounted toothpick cases; two rectangular form, the first with a glazed lozenge panel to the cover, length 6cm, the second with gold pelleted decoration and an unusal hinged pick holder, length 8.2cm, the third, rectangular with rounded ends, length 9.1cm, the cover inlaid with inlaid seaweed decoration, together with a goldmounted scent bottle etui, height 2cm. (5) £1,000 - 1,500

€1,200 - 1,800





#### 155 ≈

A 19th century agate, mocha stone and gold-mounted pill box Oval form, the agate cover with central 'muddy' inclusion within terracotta bubbles in pale yellow translucency, the reeded gold mount and shell thumbpiece with a cabochon ruby, the gold sides with mocha stone base, length 4.5cm.

#### £1,200 - 1,800 €1,400 - 2,200

#### 156

#### A Victorian silver snuff box,

by Charles Rawlins & William Sumner, London 1839, Upright rectangular form with rounded ends, the cover with central vancant cartouche flanked by scene of a pointer and game birds on an intensely engraved rocaille ground of shells and scrolls, the sides with similar decoration, the base with a tiger slaying an antelope, the gilt interior engraved with a presentation inscription: "To Dr Cyner as a small acknowledgement of his Professional Skill & extreme kindness & sympathy in time of trouble from his very sincere and obliged friend I. W. Tully August 1857," length 9.4cm, together with an ebonised and silverinlaid snuff box, with lattice and stellar decoration, length 8.2cm. (2) £500 - 700

€600 - 840



156





# Property of a Gentleman

#### 157

#### A boxed silver Meccano motor car constructor kit together with the original Meccano kit for the same vehicle

the silver model with maker's mark for Garrard & Co Ltd, London 1995

The parts make the Meccano number 2 model constructor clockwork motor car, the original car, circa 1930, with red body and blue trims, in original card box, with instructions, both kits fitted into a wood brass banded box, the original boxed set rests in a tray, the silver parts are fitted onto three lift-out boards within a tray

Dimensions of wood case 56cm x 44cm x 22.5cm . £10,000 - 15,000 €12,000 - 18,000











#### A pair of George III paste set shoe buckles late-18th century

The paste set rectangular rings with bright-engraved gold inner rim, *length 7cm*, *curve 3cm*; together with a further seven pairs of George III examples, comprising: a pair of paste set shoe buckles, late-18th century, rectangular rings with canted corners and formed of two paste set frames with bright-engraved gold inner rim, length 7.3cm, curve 3cm; a pair of silver spring chape shoe buckles, by William Eley, London circa 1780-90, the rectangular rings formed as brass stud centred roundels, stamped "ELEY'S PATENT", length 8.1cm, curve 3.5cm; a pair of silver buckles, maker's mark "F.T", circa 1770, the two rectangular 'jewel-cut' rings pierced and separated by eight 'jewel' beads, *length* 7.4cm, curve 3cm; a similar pair of shoe buckles, by Joseph Fletcher, London 1794, the rectangular ring decorated with tooled beading and zig-zag engraved rims, length 7.4cm, a pair of silver shoe buckles, possibly by John Faux, London circa 1760-80, with oval pierced reeded rings engraved with leaf motifs, length 4.6cm, and a similar pair, possibly by Jonathan Perkins, circa 1780, the rectangular ring formed of pierced lobes with curved banding, rosettes and beading, length 7.8cm. (16) £500 - 700

£500 - 700 €595 - 833











161



160



## 159

After Daniel Maclise The Death of Nelson at the Battle of Trafalgar Handcoloured engraving by W. Sharpe, 1874, published at the West Strand, London, 29 x 111.5cm (11 3/4 x 45 1/4in)(PL) £1,200 - 1,800 €1,400 - 2,200

#### 160

# After Richard Caton Woodville

The Charge of the Light Brigade Engraving with handcolouring, 1895, on wove, published by Henry Graves & Co, London, with margins, 510 x 850mm (20 x 33 1/2in)(PL) £600 - 800 €720 - 960

#### 161

#### After Daniel Maclise

The meeting of Wellington and Blucher after the Battle of Waterloo handcoloured engraving by Lumb Stocks, 1875, published by the Art Union, London, 29 x 113.5cm (11 3/4 x 44 3/4in)(PL) £1,000 - 1,500 €1,200 - 1,800

#### 162

After William Salter The Waterloo Banquet 1836 Handcoloured engraving by William Greatlock, 1846, published by F.G. Moon, London, 62 x 111cm (24 1/2 x 39 3/4in)(PL) £1,200 - 1,800 €1,400 - 2,200





164



165



166

#### 163

The Bombardment of Flushing'; Princess Charlotte and Prince Leopold at the Opera. Two hand coloured engravings on verre eglomisee, the former published by P. Dawe, 1809, extensively inscribed. (I) 25 x 35.7cms. (9 7/8 x 14ins.), (2). **5500 - 700** 

€600 - 840

#### 164

Charles George Lewis (British, 1808-1880)

A meeting of Wellington's generals Handcoloured engraving, after J.P. Knight, on wove, with margins, 555 x 895mm (21 1/4 x 35 1/4in)(PL) **£800 - 1,200** €960 - 1,400

#### 165

#### Antoine Dominique Logerot (French, 1776-1844)

Portrait of a French officer signed and dated 'Logerot \*\*/1814' (lower left) oil on canvas 60 x 50cm (23 5/8 x 19 11/16in). £700 - 1,000 €840 - 1,200

#### 166

#### Emmanuel Bachrach-Baree (German, 1863-1943) Portrait of a soldier signed and inscribed 'a Mlle Helene Witzell/a Souvenir/E. Bachrach-Baree' (upper right), inscribed and dated 'Munich 15.1.1891' (upper left) oil on board £800 - 1,200 €960 - 1,400





169





#### 168

167 English School, early 19th century Coldstream Guards at a gatehouse watercolour *37 x 44cm (14 9/16 x 17 5/16in).* £700 - 1,000 €840 - 1,200

#### 168

Circle of James Gillray (British, 1757-1815)

Buonaparte hearing of Nelson's Victory bears a signature (lower centre) watercolour, pen and ink  $35.5 \times 25 cm (14 \times 9 \ 13/16 in)$ . £1,000 - 1,500 €1,200 - 1,800

#### 169

After John Prescott Knight The Army and Navy Handcoloured mezzotint by SW Reynolds, 1864, on wove, published by A Isaacs, London, with margins, 62x46.5cm (24 1/4 x 18 1/4in)(I) £800 - 1,200 €960 - 1,400

#### 170

Johannes Kip (Dutch, born circa 1653-1722) A Prospect of Westminster Engraving, 1720, on laid, published by J Smith, London, with marigns, 48 x 104cm (19 x 41in)(PL) £1,000 - 1,500 €1,200 - 1,800








173



174

#### 171

#### Arthur Parsey (British, died 1830)

'A correct view of the destruction of the Custom-House taken during the conflagration'

signed and inscribed 'Arthur Parsey Pinxit' (lower left), inscribed with title and key

pen and ink and watercolour on paper laid on card 37.5 x 42cm (14 3/4 x 16 9/16in). unframed

£400 - 600

€480 - 720

## 172

English School, 19th Century An allergory of ecclesiastical pluralism 61 x 91.4cm (24 x 36in). £1,000 - 1,500 €1,200 - 1,800

#### 173

Circle of Antonio Joli (Modena circa 1700-1777 Rome) View of Whitehall, with the Banqueting House and the Holbein Gate oil on parchment, laid down on panel 22.5 x 32.7cm (8 7/8 x 12 7/8in). f3,500 - 4,500

€4,200 - 5,400

174

French School, 18th century A View of the Palais de Luxembourg oil on canvas 41.5 x 146cm (16 5/16 x 57 1/2in). £600 - 800 €720 - 960







175

Barbara Regina Dietzch (1706-1783) Tulip and butterflies gouache 27 x 21cm (10 5/8 x 8 1/4in). £1,000 - 1,500 €1,200 - 1,800

#### 176

Barbara Regina Dietzch (1706-1783) Carnation, Forget-me-not and butterflies gouache 26.5 x 20cm (10 7/16 x 7 7/8in). £1,000 - 1,500 €1,200 - 1,800

#### 177

Adriaen van der Werff (Kralinger Ambach 1659-1722 Rotterdam) Portrait of a lady, three-quarter-length, as Diana signed and dated 'Adn vander werff fe. 1686.' (lower left) oil on canvas 48.8 x 40.6cm (19 3/16 x 16in). £3,000 - 5,000 €3,600 - 6,000

## PROVENANCE

Étienne-Edmond Martin de Beurnonville, Baron de Beurnonville (1825-1906), Paris His sale. Charles Pillet, Paris, 9 May 1881, lot 551 Henri Hecht, Paris His sale, E. Féral & G. Petit, 8 June 1891, lot 108 Private Collection, France

In both the 1881 and 1891 sales this painting was sold alongside a possible companion piece, a *Portrait of a Man* with similar dimensions but- according to the 1891 catalogue- with a later date of 1692 (see Provenance, 1881 sale, lot 550, and 1891 sale, lot 109).



#### 178

English Naive School, (early 19th century) Still life of ham, cheese, bread, snipe, mallard and cauliflower on a window ledge oil on canvas 51 x 60cm (20 1/16 x 23 5/8in). £1,000 - 1,500 €1,200 - 1,800

## 179

W.G. Becker (British, late 19th/early 20th Century) A trompe l'oeuil study of a violin signed on the letter oil on canvas  $73 \times 47cm$  (28 3/4 x 18 1/2in). £3,000 - 5,000 €3,600 - 6,000

#### 180

English School, late 18th Century

Still life of a basket of strawberries with other fruit on a stone ledge; Still life of a tazza of plums with other fruit on a stone ledge gouache over etched outline, a pair  $26 \times 20.5 cm (10 \ 1/4 \times 8 \ 1/16 in)$ . in original frames (2) **£1,000 - 1,500 €1,200 - 1,800** 

#### 181

English Naïve School, 19th century The old veteran bears inscription on reverse oil on board 23.5 x 19.5cm (9 1/4 x 7 11/16in). £400 - 600 €480 - 720



179



180









183

182

Circle of Nathan Théodore Fielding (British, 1747-1819) A naive portrait of a young girl and lap dog oil on canvas 91 x 71cm (35 13/16 x 27 15/16in). £2,000 - 3,000 €2,400 - 3,600

## 183

English School, 17th century A young noble with his hound

A young noble with his no oil on canvas 127 x 99cm (50 x 39in). £1,000 - 1,500 €1,200 - 1,800

PROVENANCE: with Frost & Reed, London Private collection, UK

## 184

English Primitive School, (circa 1810) A naive portrait of an infant feeding a hen oil on canvas 98 x 78cm (38 9/16 x 30 11/16in). £2,000 - 3,000 €2,400 - 3,600





## 185

English Naïve School, 19th century A mother and children in a decorated interior oil on canvas 46.5 x 38cm (18 5/16 x 14 15/16in). £800 - 1,200 €960 - 1,400

## 186

#### American School (Late 19th/Early 20th Century) The family man oil on canvas 52.5 x 65.5cm (20 11/16 x 25 13/16in). £500 - 700 €600 - 840

#### 187

English Naive School, (early 19th century) A Country Squire with a pig, and another The Squire's Wife, a pair oil on canvas  $76 \times 63cm$  (29 15/16 x 24 13/16in). £3,000 - 5,000 €3,600 - 6,000

Both in early 19th century scumbled frames.















191

#### 188 Albin Roberts Burt (British, 1784-1842)

A portrait of the artist's uncle, Fred Burt; A portrait of the artist's aunt, Maria Burt; A portrait of the artist's son, Nelson Burt signed, inscribed and dated 'Drawn by ARBurt/Reading 1834 (lower left); signed, inscribed and dated 'Drawn by ABurt/1833 (lower left); signed, inscribed and dated 'Drawn by ABurt/Southampton 1834 (lower right) pencil, pen, ink and watercolour heightened with white, each 29.3 x 21.5cm (11 9/16 x 8 7/16in). **f600 - 800** 

€720 - 960

#### 189

#### After Henry William Bunbury

A fete in the garden of Carlton House mezzotint with handcolouring, 1794, on laid paper, with thin margins, 460 x 630mm (18 x 24 3/4in)(SH) £500 - 700 €600 - 840

#### 190

#### After George Morland

A daughter's progress, a set of six Regency prints Domestic Happiness; The Elopement; The Virtuous Parent; Dressing for the Masquerade; The Tavern Door; The Fair Penitent mezzotint, each 35 x 27cm (13 3/4 x 10 5/8in). in verre eglomise mounts (6)

£1,200 - 1,800 €1,400 - 2,200

#### 191

#### Mrs Young (English, 19th Century)

The Melville children

inscribed on label on reverse 'Augusta Mary Melville, d. 1913; James Moncrieff Melville; Thomas Lechmere Melville (both died very young); Elizabeth Janet Melville, d. 1929. Painted 1840 by Mrs. Young who couldn't paint faces' oil on panel 25.7 x 32.6cm (10 1/8 x 12 13/16in). £600 - 800 €720 - 960

PROVENANCE : Purchased from Lady Joan Babington, December 1967 (according to an inscription on the reverse)





193





#### 192

# A set of twelve Chinese export paintings

19th or 20th century Watercolour on pith paper; each depicting various Chinese junks sailing on water, all framed and glazed. *16.3cm (6 3/8in) x 23.5cm (91/4in)* (12). **£800 - 1,200** 

€960 - 1,400

#### 193

# Four Chinese watercolour on pith paper paintings from a set 19th century

Each depicting various arrangements of butterflies on peonies and prunus flowers, framed and glazed.

. Each 17.8cm (7in) x 26.5cm (10 3/8in) (4). £500 - 700

€600 - 840

## 194

## Six Chinese export paintings 19th century

Watercolour on pith paper; three paintings depicting pairs of birds perched on flowering branches, the other three with further pairs of birds on a grassy shore.

195

Each about 18cm (7in) x 28cm (11in) (6). £600 - 800 €720 - 960

#### 195

# **Ten Chinese export paintings** 19th century

Watercolour on pith paper, comprising six from a set depicting Chinese and Manchu aristocrats in luxurious interiors, three from a set with similar subject, and one depicting actors from the Beijing Opera practising a battle scene, all framed and glazed. *The first set 32cm (12 5/8in) x 7.5cm (3in)* (10). **f800 - 1,200** 

€960 - 1,400



#### 196

T Evans (19th century) A portrait of the Cyclist Charles Terront. Oil on canvas pasted to cardboard, framed. 9x12ins.(23x30cm) €4,000 - 6,000 €4,800 - 7,200

Painted in Paris around 1891, Charles Terront (1857-1932), was the first French cycling celebrity, who won 54 races during his 15 year career. Due to the rather ambiguous nature of competition rules at the time, he achieved the unique honour of being both the French and British champion on two occasions. In 1879 Terront cycled the 3000km between St. Petersburg in Russia and the new Vélodrome Buffalo in Paris, which took him 14 days and 7 hours.

In 1891, he won the inaugural *Paris-Brest et retour* on his British-built Humber; a bike fitted with the brand new Michelin pneumatic tyres that had been patented that very year. This painting is believed to be marking the occasion of this now legendary win. He was met by a crowd of more than 10,000 fans in Paris, many of whom had stayed up all night to make sure they caught a glimpse of their hero.

Thomas Roebuck (British, fl. 1830-1860) Laundry Maid and foal in a landscape signed and dated 'Thos Roebuck 1868' (lower right) oil on canvas 49 x 62cm (19 5/16 x 24 7/16in). £1,500 - 2,000 €1,800 - 2,400



197



198



199

198 English School, 19th Century A horse in a stable indistinctly signed and dated '1857' (lower left) oil on board 42 x 49cm (16 9/16 x 19 5/16in). £800 - 1,200 €960 - 1,400

#### 199

Basil Nightingale (British, 1864-1940) '"Bismillah" - The property of General Schrider' signed 'Basil.J.Nightingale/1888' also inscribed with title watercolour, with some bodycolour 33 x 44cm (13 x 17 5/16in). also the pen and ink study entitled 'Lines of hunter' signed, dated 1888 and to General Schreiber (sic) (2). £500 - 700 €600 - 840



John Fernley (British, 1782-1860) Horses and groom signed and inscribed 'J Fernley/Melton Mowbray/1835' (lower right) oil on canvas 65 x 86cm (25 9/16 x 33 7/8in). £5,000 - 7,000 €6,000 - 8,400

200



201 English School, 19th Century A chestnut horse in a stable; A bay horse in a stable a pair oil on canvas, each 42 x 52.5cm (16 9/16 x 20 11/16in). £800 - 1,200 €960 - 1,400



#### **Gourlay Steell, RSA (British, 1819-1894)** A red and white Ayrshire bull signed and dated 'G.Steell/1845' (lower right) oil on canvas *102 x 127.5cm (40 3/16 x 50 3/16in).* **f8,000 - 12,000**

€9,600 - 14,000

#### EXHIBITED:

Royal Scottish Academy, 1846, no. 352 as 'Portrait of Fitz-George, an Ayrshire bull', lent by the Highland & Agricultural Society of Scotland

This Ayrshire bull was bred by William Brodie, Lochwinnoch. He was subsequently owned by Mr Robert Paton, Cloberhill, Dumbarton who showed him at the General Show at Glasgow in 1841 where he gained first prize of his class. The bull was later bought by Lord Covehouse.



Attributed to George Cuitt the Elder (British, 1743-1818) The Blackwell Ox

indistinctly inscribed on label on reverse 'George Cuitt. Bred and fed by Christr. Hill Esq', also bears typewritten label for Walker Galleries stuck to the reverse of the canvas (179 x 1 - CHALK ON STRETCHER ) oil on canvas

47 x 54.2cm (18 1/2 x 21 5/16in). £3,000 - 5,000 €3,600 - 6,000

#### **PROVENANCE** :

Private Collection, U.K. Purchased by the vendor's grandfather Thence by descent

#### EXHIBITED :

with Walker Galleries, London c. 1932 no. 134, bought 26 guineas (according to a label attached to the reverse of the canvas). Although this picture, photographed in the Witt Library, is obviously by the same hand as our picture, it is listed as measuring 25 x 30ins., an anomaly for which we are unable to provide an explanation. This picture was illustrated in

'Walker's Quarterly', 1932, pp 33-34.

#### LITERATURE :

'Farm Animal Portraits', Iona Joseph and Elspeth Moncrieff with Stephen and Iona Joseph, Woodbridge, Suffolk, 1988, pp 42 and 43.

The earliest dated cattle portrait is a print of the *Blackwell Ox* published 27th March 1780, engraved by John Bailey after a painting by George Cuitt (op. cit. illustrated colour plate 32, page 42).

#### The print is inscribed -

'The Blackwell Ox (rising 6 years old) bred & fed by Christr. Hill. Esq: of Blackwell in the County of Durham. Killed at Darlington 17 Dec: 1779 by Mr. Geo: Coates who sold him for £109.11.6. Weight: Two fore quarters, 75 st. 7 lb; Hind do., 76st. 3 lb; Tallow 11 st.; Total, 162 st

10 lb. NB: 14 1b to the stone. Dimensions: Height at the crop, 6'0"; -Shoulder 5'9 1/4"; - Loins, 5'8"; - From breast to ground, 2'1"; Length from horns to rump, 9' 5 1/2"; - Breadth over the shoulders, 2'10 1/4"; -From hip to hip, 2'10 1/2"; Girt before the shoulder, 9' 7 1/2"; - Behind do., 10'6"; - At the loins, 9'6 3/4".'

Bailey was an animal painter and engraver who became Steward to the Earl of Tankerville at Chillingham. He is responsible for several of the early cattle prints in the Northumberland area.

The painting and the print were presumably commissioned by the breeder, Christopher Hill of Blackwell, County Durham, who turned to a local painter, George Cuitt, who lived a few miles away at Richmond, Yorkshire.

He would therefore seem to be an obvious choice of painter for a local farmer requiring an accurate record of his prize ox. Indeed, Cuitt received several other commissions from local breeders including Charles Colling for whom he painted the Durham Ox in 1801, presumably because of the success of his portrait of the Blackwell Ox. The magnificent beast is shown grazing, with his head down, a very unusual posture, which was seldom used again by artists. In what would appear to be his only cattle portrait, George Stubbs (The Lincolnshire Ox, collection Walker Art Gallery, Liverpool, painted in 1791), copied the stance of Cuitt's Blackwell Ox of 12 years earlier.

Our painting must pre-date the print and was probably completed in 1779, therefore it is the earliest true livestock portrait.

Walker's Gallery was founded c.1890 by Augustus Walker, art dealer, frame-maker and fine art publisher and was located at 118 New Bond Street. They held specialist exhibitions of livestock pictures (see Witt Library - 'A Second Exhibition of Old Prints and Paintings of Prize Cattle, Sheep, Pigs &c., April 9th to 30th, 1934). Presumably their first exhibition of livestock paintings was held in 1932, in which our picture was shown.

The painting is mentioned in lona's book as 'has not been located', therefore this is a rediscovery.

#### 204 E. S. England (British, 19th/20th century) A prize white heffer in a stable signed 'E.S.England' (lower left) oil on canvas 45.5 x 61cm (17 15/16 x 24in). (3) £800 - 1,200 €960 - 1,400



204



205





E. S. England (British, 19th/20th century)
A milking shorthorn in a landscape
signed 'E.S.England' (lower right) oil on canvas
30.5 x 41cm (12 x 16 1/8in).
£500 - 700
€600 - 840

## 206

E. S. England (British, 19th/20th century) A prize Ayshire cow in a landscape signed 'E.S.England' (lower left) oil on canvas 45.5 x 61.5cm (17 15/16 x 24 3/16in). £800 - 1,200 €960 - 1,400

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John Vine of Colchester (British, 1809-1867)

Six prize Berkshire pigs signed, inscribed and dated 'J. Vine Smithfield Club Prize Show 186[?]' (lower left) oil on board  $44.4 \times 58.4 \text{ cm} (17 \text{ 1/2 } \times 23 \text{in}).$ in a period maple frame £15,000 - 20,000 €18,000 - 24,000

PROVENANCE: Private collection of Iona Joseph

For a comparable example of the artist's work, see Moncrieff, Elspeth (with Stephen and Iona Joseph), Farm Animal Portraits, Antique Collectors' Club, Woodbridge, 1996, p.143, colour plate 128

John Vine was born in Bury St Edmunds but lived only briefly in the town before his family settled in Colchester. He was born with rudimentary arms and legs and there is a suggestion prompted by a engraving of circa 1820, that as a child he was exhibited in fairgrounds as a curiosity; the print, titled 'Master Vine', shows a young child holding a sketch, indicating that his fairground act made a spectacle of a precocious artistic talent aside from his physical disabilities.

His animal portraits, especially his pigs, are full of character and any such deficiencies due to his handicaps were amply compensated for by the charm of the painting.

Indeed, there is a letter from the Duke of Marlborough expressing his 'great surprise at the production of such an excellent picture by one labouring under such disadvantages'.

He became established as a painter, specialising in depictions of prize livestock. He had a ready income from the Essex gentry and would often paint subjects in the grounds of a country estate, but he would just as readily execute lesser works for cottage farmers ???. His growing reputation as an animal painter was further increased by the arrival of the railways as he was able to travel by train all over the country to attend most of the Royal Agricultural Society of England and Smithfield Shows, providing new clients with records of their prizewinning animals.

There are two horse paintings and portraits of Mr and Mrs James Cobb in the collection of Colchester Museum. 208 Stephen Elmer (Farnham 1715-1796) A covey of partridge signed 'S.Elmer' (lower right) oil on canvas 76.5 x 91.5cm (30 1/8 x 36in). £4,000 - 6,000 €4,800 - 7,200

Purchased: The Tryon Gallery Ltd, 41/42 Dover Street, London, W1, 21st September 1967, £300.

**Stephen Elmer (Farnham 1715-1796)** Pike, trout, carp, perch and other fish on a river

76 x 91.5cm (29 15/16 x 36in).

signed and dated 'S. Elmer 17\*\*' (lower left)

209

bank

oil on canvas

£4,000 - 6,000 €4,800 - 7,200



208









# 210

English School, 19th Century Tally Ho! oil on canvas 57 x 87.6cm (22 7/16 x 34 1/2in). £600 - 800 €720 - 960

### 211

Harry Rountree (British, 1878-1950) King of the Ring !! signed 'Harry Rountree' (lower right), indistinctly inscribed (top centre) pencil and watercolour 16.6 x 26.8cm (6 9/16 x 10 9/16in).

#### 212

James T. Barker (British), 19th Century Special Best Bird in Show, Watford, 1912 signed 'James T. Barker' and dated 1912 (lower left) oil on board  $26 \times 15.8 cm (10 1/4 \times 6 1/4 in).$ £200 - 300 €240 - 360

### 213

A large mid-19th century Illustrated London News commemorative print entitled 'The Great Exhibition of the Industry of All Nations' dated May 24th 1851 the central reserve depicting the Crystal Palace within a figural frieze border, mounted within a later ebonised reeded glazed rectangular frame,  $93cm \times 120cm$  overall £100 - 200 €120 - 240

214 English Naïve School An Early English Setter in a landscape oil on canvas 59.5 x 73.5cm (23 7/16 x 28 15/16in). £3,000 - 5,000 €3,600 - 6,000



214



215

# 215

Thomas Ivester Lloyd (British, 1873-1942) Portrait of a Shih Tzu signed 'T.I.Lloyd' (lower right) oil on canvas 30.5 x 36cm (12 x 14 3/16in). to be sold with a portrait of a Terrier by Lilian Collier £800 - 1,200 €960 - 1,400





216

Circle of Jacob Jordaens (Antwerp 1593-1678) A lion resting black chalk and coloured chalks on buff paper, watermark plant device  $17 \times 28.6 \text{ cm} (6 \ 11/16 \times 11 \ 1/4 \text{ in}).$ £500 - 700 €600 - 840

PROVENANCE Parsons & Sons (Frits Lugt 2881).

217

Charles Edwin Baldock (British, 19th Century) The head of a tiger signed 'Charles E. Baldock' and dated 1919 (lower left) oil on canvas  $61 \times 45.7 cm (24 \times 18 in)$ . unframed £2,000 - 3,000  $\in$ 2,400 - 3,600 218 Thomas Rowlandson (London 1756-1827) A physician at a girl's boarding school pen, ink and wash *11.3 x 18.2cm (4 7/16 x 7 3/16in).* £800 - 1,200 €960 - 1,400



218

#### 219 H Maurer

220

After John Fraser The Race for the Cup

(17 3/8 x 32in)(PL) £500 - 700 €600 - 840

Photogravure with handcolouring, on wove, published by Raphael Tuck & Sons, London, printed in England, with margins, 44x 81.5cm

Five Alpine views: Hospitiam; Auf der Höhe der Eurka; Spithal auf der Grimsel; An der Gotthard's Strasse; and Hospital three signed 'Maurer' (lower left), and two with monogram 'HM', all inscribed as titled gouache and watercolour  $30 \times 36.5 cm (11 \ 13/16 \times 14 \ 3/8 in).(5)$ £800 - 1,200 €960 - 1,400



219







## 221

Fougasse (Cyril Kenneth Bird)(British, 1887-1965) Careless Talk Costs Lives

Eight lithographs printed in colours, c. 1943 32 x 20cm (12 5/8 x 7 7/8in). (8)

£4,000 - 6,000 €4,800 - 7,200

## 222

Anonymous

Keep Calm and Carry On Lithographic poster printed in colours, 1939, on thin wove, published by the Ministry of Information, 380 x 255mm (15 x 9 3/4in) together with another poster, 'For Help and Information', published by the Ministry of Information, 760 x 500mm (30 x 19 3/4in)(unframed)(2) **£500 - 700 €600 - 840** 

# **Part 2 Tuesday 28 January 2pm** Natural History and Tribal Lots 223 - 345











223 Two coloured lithographs of tigers and baboons, early 20th century, framed and glazed, 25 by 35in (64 by 89cm) (2) £400 - 600 €480 - 720

#### 224

A coloured lithograph of a sectioned iris, early 20th Century, framed and glazed, 43 by 31in (110 by 79cm) £300 - 400 €360 - 480

## 225

A coloured lithograph of a sectioned sunflower, early 20th century, framed and glazed, 43 by 32in (110 by 81cm) £300 - 400 €360 - 480

## 226

A Gerrard & Co moulded composition model of a dissected frog, English, mid 20th century, on wooden wall plaque with printed index of sectioned parts, 15 by 18in (58 by 46cm) £250 - 350 €300 - 420





## 227 W

A display model of a female Humpbacked whale and calf on a stand. *52x34x25ins.(132x86x64cm)* £1,200 - 1,500 €1,400 - 1,800

## 228

A pair of Coconut Crabs (Birgus latro) under a glass dome. 12x7x21ins.(31x18x53cm) £500 - 700 €600 - 840

## 229

A display of three Crabs under a glass dome. 8x5x15ins.(20x13x58cm) £300 - 500 €360 - 600

#### 230

A cased taxidermy display of a Black necked Aracari (Pteroglossus aracari) under a glass dome. 12x7x21ins.(31x18x53cm) £550 - 750 €660 - 900

#### 231

A cased taxidermy display of a puppy 10x8.5x4ins.(25x22x10cm) £500 - 700 €600 - 840

#### 232

A taxidermy miniature puppy display in a circular wall case. *17ins.(43cm)diam.* £850 - 1,250 €1,000 - 1,500



229















237



## 233

A box of Taxidermist's animal glass eyes of various colours and sizes. 14.5x2x5.5ins(37x5x14cm) Approximately 70 £500 - 700 €600 - 840

## 234

A display of black/yellow Butterflies

under a glass dome. *12x7x21ins.(31x18x53cm)* **£500 - 700 €600 - 840** 

## 235

A display of Blue Butterflies under a glass dome. *12x7x21ins.(31x18x53cm)* £500 - 700 €600 - 840

#### 236

A pair of cased displays of Beetles and other Insects 22x18ins.(56x46cm)each. (2) £500 - 700 €600 - 840

#### 237

A Cabinet of curiosities display 18.5x12x5.5ins.(47x31x14cm) £500 - 700 €600 - 840



An unworked Coco de Mer nut (Lodoicea maldivica) 15x12ins. (36x30cm) £500 - 700 €600 - 840

#### 239

An unworked Coco de Mer nut (Lodoicea maldivica) 11 ins. (28 cm) long. £500 - 700 €600 - 840

## 240

A cased taxidermy display, the Toad and Frog orchestra both playing stringed instruments, the Frog seated on a Terrapin. 14x9.5x16ins.(36x24x41cm) £900 - 1,200 €1,100 - 1,400

#### 241

A Venus Flower Basket display (Euplectella aspergillum) under a glass dome. 12x7x21ins.(31x18x53cm) £800 - 1,200 €960 - 1,400

## 242 W

Pair of bronze copper elephant tusks 67ins.(170cm)high each. (2) £800 - 1,200 €960 - 1,400









245 (Part)

244



246

## 243

#### An articulated hanging skeleton of a Hammerhead Fruit bat (Hypsignathus monstrosus) under a glass dome. 12x6.5x11ins.(31x17x28cm) £600 - 800 €720 - 960

244

The skull of a Swordfish (Xiphias gladius) 44ins.(112cm)long. £650 - 750 €780 - 900

## 245

## A glass dome containing mixed bone fragments,

7.5x17ins.(19x43cm) Together with a pair of smaller domes with bird breastbone skeletons. 5.5x11ins.(14x28cm)each. (3) £500 - 700 €600 - 840

## 246

A small cased articulated skeleton of a Bat, 7.5x3.5x9ins.(19x9x23cm) Together with a cased skeleton of a Snake. 6x2x14ins.(15x5x36cm) (2) £500 - 700 €600 - 840



A Human skull cast display, with crouching taxidermy Hammerhead Fruit Bat. 12x10x10ins. (31x25x25cm) €780 - 1,000

#### 248 W

An articulated skeleton of a male Ostrich (*Struthio camelus*) on a stand. *55x22x87ins.*(*140x56x221cm*) £5,500 - 7,500 €6,600 - 9,000

## 249 W

A cased skeleton of a Flamingo (genus Phoenicopterus) 7.5x8.5x30ins.(19x22x76cm) £600 - 800 €720 - 960













A large reconstructed Elephant Bird Egg (Aepyornis maximus) 12ins. (31cm)high £800 - 1,200 €960 - 1,400

A large flightless bird from the Island of Madagascar, thought to have become extinct in the 17th century. Growing up to 11ft. (3.35m) in height, is was probably the heaviest bird to have existed. It is possibly the source of the "Roc" in Sinbad's tales and from the journeys of Marco Polo, and although reported in the 1650's, no European sighting are recorded. Sub fossilised eggs are occasionally found, especially in the Southern part of the island, although whole examples are rare.

### 251

# An articulated skeleton of a Straw-necked Ibis (Threskiomis spinicollis)

under a glass dome. 11x6x21ins.(28x15x54cm) £650 - 850 €780 - 1,000

#### 252

A articulated skeleton of a Cockerel

under a glass dome. 16x9.5x23ins.(41x24x59cm) £500 - 700 €600 - 840

## 253

An articulated skeleton of a Piping Hornbill (Bycanistes fistulator) under a glass dome. 9.5x18ins.(24x46cm) £600 - 800 €720 - 960





A reconstructed Elephant Bird Egg (Aepyornis maximus) on metal stand, the egg 11in (28cm) high £1,000 - 1,500 €1,200 - 1,800

## 255 W

A giraffe skeleton, Giraffa camelopardalis, neck and skull, on a steel stand. 81x21x21ins(206x54x54cm) £4,000 - 6,000 €4,800 - 7,200

# 256 W Y

A walrus skull, lce Age, raised on a metal stand. 30.3x9x9ins(77x23x23cm) £2,000 - 3,000 €2,400 - 3,600









257



#### 257 W

A fossilised fish plate, (a giant phareodus), Eocene period (50 million years old), Wyoming, United States of America, on a wooden mount, with an acrylic stand. 24.7x34x3ins(63x87x7cm) £3,000 - 5,000 €3,600 - 6,000

## 258 W

A fossilised viper fish specimen, *Eurypholis boissieri.*, Middle Cretaceous period (circa 95 million years old), Lebanon, within a cherry-wood frame. *10x16x0.7ins.(26x40.5x2cm)* **£800** - **1,200** €**960** - **1,400** 

Scarce.

#### 259 W

A rare fossilised lobster specimen, Mesozoic Era (251-146 million years old), Germany. 9.8x6x0.7ins.(24.5x15x1.75cm) £1,200 - 1,600 €1,400 - 1,900

This scarce example is a distant relative of the Spiny Lobster (*Eryon sp.*). The specimen has been preserved upside down and shows the underside of the animal's belly. *Eryon actiformis* is an extinct crab or lobster-like creature: one of the oldest true lobsters.



#### 260 W

A mass-mortality fish plate, *sp. Knightia*, Eocene period (approximately 50 million years old), Green River Formation, Wyoming, United States of America, mounted on wood. *51x61.5x1.5ins(129x156x4cm)* **£2,000 - 3,000** €2,400 - 3,600

#### 261 W

A mass-mortality fish plate, *sp. Knightia*, Eocene period (approximately 50 million years old), Green River Formation, Wyoming, United States of America, mounted on wood. *34x48x1.6ins(86x122x4cm)* **£2,000 - 3,000** €2,400 - 3,600

## 262 W

A crinoid plate, *sp. Traumatocrinus*, Triassic period (230 million years old), Hunan, China, on a rectangular wooden base. *23.7x22x6.6ins(60x56x17cm)* £1,500 - 2,000 €1,800 - 2,400









266





263 W

A giant red ammonite, Cretaceous period (90 million years old), Mahajunga Province, Madagascar, on a steel stand. 20x17x3.5ins(51x43x9cm) £1,200 - 1,600 €1,400 - 1,900

## 264 W

Three polished nautilus specimens, *Cenoceras sp.*, Jurassic period (185-170 million years old), Madagascar, with bases. *8x6.7x6.7ins.(20x17x17cm)* 3 £1,000 - 1,500 €1,200 - 1,800

## 265 W

A fossilised pecten shell cluster, Miocene period (8-12 million years old), France, raised on a black metal stand. 23.5x11.5x7ins(60x29x18cm) £500 - 700 €600 - 840

## 266 W

Three fossilised pecten shells,

Miocene period (8-12 million years old), France, on raised steel stands. *20x6x6ins(51x15x15cm)* 3 **£600 - 800** €720 - 960

#### 267 W

A split ammonite, Perisphinctes sp., Cretaceous period (135 million years old), Madagascar. 12.5ins.(31.5cm)wide. 2 £800 - 1,200 €960 - 1,400

This decorative ammonite has been carefully cut in two, revealing the intricate chambers within- with attractive colours of caramel and rich chocolate.





...

268 W An opalised ammonite, Sphenodiscus lenticularis, with the original matrix, Upper Cretaceous Era (circa 65 million years old), South Dakota, United States of America. The ammonite 11.5ins. (29cm) wide, Matrix 13x5.1ins.(33x13cm) €10,000 - 15,000 €12,000 - 18,000

A scarce ammonite with its original matrix. It displays a brilliant opalescence in a deep red colour. The ammonite is completely detachable from the matrix (fitting neatly within); the opalescent shell layers to be seen beneath the ammonite and in the host rock nodule.

#### 269 W

An English ammonite, Eparietites impendens, with an ironstone matrix, Jurassic period (208-198 million years old), Scunthorpe, England, 15.4x14x2ins.(39x36x5cm) €4,000 - 6,000 €4,800 - 7,200

A classic example of a rare English ammonite, still embedded in its original ironstone matrix, showing attractive golden tan colours along the suture lines of the fossil. The East Yorkshire quarries where these fossils were found have been filled in and are no longer accessible. Scarce.



268 (Matrix)











272

## 270 W

A pair of giant ammonites, Cretaceous period (90 million years old), Madagascar, on Portland stone bases. *19x20x9ins(48x50x23cm)* £4,000 - 6,000 €4,800 - 7,200

## 271 W

A purple ammonite, Speetoniceras sp., Jurassic period (208-146 million years old), Volga River, Saratov region, Russia. 11.3ins.(28.5cm) £2,000 - 2,500 €2,400 - 3,000

Note the attractive purple iridescence.

## 272 W

A giant ammonite, *sp. Ariatities*, Jurassic period (approximately 140 million years old), on its matrix, Alsace, France. 22.5x20.5x5.5ins(57x52x14cm) £3,000 - 5,000 €3,600 - 6,000

## 273 W

A palm frond, Eocene period (approximately 50 million years old), Green River Formation, Wyoming, United States of America, in a wooden frame. 62x49x7ins(157x125x7cm) £12,000 - 16,000 €14,000 - 19,000









## 274 W

A cut and polished split ammonite, Speetoniceras sp., partially pyritised, Jurassic period (208-146 million years old), Volga River, Russia. 12ins.(30cm) €2,000 - 2,500 €2,400 - 3,000

A cut and polished ammonite, forming a pair. The presence of a large amount of iron during the fossilisation process creates these highly pyritised ammonites. The combination of aragonite, gold and silver pyrite crystals and brandy calcite is striking.

## 275 W

A giant ammonite plate, *sp. Hildoceras and Dactylioceras*, Jurassic period (160 million years old), Holzmaden, Germany, on a rectangular wooden base. *47x48x10.2ins(120x122x26cm)* £2,000 - 3,000 €2,400 - 3,600

## 276 W

A giant ammonite plate, *sp. Hildoceras and Dactylioceras*, Jurassic period (160 million years old), Holzmaden, Germany, on a rectangular wooden base. *47x48x10.2ins(120x122x26cm)* **£2,000 - 3,000 €2,400 - 3,600**




278

## 277 W

A fossilised wooden slab, Auracarioxylon arizonicum, Triassic period (225 million years old), petrified forest, Arizona, United States of America. 37x1.4ins. (93.5x3.5cm) £4,000 - 6,000 €4,800 - 7,200

This petrified log slice has undergone fifteen stages of polishing. The species is now extinct, but the closest relative today is the South American Monkey Puzzle Tree. The rich colours result from the presence of trace elements: copper, cobalt and chromium oxides creating the blues and greens; manganese oxide the pinks, and iron oxide the reds and yellows.

### 278 W

### A petrified wood slab or slice,

Triassic period (230 million years old), Madagascar, on a rectangular wooden base. 17x13.4x4.7ins(43x34x12cm) €500 - 700 €600 - 840

### 279 W

A pair of fossilised wood book-ends, Cretaceous period (90 million years old), Oregon, United States of America. 10.5x10x2ins(27x26x5cm) 2 £500 - 700 €600 - 840



279



281





283



280 W Two petrified wood logs, Miocene (approximately 20 million years old), Indonesia.

30.5x14.5 & 27.5x15.3ins(77x37cm diam &70x39cm diam) 2 £600 - 800 €720 - 960

### 281 W

A petrified wood log, Miocene (approximately 20 million years old), Indonesia.

30x13ins.(76x33cm) £600 - 800 €720 - 960

### 282 W

A fossilised giant clam shell, approximately 100,000 years old. 28.3x10.6x16ins(72x27x41cm) £1,200 - 1,600 €1,400 - 1,900

### 283 W

A petrified wood sphere, Triassic period (225 million years old), Madagascar, with a display base. *8ins.(20cm)diam.* £1,200 - 1,600 €1,400 - 1,900

This specimen has been cut, polished and re-shaped into a decorative sphere. Note the rich colours: reds, ochres and varying shades of sepia and cream.





## 284 W

A fossilised wood sphere, Miocene period (8-12 million years old), Java, Indonesia, on an acrylic stand. *13ins(33cm)diam.* £1,200 - 1,600 €1,400 - 1,900 285 W A red-flamed jasper and aventurine sculpture, Brazil, on a rectangular base. *15ins.(38cm)high.* £1,000 - 1,500 €1,200 - 1,800

This specimen has been mined in Brazil and polished and mounted by craftsmen in Germany.

### 286 W

### A polished Lapis lazuli freeform of large size, Afghanistan, on a circular base. *16x12.5x6.3ins.(40x32x16cm)* £4,000 - 6,000

€4,800 - 7,200

A good specimen showing rich colour and dramatic form. Originally known as *ultramarine* ('from beyond the seas'), ground lapis was used as the finest and most expensive pigment in painting. Its modern name is a compound of *lapis* (latin for 'stone') and*azul*(arabic for 'deep blue').

### 287 W

A polished Labradorite freeform, Madagascar. 13x8.5x4.5ins.(33x21.5x11cm) £1,000 - 1,500 €1,200 - 1,800

The fine polish reveals a brilliant play-of-colour. When viewed from a variety of directions, the optical phenomenon produces flashes of orange, blue, violet, green and yellow.

**288** No lot



286



287











## 289 W

A quartz cluster, Arkansas, United States of America, on a rectangular wooden base. 9x9.4x6ins(23x24x15cm) £500 - 700 €600 - 840

### 290 W

A decorative quartz crystal, Brazil, raised on a metal stand. *17.4x7x6ins(44x18x15cm)* £500 - 700 €600 - 840

### 291 W

A good polished Malachite freeform, Congo. 11.3x11.7x2.7ins.(28.5x29.5x7cm) £600 - 800 €720 - 960

### 292 W

A pair of agatised fossil coral specimens,

Oligocene/Miocene Period (38-25 million years old), Florida, United States of America. 10x2.4ins.(26x5.5cm) 2 £600 - 800 €720 - 960

This fine pair of fossilised coral specimens shows beautiful chalcedony replacement. Corals are simple marine invertebrates that possess a sac-like body, with a mouth and tentacles. Under unique geological conditions, pre-historic corals and molluscs can fossilise: silica rich water percolates through the limestone and, during the fossilising process, the corals are replaced by agate.



293 W

A fine quartz cluster, Brazil. 22x27.5x16ins(56x70x40cm) weight 100 kg. £6,000 - 8,000 €7,200 - 9,600

### 294 W

A black quartz specimen, Arkansas, United States of America, on a rectangular wooden stand. 21x9.5x6ins(53x24x15cm) £800 - 1,200 €960 - 1,400



294





296

295 W A gypsum specimen, Mexico. 24.3x21x10ins(62x53x25cm) £3,000 - 5,000 €3,600 - 6,000

### 296 W

A selenite gypsum specimen, Mexico, on a wooden base. 20x7x4.8ins(51x18x12cm) £500 - 700 €600 - 840

297 W A "desert rose", Mexico. 29.5x15.3x20ins(75x39x50cm) £1,500 - 2,000 €1,800 - 2,400







299



## 298 W

### A gypsum freeform of large size, Hunan, China, on a wooden base. 37.5x24x25ins(95x61x64cm) weight 150 kg. £8,000 - 12,000 €9,600 - 14,000

### 299 W

An agate slice of large size, Brazil, on a rectangular wooden base. *13.5x22.5x4ins(34x57x10cm)* £1,200 - 1,600 €1,400 - 1,900

### 300 W

A jasper sphere, China, on an acrylic stand. 6.8ins(17cm)diam. £500 - 700 €600 - 840

Scarce.





303





301

301 W An orange citrine, Brazil. *13.4x22.5x4ins(34x57x10cm)* £500 - 700 €600 - 840

## 302 W

An amethyst specimen, Uruguay, on a stainless steel stand. *16x7.5x6.8ins(40x19x17cm)* £600 - 800 €720 - 960

### 303 W

A good Amethyst "Madonna" geode, Brazil. 14.5x12x3.2ins.(37x30x8cm) £800 - 1,200 €960 - 1,400

### 304

A pair of Amethyst Geodes 42ins.(107cm) high each.(2) £600 - 900 €720 - 1,100





### 305 W

A pair of obsidian obelisks, Mexico. 28x5x5ins(72x13x13cm)each. 2 £1,500 - 2,000 €1,800 - 2,400

### 306 W

A quartz cluster, Brazil, on a decorative bronze stand. *16x12x10ins(40x31x25cm)* £1,200 - 1,600 €1,400 - 1,900

### 307 W

A decorative giant green fuchsite, Minas Gerais, Brazil, on a wooden rectangular base. 9x9.5x6ins(23x24x15cm) £1,200 - 1,600 €1,400 - 1,900



307











310



311

308 W Three orbicular jasper spheres, Madagascar, on Perspex stands. *4ins (10cm) diam each.* 3 £500 - 700 €600 - 840

309 W

An orbicular Jasper Sphere, Madagascar, raised on a circular display base. 10.3ins.(26cm)diam. £2,500 - 3,000 €3,000 - 3,600

Ocean Jasper is found in a maritime outcrop in North Eastern Madagascar. An impressive specimen of a large size.

### 310 W

Three decorative amethysts, Brazil, on rectangular wooden bases. 10.6x7x4ins(27x18x10cm)each. 3 £500 - 700 €600 - 840

311 W

A pair of solid malachite obelisks, on stepped malachite bases, Congo. 17.5ins.(44.5cm)high. 2 £1,200 - 1,800 €1,400 - 2,200



### 312 W A Gibeon meteorite and a Gibeon meteorite slab, Great Namaland, Namibia. 7.5x3.7ins(19x9.5cm) & 2.1x2.1ins.(5.2x5.2cm) 2 £4,000 - 6,000 €4,800 - 7,200

The Gibeon meteorite field was first reported by Captain T. E. Alexander in 1836 and is located in Great Namaqualand, Namibia, South West Africa. All meteorites emerged from the core of a planet that briefly existed between Mars and Jupiter, the surviving fragments now described as 'the asteroid belt'. This meteorite is a nice example of a fine octahedrite and is offered with a sliced specimen displaying the inner "Widmanstätten Patterns".

### 313 W

A Gibeon meteorite specimen, sliced, to reveal the "Widmanstätten Patterns", Great Namaland, Namibia. 4x2.4x1.2ins. (10.3x6x3cm) €960 - 1,200 €960 - 1,400

This meteorite specimen has been cut with a diamond saw to reveal its unique crystalline patterns. The Gibeon meteorite consists of 92% iron, 7.5% nickel and 0.5% trace minerals.









314 W A Pallasovka Meteroite slice, Russia. 3.4x2.2x0.1ins.(8.5x5.5x0.3cm) £1,000 - 1,500 €1,200 - 1,800

A beautiful example of a polished Pallasovka meteorite specimen, sliced to reveal the attractive inclusions of olivine (or peridot) crystals.

315 W

Three Fukang Meteorite slices, Gobi desert, China. On raised sprung display bases. 2.2x1.8x0.1ins. (5.3x4.5x0.2cm)&2.2x1.8x0.1ins. (5.2x4.5x0.2cm)& 1.5x1.4x0.1ins. (3.7x3.5x0.15cm) 3 £800 - 1,200 €960 - 1,400

A collection of three slices from a Fukang meteorite specimen. The Fukang 'pallasite 'meteorite was discovered in 2000, in the mountains near Fukang, China. It consists of olivine crystals of gem-quality, fused within an iron-nickel matrix. Pallasites were first recorded in 1772.

316 W

A meteorite, Campo del Cielo, Argentina. 7x4.4x7.5ins (18x11x9cm) weight 4 kg. £800 - 1,200 €960 - 1,400

The Campo del Cielo iron meteorite field was first reported in 1576, although the strike occurred approximately four thousand years before that. It is situated a thousand kilometres north west of Buenos Aires.



317 W A Chinga Meteroite, Russia. 5x4x1.2ins.(12.8x10x3cm) £1,500 - 2,000 €1,800 - 2,400

The Chinga meteorite field was first discovered by gold prospectors in Tuva (near the Chinga River) in 1913. No impact craters were ever found, and it is believed that the meteorite exploded as it travelled through the earth's atmosphere. The meteorite has a high nickel content (around 16.7%), giving it a 'silvery' appearance. The meteorite is estimated to have fallen between ten and twenty thousand years ago. Scarce.

### 318 W

### A Gibeon Meteorite sphere,

held in place by a magnet and displayed on a malachite cube, Great Namaland, Namibia. 2x2x5ins.(5x5x13cm) £500 - 700 €600 - 840

This interesting sphere has been made from a Gibeon meteorite. It displays the "Widmanstätten Patterns" a unique geometric, crystalline structure caused by the ultra slow cooling process during its journey through space. The sphere is held by a strong magnet and displayed on a malachite cube.









319 W
Two Asante chairs, asipim,
Ghana.
the backs, seat rails and stretchers decorated with brass upholstery tacks, one with carved and pierced splat, the other with solid hide back and brass finials, both with hide seats, 90cm high
£600 - 800
€720 - 960

Provenance: Patricia Withofs, Australia, 1993 John Hewett, London.

Chairs such as these, with inclined backs and without arms, are called asipim, meaning, "I stand firm". Each local chief will possess at least one example, their use reserved exclusively for the ruling elite during important gatherings. The style is derived from European farthingale chairs of the 17th Century.

### 320

## A Ngombe wicker shield

Democratic Republic of the Congo of slender oval form, the front decorated with dark geometric forms contrasting with the paler caramel ground, the reverse with wood handle panel decorated with geometric pokerwork border,  $135.5 \times 41.5 cm$ 

£500 - 700 €600 - 840

Provenance: Rev. William Wilkes, Regions Beyond Missionary Union (London), collected in the Congo between 1894-1902, thence by descent.

The L.B.M.U. founded several missionary stations in the Congo, including a number amongst the Ngombe in the northwest of the Democratic Republic of the Congo, where Wilkes worked. The photograph shows Wilkes preaching to a assembly of converts at one of the L.B.M.U. missions during this time.

Cf. Plaschke & Zingirbl, African Shields, p.114-115, no's 104-105, where it is noted that only older shields have the zigzag pattern on the handle plate.



## 321

A Benin brass pendant,

Court of Benin, Edo, Nigeria, late 18th/early 19th Century. cast in relief with a large crocodile lying on a punch-decorated and floral field, framed by looped border, *16 x 9.3cm* **£1,000 - 1,500 €1,200 - 1,800** 

Provenance: Private collection, Washington D.C. Private collection, UK.

Cf. Kate Ezra, Royal Art of Benin, The Perls Collection in The Metropolitan Museum of Art, 1992, pp. 153, for a discussion of brass pendants of various designs. Semicircular pendants are hung from the waist, rather than the hip or breast, and are generally cast with images of animals or figures. The crocodile is symbol of Olokun, god of oceans and rivers, and source therefore of wealth and fecundity. It acts as his enforcer, punishing wrongdoers by overturning their canoes. Pendants are suspended by a loop at the centre top edge, sadly now missing from this lot, as are the chain and bell tassels that hang from the looped border.

Accompanied by Metallurgical Analysis R1872, by Dr Peter Northover, Oxford, establishing the date of manufacture as likely to be late 18th/ early 19th Century.

### 322

### An historic Zulu War period Nguni staff

Kwa-Zulu Natal, South Africa.

the finial carved and scorched with a head, the tapering shaft incised in a helix with the legend, "SIRAYO'S KRANTZ INDSANDLAWANA JAN 22ND 1879 RORKES DRIFT MATYANA'S STRONGHOLD PUNCHDEELO GYWN NINA ULUNDI", later bronze ferrule 86cm long

£600 - 800 €720 - 960

Provenance: Rollo Swainston Strangways, Alne Hall, Nr York and thence by descent.



322





### 323 Y A Shona rhinoceros horn prestige axe Zimbabwe.

the shaft with bulbous head pierced laterally with an engraved slender triangular iron blade, *62cm long* £3,000 - 4,000 €3,600 - 4,800

Sold with AHVLA rhinoceros horn pre-sale approval (EC Regulation 865/2006, Article 62 (3)). Please note that the AHVLA are unlikely to grant a CITES re-export certificate for this item.

### 324

## Two Lwena staffs and a Chokwe staff

Angola/Democratic Republic of the Congo the Lwena examples each carved with head finials wearing typical braided coiffures, the Chokwe example carved with a finial carved as a standing female ancestor figure, *Lwena 106cm & 103cm long; Chokwe 104cm long* (3) **£1,000 - 2,000** 

€1,200 - 2,400

### 325 Y

A collection African ivory bracelets, West and Central Africa. various designs but mostly circular bangles, (26) £700 - 1,000 €840 - 1,200

Provenance: Patricia Withofs, Australia.





### 326

### A Haida argillite panel pipe

North West Coast. carved all over with totems including frogs, raven, beaver, etc., the bowl hollowed out within the raven's head, longitudinally pierced,  $15 \times 5 \times 2cm$ .

£1,000 - 1,500 €1,200 - 1,800

### 327

## A Benin brass Idiophone, ahianmwen-oro

Court of Benin, Edo, Nigeria. typically modelled with an ibis standing above a cylindrical handle, 32.3cm (12 3/4ins) high (custom stand) £3,000 - 5,000 €3,600 - 6,000

Provenance: Jack Whitehead Barbara Lancaster Private collection UK.

Handheld clappers are among a vast and varied category of 'selfsounding' musical instruments, known collectively as idiophones, that produce sound without the addition of a stretched membrane or a vibrating string or reed. The most common form of clapper in the Benin corpus consists of a cylindrical shaft surmounted by the figure of a long-beaked bird (possibly an ibis) with outstretched wings, such as this example. They are sounded by striking the beak with a metal rod.

Idiophones with finials like this, are employed during Ugie Oro court festivals and the birds are referred to as the "bird of prophecy" (*ahianmwen-oro*) and sometimes the "messenger of god" (*odibosa*). Beginning with the reign of King Esigie in the sixteenth century, the sounding of clappers depicting the bird of prophecy at Ugie Oro court ceremonies was regarded as a sign that the kings of Benin were endowed with the power to alter history." (The Metropolitan Museum of Art, nd. Web 2013)





329



328

An Aboriginal shield and club Northeast Queensland & Murray River, Australia.

the Queensland shield of broad oval and domed form, the front face deeply incised with angular motifs outlined with black painted lines, the Murray River club with flat mushroom-shaped head, above a long cylindrical shaft, *shield 50 x 20.5cm*, *the club 60cm long* (2) **£1,000 - 1,500** 

€1,200 - 1,800

### 329

A fine aboriginal fighting boomerang Upper Darling River, New South Wales, Australia.

gently bowed, both convex faces finely incised with curvilinear parallel line decoration, 133cm long

£400 - 600 €480 - 720

### 330

A Sapi stone figure, nomoli, Sierra Leone carved as a kneeling figure holding the hands to the distended abdomen, with large head and ears, bulging eyes, pursed lips, £1,000 - 1,500 €1,200 - 1,800

Provenance: Patricia Withofs, Australia.

Stone figures attributed to the Sapi and Sherbro are found by the present day inhabitants of Sierra Leone and to a small extent Liberia during cultivation of the fields. It is generally believed that these figures date to the 15th and 16th centuries and were placed there by the former inhabitants of the area.



A rootstock club, vunikau Fiji the heavy lobed head above cylindrical shaft, zigzag carved grip, 113cm long £700 - 1,000 €840 - 1,200

### 332

A battle hammer, totokia Fiji the swollen head carved with rows of conical

spikes, the centre issuing a tapering spike, on a curved neck and cylindrical shaft, 77cm long £800 - 1,200 €960 - 1,400

### 333

A rootstock club, vunikau Fiji. small lobed head above cylindrical shaft with zigzag carved handle, 107cm long £600 - 800 €720 - 960

### 334

A chief's stool, no'oanga, Atiu, Cook Islands. the bowed rectangular platform with slightly concave edges, raised on four short flexed lags with teardrop shaped pad feet, 51 x 21 x 15cm £1,500 - 2,500 €1,800 - 3,000







### 335 A Solomon Islands standing figure, probably Guadalcanal.

the figure with domed cap coiffure, shell-inlaid eyes, tapering nose and slit lips, the cheeks and chin incised with concentric circles and triangular motifs, sloping shoulders with arms carved to the side and hands clasped to the lower abdomen below the circular navel, carved pubic region, slightly flexed legs, carved feet, painted allover in dark pigment, *58cm* 

high £1,000 - 1,500 €1,200 - 1,800

Cf. Deborah Waite et al, "Solomon Islands Art", 2007, fig. 46 for a bowl incised with very similar motifs to the tattoos found on this figure. Also fig. 26, a small bowl-bearing tattooed male figure standing in a similar pose, attributed to either Guadalcanal or Nggela. Also, see Anthony Meyer, "Oceanic Art", 1995, p. 402-3 for a carved stone head with facial tattoos from southern Choiseul.

### 336

A pair of native Coco de de Mer (Lodoicea maldivica) bowls, Both fashioned from a polished half shell, with the central web as handle. One decorated with scalloped and serrated edge. 11ins. (28cm) long each. 2

£500 - 700 €600 - 840



338

### 337

Three Moche stirrup vessels Peru, c. AD300-600.

one modelled as an owlet, another as an owl with a conch shell on its back, the third with a monkey transformation figure, painted red ochre and slip decoration, *all approx. 23cm high* (3) **£700 - 1,000** 

€840 - 1,200

### 338 W

Three rare Bagobo limestone burial urns & covers, c. 7th-9th Century

Cotabato province, Mindanao, Philippines. two of tapering square section, with square covers, the third of tapering circular form with figural cover, *approx 70cm high* (3) £1,500 - 2,500 €1,800 - 3,000

Provenance: Patricia Withofs, Australia, 1984.

Caves in the Cotabato region of Mindanao have been found to contain numerous limestone urns, used in secondary burial rites to honour the ancestors. Skulls and long bones were exhumed and ritually cleaned before re-interring within stone urns, and placed in inaccessible caves. These urns are carved with spirals or geometric designs. Lids can take the form of phallic-shaped torsos with spreading limbs.

Cf. National Gallery of Australia, "Life, Death & Magic, 2000 Years of Southeast Asian Ancestral Art" exhibition, 2010, for similar examples. Also, Wilfredo P. Ronquillo, "Burial Vessels", Tribal Art, Special Issue #4, p.42-45, for a general discussion of prehistoric funeral practices throughout the Philippine archipelago, and see figs. 28 and 49 for comparable stone jars from Cotabato, the latter in the collection of Ana





### 339 W

A Baining barkcloth mask, vungvung,

Gazelle Peninsular, New Britain. the rattan and bamboo frame overlaid with barkcloth and painted with geometric motifs in black and red, the large open jaws issuing bamboo tube, below large circular eyes with painted concentric circles, grass and

feather tufts, approx. 360cm long

£2,500 - 3,500 €3,000 - 4,200

Provenance: Patricia Withofs, Australia, 1994.

Cf. Anthony JP Meier, Oceanic Art, 1995, p. 369-70, fig. 404 for a photograph of Baining performers wearing vungvung and kavat masks. Baining society is strongly structured by the concept of duality which is reaffirmed through ceremony, so that dances are divided into day and night performances emphasising the duality of women's work vs. men's work, gardening vs. hunting, village life vs. forest life etc. Day dances (hareiga) are performed as part of mortuary ceremonies and also to celebrate the impending taro harvest, thus reconfirming the cycle of death and birth. Night dances (miaus) involve dancers wearing large vungvung masks which are dramatically displayed by the flickering light of fires. Cf. Douglas Newton ed. Arts of the South Seas, The collections of the Musee Barbier-Mueller, 1999, p. 256, fig 1, and pp.260-1 for a discussion of night-dance masks of the central Baining (Kairak and Uramot), and the northwest Baining (Chachang). The triangles beneath the eyes are said to represent the tears of the spirit mourning its death, whilst the red and black pigments represent the 'blood' of male and female respectively.

### 340 W

A Baining barkcloth mask, vungvung, Gazelle Peninsular, New Britain

The rattan and bamboo frame overlaid with barkcloth and painted with geometric motifs in black and red, the large open jaws issuing bamboo tube, below large circular eyes with painted concentric circles *approx* 360cm long

£2,500 - 3,500 €3,000 - 4,200

Provenance: Patricia Withofs, Australia, 1994.











344

341 A Human skull with incised decoration £2,000 - 3,000 €2,400 - 3,600

### 342 Y

A Maori whalebone club, Patu Paraoa,

New Zealand. broad spatulate form, the ridged butt with pierced handle for thong attachment, 38.5cm, (15¼ins) long £2,500 - 3,500 €3,000 - 4,200

### 343 Y

A Maori whalebone club, *kotiate*, New Zealand. the finial carved with a *tiki* head, handle laterally pierced, fragmentary old label, *28cm long* £2,000 - 3,000 €2,400 - 3,600

Provenance: Patricia Withofs, Australia, 1979.

"Kotiate literally means 'cut liver' and describes the shape of this club. All Maori short clubs are used as thrusting weapons in close infighting. After a blow to the temple the notches at the side were used, which, by a twist, lifted off the top of a skull. A chief carrying such a weapon would often challenge the opposing chief to single combat. The first to get in three blows won the duel and often the war." (Mead, 1985: cat. 96)

### 344

### A Maori bowl, kumete, New Zealand

the half-spherical container carved with figures of tiki on each side, the handles carved in high relief by a pair of ancestor figures supporting the bowl with their outstretched arms and buttocks, carved with typical dentil scrolls contrasting with blank areas,  $53 \times 39.5 \times 24.5$ cm £800 - 1,200 €960 - 1,400

## 345

# A Chimu bridge-spout vessel, a Colima pouring vessel and a Moche urn

Peru and Mexico

The bridge-spout vessel with whistle in the arch, the front chamber modelled as a circular pyramid with a priest in a temple, *c. AD1100-1400, 22cm high*; the Colima pouring vessel modelled as the head of a turtle wearing a helmet with winged flanges, *c. 100BC-AD250, 16cm high*; the Moche urn modelled as the head of a Jaguar transformation, *c. AD450-550, 18.5cm high*, red, black and white slip decoration (3) **£800 - 1,200 €960 - 1,400** 

# Celebrity, Models, Globes, Scientific Instruments and Mechanical Music

Lots 346 - 444







### 346 W

### A pair of mid-20th century Royal Warrants for HM Queen Elizabeth II and HM Queen Elizabeth the Queen Mother for Norman Hartnell

each of carved, gilded and polychrome decorated wood, with slight damages and losses, 54cm high and 52cm high respectively (2) £1,000 - 1,500

€1,200 - 1,800



347

Norman Hartnell was born in South London and after leaving Cambridge worked in the Fashion House of Lady Duff-Gordon. He set up his own studio at 10 Bruton Street, Mayfair in 1923 and soon became the designer of choice for young Socialites doing the season and popular actresses. His business grew, and in 1934 he moved to no.26 a splendid mirror-interior building designed by Gerald Lacoste. Following his success designing the wedding dress and trousseau for the Duchess of Gloucester, his Royal customers increased and he began to design for Queen Mary and Elizabeth, wife of the Duke of York. When the Duke was crowned King George VI, Hartnell designed the costumes for the Maids of honour at the Coronation. Hartnell provided an extensive wardrobe for the Queen for the Royal tour of Canada in 1939 and was rewarded, a year later with his first Royal Warrant. During the war he was involved in designing for the Government utility scheme, but with peace restored he again provided in 1947 an extensive wardrobe to the Queen for the Royal tour of South Africa. He was then commissioned to design the wedding dress for Princess Elizabeth to Phillip Mountbatten and subsequently became her principal designer, undertaking the design for the Coronation dress in 1953. He received the Queen's Royal warrant in 1957. Harnell continued to serve the Queen and his other customers right up until his death in 1979.

Royal Warrants are given by the Monarch as a sign of Royal patronage, and a continuous service of at least five years is required before one may be issued. The Arms of the patron are displayed at the supplier's premises and are normally underscored "By Appointment".

### 347 W

## A graduated display set of seven Moet & Chandon champagne bottles in varying sizes

ranging from the *Picolo* through half bottle, bottle, *Magnum, Jeroboam, Rehoboam* and *Methuselah*.

£700 - 900 €840 - 1,100

The practice of naming multiple bottle sizes for Champagne goes back until at least the 19th century, with 15 sizes being recorded from the smallest of one quarter bottle, to a massive 40 litres. A further eight larger sizes are mentioned other than those offered here: *Salmanazar 9ltr, Balthazar 12ltr, Nebuchadnezar 15ltr,* are most commonly seen, with other larger sizes rarely produced for special occasions: *Melchior 16.5ltr, Solomon 18ltr, Sovereigh 22.5ltr, Primate 27ltr, & Melchizedek 40ltr.* 



### 348

## A late 19th century presentation telescope and pair of Binoculars, Henry Roberton Bowers

The 2 1/2ins.(6.5cm) single draw telescope by H. Hughes & Son, London, with leather covered tube and sun shade inscribed *The Incorporated Thames Nautical Training College HMS Worcester Port of London Third Prize First Nautical & Mathematical Division. To Head Boy from Yearly marks for conduct and application to studies Awarded to Henry Robertson Bowers Midsummer 1899.* Together with a pair of Binoculars, understood to have been taken on the *Terra Nova* Expedition. 2 **f600 - 800** 

€720 - 960

Provenance: Edith Bowers, sister of Henry Bowers.

### Lieutenant Henry Robertson Bowers (1883-1912)

Born in Greenock, Scotland but moved to Steatham, South London in 1896 after the death of his father. He attended Streatham High School for Boys until 1897, when he went to the training ship HMS *Worcester* to study for the merchant navy. After graduating, he made four circumnavigations on board the sailing ship *Loch Torridon* before joining the Royal Indian Marine in 1905 as a Sub Lieutenant, eventually commanding a gunboat on the Irrawaddy river.

He joined Scott's *Terra Nova* Expedition in 1910, on the recommendation of Sir Clements Markham, ex president of the Royal Geographical Society and although initially taken on as a storekeeper, his organising ability saw him promoted to the shore party in charge of logistics.

When the long trek to the Pole began in 1911, Bowers was assigned to Lieut. Evans party, but was transferred to Scott's team when Evans turned back. He was the first to spot Amundsen's flag at the Pole, informing them that they had been beaten to their target. On the subsequent return, he perished with Scott and Wilson in their frozen tent.

Bowers' mother and sister moved to Rothesay, in Bute, where there is a small Museum devoted to the Polar hero.

### 349

### COLERIDGE'S WRITING SLOPE

Mahogany writing slope, fitted in pine, with brass handles, with holders for ink-wells, pen-rack and two internal drawers, and green baize covered slope, *175 mm. high x 485 mm. wide x 280 mm. deep*, [late eighteenth or first quarter nineteenth century] **£2,000 - 3,000 €2,400 - 3,600** 

FAMILY TRADITION HOLDS THAT THIS WRITING SLOPE BELONGED TO COLERIDGE, coming into possession of his grandson and editor E.H. Coleridge, son of Derwent, along with the wedding spoons and clock in the present sale. Although such artefacts are notoriously difficult to date with any precision, it certainly seems to be of too early a date to have belonged to either of Coleridge's sons.











### Waldorf Astor. A pair of prismatic binoculars.

By CP Goerz, Berlin and marketed by Negretti and Zambra. 12x magnification with 0.75ins(2cm) objective lens, and numbered 19081 on the frame. Knurled wheels for focus and width adjustment, Bakelite eyepieces and leather covered body. Inscribed on the end of the body *Waldorf Astoria, Cliveden, Taplow* and on the frame *RG Shaw, Royal Horse Guards*. In a leather case, marked on the lid *WA* and *RG Shaw Royal Horse Guards* on the body.

£800 - 1,200

€960 - 1,400

A pair of binoculars given by Waldorf Astoria to his stepson, Robert Gould Shaw III.

Nancy Witcher Langhorne from Virginia married Robert Gould Shaw II, a local landowner in New York in 1897. They moved to Boston and had one son, Robert (Bobbie) Gould Shaw III in 1898. The marriage failed four years later and Nancy was divorced on account of her Husband's drinking and philandery.

In 1905, whilst crossing the Atlantic she met and fell in love with Waldorf Astoria and they married a year later. Waldorf's father, Viscount Astor, giving them Cliveden House as a wedding present.

Bobbie Gould Shaw served in the Horse Guards in the early 1920's, but emotional and drinking problems caused many difficulties. He was arrested in 1931 for homosexuality and served six months in prison. He lived in London, but mostly estranged from his mother and after her death his drinking problems increased. He suffered from depression following the death of his half brother William Waldorf Astoria and committed suicide in 1970.

### 351

### A gilt metal Treasury inkstand, Winston Churchill

with two compartments under hinged lids, one bearing the twinned Arms of London and Bristol, the other that of Spencer-Churchill. Inscribed inside one lid "For the Chairman's Writing Table Paddington Stn from Churchill Febr 1918" 11x6x3ins.(28x15x7.5cm) £250 - 350

€300 - 420

The inscription inside bears the autograph of Winston Churchill. At the beginning of WW1 Churchill was 1st Lord of the Admiralty, but resigned after the disastrous Dardanelles campaign, joining the Army and serving for a time on the Western Front. By 1917 he was back in Westminster, serving as Minister for Munitions, a post he held until the Armistice.

Victor Spencer, 1st Viscount Churchill (1864-1934) was the Chairman of the Great Western Railway from 1908 until his death.

Winston Churchill and Victor Spencer were related, both being descended from the 4th Duke of Marlborough.

#### 352

**Sir Winston Churchill: An unsmoked cigar and a cigar stub,** collected by his care nurse during his stay in the Middlesex Hospital, London W1, July 1962, when Churchill was being treated for for a fractured femur. With a letter of provenance.

(2) £500 - 700

€600 - 840



### 353 A George Eaton 20ft. six-piece salmon rod formerly owned by the 4th Earl Spencer

In a glazed wall mounted display cabinet, the butt inscribed 'Geo Eaton, Maker 6, Crooked Lane, London' circa 1825 and further engraved 'Earl Spencer'. Comprises an ebonised ash butt, three hickory mid sections and two spliced greenheart/lancewood tips. The glazed ebonised cabinet inscribed with details in gilt lettering; together with a copy of the catalogue from the Althorp Attic Sale (2)

### £2,000 - 3,000 €2,400 - 3,600

This fishing rod was acquired at Christies Althorp Attic Sale and has been completely refurbished by Mr J A Godfrey and presented in a wall mounted display cabinet.

Eaton was an important high quality London Fishing Tackle maker from c1790 at 6 Crooked Lane, London and with George taking over from Joseph in 1825. From 1836 the firm moved to 6 & 7 Crooked Lane and after 1857 became known as Eaton & Deller.

















### 354

## An early 20th century silk plush top hat by repute originally belonging to King George VI (1936 - 1952)

The hat marked to the inside Made by Henry Heath Ltd, 105-109 Oxford Street, London. By Special appointment to his Majesty the King and with applied gilt tooled lettering to the silk HRH, on polished mahogany and cast iron oval pedestal stand, mounted within a glazed and mirror backed square case, on moulded oak base, the case 41cm wide x 41cm deep x 39cm high

£2,000 -	3,000
€2,400 -	3,600

### 355

### Two Victorian leather bound albums, Hon. Ethel Cadogan

Comprising a collection of Albumen prints of Cabinet Portraits, Carte de Visite and other formats, with manuscript annotations. The first, entitled *Ethel Mary Henrietta Cadogan Dec 31 1867 Her Book containing her relations and her friends being also a memortal(sic) of those she has seen & met with since her 6th birthday Decr. 31st 1859*. Containing pasted-in prints and hand watercoloured decoration of the Cadogan family, other relations and the Royal Family. The second a more formal album of portraits from her wider circle of noble associates.

13x10ins.(33x25cm)each. 2 £1.000 - 1.500

£1,000 - 1,500 €1,200 - 1,800

=1,200 - 1,600

Ethel Cadogan (1853-1930) was the daughter of Frederick William Cadogan, Barrister and MP, younger son of Admiral George Cadogan, 3rd Earl Cadogan.

Great granddaughter of Charles Sloane Cadogan, the developer of Sloane Square, Hans Place and Knightsbridge, she served in the Royal Household, initially as extra Maid of Honour and latterly as Woman of the Bedchamber to Queen Victoria, until her death in 1901. Unmarried, she was was known as Hon. Miss Cadogan and was awarded the Royal Order of Victoria and Albert in recognition of her services.



### MILITARY INTEREST: A Victorian silver cup presented to Frank Beck by Roberts & Belk, Sheffield 1894

Tapering bowl engraved with presentation inscription, "1895 English Seed Barley R. Liebmann's Prize Awarded to Frank Beck Sandringham Norfolk", with beaded knop stem and raised on a central circular foot with beaded border, height 16.7cm, weight 6oz.

## £500 - 600

## €600 - 720

Captain Frank Reginald Beck, MVO (3 May 1861 – 12 August 1915) was a land agent, British soldier and a central figure in one of the abiding mysteries of the First World War.

Born in Oxwick, Norfolk, he was the son of Edmund Beck, Land Agent to the British Royal Family at Sandringham. Educated at Norfolk County School, North Elmham, he inherited his father's position on the King's estate, serving as Land Agent at Sandringham to the then Prince of Wales, 1891–1901, and later King Edward VII, 1901–10; and to King George V from 1910 until the war. He was appointed a Member of the Royal Victorian Order (4th Class) in 1901 and created a Knight of the Order of St Olav by the King of Norway, 13 November 1906.

In 1908, at Edward VII's request, Beck was instrumental in the formation of the Sandringham Company of Volunteers ('E' Company, 5th Battalion Norfolk Regiment, Territorial Force), which included household staff from the King's estates.

Despite his age and reluctance from King George V, he volunteered for foreign service after the outbreak of war. He served with the Mediterranean Expeditionary Force at Gallipoli, leading his company during the attack on Anafarta on 12 August 1915 and fighting alongside his two nephews, Arthur Evelyn and Albert Edward Alexander Beck, who were both awarded the Military Cross. It was on that day that a large part of the Norfolks, including Beck and many of the Sandringham Company, went missing in action.

Queen Alexandra, Edward VII's widow, took a particular interest in establishing what had happened to the men, many of whom had been her employees. Many years later, a legend sprang up that they had disappeared in a massive cloud of unknown, supposedly supernatural, origin. However, after the Armistice, 180 bodies were found "scattered over an area of about one square mile, at a distance of at least 800 yards behind the Turkish front line."

Beck is commemorated on the Helles Memorial and with a brass plaque in the Church of St Mary Magdalene, Sandringham. He and the 18 other men from the company who died at Suvla Bay, Gallipoli are commemorated on the Sandringham war memorial cross and in West Newton parish church.

There is a section of the Sandringham Museum dedicated to Frank Beck.

The 1999 film *All the Kings Men*, depicts the formation of the Sandringham Company, its fate, and Beck's role with Beck being portrayed by David Jason.



Captain Mc Gimpsey

The Falklands War: 3 PARA Commander's Diary in two volumes A hand written diary compiled by Captain Kevin McGimpsey Adjutant 3 PARA, April to June 1982 in two volumes, the first volume hardback, covering the day to day routine from the start of the crisis in barracks and on the SS Canberra, and the second loose leaf volume from the landing at San Carlos, the Battle of Mount Longdon, the capture of Port Stanley and the return to the UK.

(2)	
£2,000 -	3,000
€2,400 -	3,600

A fascinating record of the conflict from the perspective of the soldiers on the ground. Details of the build-up of the invasion force, the management of troops on board the *Canberra* whilst the forced steamed southwards, including the evolving political situation, the landing and the daily record of actual combat on the Islands as the Force succeeded in reclaiming British Sovereignty.

With the outbreak of hostilities one of the Adjutant's responsibilities is to maintain the Commander's Diary.

### Personal quotes:

"Writing and maintaining the diary became an obsession. When we transferred from the Canberra to HMS *Intrepid* prior to the landings, I reluctantly left Volume 1 with the rear party and was very relieved to get its return in Port Stanley".

"When we returned to Tidworth in July, one of the clerks typed up eight copies of the Diary. Six went to the MOD and two were leather bound, one for the 3 PARA CO (Lt. Colonel Hew Pike) and one for my family".

Two Diary quotes:

2nd April 1982...1700 the Diary records initial phone call from UKLF HQ asking was 3 PARA "absolutely ready to go" 4th April 1730 I spoke with a staff officer at UKLF about our needs for Clansman radios, Laser range Finders, extra General Purpose Machine Guns and Milan Anti Tank ancillaries "3 PARA is presently "peanuts" and we are right at the bottom of the list of priorities!"

3 Para were deployed with 3 Commando Brigade in the invasion force and left the UK on board *Canberra* on April 9th. They landed at San Carlos Bay on May 21st after brief opposition and established their bridgehead under regular enemy air assault, before moving off across the Island to attack and secure Teal Inlet on May 27th. As part of the final assault on Port Stanley, 3 Para made a night time attack on Mount Longdon on June 11th, where enemy forces were heavily entrenched. After a fierce 10 hour battle, the objective was captured with the loss of 22 men including Sergeant Ian McKay, who was awarded a posthumous Victoria Cross, one of only two awarded during the conflict. After the Argentine surrender, they were some of the first troops to enter Port Stanley.

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## William Penn and Earls of Ranfurly Family Archive

### 358

### WILLIAM PENN

Letters Patent signed ("WmPenn") of a plot of land in Walnut Street, Philadelphia, to Daniel Jones, being "a Lott of Land in Philadelphia Conteining in breadth Sixty Two Feet & in Length Two Hundred & Fifty Two Feet bounded Northward with back Lotts Eastward with Vacant Lotts Southward with Wallnutt Street Westward with a Vacant Lott Granted by a Warrant from my self bearing date the Twentieth day of the First Month One Thousand Six Hundred Eighty Three & laid out by the Surveyor General's Order the Twenty Seaventh day of the said Month & Year unto Daniel Jones & the said Daniel Jones Purchaser requesting me to consign the same by Patent", and stating the terms of the grant for which the sum of a silver shilling is to be paid each year; docketed by Thomas Lloyd, Master of the Rolls, as recorded in the Office of the Rolls & Public Registry at Philadelphia, 30 [July] 1684; seal tag with traces of Penn's papered armorial seal, vellum, light dust-staining but otherwise in fresh and attractive condition, 230 x 330 mm., Philadelphia, 24 [June] [1684]; together with Letters Patent signed by Penn's nominees, James Claypoole and Robert Turner, granting Jones a further lot in Walnut Street "in the Citty of Philadelphia" for five silver shillings a vear: docketed by Patrick Robinson, as Deputy, as recorded in the Patent Office, seal-tag with trace of seal, vellum, light dust-staining but overall in fresh and attractive condition, 197 x 265 mm., Philadelphia, 22 [June] 1685; with later correspondence, transcripts and engravings £2.000 - 3.000 €2,400 - 3,600

A GRANT OF LAND IN WALNUT STREET, PHILADELPHIA, SIGNED BY WILLIAM PENN AT PHILADELPHIA IN "THE FOURTH [YEAR] OF MY GOVERNMENT", styling himself "by the Providence of God and the King's Authority Proprietor & Governor of the Province of Pennsylvania". The recipient of these two grants, Daniel Jones (1640-1697), was a cordwainer from North Wales, and is said to have been one of those who accompanied Penn to America on the *Welcome* in 1682; his daughter Rebecca attesting on 1 June 1754: 'This is to certify, to whom it may concern, that Daniel Jones came into Pennsylvania from north Wales, in or about the year sixteen hundred and eighty-three, and sometime soon after bought a piece of land in Walnut Street, of the proprietor, William Penn; and the said Daniel Jones lived upon the premises to about the year one thousand six hundred and ninety-five, and then died; leaving four children' (see Catherine Carter Fullerton's online genealogy of the descendants of John Carter of Gloucester County, NJ). He was eventually to acquire five large plots in the centre of Philadelphia: 'He owned the north side of the frontage property between 4th and 5th streets in downtown Philadelphia as well as several other properties [See Vol. 23 of the Publications of the Genealogical Society of PA]' and in 1686 he 'bought from John Hodkinson, Chester County innkeeper, the latter's lot on the north side of Walnut, between Fourth and Fifth streets; it adjoined on the east two lots Jones had obtained by warrants in 1683 and 1684. In November, 1690, Caleb Pusey assigned to Jones Pusey's lot at the northeast corner of Fifth and Walnut streets. Jones' Philadelphia estate was assessed at £100 in 1693 [Philadelphia Business Directory, 1690, p. 113]' (see *Geni* online, managed by Peter Dutton, Jr.).

Penn's grant original grant of 1684 is docketed by Thomas Lloyd who had arrived in Pennsylvania the year before and was almost immediately appointed the colony's Master of the Rolls, which gave him responsibility for enrolling official documents, including laws, deeds, and commissions, and when Penn left the colony that August he was appointed President of the Council – effectively the colony's governor – and Keeper of the Great Seal. When Penn appointed the soldier, and non-Quaker, John Blackwell governor, he was to use this control of official documents to frustrate his administration. James Claypoole, the first signatory of the later grant, was brother-in-law of the Protector's daughter, Elizabeth Cromwell, and a leading Ouaker merchant, who took his family to Pennsylvania in the early years of the colony and played an important part in its early history (for further details of both men, see the ODNB). Robert Turner, Claypoole's fellow signatory on this later document, was another rich Quaker merchant, and it has been claimed for him that 'he set the architectural pattern of the city' (Marion Balderston, 'Robert Turner, Merchant of Philadelphia', Quaker History, Vol. 53, No. 1, Spring 1964, p. 6). Patrick Robinson, who has docketed the deed, served as Clerk of the Provincial Court and likewise played a prominent, if disputatious, part in the colony's affairs. The two deeds originally went

with a property at 423 Walnut Street.

## 359 WILLIAM PENN

Autograph letter signed ("WmPenn"), to Sir John Rodes, offering advice on his spiritual welfare ("...I rejoice that god has drawn neer to thy heart with his blessed Spirit; and I beseech him to be good unto thee, & make thy passage easy & sweet through the holy death of the Cross to that life & Kingdom which shall never have end. o keep thyn eye to that holy truth that has visited thy Soul, & it will give thee strength to overcome all the difficultyes in the way. 'Twill be thy eternall Crown if thou art faithfull. be retired, few in words, especially about religion; hide the word in thy heart, by which the young man cleanses his way & it will make thee wise to Salvation...") and on his education ("...I intend some books for thee, & a short method or course of exercise, which may be for thy proffitting. Salute me to thy Sister. walke wisely. the lord be with thee & be the holy guide of thy youth, that thy age may be honorable in him in whom stands the honest nobility, & where all nations must have the blessing, if ever they will be blest..."); autograph address panel ("For my esteemed/ Friend Sr Jo: Rodes/ at/ Balbrugh Hall"); with note of provenance (see below), York, "30th 9mo [November] [16]86" 2 pages, old repairs and paper-strengthening at centre and at edges (especially at seal-tears), some dust and other staining, but nevertheless still in reasonably attractive and sound condition, 4to, York, "30th 9mo [November] [16]86"

£2,000 - 3,000 €2,400 - 3,600

'BE RETIRED, FEW IN WORDS, ESPECIALLY ABOUT RELIGION': WILLIAM PENN'S LETTER OF ADMONITION TO A YOUNG QUAKER. The recipient of this letter, Sir John Rodes, fourth and last baronet of Barlborough Hall (1670-1743), was sixteen, or nearly sixteen, years old at the time. His mother and two married sisters were members of Pen's Quaker circle, and other letters to him by Penn are printed by S.F. Locker Lampson, *A Quaker Post Bag: Letters to Sir John Rodes of Barlborough Hall...*, 1910. Our letter is printed by Mrs Colquhoun Grant, *Quaker and Courtier: The Life and Work of William Penn*, 1907, p. 123. However, she misreads the Quaker style of dating ("9.mo" referring to November prior to the calendar change of 1752), and gives the year as 1680 as opposed to 1686. The earlier date seems unlikely as Penn is known to have been in London, rather than York, in late November 1680 busy

negotiating the terms of the Pennsylvania charter (see *William Penn* and the Founding of Pennsylvania: A Documentary History, edited by Jean R. Soderlund, 1983, especially p. 32). The letter was presented to Penn's descendant Lord Ranfurly by Reginald Caulfield in 1900, having been purchased at the sale of the Chevalier de Chatelain, author and translator, at Sotheby's, 5 May 1900 (see the note of provenance).

Penn at this time wielded considerable influence with James II, who had recently sent him on an unofficial mission to the Prince and Princess of Orange to sound them out on the possible repeal of the Penal Laws and Test Act. That same year saw the publication of his plea in favour of religious toleration, *A Perswasive to Moderation to Church-Dissenters, in Prudence and Conscience*. The following spring he was to help draft the Declaration of Indulgence.

### 360 • PENN FAMILY BOOKS

Collection of 11 books belonging or related to the Penn family including: The Holy Bible, 2 vol., first vol. inscribed "[Philadelphia, 1746-1826, daughter of WP?] Freame, the Gift of Lady Juliana Penn [1729-1801, daughter-in-law of WP]", "Mary J[uliana]. Stuart [d.1866], the Gift of Lady Cremorne [i.e. Philadelphia Freame]", second vol. inscribed "Philadelphia Hannah Dartrey [i.e. Freame] 1770", 1762--Penn (William) Some Fruits of Solitude, inscribed "John Penn [1760-1834, grandson of William Penn] given me by Papa 1766", [c.1735]--Tatum (George) Penn's Great Town, number 49 of 200 copies, presentation copy to the Earl of Ranfurly "a direct descendant of William Penn", signed by the Philadelphia mayor and city representative, 1961 (11) **£500 - 700** 

€600 - 840



### Portrait of Lady Juliana Penn by Arthur Devis

Oil on canvas, 1752 36 1/8 x 31 1/8 inches (91.8 x 79.1 cm) Philadelphia Museum of Art: 125th Anniversary Acquisition. Gift of Susanne Strassburger Anderson, Valerie Anderson Story, and Veronica Anderson Macdonald from the estate of Mae Bourne and Ralph Beaver Strassburger, 2004





### 361

### WILLIAM PENN (1644-1718) An early 18th century gold mounted Stuart crystal memorium pendant

English, circa 1720

In the form of a heart, inset with a lock of William Penn's hair behind the lace monongram 'WP', the reverse engraved "W.P. Obt. 30 July 1718, AE t, 73" above a skull and cross-bones, with ring attachment, height 2cm, together with a gold propelling pencil with inset garnet terminal, the accompanying note stating "Made out of native gold taken from the King of Candy(?), W. Penn," length 9cm. (2)

£1,500 - 2,000 €1,800 - 2,400

### 362 Y

## LADY JULIANA PENN (NÉE FERMOR)

A mid 18th century silver and tortoiseshell snuff box,

maker's mark NE, probably English

Of oval form, the top of tortoiseshell with fruiting vine and scroll piqué decoration applied with stylised vine leaf silver mounts, with a leaf thumbpiece, the underside engraved with the monogram IF, *length* 8.5cm.

£500 - 700 €600 - 840

Lady Juliana Fermor (1729-1801), fifth daughter of Thomas, Earl of Pomfret and Henrietta Jeffries (who served as Master of the Horse and Lady of the Bedchamber to Queen Caroline, wife of King George II) married, in 1751, the Right Hon Thomas Penn, son of William Penn.



### 363 Y

### LADY JULIANA PENN (NÉE FERMOR)

### A fine and rare 18th century Neapolitan tortoisesehell and gold piqué dressing set

Comprising; six combs of various types, an etui and a tray, all richly piqué decorated with flowers and scrolling foliage; with an additional egg shaped case, length of tray 21cm. (8)

#### £2,000 - 3,000 €2,400 - 3,600

The present lot was given by the state of Venice in 1745 to the Countess of Granville, wife of Earl of Granville, Secretary of State in the reign of George III. It was later given by the Earl of Granville to his sister-in-law, Lady Juliana Penn (nee Fermor).

### 364

## LADY JULIANA PENN (NÉE FERMOR)

### A late 17th/early 18th century German silver dressing table box, later converted to an inkwell

### by Matthias Baur II, Augsburg, circa 1700

Oval form, the cover inset with a relief carved ivory panel depicting a profile of a lady (possibly Lady Juliana), within beaded and undulating borders and a band of floral husks, the interior cover engraved "The Property of Lady Juliana Penn", the sides of the body chased and embossed with swags of ribboned foliate husks on a mottled ground, the later wooden interior holding a pounce pot, ink pot and stylised dolphin seal, length 7.4cm.

£500 - 700 €600 - 840

### 365

### LADY JULIANA PENN (NÉE FERMOR)

## A late 17th century carved ivory relief panel housed in a silver filigree-work frame and a similar filigree dish

## probably English, circa 1690

The hinged filigree cover opening to reveal an ivory panel carved with a profile depiction of Lady Juliana as Diana The Huntress, the filigree border ornately decorated with scrolls within a chainwork border, ring attachment, height 9cm, together with a late 17th century silver filigree dish, probably English, circa 1680, circular form with flaring sides and ropetwist rim, the base modelled as a stylised flowerhead with scrolling petals, the sides decorated with ornate scrollwork, diameter 11cm. (2) £800 - 1.200

€960 - 1,400











### 366 Y

### THE HON. SOPHIA MARGARET STUART Andrew Plimer (British, 1763-1837)

The sitter wearing white dress with frilled collar, her powdered wig worn à la conseilleur. Watercolour on ivory, gold frame, the side engraved HON M<sup>RS</sup> WILLIAM STUART DAUGHTER OF LADY JULIANA PENN, the reverse with border of blue glass surrounding a navette shaped gold mounted aperture, glazed to reveal plaited hair. Oval, 46mm (1 13/16in) high

60val, 46mm (1 13/16in) £1,200 - 1,800

€1,200 - 1,800

The Hon. Mrs Sophia Margaret Stuart (née Penn) (1764-1847) was the daughter of Thomas Penn (1702-1775) and his wife Lady Juliana Fermor. On 3 May 1796, she married the Most Reverend William Stuart (1755–1822). They had three children: Mary Juliana Stuart (d. 1866), Sir William Stuart (1798-1874) and Henry Stuart (1804-1854).

### 367 Y

### THE HON. SOPHIA MARGARET STUART H.R.H Princess Amelia's Chinese Export tortoiseshell brisé fan and five others

late 18th/early 19th century

The sticks depicting scenes of Oriental life, the central five ribs carved with a shield cartouche containing a princess's crown above an 'A' for Princess Amelia, daughter of George III, with accompanying handwritten note: "This fan belonged to her R.H. The Princess Amelia daughter of George the 3rd and was given after her death by the Prince Regent to the Honble Mrs. Stuart Wife of the prelate(?) of Ireland," height 19.6cm; the second, a late 18th century folding fan, probably French, painted in watercolour on vellum, with carved mother-of-pearl sticks and guards decorated with Baroque silver and gilt piqué posé, the leaf verso depicting Judith about to behead Holofernes, recto depicting Judith after the beheading, embellished with gilt tooled borders, with accompanying handwritten note: "This fan belonged to Louisa Princess of Parma Married 3 September 1764 to the Prince of Asturias and given by her to the Comtesse de Viry Ambassador from Sardinia who gave it me in 1780. Sophia Margaret Stuart nee Penn," height 24.5cm; the third similar, probably French, circa 1780, of sun spray form, the pierced mother of pearl sticks with silver and gilt piqué posé, richly decorated with c-scrolls and flowers enclosing a marital scene of a woman, a child and a man, the fan painted in gouache on vellum with a scene depicting Jupiter and Juno in Mount Olympus receiving a messenger, edges outlined by a band of flowers, the verso depicting a pastoral scene of a shepherd by the river bank meeting a woman wearing a classical dress floating on a cloud, height 27 cm; the fourth, late 18th learly 19th century, probably French, of sun spray form, with a handle of pierced mother of pearl sticks with silver and gilt piqué posé of flowers and a dog, the fan painted in gouache on vellum decorated with tromp l'oeil lace and embroidery depicting a Dutch castle and landscape, the reverse painted with a central floral cartouche and the same Dutch castle, height 29 cm; the fifth, a hand-painted and printed example, circa 1790, with painted edges embellished with gilt dots and leaf motifs, carved ivory sticks depicting a young couple courting, the leaf with central oval cartouche depicting a mother and child in a landscape, height 24.5cm; the final example a Chinese export tortoiseshell brisé fan, late 18th/early 19th century, the ribs depicting scenes of Oriental life amongst prunus blossoms, height 18.6cm. (6)

£800 - 1,200 €960 - 1,400
#### 368 THE HON SOPHIA MARGARET STUART Miniatures and Lace

Four miniatures on ivory by The Hon. Sophia Margaret, painted en grisaille, the first of Cupid and Venus spinning wool on a grey ground mounted in a 'jewelled' steel frame, an oval portrait on a young girl (possibly her daughter Louisa) on a mottled red ground mounted in a gold brooch frame and two similar square panels, one of a sphinx, the other of a bee, together with a mid 19th century hair picture of the Hotel de Ville, Brussels within a silver filigree frame, the reverse with a paper label; "Hotel de Ville Brussels 1844 done in the hair of the Honble Rev<sup>d</sup> W<sup>m</sup> Stuart Primate of all Ireland, his wife and 3 children W<sup>m</sup>, Henry and Louisa;" an unsigned portrait miniature of the Hon Sophia Margaret in later life, the reverse pasted with a newspaper cutting of her obituary; a wax profile portrait and four fragments of Point d'Alencon lace with floral and festoon decoration comprising two lappels, two longer pieces (190cm and 210cm) and various smaller fragments with a handwritten letter: "For lady Eileen M. Julian Knox from her aunt lady Elizabeth Knox July 1893, Wedding lace given by Lady Julianna Penn to her daughter Sophia Margaret on her marriage a.d. 1786." £1,000 - 1,500

€1,200 - 1,800

### 369

## KING GEORGE III AND HENRIETTA, COUNTESS OF POMFRET A gold and agate teething necklace and crepe cap

The necklace of alternating agate beads and gold bulbs partly chased with rope twist decoration, with paper label "These beads formed the necklace worn by King George III when teething"; together with a black crepe cap in the shape of a flower, with paper label "The cap worn by Henrietta Louisa Countess of Pomfret at the funeral of Queen Caroline wife of King George II".

£600 - 800 €720 - 960

Henrietta Jeffries married, in 1720, Thomas Fermor, Lord Leinster, later created Earl of Pomfret. Pomfret was Master of the Horse to Queen Caroline and Henrietta became Lady of the Bedchamber to Queen Caroline, and later, Governess to the Royal offspring, including King George III. Interestingly, their second daughter, Lady Charlotte, was governess to the children of George III.

## 370

#### OFFSPRING OF THOMAS AND LADY JULIANA PENN Wax portrait, Oil on canvas portrait, Bag and favour, Coronation invitation and hair pictures

A wax portrait of Juliana Baker as a child of eight wearing a blue dress, by Joachim Smith dated 1763, a further portrait of Juliana Baker (oil on canvas), Juliana Baker's wedding bag and favour, in white silk with silver thread embroidery with paper label: "The bag and favour worn by my mother's sister Mrs Baker when she was married, Mary Ranfurly;" together with Mrs Granville Penn's invitation to the coronation of His Majesty King William IV, and two miniature cappricci labelled: "Done with the hair of the children of the right Hon<sup>ble</sup> Tho<sup>s</sup> Penn and Lady Juliana his Wife."

£800 - 1,200

## €960 - 1,400

Juliana Baker née Penn (1753-1772), first daughter of The Right Hon. Thomas Penn and Lady Juliana Fermor, married William Baker M.P. in 1771.

Isabella Forbes (1771-1847), daughter of General Forbes, married in 1791, Granville Penn, fifth son of The Right Hon. Thomas Penn and Lady Juliana Fermor.

The Right Hon. Thomas Penn and Lady Juliana Fermor had eight children: William (1752-1753), Julianna (1753-1772), Thomas (1754-1757), William (1756-1760), Louisa (1756-1766), John (1760-1834), Granville (1761-1844) and Sophia Margaret (1764-1847).











## 371 Y

#### THOMAS KNOX, 2ND EARL OF RANFURLY George Engleheart (British, 1750-1829)

the sitter wearing blue coat with gold buttons, white waistcoat, stock and frilled cravat. Watercolour on ivory, signed on the obverse with artist's cursive initial *E*, gilt-metal frame, the obverse engraved *THOMAS*, 2<sup>ND</sup> EARL OF RANFURLY, the reverse glazed to reveal cream silk. Oval, 86mm (3 3/8in) high together with a pair of paste-set buckles with a handwritten note: "These buckles were constantly worn by the 2nd L<sup>d</sup> Ranfurly."

£2,000 - 3,000 €2,400 - 3,600

Thomas Knox, 2nd Earl of Ranfurly (1786-1858) was the eldest son of Thomas Knox, 1st Earl of Ranfurly by his wife the Hon. Diana Jane, daughter of Edmund Perry, 1st Viscount Pery. He studied at St. John's College, Cambridge before embarking on a career in politics. In 1812, Ranfurly succeeded his father as M.P. for County Tyrone and later M.P. for Dungannon between 1818-1830. He married Mary Juliana, daughter of the Most Reverend William Stuart, in 1815, by whom he had four sons and six daughters. Upon his death in 1858, the earldom was succeeded by his eldest son, Thomas.

#### 372

THOMAS 2ND EARL RANFURLY, MARY, COUNTESS RANFURLY, 3RD AND 4TH EARLS RANFURLY A pair of gold and enamel mourning lockets and two mourning rings The lockets of oval form, each with a diamond-set 'R' cipher, the reverse

The lockets of oval form, each with a diamond-set 'R' cipher, the reverse with glazed panels containing locks of hair from the 2nd, 3rd and 4th Earls Ranfurly and Mary, Countess Ranfurly; one mourning ring with similar 'R' cipher for the 4th Earl, the other with an 'E M' mongram. £1,500 - 2,000

€1,800 - 2,400



373



## 373

#### MARY JULIANA, COUNTESS OF RANFURLY Wedding gown, Hand bag, Silver and lace dress trim and a christening dress

Comprising: her wedding gown with bolero, in white silk brocade, with paper note: *My wedding gown 1815;* lace and silver trimming from her court dress; a white moire silk bag of favour with applique floral decoration and a muslin christening dress and mantel with paper label: *Christening dress and mantle embroidered by Hon*<sup>the</sup> *Mrs Stuart labelled by Mary Countess of Ranfurly.* 

£500 - 700 €600 - 840

Mary Juliana Stuart (d. 1866), first daughter of the Hon and Most Reverend William Stuart, Archbishop of Armagh, Primate of all Ireland and Sophia Margaret Penn, married in 1815, Thomas 2nd Earl of Ranfurly.

# THOMAS, LORD NORTHLAND, LATER 3RD EARL OF RANFURLY and LADY LOUISA ALEXANDER

A silk embroided waistcoat and 18th century silk velvet brocade Angular collar, with ghost pockets on each forepart, the front of silk, richly embroided with small pink and green flowers, with interlocking floral garlands along the edges, outlined by a burgundy rim, the back lined with cotton, with a hand-coloured print depicting Lord Northland dressed in his Tudor costume (doublet closed so the waistcoat is not visible) with a paper label in the hand of his mother, Mary Juliana, Countess of Ranfurly: "Worn by Lord Northland 1842 at Queen Victoria's Fancy ball"; the brocade panels of the dress now unpicked and separate, richly embroidered with red flower garlands on a pink ground with a paper label; "This brocade is part of a dress given by the States of Venice in 1745 to the Countess Granville (sister of Lady Juliana Penn) when Earl Granville was minister. The dress was worn by Lady Louisa Alexander (dau. of 2nd Earl of Ranfurly) at Queen Victoria's Fancy Ball, called the "Powder Ball" June 1845. £500 - 700

€600 - 840

The Life of Her Most Gracious Majesty the Queen, Volumes I and II, by Sarah Tytler, c. 1897:

May 1842 "[T]he Queen's Plantagenet Ball. It was a very artistic and wonderfully perfect revival, for one night at Buckingham Palace, of the age of Chaucer and the Court of Edward III and Queen Philippa.... The great attraction lay in the fact that not only did her Majesty represent one of her predecessors, an ancestress however remote, but that many of the guests were enabled to follow her example. They appeared some in the very armour of their forefathers, others in costumes copied from family pictures, or in the dress of hereditary offices still held by the representatives of the ancient houses... The wildest rumours of the extent and cost of the ball circulated beforehand. It was said that eighteen thousand persons were engaged in it. The Earl of Pembroke was to wear thirty-thousand pounds' worth of diamonds... He was to borrow ten thousand pounds' worth of diamonds from Storr and Mortimer at one per cent, for the night. These great jewellers' stores were reported to be exhausted. Every other jeweller and diamond merchant was in the same condition... A new material had been invented for the occasion gold and silver blonde to replace the heavy stuffs of gold and silver, since the nineteenth century did not always furnish strength or endurance to bear such a burden in a crowded ballroom on a May night."

"On the evening of the 6th of June, 1845, her Majesty, who was at Buckingham Palace for the season, gave another great costume ball, still remembered as her Powder Ball- a name bestowed on it because of the universally-worn powder on hair and periwigs. It was not such a novelty as the Plantagenet Ball had been, neither was it so splendidly fantastic nor apparently so costly a performance; not that the materials used in the dresses were less valuable, but several of them notably the old lace which was so marked a feature in the spectacle that it might as well have been called "The Lace Ball".... The period chosen for the representation was much nearer the present. It was only a hundred years back, from 1740 to 1750."



66



### 375

#### QUEEN CAROLINE, MARY, COUNTESS OF BUTE AND THOMAS, VISCOUNT NORTHLAND, LATER 5TH EARL OF RANFURLY A mid 18th century novelty gold keg snuff box

In the form of a barrel with hinged cover, interior with engraved presentation inscription "*The Gift of Caroline Queen of George II to Mary Countess of Bute who left it to her son William Archbishop of Armagh*, the ends engraved "Thomas Viscount Northland, July 25th 1883," *length 5.5cm*, together with a child's navy blue sailor suit, comprising a jacket, a waistcoat and a pair of trousers, with paper label "*First suit worn by Lord Northland, March 12 1886.*" (2) **£2,000 - 3,000** 

€2,400 - 3,600

Mary Wortley Montagu (1718-1794) was the daughter of Sir Edward Wortley Montagu and Lady Mary Pierrepont, married in 1736, John Stuart, 3rd Earl of Bute, they had at least 9 children, and managed influential marriages for their daughters: Lady Mary (ca. 1741–1824), married James Lowther, later the 1st Earl of Lonsdale; Lady Anne (born ca. 1745) married Lord Warkworth, later the 2nd Duke of Northumberland; Lady Jane (ca. 1748–1828) married George Macartney, later the 1st Earl Macartney and Lady Caroline (before 1763–1813) married The Hon. John Dawson, later the 1st Earl of Portarlington.



### LADY LOUISA STUART AND LOUISA STUART Oil on canvas portrait, a hair locket and hair embellished portrait miniature

A Portrait of Lady Louisa Stuart, by family repute by Mrs. Mee, the reverse labelled in pencil; "*The Lady Louisa Stuart painted by Mrs Mee at Bath about 1778 at which time she painted the portrait mounted in the f(rame?) for one guinea,*" oil on canvas, mounted in an elaborate carved gilt wood frame with flowerheads and scrolls, *oval 31.3cm x 25.5cm*; together with a gilt metal frames memorial locket containing a lock of hair, labelled to back: *Lady Louisa Stuart, 6th Daughter of John Earl of Bute, Æ87 1844,*" and a portrait miniature painted on ivory of Louisa Stuart, the sitter wearing a red gown with floral shawl, mounted on glass with applied with hair and horn embellishment simulating grass and leaves, under glass vithin an ebonised frame, the reverse with typewritten label; *"LOUISA STUART, Youngest daughter of William, Lord Archbishop of Armagh, and Primate of all Ireland 17.5cm x 12.4cm.* (2) **f800 - 1,200** 

€960 - 1,400

Lady Louisa Stuart (1757 – 1851), daughter of John 3rd Earl of Bute, and aunt of Louisa Stuart, daughter of the Hon. William and Mary Juliana Stuart.

#### 377

#### QUEEN VICTORIA A pair of silk stockings

Each woven with a crowned VR cipher, contained within an oak box, with paper label: "Stockings belonging to Her Majesty Queen Victoria, given by Lady Flora Knox, July 1870." £500 - 700 €600 - 840

Lady Flora Knox (1827-1905) fifth daughter of Thomas, 2nd Earl of Ranfurly, and Mary Juliana Stuart, and grand daughter of William Penn.



#### 378 THE HON. JULIANA DAWSON Henry Spicer, FSA (British, 1743-1804)

The sitter wearing white dress with pink sash to her waist, her white bonnet finished with matching pink ribbon. Enamel, gold bracelet clasp mount, the reverse engraved *The Hon.*<sup>ble/</sup> Juliana F A Dawson. Oval, 38mm (1 1/2in) high

£1,200 - 1,800 €1,200 - 1,800

The Hon. Juliana Dawson was the daughter of Thomas Dawson, 1st Viscount Cremorne (1725-1813) by his second wife, Philadelphia Hannah Freame (1740-1826), daughter of Thomas Freame and Margaretta Penn. Cremorne was previously married to the Lady Anne Fermor, daughter of Thomas 1st Earl of Pomfret and Henrietta Louisa, and Philadelphia's aunt by marriage.





## 380 Y JULIANA RAWLINS Andrew Plimer (British, 1763-1837)

The sitter wearing white dress with frilled collar tied with blue ribbon, her powdered wig worn à la conseilleur. Watercolour on ivory, gold frame, the side engraved JULIANA RAWLINS GRAND-DAUGHTER OF LADY JULIANA PENN, the reverse with border of blue glass surrounding a gold mounted octagonal aperture, glazed to reveal a Jasper ware cameo, depicting the goddess Minerva.

Oval, 51mm (2in) high £1,200 - 1,800 €1,200 - 1,800

Juliana Rawlins was the daughter William Baker M P and Juliana Penn, daughter of Thomas Penn and Lady Juliana Fermor, she married John Rawlins in 1803, died 1849.

## 379 THE HON. THOMAS DAWSON

Henry Spicer, FSA (British, 1743-1804) The sitter, wearing plum jacket with pearl buttons, white waistcoat and chemise with frilled edge to the collar, his blonde hair worn to his shoulders. Enamel, gold bracelet clasp mount, engraved to the reverse *The Hon.*<sup>ble</sup>/*Thomas Dawson*. Oval, *38mm* (1 1/2in) high

£1,200 - 1,800 €1,200 - 1,800

The Hon. Thomas Dawson (c.1771-1787) was the son of Thomas Dawson, 1st Viscount Cremorne (1725-1813) by his second wife, Philadelphia Hannah Freame (1740-1826), daughter of Thomas Freame and Margaretta Penn.









## Other properties

### 381

## A Folk Art bone guillotine automata,

French, c.1820. Comprised of carved bone panels over a wooden core. The three-stage model consists of a base, planked in bone with carved bone swags, attendant carved bone Guards, on turned bone feet. A stairway leads to the intermediate level, with further Guards and Bandsmen, a bone chest and carved bone winding gear. A further stairway leads to the execution platform, with additional guards, and tipping platform for the condemned prisoner. Working guillotine, with movable neck clamp and movable blade released by a side lever. A loose head will fall into the waiting receptacle when the blade drops. *26x8.7x19ins.(66x22x48cm)* 

#### £3,000 - 5,000 €3,600 - 6,000

Provenance: Purchased from a French Gallery, the vendor understands that this is Prisoner of War work.

In 1789 a French physician Joseph Ignace Guillotin, stood before the National assembly and proposed the use of a simple mechanism to decapitate condemned prisoners. A special committee was formed, which included Guillotin, and a design commissioned which was first employed in 1792. Seen as a successful, democratic and humane method of execution, it was extensively employed during the French Revolution and remained the principal means of Capital Punishment in France until its abolition in 1981.

### 382

### A modern Prisoner of War style model

Hull of pinned planks over a wooden core, with painted wale and carved figurehead, with detailed spars, running and standing rigging. Details include ship's boat, turned brass cannon. Set on crutches on an inlaid wooden base. 23x5.5x19.5ins. (59x14x50cm) **£4,000 - 6,000** 

€4,800 - 7,200



## A fine early 19th century wood and bone model of the 5th rate HMS *Amazon* 1799

Hull of carved solid timber, copper plated below the waterline with a pinned bone port line pierced for turned brass cannon on wooden carriages. Finely carved figurehead, bulwarks, stern and quarter galleries. Timber decks, with a bone centre panel, and decorated skylight and companionway. Details include railing pieces, hammock stowage, butts and capstan, and a ship's boat slung between fore and main masts. Wooden spars, with detailed running and standing rigging. Sitting on a carved bone keel plinth, on an oval wooden based trimmed with carved bone edging and resting on turned wood and glass feet. The model: 25x10x24ins. (64x25x61cm) In an acrylic display case with wooden base. 33x14x26.5ins.(84x36x67cm) **f7,500** - **9,500** 

## €9,000 - 11,000

HMS *Amazon* was built by at Woolwich Dockyard to a design by Sir William Rule. She was the first of three Frigates to this design. Ostensibly a 38 gun Fifth Rate, her armament actually consisted of 28x18lb and 4x9lb cannon, plus 14x32lb Carronades. She fought with distinction at the Battle of Copenhagen in 1801 and then served with Nelson in the Mediterranean, before joining him in the Atlantic chase to the West Indies during the Trafalgar Campaign. In March 1806 she engaged and captured the French 40 gun *Belle Poule* off the Canaries. Her last action was to cut out four French Chasse Maree off Penmarche Point, burning five others. Laid up in Ordinary in 1811, she was broken up at Plymouth in 1817.









## 384 W

A fine shipbuilders model of K/S *Norge*, ex. SY *Philante* 1937, the Norwegian Royal Yacht

Commissioned from Bassett-Lowke Ltd. following her refit in 1947. Hull of solid timber, painted white to the waterline with brass edged portlights and windows, and accommodation ladders slung outboard on both sides. Maroon below, with a broad blue boot top and twin, four blade brass propellers. Timber decks with inscribed plank lines in Indian ink. White superstructure with buff funnel and open bridge, with wheel binnacle and wing telegraphs. Fine metal detailing includes anchors, cable and windlass, ventilators, cargo derrick, radar and searchlight. guard rails and stanchions, ship's boats and launches on davits. Mounted on silvered posts in a glazed mahogany display case and bearing a brass plaque inscribed SY Philante built by Camper and Nicholson 1937 for Sir Thomas Sopwith Draft 15ft6in Length 263ft Displacement 1,600tons Beam 38ft. Royal Yacht Norge Camper and Nicholson refit 1947/8 for King Haakon of Norway. The model 65ins. (165cm) long. Also included is a framed telegram from King Haakon to Charles Nicholson, "Thank you and all your hands for excellent work refitting Norge for her new purpose" 77x20x60ins.(196x51x153cm) 2

£15,000 - 20,000 €18,000 - 24,000

Provenance: George Nicholson, Camper and Nicholsons.

The SY *Philante* was commissioned by Sir Thomas Sopwith, Yachtsman and Aircraft manufacturer, from Charles Nicholson, the designer of his America's Cup yachts *Endeavour* I&II, in 1934. She was built by Camper and Nicholson at Gosport and launched in 1937, named from a combination of his wife's Phyl(lis) an(d) T(homas). Aside from a pleasure yacht, she also served as tender to *Endeavour* II, which challenged for the Cup that year. At the outbreak of WW2, she was requisitioned by the Admiralty and went to serve as a Convoy Escort, renamed HMS *Phylante*. Latterly, she was based in Northern Ireland at the Western Approaches Combined Services Anti-Submarine training centre, where she acted as a "convoy" being hunted by two elderly submarines. At this stage, she was also the flagship of CinC Western Approaches, Admiral Max Horton. Her last official duty was to receive the surrender of German U Boats in Loch Eribol as part of the 21st Escort Group.

Returned to Sir Thomas Sopwith after the war in 1946, she was sold by him a year later to the Norwegian Government and underwent a substantial refit before passing to King Haakon VII in 1948.

#### Royal Yacht.

When Prince Carl of Denmark acceded to the Norwegian throne as King Haarkon VII in 1905, he was promised a Royal Yacht, in line with most European Monarchs. However, economic problems and WW1 intervened to prevent this actually taking place. Following the end of WW2, a nation-wide appeal was launched to finally purchase a yacht for the elderly King, held in huge respect for his resistance to Nazi Germany and attention focused on Sopwith's yacht, which was purchased for him in 1947. A model was commissioned, which was finished in time to be presented to the King for his 75th birthday, and the refitted vessel, now renamed Norge (Norway) sailed to Scandinavia in 1948. Taken over by King Olav after King Haakon's death in 1957, she underwent a 10 year refitting programme and was extensively used for State and pleasure purposes by the Royal Family. A serious fire in 1985 occasioned a further extensive refit. Now owned by King Harald, Norge is still fully employed on Royal duties. She is one of only three European Royal Yachts still in commission (the others belonging Denmark and Holland).

This fine model is one of three commissioned from Bassett-Lowke in 1947. One was given to Sir Thomas Sopwith, another was passed to King Haakon as a birthday present and this model, which was retained by Camper and Nicholson.







Sketch taken from 'The Institution of British Engineers Membership Brochure' showing this model in the Library at their premises at Victoria, London, circa 1955.



## 385 W

A very rare and large antique Model of an Original Horizontal Double Acting Mill Steam Engine, circa 1850

Built by Watt for the Skeffington family of Cornwall. The brass built engine showing the famous pantograph action mounted on mahogany plinth with single cylinder 2in bore x 2 3/4in stroke with valve over, mounted cylinder lubricator, cross head driven feed pump and pedestal mounted governor straddling the cross head guides, large side mounted 42cm (16 1/2in) spoked flywheel, mounted on a mahogany glazed showcase with brass plague, case 83x58cm (32 3/4x22 3/4in) and 61cm (24in) high. (This model stood in the library of The Institution of British Engineers in Victoria, London, directly beneath the large oil painting entitled 'Watt in his Garrett' by a Scottish artist that now hangs in the National Gallery of Scotland, the painting depicts James Watt watching the water vapour coming out of a kettle spout hung over his wood fire, in his cottage and this being his first understanding of steam power and is mentioned in their Membership (Brochure G) of circa 1965, later on loan and display at The British Engineerium at Hove, East Sussex from 1990 to 1996.) £5,000 - 8,000 €6,000 - 9,600

## 386 W

#### An impressive Edwardian straight line pond yacht

Varnished hull of hollowed timber, with deep metal fin keel and lead ballast. Varnished deck with inscribed plank lines. Wooden spars and cotton gaff topsail rig. On a stand. Together with a collection of photographs and papers. *105x13.5x114ins. (267x34x290cm)* **£600** - **800 €720** - **960** 

Built by the Coxwain of the Falmouth Lifeboat at the turn of the last century, for wager races across the harbour between Falmouth and Flushing.

385



## 387 W

#### A well engineered brass Model of a Four-Pillar Single Cylinder Beam Engine, probably late 19th century

With cylinder 1in bore x 1 1/2in stroke, stuffing box, copper outlet pipe with brass tap, connecting rod to spoked flywheel, wire rope driven governor, mounted on a wooden brick effect base, with brass steps leading to walkways with hand rails, the rear of the base with hooks holding two pipe extensions, in mahogany glazed showcase with hinged front, *showcase 57.5x32cm (22 1/2x12 1/2in) and 40.5cm (16in) high.* **£3,000 - 5,000** 

€3,600 - 6,000

## 388 W

#### The original Baglan Hall Great Western Railways locomotive nameplate the arched brass and painted metal nameplate

66ins. (167cm)wide. £3,000 - 5,000 €3,600 - 6,000

A Great Western Railway 4-6-0 "Hall" Class locomotive, designed in 1922. No. 4913 *Baglan Hall* was built at Swindon works in February 1929 and remained in service until withdrawn to be scrapped at Bridgend in September 1962, and the nameplate returned to the vendor's father.



387 (detail)







#### 389 W

# A 3 1/2in gauge model of a L.M.S 4-6-0 (class 5) Black Five locomotive No.5124 'Doris' and tender

## Built by Bart Taylor 1983

The copper tubed boiler with fittings including water and pressure gauges, blower and injector and safety valves, chassis details include twin outside cylinders with Walschaert's valve gear and fluted motion, six-wheel tender with hand operated water pump, sprung chassis and screw down brakes, finished in matt black lined livery, on display track with plaque, *engine and tender 124cm (48 3/4in) long.* **£3,000 - 4,000** 

£3,000 - 4,000 €3,600 - 4,800

## 390

A live steam Model of a 3 1/2in gauge Midland Railway 0-4-0 Side Tank Locomotive No.2506 'Invicta',

Coal fired copper tubed boiler with fittings including Stuart pressure gauge and safety valve, chassis with twin external cylinders with Stephenson's link reverse, side tank with hand operated pump, finished in maroon livery, together with rolling road, piece of display track and steaming accessories and boiler pressure certificate dated 25 January 2008. *52cm (20 1/2in) long*.

£600 - 800 €720 - 960





391 (Detail)

## 391 \* W

A working scale model of the Steam Launch BAT 1891

Built by Keith Townsend of Annan, Dumfriesshire in 1986 to a scale of 1:8, one of a series, serial number 005.

Hull of timber, plank on frame, painted white to the waterline and red below with a dark green boot top, a varnished top strake with a gold leaf caveta. Fitted with a three blade brass propeller. Laid timber decks with notched king plank and wide mahogany covering boards.

Engine: Specially developed compound, with 3/8in stroke, six columns. Balanced web crank shaft with split big end bearings, five bearings, the outer two being miniature ball races. Copper vertical boiler with mahogany cladding, incorporating a heat sink and low-profile gas burner, from special propane tank (not included). Fitted with level glass, safety valve, pressure gauge, steam whistle and Windermere kettle.

Forward cockpit, lined with beaded panelling and fitted with slatted mahogany bench seats, central engine space, with removable laid decks for access to gas cylinder, engine and radio control gear for engine, steering and whistle. Aft cockpit lined with beaded panelling and fitted with slatted mahogany bench seats. There is a removable green surrey top on brass poles. Inventory includes a custom travelling case with steaming cradle, a polished slate and brass static display plinth, radio control transmitter and charger, toolbox and documentation. Together with a glazed display case. *The model:* 41x10x12in(104x25.5x30.5cm) Case: 45x12x16.5ins.(114x30x42cm)

£10,000 - 12,000 €12,000 - 14,000 This is a superlative example of the work one of the finest model makers in the UK. Care of construction and painstaking attention to detail are evident throughout. Another example of this model is to be found in the Windermere Steamboat Museum collection.

The steam launch *BAT* was built by Brockbank of Windermere to the design of her owner, Alfred Sladen in 1891. In 1904 she was used by Isaac Story and Jack Kitchen to conduct experiments in early radio control on the Lake, where she was steamed around the northern end with only a stoker on board. It is believed the first example of a vessel being controlled by radio. Found derelict at Bowness in 1966, she was rebuilt and now can be found in the Windermere Steamboat Museum.





A good type 200 red bakelite telephoneon-bellbox, English, circa 1955, receiver impressed 164/56, bellbox stamped FHR 55/2, with red matching braids, exchange drawer to bellbox base plinth, converted with up to date plug £1,200 - 1,800

€1,400 - 2,200

## 393

A rare type 200 jade green bakelite telephone-on-bellbox, English, circa 1954, receiver impressed 154/54, bellbox stamped FW26, with green matching braids, exchange drawer to receiver base plinth, connected with up to date plug £1,500 - 2,000

€1,800 - 2,400

## 394 W Y

A good set of brass Imperial Standard weights, by Bate of London, English, dated 1843,

contained within a fitted metal case, with brass plaque engraved 'Imperial Standard Weights Branch Bank of England Portsmouth 1843', comprising of 15 spherical weights, the largest being 20 pounds troy together with two ivory boxes containing grain weights, the case 18in (46cm)

£800 - 1,200 €960 - 1,400

**395** No lot





# A rare kneeling boy postal scale, English, mid 19th century,

the rectangular brass and red tortoiseshell base mounted with kneeling figure of a boy holding a letter scale with sliding counter weight. *5 1/2 ins (14cm) high* **f800 - 1,200** 

€960 - 1,400

## 397

A Curta calculator, Model II Liechtenstein, mid 20th century. Numbered 507568, with reprinted instruction book. 2 £300 - 500 €360 - 600

#### 398

## An unusual gaming mechanism,

**Continental, late 18th century,** the clockwork mechanism with engraved brass plate, three apertures showing three dice which randomly revolve when mechanism tripped by lever at the side, the plate *5in (13cm) square* **f600 - 800** 

€720 - 960

## 399

An unusual and large pair of carved wood proportional compasses, German, dated 1770,

stamped with initial HF and dated 1770, with iron tips and wing nut and screw, engraved decoration overall and double 1-XII scale, overall length 151/ain (39cm)

£500 - 800 €600 - 960









#### 400

A rare quadruple glass sand-glass set, Nuremburg, circa 1700, not signed, but with a Nuremberg master-mark of an arrow repeated four times, the four-glass set for 15, 30, 45 and 60 minutes with cloth, wax and twine bindings, in wall-mounted brass frame with twist columns and stamped decoration overall, one side hinged with four securing hooks, 7 by 8¼in (18 by 21cm) £800 - 1,200 €960 - 1,400

For similar German sand-glass sets see:

ATTALI, Jacques, *Mémoire de Sabliers*, Editions de l'Amateur, 1997, p.50.

TURNER, Anthony, *The Time Museum: Catalogue of the Collection Volume I Part 3 - Water-clocks, Sand-glasses, Fire-clocks*, Time Museum, 1984, pp.92-3 and pp.96-7.

#### 401

A glass dancing dolls science toy, English, late 19th century,

the blown glass reservoir containing a volatile liquid, when held in the hand, the liquid boils and two glass dolls dance in the two capillary tubes above, 6 1/28n (16.5cm) high

£500 - 700 €600 - 840

402

#### A Bianchi vertical slate sundial, French 19th century

cadran vertical meridional bianci a toulouse the rectangular slate dial mounted with brass gnomon and engraved with hour scale, mounted on ebonised wood base 14 1/2 inches (27cm) high £500 - 800

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€600 - 960
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## A 16th century style silver and gilt brass horizontal sundial and hour convertor, early 20th century,

signed C S 1565, Antwerp inspector's mark stamped on the frame, the year letter "G" for 1565/6, the silver mounted box of square section hinged to open flat with inscription around the outside INSEQUOR ET DOCEO FUGIENTES TEMPORIS HORAC HIC MEA NON FULGIT VIRTUS SINE LUMINE PHEBI, silver horizontal dial with hinged gnomon and inset compass, hour dial within which is a diaphram of unequal hours and Italian hours, mounted above is a gilt brass ecliptic ring and above this is a second index for volvelle for the lunar phase, the corners inset with gilt brass repoussee plaques depicting allegorical scenes, 7in (18cm) square £1,000 - 1,500

€1,200 - 1,800

The initials "C S" indicates that this instrument might be attributed to Christoph Schissler however the form and decoration have nothing in common with known works by Schissler.

A similar double instrument with comparable lettering style and layout is in the Adler Planetarium, Chicago. This example however is signed GEORGIUS HARTMANN NORENBERGE FACIEBAT ANNO 1558

#### 404

### A brass Butterfield type dial, French, early 18th century

signed Buterfield (sic) A Paris., the octagonal dial with hinged gnomon and bird pointer, inset compass and engraved with hour scales, the reverse engraved with towns and their latitudes, 2¾ in (7cm) long £250 - 350

€300 - 420

### 405

# A brass and marble cannon sundial or noon day gun, French, circa 1800,

made for latitude 43 degrees 33 minutes, the circular marble base mounted with shaped gnomon, a large burning lens adjustable against a quadrant with calendar scale and a small signal cannon, 101/2 in (27cm) diameter

£1,000 - 1,500

€1,200 - 1,800

Cannon dials were popular throughout the 18th century. The burning glass would receive the sun's rays at noon and ignite a fuse on the cannon and thus fire the gun giving a signal for midday. All in the vicinity would then be able to adjust their pocket watches to the correct time.











408

#### 406

## A good Watkins & Smith brass universal equinoctial dial, English, 1763-1774,

signed Watkins & Smith London, with silvered compass rose, hinged brass latitude arc, hour ring and gnomon, in original turned mahogany fitted vase with securing hook, the case 4 1/2in (11.5cm) diam £1,000 - 1,500 €1,200 - 1,800

Francis Watkins and Addison Smith are recorded as working as opticians at Charing Cross from 1763 - 1774.

### 407

# A cased box sextant, presented by the East India company to Mr J Ouchterlony.

by W Gilbert, London. Reading from 0 to 140 degrees on the silvered scale, the index arm fitted with a vernier to 30 seconds. Fitted with a sliding pinnule sight and a separate telescope with bracket and two shades. In a lined leather case, with a central silver cartouche engraved *Mr J Ouchterlony. Presented to him by the Hon Court of Directors of the United East India Comy as a mark of the Court's approbation of his conduct while in the Compy's Military Seminary and of his superior attainments in Mathematics as Exhibited at the Public Examination on the 14th June 1832.* 

2.7ins. (7cm)diam. £800 - 1,200 €960 - 1,400

Mr J Ouchterlony (1813 - 1877) who latterly was a serving 2nd Lieutenant for The East India Trading Company and is well known for his book "The Chinese War 1844" concerning the Chinese Opium Wars.

### 408

A Philips' planisphere and a wooden quadrant 19th century

The card and pressed leather planisphere with revolving scales and map of the heavens together with a wooden quadrant with manuscript and coloured scales 8 1/4ins (21cm) radius (2)

£500 - 700 €600 - 840



#### A replica Table Orrery 20th century

the twelve sided mahogany base mounted with brass hemisphere and models of the sun, earth and planets, the movement operated by hand crank at the side. *12 ins (30.5 cm high)* **f2,000 - 3,000** 

€2,400 - 3,600

#### 410

An Elton's miniature transparent Orrery, English, published 1817, with printed and hand coloured paper roll depicting the planets and astronomical figures in mahogany case, with glazed window at the front and winding handles at the side. *10 ins (25.5 cm) high* £800 - 1,200 €960 - 1,400

#### 411

#### A collection of early medical instruments and accessories To include WWII Home Guard 'Upper Thames Patrol' cap badge. The unit was fondly renamed 'Up The Pub'.

including trepanning set, dissecting scalpels, several cased syringes and ephemera, a Doctors leather case, small microscope and period elastoplast tin. together with *Psycopathia Sexualis* by Dr R v Kraft-Ebbing, 10th edition. *a lot*.

£400 - 600 €480 - 720

Provenance: Formerly the property of Dr Bryce Robertson.

### 412

## A Lehrmittelwerke dissected wax model of the head, Germany, circa 1910

showing nerves, arteries, veins and muscles of the head with numbered paper labels, maker's label to reverse of ebonised and glazed case, "Lehrmittelwerke Berlinische Verlagsanstalt G.m.b.H. BERLIN N.W.23", with accompanying reference leaflet, together with a hinged metaldental mirror, case 25 x 19cm (3)

£500 - 800 €600 - 960

Provenance. H.Wiggin (Dental Practioner), Fountain Chambers, Taff Street, Pontypridd.



412









#### A medicine chest, English, mid 19th century,

The mahogany case with recessed brass carrying handle, hinged lid opening to interior fitted with 14 glass medicine bottles and set of scales *12 1/4 ins (31cm) wide* **f600 - 900** 

€720 - 1,100

#### 414

#### An articulated medical Human Skull

made by Adam Rouilly. The skull, sectioned and partitioned with connecting clips and springs. The right mandible sectioned to reveal tooth root canals, orbital sinus and auditory canal, The top of the cranium lifts off to reveal interior.

£600 - 800 €720 - 960

### 415 W

#### A German 10x50 binocular Periscope by Carl Zeiss, c.1965.

The periscope, with polished alloy body and twin adjustable 1ins.(2.5cm) eyepieces fitted with rubber cowls, has an optional grey filter and dropdown scale grid to the left hand eye. The periscope objective, fitted with an optional sun shade, can be manually adjusted from +60/-20 degrees from the horizontal. Rotational adjustment by hand knob, with freerotation lock. The upper body sits on a lower desk mount, with sight tube, spirit level and three adjustable feet. Can be mounted onto an oak and alloy tripod if required. In a wooden carrying case, with instruction sheet, cleaning brush and cover. *The instrument: 31.5ins.(80cm)high.* **f2,000 - 3,000** 

€2,400 - 3,600

Often fitted to Panzer tanks, the periscope also proved useful during the Cold War along the Berlin Wall.







### A 2 1/2 inch refracting telescope on stand English, mid 19th century,

by Dollond, London the red leather bound tube, with four draws, in fitted mahogany case, with folding tripod and three oculars 18ins.(46 cm)long. £500 - 800

€600 - 960

The period stand, fitted into the case, clamps onto the telescope tube loosely and may not be original to this instrument.

### 417 W

#### A 3ins.(7.5cm) diam. brass table telescope,

by T. Crampton, 251 High Holborn, London, circa 1890. Two draw, with rack and pinion focusing, on a tripod table stand. 51.5ins.(131cm)long. £300 - 500

€360 - 600

### 418 W

#### A 2 1/4ins. single draw refracting table telescope, by Dollond, London, English, early 19th century.

With red painted mahogany tube, fitted with adjusting wheel, and folding brass tripod stand. In a fitted mahogany case. 41 ins. (104cm)long. £600 - 800

€720 - 960

## 419 W

## A Banks & Co 3-inch brass refracting telescope on stand, the tube with rack an pinion focusing and steadying strut mounted

on a bracket above tapering brass column with folding mahogany tripod, in pine case with accessories, length of tube 46in (117cm) £800 - 1,200

€960 - 1,400









## 420 W

# A Greaves & Thomas facsimile globe of Martin Behaims 1492 'Erdapfel' London.

A fine 50cm. diameter reproduction terrestrial globe made up of twelve colour printed paper gores and two polar calottes, the equatorial and prime meridian graduated but unlabelled, the ecliptic ungraduated but with small pictures for the houses of the Zodiac, the oceans coloured a dark green/blue with a profusion of notes in hand-written style with pictures of ships and sea creatures, many islands somewhat impressionistically rendered, the Antarctic with an impressive crest in its place showing a crowned, winged and bare-chested woman above five different shields with foliate decoration, the continents coloured in yellow and showing mountains, rivers, numerous places of settlement and many notes, certain locations with red and blue flags marking their location, the general cartography bearing only a passing resemblance to modern cartography, with oak meridian circle (immovable) with brass finial, papered on both sides graduated in degrees 0-360 and in four guadrants of 0-90 degrees with labelling for ZONA FRIGIDA SEPTENTRIONALIS, ZONA TEMPERATA and others, with fruitwood horizon ring papered and graduated in degrees in two direction, days of the month and of the houses of the Zodiac, with wind directions and Saint's days, the houses of the Zodiac with highly decorative pictures, symbols and names, raised on four fruitwood barley-twist legs to base plate, with central support and large, highly decorative wind rose, on four brass castors

100cm. high £2,000 - 3,000 €2,400 - 3,600

This is an example of the most recent and faithful reproduction of Martin Behaim's "Erdapfel" (*earth apple*), the oldest extant terrestrial globe, made in 1492, and currently residing in the German National Museum in Nuremburg. Martin Behaim (1459-1507) was the son of a Nuremburg general merchant. Apprenticed in the family business, in 1476 he was sent to work with a cloth merchant in Mechlin, and later in the cloth-dying trade in Antwerp. In 1484 he was living in Portugal where he gained extensive knowledge of the world's geography as it was known at that time, largely through the reports of the many exploratory expeditions which had their base in Portugal in this period. He was also a member of a mathematical commission for King John and in 1488 the married the daughter of the wealthy Captain Donatory of Fayal and Pico, on whose estates he went to work. On returning to Nuremburg in 1490, in order to manage the family estates following the death of his mother, he was approached by a member of the town council, Georg Holzschuher, with regard to constructing a globe with the knowledge he had gleaned in Portugal. A further motivation would appear to have been to show the interested townspeople the importance of sea routes to other countries, with regard to the funding of a projected trip to explore westwards towards China. Ironically, the globe was finished in 1492, just before possibly the greatest expedition of the era, that of Columbus to America, and as such offers a fascinating view of the pre-Columbian world.

The cartography in general is drawn from a number of sources from the ancient Ptolemaic charts through medieval European maps up to the most recent discoveries, although many of this latter category which are known to have been publicised at the time are not shown. Behaim left Nuremburg in 1493 for Flanders, before returning to Portugal where he died in poverty in 1507.

The construction of the globe itself is still recorded in Holzschuher's accounts: Behaim first drew up a world map before the sphere itself was constructed from a mixture of wood, textile, leather and paper, and finally the map was translated carefully onto the curved surface by the famous manuscript illuminator Georg Glockendon, a process supposed to have taken fifteen weeks. The original stand was made of wood, but not long after replaced with a tall elegant iron tripod stand. The original globe still survives to this day in Nuremburg, which city it has never left for any length of time for over five centuries.

#### 421

# A 3-inch J & W Cary pocket terestrial globe, English, published 1791,

Cary's Pocket Globe agreeable to the latest Discoveries London pubd. by J & W Cary Strand Apr.1.1791, printed in cartouche, the twelve handcoloured gores applied to papier mache sphere, mounted by two pins at the poles in fish skin spherical case with hemispheres applied with coloured gores, one titles "A Table of Latitudes & Longitudes of places not given on the Globe", the other titled "The World as known in Caesar's Time agreeable to D'Anville",

#### £3,000 - 4,000 €3,600 - 4,800

#### CJ,000 - 4,00

#### Cartography

Cook's three voyages are shown as it Phipps's voyage to the north. Mackenzie's explorations in Canada (1789) are recorded. The south coast of Australia is dotted and Tasmania shown as a peninsular. Cook's death is recorded: "Owyhee where Cook was killed 1779".







424 (detail)

423 (detail)

## 422

## A 12-inch Ludwig Heymann terrestrial globe, German, ate 19th century,

the metal sphere applied with coloured gores, mounted in a half meridian above spelter figure of Atlas on shaped base, 25in (64cm) high £500 - 700 €600 - 840

€600 - 840

## 423

# A Dudley Adams 3-inch terrestrial pocket globe, English, circa 1800,

cartouche printed 'A New Globe of the EARTH by Dudley Adams' and outside the cartouche J.Mynde Sc. the sphere with twelve hand coloured gores printed with tracks of Cook, Anson and King, in spherical case with black fishskin cover painted red on the inner surfaces, 3¼in (8cm) diameter

£4,000 - 6,000 €4,800 - 7,200

### 424

## A good Charles Smith & Son 3¾ inch pocket globe, English, dated 1834,

printed in the Pacific Ocean SMITH'S TERRESTRIAL GLOBE exhibiting the whole of the DISCOVERIES to 1834 LONDON C Smith & Son, the papier mache globe applied with twelve coloured and printed gores and showing the tracks of Cook, Gore, Clerke, Vancouver and la Perouse and the island I.Grande off the coast of Argentina is marked very doubtfull, in spherical wood case with inner hemispheres applied with celestial globe printed SMITH'S CELESTIAL GLOBE 4in (10cm) diameter £4,000 - 6,000

£4,000 - 8,000 €4,800 - 7,200

## 425

# A rare miniature Cary library terrestrial globe, English, published 1791,

cartouche printed Cary's Pocket Globe agreeable to the latest Discoveries London, Pubd. by J & W Cary Strand Apr. 1 1791, the 3-inch globe mounted in brass meridian with engraved degree scales, within horizon print applied with coloured scales for calendar, degrees and Zodiac signs, raised on four brackets above mahogany tripod base, 7in (18cm) high

£1,500 - 2,000









#### 426 A 2-

A 2-inch terrestrial globe attributed to Carl Bauer, "The Earth and its Inhabitants" German, circa 1825, the wooden sphere applied with coloured gores, in unassociated mahogany case with hand-coloured prints of various worlds inhabitants £600 - 800

€720 - 960

## 427

## A Newton's 3-inch pocket globe, English, published 1817,

the sphere printed within a cartouche NEWTONS New & Improved Terrestrial Pocket Globe and in the southern Pacific Ocean NB The Improved Analemma is intended to supercede the necessity of the Eliptic Line hitherto unnecessarily drawn upon the Terrestrial Globe Pub. Jan. 1 1817, in fishskin covered case with printed and coloured gores applied to inner hemispheres and printed NEWTON'S Improved Pocket Celestial GLOBE, 3 1/4in (8.3cm) diameter £2,000 - 3,000 €2,400 - 3,600

428

A Kirkwood's 12-inch terrestrial table globe, Scottish, early 19th century, printed KIRKWOODS NEW TERRESTRIAL GLOBE WITH THE VERY LATEST discoveries, the hand coloured gores applied to the sphere and mounted within a brass meridian and horizon ring with printed calendar and zodiac scales, raised on four turned mahogany legs with stretcher 18in (46cm) high £2,000 - 3,000 €2,400 - 3,600

James Kirkwood is recorded as having made a limited number of globes in Edinburgh between 1804 and 1824.





A good matched pair of 12-inch table globes, British, first quarter of the 19th century,

the terrestrial globe with sphere applied with hand-coloured gores and printed within cartouche CARY'S NEW TERRESTRIAL GLOBE DELINEATED From the best Authorities extant Exhibiting the different Tracks of CAPTAIN COOK and the New Discoveries made by him and other Circumnavigators LONDON Made & Sold by J & W CARY Strand London Jany. 1st 1815, the celestial globe with cartouche printed KIRKWOOD'S CELESTIAL GLOBE BY W & A K JOHNSON (Engraver to the King) 107, George Street & 160 High Street Edinr., both mounted in brass medridian with horizon rings applied with calendar and zodiac scales, raised on four mahogany brackets above tripod vase with printed compass rose supported by three stretchers, restored, some parts of the stands replaced, 24in (61cm) high (2) £6,000 - 10,000

€7,200 - 12,000

#### 430

A 2 3/4-inch pocket globe, anonymous, after Herman Moll, English, late 18th century,

cartouche printed A Correct GLOBE with the new Discoveries, the sphere applied with twelve hand-coloured gores and printed with California as a penisula, Australia and New Zealand according to Cook's discoveries, in fishskin covered pocket case with half gores of the heavens applied to the two hemisphere interiors *3in (7.7cm) diameter* 

£3,000 - 5,000 €3,600 - 6,000





# A Betts's Patent portable globe by George Philip & Son Ltd. London.

Circa 1925, consisting of a cloth globe, stitched over a collapsible metal umbrella frame, with eight colour litho printed gores. In it's original paper covered cardboard tube. The Globe: *15.3ins.(39cm)diam.* 2 **£600 - 800 €720 - 960** 

The collapsible globe was invented by John Bett around 1860 and was manufactured by Philips following Bett's death in 1863. They were especially popular in schools. The date of this example can be deduced by the naming of St Petersburg in Russia as *Petrograd* which was renamed by Lenin in 1924, and the fact that Damascus and Aleppo are united to form modern Syria (1.January.1925) The globe also pre-dates the independence of Transjordania in 1928, here still described as *Brit. Mandate*. The fragile nature of the globe and its covering mean that few examples survive in good order, or with their original tubes.

## 432

#### A Nicolas Lane 234-inch pocket globe, English, published 1776,

the sphere with cartouche printed 'A New GLOBE of the EARTH by N.Lane' and outside the cartouche '1776 Prockter fc', the twelve printed gores, hand coloured and detailing Anson's and Captain Cook's tracks, Tasmania is labelled "Dimes Land" and is attached to mainland Australia and California is represented as a peninsula, in fishskin covered case with inner hemisphere applied with two sets of twelve half gores printed with the celestial globe, 3in (7.5cm) diameter **£3,000 - 5,000** 

€3,600 - 6,000





## A 15½ inch Polyphon disc musical box, German, circa 1910,

with periphery drive playing on comb (one tooth missing), in walnut veneered case with marquetry inlaid lid, together with a number of discs  ${\tt f500}$  -  ${\tt 700}$ 

€600 - 840

#### 434

A Smith's 12-inch celestial table globe, English, mid 19th century, the sphere with coloured gores printed within cartouche SMITH'S CELESTIAL GLOBE Containing all the known Stars, Nebulae &c Compiled from the Works of WILLASTON, FLAMSTED, DE LA CAILLE, HAVELITS, MAYER, BRADLEY, HERSCHEL, MASKELYNE. The Transactions of the ASTRONOMICAL SOCIETY OF LONDON SMITH & SON 63 CHARING CROSS, mounted within brass meridian and horizon ring, facsimile horizon ring printed scale, on stained wood stand, 18in (46cm) high f1,200 - 1,800

€1,400 - 2,200

### 435

#### A musical bois durci snuff box, Swiss, mid 19th century,

the 6cm cylinder playing two airs on single comb, the bedplate indistinctly stamped, under horn cover, in bois durci case with lid inset with painted lakeside scene, *3¾in (9.5cm) wide* 

£300 - 500 €360 - 600

#### 0000

#### 436 A mandolin cylinder music box,

Swiss, circa 1860,

27cm cylinder playing six airs as listed on original tunesheet, contained in rosewood veneered case with marquetry inlaid lid, *18in (46cm) wide* £400 - 600

€480 - 720







(detail)

#### 437 W

#### A Mills "Panoram" movie jukebox, American, 1939,

complete with 16mm film projector and sound system with six speakers developed by RCA for Mills, the "never ending" film loop features seven film clips promoting various famous artists, each clip runs for three minutes and costs 10 cents, all wood veneer casing, speaker cloth and mechanism is original, fully restored 79 by 34 by 28in (201 by 86 by 71cm)

£14,000 - 18,000 €17,000 - 22,000

Panoram jukeboxes were meant to entertain people at nightclubs, bars, restaurants and lobbies; they contained a never-ending film role with seven three-minute music film so called Soundies.

Soundies were produced between 1940 to 1946 and was specially made for the Panoram jukeboxes, in order to reach the widest distribution the Soundies played a variety of music styles everything from country and western to Russian balalaika music, tenors singing Irish folksongs, the big band swing music of Stan Kenton and Tommy Dorsey and jazz greats Count Basie, Duke Ellington and Nat King Cole.

## 438 W

A Wurlitzer type 71 counter top jukebox, American, 1940, playing twelve 78rpm records, with original walnut veneer an four light-up plastics panels, accepting 5, 10 cent coins and quarters, on reproduction console stand 58 by 24 by 20in (148 by 61 by 51cm) £10,000 - 15,000 €12,000 - 18,000

Wurlitzer and Rock-Ola were the only ones that produced counter-tops models, Wurlitzer original introduced the mini-jukeboxes and the first model was launched in 1937 (model 51). The idea of a counter-top was to gain access to sites where space was limited, such as ice-cream parlours, milk bars and soda fountains, and Wurlitzer was determined to put a machine in all of these places.

Together with a smart marketing plan and Paul Fuller's talent to turn the counter-tops into art objects, the mini-jukeboxes became a great success for Wurlitzer.







440 (detail)

439 W A Wurlitzer type 1700 jukebox, American, 1954, playing 52 45rpm discs, both sides, 54 by 32 by 28in (137 by 81 by 71cm) €6,500 - 9,500 €7,800 - 11,000

In the late 1940s Wurlizter went through a recession in their jukebox production, a new approach was needed and Wurlizter started to advertise their new jukeboxes with visible mechanism. It was the right move, people were willing to pay to see the record change in the machine, together with the famous slogan "Gee, Dad, it's a Wurlizter!" that were used to advertise Model 1700, Wurlizter was brought back to the forefront of jukebox design.

### 440 W

A rare Wurlitzer "Peacock" type 850 jukebox, American, 1941, playing twenty four 78rpm discs, with central panel decorated with a peacock which changes colour through a rotating colour spectrum foil mounted behind the panel, flanked by two bubble panels and with original veneer overall 68 by 38 by 26in (173 by 97 by 63cm) £24,000 - 32,000 €29,000 - 38,000

The "Peacock" jukebox was at its launch in 1941 considered to be the jukebox of the decade and it was the biggest, the showiest and the most "jukeboxy" of all the jukeboxes. The machine was launched just prior to the US entry in the Second World War and it was to be Wurlitzer's last full scale jukebox before the war. It was almost as if the elaborate design of the "Peacock" jukebox was the final closing scene by the designer Paul Fueller.

The most spectacular part of the jukebox was the centre, a shield of glass framed with rich walnut and two peacocks screened to it, the image reminisces the Roaring twenties was a great example of Wurlitzer's "romantic" period. The peacocks were translucent and lit from behind, the background glass was polarized and system of change-driven polarizing discs broke up the light to create an effect of ever-changing iridescence, never before or since have there been such a theatrical jukebox.







442 (detail)

## 441 W

## A Wurlitzer type 1015 jukebox, American, 1946-47,

playing 24 78rpm discs, complete with eight bubble tubes and rotating lighting effect, fully restored 59 by 35 by 23in (150 by 89 by 59cm) £9,000 - 12,000 €11,000 - 14,000

The Wurlitzer Model 1015 jukebox was the most famous jukebox of the American post-war era; it has become a symbol of the 1950s, representing the new life style after the Second World War.

The design of the jukebox was one of the major reasons why it became such a great success, the simple recognizable form, easy colourful lines and plenty of jukebox "flash" fitted right in to the new post-war society. It was also the first time that Wurlitzer used a proper advertisement campaign to promote it; a series of ads featuring full-page colourful illustrations appeared in popular magazines – Collier's, the Sunday Evening Post and Life etc, the campaign integrated Wurlitzer with "the American way of life".

#### 442 W

#### A fine and rare Rock-Ola "Commando" jukebox , Type 1420 cataline version, American, 1942,

designed by David C Rock Ola, complete with "dial a tune" selector from twenty discs, the case decorated with various wood veneeres and illuminated cataline panels with speaker bowl at the top with revolving lights, 84 by 33 by 28in (214 by 84 by 71cm) €24,000 - 32,000 €29,000 - 38,000

David C. Rockola (1897-1993), more famous as Rock-Ola, although the name is not related to Rock'n roll, it does capture the beat of popularmusic played on a coin-machine and a perfect name for one of the leading producers of Jukeboxes in the mid 20th century.

Rock-Ola entered the Jukebox business late, compared to its competitors Wurlitzer and Seeburg, and despite lacking the musical background, Rock-Ola was a dominate force in jukeboxes mostly being quite conservative in their designs. However in the 1940s Rock-Ola launched "Premier", "President" and "Commander", these jukeboxes were restricted by the lack of metal and plastic: aside from the bottom and all the panels were made of glass. The designs of these pre-war jukeboxes are considered to be among the most original and unconventional designs in jukebox history.







444 (detail)

#### 443

#### 443 W

## A rare Filben Maestro jukebox Type F8- 300, green version, American, 1948,

serial no. 3919. playing a selection of thirty 78rpm discs, in polished aluminium and walnut veneered case with light-up plastic panels 57 by 35in (145 by 89cm)

## £13,000 - 17,000 €16,000 - 20,000

Filbern Maestro was a small company that produced only two models of juke box, the Type FP 300 of which 55 examples are know, and the model here, the Type F8 300, the green version of which very few examples are know to exist.

Raymond Loewy (1893-1986) is considered to be one of the most influential industrial designers of the 20th century; the Shell logo, the Greyhound bus, the Coldspot refrigerator, the Studebaker Avanti and the Lucky Strike target were all his designs and he has been called "the man who shaped America".

The French born Loewy was one of the first to understand the connection between design and economy, stating that "Between two products equal in price, function, and quality, the better looking will outsell the other." He was arguably one of the world's most talented commercial artists, one of his most famous works, the Lucky Strike logo, was created in 1939 when George Washington Hill, then president of the American Tobacco Company, wagered Loewy \$50000 that he could not improve the already familiar green and red Lucky Strike package.

Loewy, accepting the challenge, changed the green background to white; reducing production cost, and placed the red Lucky Strike target on both sides of the package; increasing product visibility. Hill happily paid off the bet and even today the Lucky Strike package remains unchanged.

Loewy has left his mark on everything from household goods, to transportation, to corporate identity, creating unforgettable designs that have lived on into the 21th century; and he is rightly known as "the Father of Industrial Design".

#### 444 W

A Wurlitzer "Victory" type 950 jukebox, Amercian, 1943, fully restored 66 by 40 by 28in (168 by 102 by 71cm) £8,500 - 12,500 €10,000 - 15,000

The ban of materials during the Second World War in the US made the production of jukeboxes difficult, ironically the demand for them increased. Wurlitzer's designer Paul Fuller came up with the solution of using an empty cabinet into which old mechanism could be used, and despite the limitations of material "Victory" still represented the luxury of Wurlitzer.

Paul Fuller's smart and distinguished design separated the "Victory" from other jukeboxes during the war and it helped keep the Wurlitzer name alive and paved the way for the company's post war success.



## **Part 3 Wednesday 29 January 11am** Furniture, works of Art, Sculpture & Clocks Lots 445 - 907




### 445 Y

### A George IV rosewood drum top library table in the manner of T. & G. Seddon

the circular gilt tooled leather inset top above four short frieze drawers and four short hinged frieze drawers, on a lotus leaf and acanthus wrapped column, terminating in a concave quadripartite base with roundel feet and recessed brass castors,, 122cm wide, 120.5cm deep, 75.5cm high (48in wide, 47in deep, 29 1/2in high). £5,000 - 7,000 €6,000 - 8,400

The roundel feet that are a distinctive aspect of the present drum top library table bear a striking similarity to those on a T. and G. Seddon labelled bookcase, c.1830, illustrated in C. Gilbert, The Pictorial Dictionary of Marked London Furniture, 1700-1840, 1996, pl.816, p.411.

### 446

## A Victorian mahogany and parcel gilt bookcase

the acanthus and lotus-leaf wrapped cornice above a pair of astragal glazed panelled doors, enclosing six short adjustable shelves, interspersed with acanthus capped pilasters, over a pair of panelled doors interspersed with conforming pilasters, enclosing two short adjustable shelves, 145cm wide x 45cm deep x 274.5cm high, (57in wide x 17.5in deep x 108in high)

£1,500 - 2,500 €1,800 - 3,000

## 447

### A George III mahogany parcel gilt bureau cabinet attributed to Gillows

The dentilled and arcaded broken pediment centred by a carved giltwood cartouche and with a conforming cornice carved with blind fretwork, the pair of cartouche-shaped, mirror-panelled doors enclosing adjustable shelves and an arrangement of small drawers, the cleated fall revealing an elaborately fitted interior, below are three short drawers above a beaded waist moulding and three long graduated drawers, on ogee bracket feet, mirror plates replaced, with restorations, 128cm wide, 62cm deep, 256cm high (50in wide, 24in deep, 100.5in high). £2,500 - 3,500

€3,000 - 4,200

A mahogany wardrobe linen press supplied by Gillows to Richard Clowes in 1772, sold Sotheby's London, 6 June 2006, lot 274 shares the same pattern of cornice mouldings and fretwork (see S.Stuart, Gillows of Lancaster and London, 1730-1840, 2008, 2 vols., Vol. II, p. 61, pl. 607). A further parallel linking the present lot to Gillows is a painting by Shirley Slocombe, identified as an 'unrecognised superb Gillow bureau clothes press' by Susan Stuart op. cit., vol. II, p. 59, pl. 605. This image dated 1906, which was originally reproduced in Percy Macquoid's History of English Furniture, vol. III, The Age of Mahogany, pl. 7, shows a closely related configuration of canopied pigeonholes to the interior of the writing drawer.

A related mahogany bureau cabinet sold Sotheby's New York, 24 April 2008, lot 26.

## 448

## A George III mahogany bureau cabinet

the swan neck pediment surmounted by floral carved roundels, above a dentilled cornice and blind fretwork frieze, over a pair of panelled doors (locked) and a fall enclosing six pigeon holes, six drawers, two leather bookends and a tooled leather inset writing surface, with lopers and four long graduating drawers below, on ogee bracket feet, 115cm wide x 54cm deep x 237cm high, (45in wide x 21in deep x 93in high) £1,500 - 2,000 €1,800 - 2,400

## 449

## A matched pair of small satinwood crossbanded bookcases

each with four shaped brass grill inset panelled doors, enclosing eight short adjustable shelves, on a plinth base, both bookcases incorporating or constructed from Edwardian elements, 118cm wide x 47cm deep x 193.5cm high, (46in wide x 18.5in deep x 76in high) (2) £1,500 - 2,000

€1,800 - 2,400







447



449 (one from a matched pair)







## 450

## 450

### A late 19th century French mystery timepiece in the form of an elephant

the elephant's trunk holding aloft the grid-iron pendulum, the 2" enamel dial with Arabic numerals, the elephant standing on a ridged oval wooden base, 29cm high overall £600 - 800

€720 - 960

## 451

### A first half 19th century mahogany wall timepiece the dial signed Hopkins, Deptford

the moulded circular case with brass bezel and shaped backplate, the signed brass dial with Roman chapter ring with outer Arabic five minute divisions and pierced scrolling steel hands, the brass four pillar single fusee movement with pendulum with brass bob, 42cm high £1,000 - 1,500

€1,200 - 1,800

## 452

### A late 19th century French gilt brass and tortoiseshell mantel clock in the Louis XV style

the dial signed Parkinson and Frodsham, London 16 Queen Victoria Street

the waisted cartouche shaped case with applied acanthus scrolling mounts, the shallow domed top with urn finial, on scrolling feet, the signed 5 3/4" enamel dial with Roman hours and outer Arabic five minute divisions, the brass twin train movement stamped J J S striking on a gong, with key and pendulum, 48cm high

- £800 1,200
- €960 1,400

## 453

### A late 19th century French gilt brass combination timepiece/ barometer

the dial signed HOWELL & SONS LD TO THE QUEEN LONDON the case of rectangular form, with spiral twist columns to each corner and geometric decoration to the frieze and the base, the top surmounted by a fluted carrying handle and inset with a compass and a silvered circular barometer, the 3.5" signed dial with stylised Arabic numerals, the recessed centre with visible lever escapement with compensated jewelled balance wheel, the movement stamped MADE IN PARIS, 22cm high

£500 - 700

€600 - 840







454

### 454

## A late 19th century French gilt brass carriage alarm repeater with alarm

the rectangular case with floral and foliate engraved decoration, facetted swing handle and inset bevelled glass plates, the similarly decorated floral and foliate engraved rectangular face with 2" enamel Roman dial above similar subsidiary date and alarm dials, the brass twin drum movement with platform lever escapement with compensated balance, together with three keys, *16cm high overall* **£600 - 800** 

€720 - 960

### 455

### A late 19th gilt brass carriage repeater with alarm

the dial signed Mappin & Webb, London, the movement signed S Jerty Poller, Patent,

the rectangular case with moulded lappet cornice and foot, slender composite baluster columns to the corners and inset bevelled glass panels, the top with foliate and reeded swing handle, on foliate toupie feet, the scrolling engraved gilt mask, the e signed 2" floral garland enamelled dial above a similarly enamelled subsidiary alarm, the brass twin drum movement with platform lever escapement with compensated balance striking on a gong, 20cm high overall

£800 - 1,200

€960 - 1,400

#### 456

## A George III and later crossbanded, chequer strung and inlaid mahogany chiming longcase clock

the hood with concave arched cresting surmounted by three brass ball and spire finials, the door flanked by twin reeded Corinthian columns, the trunk with canted corners, the arched door centred by an oval conch shell patera, the square base with a circular acanthus roundel, on bracket feet, the brass dial with foliate case maskhead spandrels and silvered Roman chapter ring with Arabic outer five minute divisions, the foliate engraved centre with subsidiary silvered Arabic seconds dial below twelve, the silvered date arch with painted moonphase, ship and rustic landscape dial, the brass four pillar three train movement with anchor escapement striking on a gong and eight bells, with three weights and key, 239cm high

£700 - 1,000 €840 - 1,200



456

# An early Victorian mahogany breakfront bookcase by Holland & Sons

the reverse ogee and dentil moulded cornice above a central bay comprising a pair of glazed panelled doors, enclosing four long adjustable shelves, over a pair of panelled doors enclosing one long adjustable shelf, both sections with reeded pilaster angles, flanked by two glazed panelled doors, enclosing four short adjustable shelves, with two panelled doors below, enclosing four short adjustable shelves, on a plinth base, one central door to the base stamped: 'HOLLAND & SONS, MOUNT STREET, LONDON' 251cm wide x 52.5cm deep x 244cm high, (98 1/2in wide x 20 1/2in deep x 96in high)

£5,000 - 7,000 €6,000 - 8,400

The renowned cabinet making company, Holland and Sons, was first established as Taprell and Holland in 1803 in reference to its two founders, Stephen Taprell and William Holland. Following a brief period in which the firm was known as Taprell, Holland & Son c.1835-43, William Holland gained sole command of the firm after the retirement from the business of the senior partner, Stephen Taprell. From 1843 onwards they were known as Holland and Sons and were quick to obtain numerous exclusive and significant commissions, as well as working for important clients. Indeed by 1851, when the company was based in Mount Street and employed 351 people, Queen Victoria had already commissioned the execution of numerous exceptional pieces of furniture for the Royal households of Balmoral, Sandringham, Windsor and Osborne House.

During the latter half of the 19th century, Holland and Sons also supplied furniture for such notable London clubs as the Athenaeum, the Reform club and the Oxford and Cambridge club. On top of furnishing a number of government buildings, the firm also supplied pieces for various British and European exhibitions, including the famous Great Exhibition of 1851. Their output included works in a vast array of revival styles ranging from Louis XV, Louis XVI and Neoclassical, Elizabethan and Gothic, to name but a few. Sadly in 1942 they terminated trading altogether. The above lot is most likely one executed by Holland and Sons during the peak early Victorian period of their productivity and renown.



## An early Victorian burr walnut and walnut breakfront library bookcase

the ogee moulded cornice above two pairs of arched glazed panelled doors, enclosing eight adjustable shelves, flanking a large conforming central door, enclosing three adjustable shelves, on a base comprising three pairs of panelled doors, enclosing three adjustable shelves, interspersed with pilasters headed with scrolled cartouches and stylised floral pendants, *275cm wide x 57cm deep x 246cm high*, (108in wide x 22in deep x 96.5in high)

£3,000 - 5,000 €3,600 - 6,000









#### A late 19th century French pendule d'officier possibly retailed by Asprey

the square case with stepped swept top with serpent handle and applied ribbon-tied laurel wreath and oak cresting, the sides with oval foliate patera, the base with foliate corner pieces, the 3" enamel dial with Arabic numerals and minute quarters, the brass twin drum movement with platform escapement and outside countwheel striking on a gong, with two keys, 8cm high

£600 - 800 €720 - 960





462

## 460 W Y

### A mid 19th century French cold painted brass automata clock G.F. Petit, Paris

Modelled as a fortified harbour below a rocky outcrop surmounted by a lighthouse, the dock with a replaced canvas painted in imitation of the sea, centred on an automaton model tallship, all raised on the marquetry rosewood base, enriched with tridents, dolphins, anchors and cargo marked 'Bordeau' and 'Marseille' centred on a shell, the 1 inch Arabic dial mounted in the outcrop, the signed drum movement with silk suspension and outside countwheel strike on a bell. 51cm (20in) £1,000 - 1,500

€1,200 - 1,800

Related clocks are illustrated in Roberts, Mystery, Novelty and Fantasy Clocks, Schiffer, 1999, Figure 18-7A&B and Figure 18-19.





#### 461

## A late Victorian carved and burr walnut quarter striking bracket clock

the dial signed James Gowland, 52 London Wall

the rectangular case with serpentine arched pediment carved with acanthus leaves and flowers centred by a pair of crossed axeheads and shields, the sides within inset bevelled glass panels and canted front corners the scrolling base with corresponding carved decoration on foot rectangular base, the 7.5" signed steel dial with Roman numerals, the brass four pillar twin fusee movement striking on a bell and a gong, with winder and case key, *44cm high* 

## £500 - 700

€600 - 840

#### 462

### A mid 19th century walnut bracket clock and bracket

in the Gothic style, the dial signed W.J.Johnson Hercules Passage, Royal Exchange London

the ogee arched case with acanthus baluster knopped finials, the arched door flanked by turned columns, the sides with fret pierced arched panels, the swept inverted breakfront base on foliate bun feet, the signed arched silvered dial with scrolling decoration and Roman chapter ring, the brass four pillar twin fusee movement with anchor escapement, signed to the backplate, striking on a gong, with pendulum, winder and key, together with a matching bracket, the rectangular plateau top on scrolling supports, *the clock 67.5cm high, the bracket 21cm high* (2) **£800 - 1,200** 

€960 - 1,400

### 463

## A late Victorian specimen marble mantel timepiece in the Gothic style

the case possibly Derbyshire, circa 1870,

of rectangular form with pointed pediment surmounted by a foliate finial , the corners with stepped turret finials, the front with stylised interlaced roundel decoration and four applied split malachite bosses, the sloping sides to the top with incised faux tile decoration, the side panels with castellated cornices above incised Medieval figures, the moulded base on bun feet, the 4" enamel dial with Roman numerals, the brass single drum movement with pendulum, *58cm high* 

£1,500 - 2,000 €1,800 - 2,400

### 464

#### A mid-18th century mahogany bracket clock the dial signed Tho Bennet London

the rectangular case with ogee caddy top surmounted by a brass handle, the corners with ball finials, on moulded base and ball feet, the arched brass dial with engraved decoration and applied maskhead spandrels, the arch centred by a steel boss engraved with an equestrian figure, the 7.5" steel dial with Roman numerals and Arabic subsidiary outer minute divisions, the sanded centre with applied signature plaque above a visible pendulum aperture below XII and date aperture above VI, the arch with subsidiary steel seconds and strike/silent dials, the associated brass five pillar twin fusee movement with engraved backplate striking on a bell, with pendulum and winder,

53.5cm high £3,500 - 4,500 €4,200 - 5,400





#### A George III mahogany longcase clock

the dial signed John Wyke, Liverpool

the rectangular hood with fretted scrolling applied swans neck pediment surmounted by three turned urn and spire finials, the arched door flanked by reeded columns, the trunk with dentil and blind fret decoration above a shaped arched door flanked by reeded quarter columns, the rectangular panelled base on ogee bracket feet, the brass dial with applied 12" silvered Roman chapter ring with outer five minute divisions, the scroll engraved matted centre with subsidiary seconds below XII and date aperture above VI and scroll pierced steel hands, the signed silvered arch with painted moonphase and rustic dial, the brass four pillar twin train movement with anchor escapement striking on a bell, with twin weights and pendulum,

£2,000 - 3,000 €2,400 - 3,600

## 466

## A large and impressive late Victorian mahogany musical longcase clock

the arched hood with Rococo acanthus scrolling cresting and fret pierced side panels, centred by a pierced boss flanked by trellis panels, the sides with acanthus reeded scrolling angled mounts, the trunk with corresponding scrolls to the sides and bevelled glazed panels, the cartouche shaped glazed door panel with pendant husk and crescent shaped pierced decoration, the panelled base with elaborately carved shield shaped central panel, on ogee bracket feet, the shaped arched brass dial with floral and acanthus scrolling engraved decoration, the 13" silvered dial with applied brass Arabic numerals, the centre with subsidiary seconds below 12 and pierced scrolling hands, the arch with twin silvered subsidiary dials for CHIME/SILENT and WHITTINGTON/ WESTMINSTER, the six pillar three train brass movement with deadbeat escapement and musical cylinder striking on nine chimes, with steel pendulum with brass and glass cylinder mercury bob, three graduated brass cylinder weights and winder, 284cm high £2,500 - 3,500

€3,000 - 4,200





469



468

## 467

#### A mid 20th century silvered and gilt bronze globe combination timepiece, barometer, thermometer and hydrometer the timepiece signed Angelus

the globe case inset with a rotating signed *1.5cm* silvered timepiece dial with Arabic numerals and three other matching rotating silvered barometer, thermometer and hydrometer circular dials, on arched bracket stand and stepped circular base, *13.5cm high* 

£500 - 700 €600 - 840

### 468

#### A late 19th full carriage clock with repeater the movement with makers monogram CJCG

the rectangular case with moulded cornice and base, reeded columns to the corners and inset bevelled glass panels, the top with angular reeded swing handle, on moulded foot, the rectangular enamel dial with applied scrolling fret pierced mask, the 2" chapter ring with Arabic numerals, the brass twin drum movement with platform lever escapement with compensated balance striking on a gong, with two keys 20cm high

£1,000 - 1,500 €1,200 - 1,800



470

### 469

## A late 19th / early 20th century brass miniature carriage timepiece the dial indistinctly signed \*\*\*\* Drocourt

the corniche case with inset bevelled glass panels, top with canted swing handle, on moulded foot, the signed enamel face with 1" Roman chapter ring with outer Arabic five miniature divisions, the brass single drum movement with platform escapement with key and original dark red leather and silk covered travelling case with hinged lid, *the timepiece*, 10cm high overall, the case 9cm high £800 - 1,200 €960 - 1,400

### 470

## A late 19th French century lacquered brass combination carriage timepiece, barometer and thermometer

the rectangular case with double scroll wing handle and inset bevelled glass panels on footed plinth base, the cream enamel face with 1.75" Roman dial with outer Arabic five minute divisions and pierced foliate gilt brass centre, above a arched barometer dial with corresponding gilt brass centre, the case mounted to the top with a circular compass, the silvered dial with jewelled pointer, the brass single drum movement with vertical jewelled platform cylinder escapement, 14.5cm high overall **£1,500** - **2,000** 

€1,800 - 2,400





## A near pair of Edwardian Howard type armchairs

each on square section legs, one leg stamped: '1857', 73cm wide, (2) £800 - 1,200 €960 - 1,400

## 472

## A mid Victorian mahogany partners' pedestal desk

of relatively small proportions, the rounded rectangular top inset with a gilt tooled leather writing surface, above one long and two short frieze drawers, over six drawers flanking the kneehole, with conforming opposing frieze drawers, above two arched panelled doors flanking the recess, 154cm wide x 92cm deep x 76cm high, (60 1/2in wide x 36in deep x 29 1/2in high)

£1,000 - 1,500 €1,200 - 1,800

## 473

A French 19th century walnut daybed in the Louis XV style one end with a tub back and the other with a scrolled support, above a shaped seat frame, on seven cabriole legs, 221cm wide, £1,500 - 2,000 €1,800 - 2,400

## 474 Y

## A large pair of Regency style rosewood tub bergeres

The high arched deep buttoned back and overscrolled sides within a moulded and roundel decorated frame above a squab cushion seat and moulded seat rail, on reeded tapering legs, brass cappings and castors. (2) £4,000 - 6,000 €4,800 - 7,200

## 475

## OF MILITARY INTEREST. A George III mahogany partner's pedestal desk

The rectangular moulded top with tooled green leather inset writing surface above a shaped kneehole flanked by four graduated drawers to each side, the reverse with similar opposing arrangement of simulated drawers, on a plinth base, with Norman Adams Ltd label to the interior right drawer and with presentation plaque, 'PRESENTED TO GENERAL SIR MILES DEMPSEY. KCB, KBE, DSO.MC, COLONEL OF THE ROYAL BERKSHIRE REGIMENT. BY OFFICERS PAST AND PRESENT NOT SERVING WITH ANY OF THE BATTALIONS, AND THEIR WIVES ON THE OCCASION OF HIS MARRIAGE, THE 2ND OF MARCH 1948', with a printed paper label to the top right hand drawer for Norman Adams Ltd, 8-10 Hans Road, SW3, and inscribed by hand 'Chippendale Period circa 1770', 140cm wide, 70cm deep, 77cm high (55in wide, 27.5in deep, 30in high). £3,500 - 4,500 €4,200 - 5,400

#### Provenance:

General Sir Miles Dempsey KCB, KBE, DSO.MC. Colonel of the Royal Berkshire Regiment.

General Sir Miles Dempsey was considered to be one of the master minds and pivotal commanders behind the famous 'D-Day' Normandy landing on 6th June 1944, formally operation Overlord. Little has been known about the General who led many operations during both world wars until recently when the first major biography regarding his life and career was published two years ago. After graduating from the Royal Military Academy Sandhurst in 1915 He joined the Royal Berkshire Regiment as a young officer and fought on the western front for which He was awarded the Military Cross for bravery in the field.

Deciding on the Army as a career, Miles Dempsey stayed on after the war and had risen to the rank of Lieutenant Colonel by September 1939. Sent to France as part of the British Expeditionary Force, Dempsey as commander of the 13th Infantry Brigade played a key role acting as rear guard protection for the evacuation of Dunkirk. For his role and leadership He was awarded the Distinguished Service Order.

By 1942 Dempsey had been promoted to lieutenant General and given command of 13th of the 8th Army under the leadership of Field Marshal Bernard Montgomery. In this capacity General Dempsey planned and orchestrated the very successful attack on Sicily in July 1943. This allowed Allied troops cross into Italy and begin there major assault on the Italian mainland. Dempsey was personally chosen by Field Marshall Montgomery, to plan and oversee the 2nd Army's assault of the D-Day landings 6th June 1944. General Dempsey was in command of British 2nd Army with a combined total, at its height of around 500,000 men. It was part of this force which led the very successful assaults on Gold, Juno and Sword beaches. The fierce fighting along the Normandy beaches has been well documented, but these breakthroughs allowed in turn the liberation of Brussels and Antwerp with the 2nd army reaching the river Rhine in May 1945. He became the first person to be knighted in the field by King George VI since Agincourt in 1415.

After the war, Dempsey was appointed as the military commander of the Middle East in 1946.and General Dempsey married Viola O'Reilly on March 2nd 1948. General Dempsey was made the honorary Colonel of His regiment the Royal Berkshire Regiment from 1946-1956 and retired from the army in 1947. He died in June 1969.

#### 476

## A mid Victorian Gothic revival mahogany chaise longue

the back comprising a series of open pointed gothic arches, on octagonal-form arched blind fretwork supports, terminating in castors, 199cm wide,

£1,200 - 1,800

€1,400 - 2,200





475







## 477





## A cased recording barograph by Negretti and Zambra, London

the case with sliding drawer to the base holding spare papers 36cm wide x 16cm deep x 21.5cm high, (14in wide x 6in deep x 8in high)  $\pm$  300 - 500  $\in$  360 - 600

## 478

477

## A late 19th century French novelty silvered brass combination timepiece/barometer in the form of an anchor

the anchor entwined by rope, the two dials resting in its flukes, the timepiece with 2.5" dial and Roman numerals, the barometer with an aneroid dial, on a cream and purple variegated rectangular marble base, 21cm high

£500 - 700

€600 - 840

## 479

## A late 19th century French lacquered brass and ceramic panelled carriage timepiece in the Moorish style

the rectangular cast with moulded top and base, the sides and front with polychrome and turquoise stylised floriate enamelled inset panels, the front and sides with bevelled glass panels, the top with stepped angular swing handle, the 2" inch blue Roman chapter ring with outer royal blue Arabic five minute divisions and pierced brass handles,, the brass single drum movement with platform cylinder escapement, *15cm high* 

£500 - 700

€600 - 840

## 480

A 2 day marine chronometer, by Charles Frodsham, London. Numbered 2545 on the 3.5ins.(9cm)diam. silvered dial. With Roman numerals, and separate seconds and state of wind dials. Fusee movement with Earnshaw type escapement and engraved back plate. Brass body, mounted on gimbals in a wooden, brass bound, case with glazed deck lid and ivorine maker's plaque and number. 6x6x7ins. (15x15x18cm)

£2,000 - 3,000 €2,400 - 3,600





## 481

## A second quarter of the 19th Century Continental musical picture clock

the oil on canvas scene depicting a church and lake landscape, the tower of the church with 1.5" enamelled dial with roman numerals, the brass triple barrel movement striking on two gongs with pendulum and key, the cylinder musical movement with pull cord, the whole mounted within a gilt foliate composition frame with hinged back 68.5cm x 79.5cm approx (26 1/2" x 31")

£2,000 - 3,000 €2,400 - 3,600

### 482

## A second quarter of the 19th Century Continental musical picture clock

the oil on canvas scene depicting a clock tower and a bridge by a lake landscape, the tower with 1" black enamel dial with roman numerals, the brass twin train movement striking on a gong, with pendulum and key and cylinder musical movement mounted within a gilt foliate composition frame with hinged back (67.5cm x 68.5cm (26 1/2" x 26 1/2"))

£2,000 - 3,000 €2,400 - 3,600

## 483

## A late 19th century Black Forest style hunting trophy carved and stained oak aneroid barometer

the dial signed M. Pillischer, 88 New Bond Street, London of acanthus scroll and foliate pierced cartouche form with roe deer head cresting, the moulded circular case flanked by two hanging game birds and an eel entwined twin dish, the terminal formed as a netted game bag, the 5" silvered dial marked M. PILLISHER, 88 New Bond Street, LONDON, 64cm high

£300 - 500 €360 - 600



483







## A rare Regency rosewood, calamander banded and brass inlaid glassichord

by Chappell of Bond Street

the rectangular hinged lid enclosing a hinged ratcheted lyre support and sliding ebony and ivory keyboard, on a lyre shaped support and quadripartite downswept legs with hairy brass cappings and castors, labelled Chappell, No.50 New Bond Street, London, 59cm wide, 60cm deep, 78cm high (23in wide, 23.5in deep, 30.5in high). £3,000 - 4,000

€3,600 - 4,800

A Glassichord is a small keyboard instrument whose sound is produced by the action of hammers striking tuned glass bars. It is believed to have been invented by a Parisian physician named Beyer c.1785 who approached Benjamin Franklin with an idea for constructing a kind of glass xylophone using a piano action, www.antiquitymusic.com.

A similar Regency glassichord to the offered lot, also made by Chappell & Co. and dated c.1815, forms part of the Metropolitan Museum of Art collection in New York, Accession Number 1971.188.

## 485

## An early Victorian Elizabethan revival oak games table/ compendium

484 (closed)

in the manner of Bridgens. With a chess board and inlaid satinwood games surface to the opposing side, with a baize backgammon surface below, the hinged top enclosing a baize lined playing surface with four counter wells, above a cabochon embedded strapwork frieze drawer, enclosing various compartments and chess, draughts and backgammon pieces, dominoes, oak playing card boxes and dice tumblers, *unextended:* 83cm wide x 46.5cm deep x 79.5cm high, (32 1/2in wide x 18in deep x 31in high) **61** 500 - 2 000

£1,500 - 2,000 €1,800 - 2,400

486

## 486

## A 19th century and later, mahogany waterfall open bookcase

of large proportions, the triangular pediment applied with brass palmette mounts, above five reeded shelves, 104cm wide x 36cm deep x 162.5cm high, (40.5in wide x 14in deep x 63.5in high)

£1,200 - 1,800 €1,400 - 2,200







## An Edwardian mahogany and satinwood banded metamorphic side/drinks table

the lockable twin hinged moulded top opening to reveal a rising drinks tray with various insets for decanters, glasses and coasters beside five open compartments, 62.5cm wide x 44.5cm deep x 82cm high, (24 1/2in wide x 17 1/2in deep x 32in high)

£800 - 1,200

€960 - 1,400

### 488 Y

## A mid Victorian rosewood and boxwood inlaid dwarf open bookcase

the stepped cavetto moulded cornice above a stylised Greek key inlaid frieze, over two adjustable shelves, flanked by pomegranate pendant and leaf carved reeded pilasters, 125cm wide x 35.5cm deep x 134.5cm high, (49in wide x 13 1/2in deep x 52 1/2in high)

£500 - 700

€600 - 840

## 489

## A late Victorian oak and brass mounted hall stand by J. Shoolbred & Co.

490

of small proportions, with a brass umbrella surround incorporating four divisions, above a lead liner, the reverse applied with an ivorine plaque which reads: 'JAMES SHOOLBRED & Co., TOTTENHAM HOUSE, TOTTENHAM COURT ROAD, LONDON' 59cm wide x 26cm deep x 99cm high, (23in wide x 10in deep x 38 1/2in high) £1,200 - 1,800 €1,400 - 2,200

James Shoolbred & Co were well known manufacturers and retailers of furniture from about 1870 onwards with premises on Tottenham Court Road. They were noted for quality work in all styles employing French and German upholsterers and leading English designers.

## 490 Y

## A late George III satinwood and rosewood crossbanded drum top table

of small proportions, the circular top with a central circular hinged lid, enclosing a lined compartment, above four hinged frieze drawers, on a square section canted column, *72cm wide x 71cm deep x 69.5cm high*, *(28in wide x 27.5in deep x 27in high)* 

£3,000 - 4,000 €3,600 - 4,800



#### A pair of fallow antler and oak framed armchairs by Anthony Redmile

with black cow-hide upholstered seats, on turned front legs and cloven hoof feet, 66cm wide (2) £500 - 700

€600 - 840

## 492 Y

### Three similar mid Victorian rosewood library stools

possibly by H. Brooks & Co., each on four ring turned baluster and fluted tapering legs, one stamped: 'H. BROOKS & Co.', the largest: 44cm wide x 38.5cm deep x 50.5cm high, (17in wide x 15in deep x 19 1/2in high) (3)

£700 - 1,000 €840 - 1,200

The stamp on one of the present stools undoubtedly refers to Henry Brooks & Co. which is documented as a cabinet making firm during the reign of Queen Victoria.

## 493

### A William IV mahogany library bergère

with lotus-leaf carved scroll capped fluted arm terminals, on lappet clasped baluster turned tapering front legs, with splayed back legs, terminating in ceramic castors, 72cm wide, £1,200 - 1,800 €1,400 - 2,200

## 494

## A George IV mahogany harpist's or cellist's chair

in the manner of Gillows the rail back carved with shells and scrolls, the revolving seat on reeded and lotus-leaf carved turned front legs, £500 - 800

€600 - 960









#### A Regency mahogany caned library bergère by F. Collier

with ring turned columnar arm terminals headed by patera, the seatrail stamped: 'F. COLLIER, 690', 60.5cm wide, £500 - 700

### €600 - 840

The stamp of 'F. COLLIER', impressed upon the above bergère, most likely indicates that the offered lot was executed by Francis Collier, who is recorded in 1808 as a cabinet maker working from 7 Artillery St, Bishopsgate St, London.

### 496

## A Victorian mahogany book trough

with an open slatted V-from top tier on ring turned columns, 84cm wide, 46cm deep, 87cm high (33in wide, 18in deep, 34in high) £1,200 - 1,800 €1,400 - 2,200

## 497

#### A late 19th/early 20th century patinated and gilt bronze jardiniere in the Neo-Grec style

the dished circular upper section centred by a Medusa mask head medallion, the scrolling palmette rim above an ox head mounted frieze united by fruiting laurel garlands, 51cm wide x 51cm deep x 93.5cm high, (20in wide x 20in deep x 36 1/2in high)

## £2,500 - 3,500

€3,000 - 4,200

## 498

498

### A Regency pollard oak, oak and holly cheval firescreen by George Bullock

With a central panel and two sliding panels within a line inlaid frame, 113.5cm wide, 135.5cm high (44.5in wide, 53in high). £700 - 1,000 €840 - 1,200

Provenance: supplied to Matthew Robinson Boulton (c.1772-1842) for Great Tew Park, Great Tew, Oxfordshire and thence by family descent to.

Major Eustace Robb (d.1985) and sold Christie's house sale, 27-29 May 1987, lot 52.

Sold Christie's London, Important English Furniture, 27 November 2003, lot 164

Originally supplied for Dining-Room at Great Tew Park, the invoice of 1817 records '1 Rich Oak Sliding Fire Screen richly inlaid with Holly with three Sliding panels in Crimson cloth £16'.





A late 18th century and later black and gilt japanned tavern clock the 26" painted dial with Roman chapter ring with Arabic five minute outer divisions and gilt pierced hands within an octagonal moulded frame, the trunk with a rectangular panelled door decorated with a Chinoiserie pagoda landscape with a figure and birds, the brass four pillar single train movement with anchor escapement, with pendulum bob and single weight, 150cm high

£1,000 - 1,500 €1,200 - 1,800

### 500

## A second quarter 19th century eight day floor standing mahogany regulator

the dial signed Thomas Foster, London

the swept circular hood with cast brass bezel on ogee moulded plinth, the moulded banded rectangular trunk with crossbanded glazed door on moulded panelled rectangular base and ogee bracket feet, the 13" painted dial signed *Thos. Foster. Regulator*, the 13" Arabic five minute dial with a subsidiary Arabic seconds dial below 60 and a Roman hour dial above 30, the dial secured to the movement by three pins to the rectangular plates united by four turned pillars, the single train movement with deadbeat escapement, with pendulum with brass circular bob, brass weight, winder and case key, 198cm high approximately

£1,500 - 2,500 €1,800 - 3,000





### An 18th century ebonised and brass mounted wall timepiece the dial signed Will:Gaite Shepton Mallett

the swan's neck arched pediment with applied floral and ribboned mounts centred by a figural brass cresting of a seated Classical maiden, the 10" brass dial with Roman numerals, the sanded centre with applied signed maker's plaque and scrolling pierced steel hands, the arched brass four pillar movement with single fusee, with brass pendulum and key, *the movement and chapter ring replaced*, *50cm high* **£1,200 - 1,800** 

€1,400 - 2,200

## 502

A late 19th century French mahogany pendant four dial timepiece the dial signed Hry Marc Paris Patent Breveté

the faceted cube shaped case surmounted by a shallow cupola, with metal mounted suspension cord and turned and moulded hinged terminal, the four 6" steel signed dials with Roman numerals, the oval brass single drum movement with platform cylinder escapement with compensated balance, with two keys, *52cm high not including cord* **£2,000 - 2,500 €2,400 - 3,000** 







504

## 503 Y

### A George IV rosewood 'Daws Patent' reclining library armchair by Robert Daws

the dished and curved rectangular back joined with adjustable scrolling padded arm supports, on brass ratchet grooves, above a retractable slide inset with an adjustable leather footrest, *all the legs stamped: 'R. DAWS, I.O., GR PATENT', remnants of a large paper label, unextended: 65cm wide x 93cm deep x 93cm high, (25.5in wide x 36.5in deep x 36.5in high)* 

£1,500 - 2,000 €1,800 - 2,400

Robert Daws is recorded as being active between 1820-39 at 17 Margaret Street, Cavendish Square, London, and patented his improved recumbent chair in 1827, C. Gilbert and G. Beard, "Dictionary of English Furniture Makers 1660-1840", Leeds, 1986, p.282.

## 504

#### A Victorian mahogany campaign chest

in two sections, with two short above three long drawers, lacking detachable feet, 91cm wide x 45cm deep x 96cm high, (35 1/2in wide x 17 1/2in deep x 37 1/2in high) £500 - 700

€600 - 840



## 505

## An early Victorian amboyna low open bookcase

with two adjustable shelves, flanked by foliate capped reeded engaged columns, on a plinth base, 92cm wide x 32cm deep x 89cm high, (36in wide x 12.5in deep x 35in high) **£2,500 - 3,000** 

€3,000 - 3,600

## 506

### A George IV mahogany caned tub back bergère

with a dished scroll-incised toprail, on baluster turned and reeded tapering front legs, with square splayed back legs, terminating in brass castors, 60cm wide, **f600 - 800** 

€720 - 960







### 507

## A small 19th century mahogany waterfall open bookcase the shaped galleried top above three shelves, on turned ball feet, 64cm wide x 24cm deep x 95cm high, (25in wide x 9in deep x 37in high) £700 - 900

€840 - 1,100

### 508

## A Regency mahogany caned library bergère

the curved back and dished toprail above reeded baluster arm terminals, on ring turned reeded tapering front legs and square splayed back legs, terminating in later ceramic castors, *61cm wide*,

£600 - 800

€720 - 960



510

## 509

## A George IV mahogany 'Daws Patent' reclining armchair by Robert Daws

the curved rectangular back joined with adjustable scrolling padded arm supports, on brass ratchet grooves, above a retractable slide inset with an adjustable leather footrest, on ring turned baluster front legs terminating in brass cappings and castors, with splayed back legs terminating in brass castors, *stamped twice to the front legs: 'R. DAWS*, *B.P.F., GR PATENT', unextended: 69.5cm wide*,

£1,200 - 1,800 €1,400 - 2,200

See footnote for Lot 503

## 510

#### A Victorian teak campaign chest

in two sections, with two short above three long drawers, *lacking detachable feet*, 99.5cm wide x 44.5cm deep x 91cm high, (39in wide x 17 1/2in deep x 35 1/2in high) **£500 - 700** 

€600 - 840





An early 19th century cast-iron cannon the barrel of ring turned tapering form, raised on a later iron banded oak carriage with ring turned handles, the cannon 155cm long x 34cm diameter, overall approximately 95cm high x 170cm long x 80cm wide £1,000 - 1,500 €1,200 - 1,800

PROVENANCE

This cannon was found in the Thames at Woolwich.

The Royal Arsenal in Woolwich dates back from 1691, previously known as the Woolwich Warren until 1805 when George III changed the name; Woolwich was also the site of the Royal Dockyard.

## 512

## A pair of late 19th/early 20th century cast iron model cannons

the turned barrels on foliate and moulded rosette carriages, with armorial crests, 72cm long x 31cm high x 25cm wide overall (2) €600 - 800 €720 - 960



## A Louis Vuitton black 'Vuittonite' small suitcase circa 1930,

of rectangular form with black leather edges and corner pieces and nickel plated nail-head mounts, twin catches and single lock, the catches with *L.V* logo, the lock stamped *LOUIS VUITTON*, the interior lined cream canvas with applied manufacturers label, *31cm high*, *45.5cm wide*, *15cm deep* 

£1,000 - 1,500 €1,200 - 1,800

## 514

## A Louis Vuitton chestnut leather small suitcase circa 1900,

of rectangular form with brass twin catches and single lock, the catches with *L.V* logo, the lock stamped *L.V. DEPOSE*, the interior later lined with cream canvas applied with original manufacturers label, *28.5cm high*, *40cm wide*, *14cm deep* 

£1,000 - 1,500 €1,200 - 1,800

## 514A

#### A Louis Vuitton steamer bag circa 1950

the monogrammed leather body with tan leather folding cover stamped *L.VUITTON*, twin straps and handles and base corner mounts, the cover with stamped brass nail heads and brass buckles and central ring catch, *48cm high*, *46cm wide*, *21cm deep* 

£1,000 - 1,500 €1,200 - 1,800

€1,200 - 1,800

## 515

## A Louis Vuitton yellow 'Vuittonite' dispatch box, originally from a Malle commode or secretaire

circa 1930,

of rectangular form with stamped brass nail heads, the hinged cover with leather handle stamped *L VUITTON*, the front with two brass catches with stamped *L.V* logo, the interior lined yellow 'Vuittonite', *14.5cm high, 37cm wide, 25cm deep* 

£500 - 700

€600 - 840

## 515A

## A Hermes small canvas and red burgundy leather suitcase circa 1930

of rectangular form with brass nailed leather re-enforced edges and corners, brass mounts, twin catches and single lock, the catches and lock stamped *HERMES PARIS*, the interior with leather straps and metal re-enforced edges, lined cream canvas, *33cm high, 50cm wide, 17cm deep approximately* 

£1,000 - 1,500 €0

## 516

An Hermes cream canvas and tan leather large suitcase circa 1930 of rectangular form with brass nailed leather re-enforced edges and corners, brass mounts, twin catches and single lock, the catches and lock stamped HERMES PARIS, the interior with leather straps and leather covered metal re-enforced edges, lined cream canvas, *38cm high*, *60cm wide*, *17.5cm deep approximately* 

£1,000 - 1,500 €1,200 - 1,800

## 517

# An Abercrombie and Fitch fall front red and black tartan and brown leather mounted travelling bookcase

circa 1950,

of rectangular form with brass nail heads and mounts and twin brass locks, the hinged cover and fall front opening to a green lined interior with tan buckled strap, the inner cover with applied metal manufacturers label, fitted various document compartments and a pouch with folding cover, *27.5cm high, 42cm wide, 20cm deep* **£500 - 700** 

€600 - 840

## 518

## A Goyard chevron canvas small suitcase

of rectangular form with tooled leather edges and brass mounts and single lock, the side with applied silvered metal manufacturers label to one side, the interior lined cream canvas, *30cm high*, *45cm wide*, *14cm deep approximately* 

£1,000 - 1,500 €1,200 - 1,800





### 519

#### A pair of burr walnut, walnut and ebonised pier tables in the Regency style

each with a rectangular marble top above a plain frieze, on two large lotus-leaf rosette embedded and volute scrolled front legs, terminating in claw feet, with a mirror glass inset back, on a concave base, *121.5cm wide x 57cm deep x 97.5cm high*, (47.5in wide x 22in deep x 38in high) (2)

£4,000 - 6,000 €4,800 - 7,200

### 520

### A large Victorian oak easel

by Winsor and Newton

of typical form with iron adjusting mechanism, with brass handles to the side, 98cm wide, 84cm deep, 240cm high (38.5in wide, 33in deep, 94in high)

£500 - 800 €600 - 960

Ever since 1832, when Winsor and Newton was founded, the artists' materials and equipment manufactured by this firm have generally been considered among the best in terms of quality, consistency and durability, and these are all elements exemplified in the present lot. From the start, William Winsor and Henry Newton developed a close working relationship with painters at the forefront of the art world including the renowned Joseph Mallord William Turner (1775-1851).

## 521

## A Venetian 19th century polychrome decorated and 'lacca povera' bureau cabinet

painted with an assortment of elegant and rustic figures dressed in 18th century attire and animals in rural landscapes, within shaped cartouches, with exotic birds, flowers and scrolling foliate borders, the shaped and scrolled pediment above a pair of arched panelled doors, enclosing two shelves, the fall enclosing three drawers and inkwell with a sliding top, over two short and three long bombe drawers, on a plinth base, probably re-decorated or at least the decoration probably mostly refreshed, 117cm wide x 54cm deep x 238cm high, (46in wide x 21in deep x 93.5in high)

£3,000 - 5,000 €4,800 - 6,000

### 522

## A South German 18th century and later walnut, burr birch, amaranth and sycamore bureau cabinet

inlaid with boxwood and ebonised strung shaped tablets and interlacing cartouches, the top comprising a convex central bay with one short drawer and one door, flanked by six short serpentine drawers, above one long drawer, with the fall below (*lacking interior*) flanked by two short convex drawers, over one long inverted bowfront frieze drawer, fixed on a later shaped stand with a scrolled apron, on square section cabriole legs, *the legs and apron of the stand later and possibly early 20th century, 132.5cm wide x* 69*cm deep x* 187.5*cm high,* (*52in wide x* 27*in deep x* 73 1/2*in high*)

£1,200 - 1,800 €1,400 - 2,200

### 523

A large Victorian oak artist's easel

of typical form, on stile supports terminating in castors, 238cm high, £600 - 1,000 €720 - 1,200















526



## 524

## A pair of late 19th century and later French black and gilt tole peintre lamp bases and shades

the domed cylindrical bases with beaded and pierced fittings below faux candle shafts surmounted by tapering circular shades with brass handle finials, *79cm high overall* (2) **£300 - 500** 

€360 - 600

## 525

## A pair of late 19th/early 20th century gilt and patinated bronze candlesticks

the lotus cast nozzles above scroll headed reverse tapering concave triform shafts on scrolling acanthus tripartite supports and concave triform bases, each fitted for electricity and with cream silk pleated shades, *40cm high excluding shades* (2)

£600 - 800 €720 - 960

## 526

## A pair of late 19th/early 20th century gilt and patinated bronze candlesticks

the acanthus leaf and stiff leaf cast nozzles on reverse tapering reeded shaft and knopped supports, raised on circular bases cast with rocaille, acanthus and floral patera, each fitted for electricity and with taupe pleated silk shades, *38cm high excluding shades* (2)

£600 - 800 €720 - 960

## 527

## A pair of 19th century gilt bronze candlesticks in the Empire style

the anthemion cast urn nozzles above tapering reeded and baluster columns, on acanthus and lions paw tripartite supports, raised on conforming platform bases, *33cm high* (2) **£500 - 800** 

€600 - 960



### 528

## A pair of late 19th/early 20th century gilt and patinated bronze candlesticks

the urn shaped nozzles on reverse tapering fluted shafts cast with palmettes, rasied on a circular baseswith gadroon and floral paterae decoration, each fitted for electricity and with taupe pleated silk shades, *38.5cm high excluding shades* (2)

£600 - 800 €720 - 960

### £720 - 900

## 529

A pair of 19th century Egyptian Revival three light gilt and patinated bronze figural three light figural candelabra each candelabrum modelled as a standing Pharaoh surmounted by a pair of shorting scrolling eagle head arms with stiff leaf cast nozzles and centred by a further nozzle, raised on spreading tapering pedestal support and square bases, *41cm high* (2)

£1,200 - 1,800 €1,400 - 2,200



529





530



## 530

## An early 19th century mahogany apothecary cabinet

of rectangular form with inset brass campaign handles to the top and front lower drawer, the hinged front opening to a compartmented interior fitted various drawers and bottle racks, the reverse fitted with a concealed sliding drawer enclosing five bottle compartments, 34cm wide, 20cm deep, 38.5cm high (13in wide, 7 1/2in deep, 15in high) £700 - 1,000 €840 - 1,200

## PROVENANCE

George Baxter, Dispensing Chemist, 19 Foregate Street, Chester. Thence by descent.

## 531

## A collection of thirteen 19th century and later German polished steel strong boxes

each of rectangular form and of varying sizes, some examples with bale handles with hinged lids or fall fronts, the largest example with applied scalloped edged corner mounts, the smallest example with applied twin scroll decoration to the front, the largest 17cm high x 32cm wide x 22cm deep, the smallest 12cm wide x 9cm high x 9cm deep (13)  $\pounds$ 1,000 - 1,500  $\pounds$ 1,200 - 1,800

### 532

## A mid-19th century printed linen panel entitled 'To the Admirers of the Noble Game of Cricket'

the central rectangular panel depicting various cricketers of the age including William Clarke, George Parr and William Lillywhite, reserved on a red ground, the border including various batting stances and game rules and etiquette, later mounted and framed within an oak glazed frame, *90cm x 104cm overall* 

£200 - 300

€240 - 360



535

## 533

A polished coco de mer nut Lodoicea Maldivica of typical form, 31cm long £600 - 800 €720 - 960

### 534

## A 19th century Anglo-Indian sadeli work stationary box

of rectangular canted slope fronted form, the whole with typical geometric mosaic border and roundel decoration, the hinged lid opening to a compartmented sandalwood interior, with some typical losses and damages, 30cm wide, 22cm deep, 19.5cm high (11 1/2in wide, 8 1/2in deep, 7 1/2in high)

£600 - 800 €720 - 960

## 535

#### A 19th century Italian pietre dure panel depicting two gentleman in Eastern dress

the turbaned bearded figures wearing flowing robes and standing on naturalistic ground, set within a rectangular gilt gesso and wood frame with applied foliate corners, the panel, 12cm x 17cm approximately, the frame, 30.5cm x 26cm

£800 - 1,200

€960 - 1,400

## 536

## An early 20th century large Goldscheider figure of a North African maiden

clad in flowing drapery and long tunic, holding a water urn above her head, her flowing headdress with coin decoration, on naturalistic base raised on a square platform base, the rear with impressed factory mark numbered 860/8, 121cm high overall

£3,000 - 4,000 €3,600 - 4,800









## 537

## A Regency birds' eye maple writing table in the manner of Gillows

the rectangular top inset with an embossed red leather writing surface, above two frieze drawers, on ring turned columnar end supports, terminating in brass cappings and castors, 117cm wide, 63cm deep, 73cm high (46in wide, 24.5in deep, 28.5in high). £800 - 1,200 €960 - 1,400

The present lot relates to a number of Regency library or writing tables all with similar 'spindleends' published in the *Gillows Estimate Sketch Books* in 1818-19, City of Westminster Archives.

## 538

## A William IV mahogany partners' pedestal desk

second quarter 19th century, possibly Irish, the rectangular cavetto moulded top inset with a gilt tooled leather writing surface, above three frieze drawers with three conforming opposing drawers, over two arched panelled doors flanking the recess, enclosing eight short drawers, with two conforming opposing doors, enclosing eight short drawers, on plinth bases, 159cm wide x 122cm deep x 80.5cm high, (62.5in wide x 48in deep x 31.5in high) £1,200 - 1,800 €1,400 - 2,200

## 539

## Two similar William IV mahogany caned library bergères

each with a curved and dished toprail, above lotus-leaf clasped scroll arm supports, on baluster turned and reeded tapering legs, with splayed back legs, terminating in brass castors, the larger chair: 59cm wide, (2) £2,000 - 3,000 €2,400 - 3,600

### 540

A pair of Pakistani early 20th century brass inlaid camel stools by Hayat & Sons each with camel-form ends, on V-shaped supports, applied with a metal plaque which reads: M. HAYAT & BROS, PESHWAR, PAKISTAN', 77cm wide, (2) £500 - 700 €600 - 840



541 (drawing taken from Gillows estimate sketchbooks)

#### A Regency mahogany library table attributed to Gillows

The rounded rectangular top with later black and gilt tooled leather writing surface above turned spindle end supports, on downswept legs with square brass cappings and castors, the castors stamped 'BS & P Patent', 110cm wide, 62cm deep, 74cm high (43in wide, 24in deep, 29in high).

£1,500 - 2,000 €1,800 - 2,400

### Provenance:

Burrow Hall, Burrow-with-Burrow, Lancashire.

Burrow Hall was built by Westby-Gill circa 1740 for Robert Fenwick, MP for Lancaster. On his death the estate was inherited by his nephew and further successive generations of relations who all changed their surname to Fenwick.

Several tables with spindle-ends were drawn in the Gillows Estimate Sketch Books from 1818. A closely related table was made for the Revd J. Blackburn, dated 29th July 1818 (344/100) for £2.6.2 3/4 (see illustration).

## 542

#### A Victorian mahogany partners' pedestal desk

by S. & H. Jewell

the rectangular top with re-entrant corners, inlaid with a gilt-tooled red leather writing surface, above nine drawers to one side, and opposed by three frieze drawers and a pair of cupboard doors, on a plinth base, 166cm wide x 103cm deep x 77cm high, (65in wide x 40.5in deep x 30in high) £2,000 - 3,000

€2,400 - 3,600

S. and H. Jewell were cabinet makers working from premises at 29-31 Little Queen Street, Holborn, in London. "Dictionary of English Furniture Makers, 1660-1840", ed. by G. Beard and C. Gilbert, 1986, p.488.

### 543

#### A pair of Regency mahogany tub back library bergères

each with a dished toprail, caned back and seat, on baluster turned and reeded tapering front legs, with square splayed back legs, terminating in brass castors, 56cm wide, (2) £1,800 - 2,000

€2,200 - 2,400











## 545



### 544 An early 20th century French incised lacquer and gilt tooled leather seven piece desk set

by Paul Sormani

each piece with inset Chinese Export coromandel panels with figural landscape decoration, with Chinese character marks, mounted within gilt tooled borders, comprising a blotter cover, a sloping front stationary box, a blotter, a pen stand with glass liner, a stamp box and two other larger boxes with hinged lids, the pen tray and stamp box stamped *Sormani 134 Bd Hausmann Paris, the stationary box 20cm high x 28.5cm wide x 15cm deep* (7)

£2,500 - 3,000 €3,000 - 3,600

### 545

## A pair of late 19th century French patinated bronze winged Sphinx garniture ornaments

each seated Sphinx issuing a succession of flowering foliage terminating in a double scrolled finial, on shaped serpentine marble bases, possibly adapted from andirons, *46cm high* (2)

£700 - 1,000 €840 - 1,200

### 546

## A pair of 19th century French gilt and patinated bronze Egyptian busts

each bust wearing a stylised headdress centred by a palmette, their elaborately braided hair tied round their neck, on rectangular plinths applied with a musical trophies and rasied on a square ogee moulded bases, *32.5cm high* (2)

£1,000 - 1,500 €1,200 - 1,800



### 547

### A pair of late 19th/early 20th century gilt bronze candlesticks in the Louis XV style

the nozzles raised on putti and spiral twist supports cast with acanthus and gadrooning, each fitted for electricity and cream pleated silk shades, 38cm high excluding shades, (2)

£700 - 1,000 €840 - 1,200

## 548

### A large pair of Chamberlains Worcester pillar candlesticks, circa 1835-40

of unusual form and scale, the wide bases moulded with foliate scrollwork in primrose and gold supporting various sections in cobalt blue with cream and gold acanthus ornament, printed marks with Royal Arms and New Bond Street address, 47cm high (2)

£500 - 800 €600 - 960

Geoffrey Godden, Chamberlains-Worcester Porcelain, p.231 discusses various models of candlesticks made by the factory. A Pair of Tall Candlesticks was listed in the archives in 1841

### 549

### A pair of late 19th century French gilt and patinated bronze figural four light candelabra

in the Empire style

each candelabrum modelled as a winged Classical maiden holding aloft in each hand a pair of scrolled trumpet candle arms and standing orb and waisted pedestals raised on milled cylindrical plinths and stepped square bases, 66cm high (2)

£2,000 - 3,000 €2,400 - 3,600





549



### A mid Victorian walnut folio/music stand

The pierced scroll-work ratcheted sides with apertures for candlearms, now lacking, on shaped end supports decorated with flowers and scroll work, joined by shaped and moulded stretchers, on downswept acanthus carved feet,68cm wide, 64cm deep extended, 115cm high (26.5" wide, 25" deep extended, 45" high).

£1,000 - 1,500 €1,200 - 1,800

### 551

## A polished brass steering wheel from a British cold war period submarine later converted to a coffee table

the circular glass top on an upturned steering wheel, terminating in a circular wooden plinth, 44.5cm high,

£2,000 - 3,000 €2,400 - 3,600

The steering wheel forming the main part of the offered lot was reputedly removed from a Resolution Class submarine, built as part of the Royal Navy's Polaris programme at the height of the Cold War during the 1960s. This group of submarines, which remained on active duty until their replacement in 1994, included HMS Resolution, HMS Repulse, HMS Renown and HMS Revenge.



552



## 552

#### A Victorian cast-iron console table in the Renaissance revival style

the later Maurin Green serpentine marble top above a scrolling foliage and twin griffin frieze centred with a classical female mask, with a rosette-and-roundel decorated back and inner sides, *the reverse punched: 'Rd., No.* 67924', *73cm wide x 36cm deep x 99.5cm high, (28.5in wide x 14in deep x 39in high)* **£800 - 1,200** 

€960 - 1,200 €960 - 1,400

## 553

## An unusual set of 19th century rustic pine and rootwood hanging shelves

with three serpentine-shaped tiers bound by pine-cone scales, 72.4cm wide x 16cm deep x 72.4cm high, (28.5in wide x 6.5in deep x 28.5in high)

£500 - 800

€600 - 960








### 554 Y

# A late 19th century brass mounted rosewood and satinwood crossbanded etagère

with X-frame sides, on castors, 47cm wide x 32.5cm deep x 61.5cm high, (18 1/2in wide x 12 1/2in deep x 24in high)

£800 - 1,200

€960 - 1,400

### 555 Y

# A pair of early 20th century satinwood and rosewood crossbanded hanging shelves

each with an ogee cornice surmounted by a demi-fan medallion inlaid cresting, above three shelves and one frieze drawer, 49cm wide x 16.5cm deep x 86.5cm high, (19in wide x 6in deep x 34in high) (2) **f800 - 1,200** 

€960 - 1,400

### 556

# A mid Victorian burr and figured walnut double-sided folio cabinet

each opposing side comprising a twin panelled fall with re-entrant angles, on four fluted scrolled corbel feet, 88cm wide x 45cm deep x 75.5cm high, (34.5in wide x 17.5in deep x 29.5in high)

£1,000 - 1,500 €1,200 - 1,800

557

#### 557

# A polished brass steering wheel from a British cold war period submarine later converted to a coffee table

the circular glass top on an upturned submarine steering wheel, terminating in a circular wooden plinth, 44.5cm high, £2,000 - 3,000 €2,400 - 3,600

See footnote for Lot 551





(drawing taken from Gillows estimate sketchbooks)

### 558 Y

# A fine George IV amboyna and rosewood sofa table attributed to Gillows

the rounded rectangular top with a brass line-inlaid edge, above two short drawers and a gadrooned border, on plain square section end supports terminating in scrolled corbel capped platforms with scrolling foliate carved and hipped lion claw feet, on recessed brass castors, 88.5cm wide x 61cm deep x 75cm high, (34 1/2in wide x 24in deep x 29 1/2in high) **f6,000 - 8,000** 

€7,200 - 9,600

The above sofa table follows the design for one illustrated in 1821 in Gillow's *Estimate Sketch books*, p.3126 (see illustration). The latter drawing, which is almost identical to the offered lot, was for - as Gillows entitled it - a 'rosewood sofa table' commissioned by Mr Earle, City of Westminster Archives.







### A Regency metamorphic library armchair

in the manner of Morgan & Sanders the rectangular reeded top rail above a bar back with downswept reeded scroll under arms and drop in seat with hinged seat rail on sabre legs, transforming by a lever to four leather lined graduated steps, £2,000 - 3,000

€2,400 - 3,600

Morgan & Sanders are listed at 16 and 17 Catherine Street, Strand, London, cabinet makers and upholsterers, (1801-20), see G. Beard & C. Gilbert Dictionary of English Furniture Makers 1660-1840, p.626. Their Patent Metamorphic Library Chair is particularly well known and was featured in Ackermann's Repository in July 1811. pl.3. For another illustrated example see, F.Collard, Regency Furniture, pp.20-21.



Ackermann's Regency Furniture & Interiors, plate 29









#### 560

# Jean Jules Salmson (French, 1823-1902): A pair of bronze figures of 'La Porteuse' and 'Le Guerrier Arabe'

the first figure clad in a robe tied robe and long flowing headdress, the second with flowing headdress holding the sash to his waist exposing the handles of a sabre and a pistol, each standing on circular grassy naturalistic bases signed *SALMSON*, mid brown patination, **£4,000 - 5,000 €4,800 - 6,000** 

#### LITERATURE

H. Berman, Bronzes Sculptors & Founders, Abage Encyclopedia, Chicago, 1980, Vol. IV, page 951 and page 1035.

Salmson exhibited regularly at the Salon from 1859, and worked on various monuments in Paris including those at L'Opera, les Tuileries, and le tribunal de Commerce. As well as being known for his Orientalist subject matter he is known for his statues of great historical figures such as Shakespeare, Rubens, Hamlet and Byron. The present pair are perhaps his best known models and are illustrated in P. Kjellberg, Les Bronzes du XIXe Siecle, Les Editions de L'Amateur, Paris, pages 609 and 610. According to Berman, Salmson modelled the female figure in 1880 and the male in 1875.

#### 561

# A decorative carved and painted wood and composition blackamoor torchere

probably late 19th/early 20th century

in the form of a male figure wearing a gilded short tunic and holding a foliate scrolling torchere arm with circular plateau top, raised on a simulated Siena marble plinth base, 157cm high £1,000 - 1,500

#### €1,200 - 1,800

#### 562

#### A Louis Vuitton soft hanging wardrobe case

the monogrammed body with tan leather strengtheners and brass plated fitments, 46cm high x 58cm wide x 27cm deep **£200 - 300** 

€240 - 360



#### Etienne-Henri Dumaige, French (1830-1888): A pair of bronze figures of 'Avant le Combat, Volontaire de 1791' and 'Apres le Combat, Grenadier de 1792'

cast as the figures of a military drummer standing by a rustic fence post and a soldier lighting his pipe, his musket by his side, standing by a his backpack, both on naturalistic square shallow plinth bases with applied titled plaques, each signed to the side *H. Dumaige*, dark golden brown patination, *67cm and 66cm high approximately overall* (2)

£3,000 - 5,000 €3,600 - 6,000

#### 564

# A late 19th century Venetian carved and painted giltwood and composition blackamoor torchere

### circa 1870

of typical form, formed as a gondolier boy holding aloft a torchere fitment with flambeau shade with one hand and an oar in the other, wearing floral painted tooled bow fitted jacket and breeches, on gondolier brass half prow, raised on a simulated porphyry canted rectangular base, later fitted for electricity, *195cm high overall* **£1,500 - 2,000** 

€1,800 - 2,400

#### 565

# An Asprey dressing case together with six other 20th century suitcases

comprising an Asprey tan dressing case with lift-out tray (lacking fitments), a small blue leather dressing case (lacking fitments), a small brown canvas bound trunk suitcase, a 1950s aluminium suitcase, a vellum suitcase, a small attache case with applied gilt label marked *Cartier* and a brown leather wardrobe case, *the Asprey case 40cm high x 60cm wide and 19cm deep* (7)

£150 - 250

€180 - 300











566 (drawing taken from Gillows estimate sketchbooks)

#### 566

A George III mahogany cylinder writing table

attributed to Gillows

the tambour roll-top enclosing pigeon holes labelled from A-K (lower central part of interior now lacking) and a felt writing surface, above two short frieze drawers, on square tapering legs terminating in brass cappings with castors, 102cm wide x 71cm deep x 108.5cm high, (40in wide x 27.5in deep x 42.5in high) £700 - 1,000 €840 - 1,200

The frieze drawer handles are of a very similar design to an example illustrated in Susan Stuart's Gillows of Lancaster and London, 1730-1840, London, 2008, vol. II, p.335, pl. D9b. Handles of this design were frequently supplied for furniture produced by Gillows between 1790 and 1800.

As a whole, the above cylinder writing table is similar to several illustrated in Gillows' Estimate Sketch Books of the 1790s; including an example dated 1791, illustrated op. cit. p. 683, and another supplied to Henry Dixon Whitehaven on October 25th, 1795, (See p. 1205 (City of Westminster Archives).

#### 567

#### A pair of late Victorian ebonised low armchairs

each with button back leather upholstery, on ring turned tapering front legs and slightly splayed back legs, terminating in ceramic castors, 72cm wide, (2) £2,000 - 3,000 €2,400 - 3,600

#### 568

#### A 19th century mahogany bureau plat in the Directoire style

the rounded rectangular top with a tooled leather writing surface above an arrangement of four frieze drawers including one panelled to simulate two drawers, opposed by corresponding dummy drawers, the sides with a pair of slides on a pair of brass mounted fluted turned legs, 133cm wide x 66cm deep x 78cm high, (52in wide x 25.5in deep x 30.5in high)

£800 - 1,200

€960 - 1,400

#### 569 Y A George IV mahogany roll top cylinder writing table

in the manner of Gillows

the reeded roll top enclosing six satinwood veneered drawers, six pigeon holes and four dummy drawers, above a writing slide with a hinged ratchetted gilt-tooled leather lined writing slope and an inset pull-out box with compartments for pen and ink, over one long and two short frieze drawers, 139.5cm wide x 68.5cm deep x 111.5cm high, (54 1/2in wide x 26 1/2in deep x 43 1/2in high) £1.500 - 2.000 €1,800 - 2,400

#### 570

#### A set of eight early Victorian carved mahogany library chairs by Gillows

each with a balloon shaped back and carved ribbon wrapped acorn leaf toprail, on acanthus clasped baluster and fluted tapering front legs terminating in brass castors, with splayed back legs, each chair stamped: 'GILLOW' and almost all the chairs stamped: 'E.' or 'H. DOYLE', 51.5cm wide, . (8)

£3,000 - 5,000 €3,600 - 6,000

The stamp of 'E. DOYLE' or 'H. DOYLE' that appears on almost all of the chairs in the offered lot, alongside the impressed mark of 'GILLOW', possibly refers to the individual workman or tradesman for the Gillow firm cited as H. Doyle in "Gillows of Lancaster and London, 1730-1840, Vol II", S. Stuart, 2008, p's.232-3. However it perhaps might also be one of a number of different Doyles mentioned in surviving 19th century records, including two men of that name based in London and some others working in the north of England.

#### 571

#### An 18th century Louis XV provincial fruitwood bureau plat

the rectangular quarter veneered top inset with three leather-lined hinged surfaces, above an inverted breakfront frieze with three short drawers, on square section cabriole legs, alterations, possibly incorporating some later elements 151cm wide x 77cm deep x 78.5cm high, (59in wide x 30in deep x 30.5in high) £1,500 - 2,500

€1,800 - 3,000



570 (two from a set of eight)











### A William IV mahogany window seat

the two lyre shaped arms with acanthus carved supports, above a reeded seat rails flanked to the corners by tablet and paterae above turned, fluted and tapering legs. 139cm wide x 42cm deep x 62cm high, (54.5in wide x 16.5in deep x 24in high) £800 - 1,200 €960 - 1,400

### 573

#### An early George III mahogany Pembroke table

in the manner of Richard and William Gomm The rectangular drop flap top with a moulded edge above a frieze drawer with opposing simulated drawer, on square moulded chamfered legs joined by a pierced flattened X-stretcher, with paper depository label to the underside of the drawer inscribed, 'Bullen, 101', 100cm wide, 77cm deep, 71cm high (39in wide, 30in deep, 27.5in high). £800 - 1,200 €960 - 1,400

The present lot has a similar pierced shaped x-stretcher to a Pembroke table in the manner of Richard and William Gomm which sold at Bonhams, Fine English Furniture and Works of art, New Bond Street, 16th July 2008, lot 28. Another related example is a labelled Pembroke table with a similar stretcher by Richard and William Gomm, sold at Sotheby's London, 24 February 1967, lot 145 and illustrated in G.Gilbert, "Marked London Furniture", London, 1996, p.225, pl.145.

William Gomm was established at Peterborough Court circa 1725 and moved in 1736 to Newcastle House in Clerkenwell. His son Richard had joined the firm as a partner by 1756. Little labelled furniture by the Gomms exists, but their place in furniture history has been secured by the period that the celebrated German cabinet-maker Abraham Roentgen spent in their workshop as a young man.

#### 574

#### An Edwardian steel and leather club fender

with spiral twist turned supports, 52.5cm high x 159cm wide, £600 - 1.000 €720 - 1,200

### 575

A pair of Anglo Indian late 19th century ebony footstools each on square splayed legs, 40.5cm wide, (2) £600 - 900

### €720 - 1,100

#### 576

#### Two very similar Irish mid 19th century steel travelling reclining armchairs

one by Ross & Co., the other probably by Ross & Co. each with semi-detachable arm supports and a fully detachable and adjustable footrest, on shaped X-frame supports, one armchair with a brass plaque impressed: 'ROSS & Co., CAMP EQUIPAGE MANUFACTURERS.. DUBLIN', and the other with a brass plaque stamped: 'REGISTERED No: 3498, 11th AUGUST 1853', 58.5cm wide, (2) £1,200 - 1,800 €1,400 - 2,200



The leading 19th century campaign furniture manufacturer, initally called "E. Ross", were established in 1821 when they traded from premises at 6 Ellis's Quay, Dublin. The firm changed its name to "Ross & Co." in 1860 and continued to produce pieces from various addresses in the same street until 1909, by which time they had forged a reputation as one of the highest regarded firms in this field. The company was also the preferred supplier to the British Army while one of their most renowned patrons included H.R.H. the Prince of Wales. Also, Ross & Co. exhibited various campaign pieces at the Dublin International Exhibition in 1865, N.A. Brawer, "British Campaign Furniture, Elegance under Canvas, 1740-1914", 2001, p.199.

### 577

#### A large Victorian Aesthetic Movement mahogany desk

the baluster galleried top above an arrangement of shelves, over a moulded top and two frieze drawers, on channelled square section legs, the channelled and multiple panelled back centred with two leather panels, with three graduating drawers to each side 138cm wide x 76cm deep x 155.5cm high, (54in wide x 29 1/2in deep x 61in high) £1,500 - 2,000 €1,800 - 2,400

### Provenance.

Sotheby's, Fine Decorative Arts and Design from 1870, Olympia, 9th September 2003, lot 113.

#### 578

# A Regency mahogany 'Universal' type library/dining table in the manner of Gillows

the rectangular top lifting to reveal two slide-out draw leaves, above two panelled dummy drawers and one short drawer to one side with three opposing dummy drawers, on baluster turned and reeded tapering legs terminating in brass cappings with castors, *extended: 148cm wide x 111.5cm deep x 73cm high*, (58in wide x 43 1/2in deep x 28 1/2in high) **£2,000 - 3,000** 

### €2,400 - 3,600

This table is based on the design for a 'Universal' table published by Thomas Sheraton in his "Cabinet-Maker and Upholsterer's Drawing-Book", London, 3rd Edition, 1802, pl.25. Sheraton wrote that 'The use of this piece is both to answer the purpose of a breakfast and diningtable. When both the leaves are slipped under the bed, it will then serve as a breakfast table; when one leaf is out, as in this view, it will accommodate five persons as a dining-table and if both are out, it will admit of eight, being near seven feet long, and three feet six inches in width'.

A virtually identical table to the above lot sold at Bonhams, Fine English Furniture and Works of Art, New Bond Street, 16th June 2010, lot 88.











#### 579

An early 20th century Regency revival burr elm and brass low table the circular quarter veneered top on four acanthus wrapped griffin monopodiae terminating in a concave quadripartite base, 100cm wide x 99.5cm deep x 44.5cm high, (39in wide x 39in deep x 17 1/2in high) £1,000 - 1,500 €840 - 1,200

#### 580

### A French late 19th century giltwood porter's chair in the Louis XVI style

the Vitruvian scrolled toprail centred with a floral pendant issuing conforming swags, with ribboned frames, on stiff-leaf clasped and spiral fluted legs, with brass plaque stamped: 'MATI & CIE, 104 HAUSSMANN BOULEVARD', 69.5cm wide x 59cm deep x 157cm high, (27in wide x 23in deep x 61.5in high)

£700 - 1,000

€840 - 1,200



582

581A

#### A Victorian Howard type low armchair

with scroll shaped back, on two square tapering front feet, and two splayed square back supports, on caps and castors, £600 - 800 €720 - 960

#### 581A

An Empire revival gilt brass mounted mahogany armchair with a square back and roundel capped arm terminals mounted with paterae, on square section front legs and square splayed back legs, 65cm wide,

£700 - 1,000 €0

#### 582

An Anglo-Chinese late 19th century leather and brass bound trunk the hinged top enclosing a camphor lined interior, with brass carrying handles to the sides, 93cm wide x 55cm deep x 43cm high, (36.5in wide x 21.5in deep x 16.5in high)

£600 - 800 €720 - 960









A 19th century steel framed rocking chair possibly by R.W. Winfield with button back leather upholstery and scrolled frames, 60cm wide, £2,000 - 3,000 €2,400 - 3,600

In 1828, a Paris based company called Gandillot et Cie first developed and produced chairs constructed from iron and/or steel tubular frames. Subsequently over the course of the 19th century, the concept and manufacture of such chairs, and also rocking chairs, spread across Europe and America. The Birmingham firm, Winfield & Co., displayed a steel framed chair of practically identical design to the above lot at the Great Exhibition of 1851. The Winfield chair was one of a large assortment, or indeed suite, of metal furniture shown at the celebrated Crystal Palace event.

Another very similar chair to the offered lot features in "Bentwood and Metal Furniture, 1850-1946" ed. by D. Ostergard, New York, 1987, no.11, p.210-11.

#### 584

An early George III mahogany chest

the rectangular banded and chequer strung top, above four long graduating drawers, on shaped bracket feet, 87cm wide x 48.5cm deep x 83.5cm high, (34in wide x 19in deep x 32.5in high) £800 - 1,200 €960 - 1,400

#### 585 Y

### A George IV mahogany or rosewood X-frame stool

after a design by Gillows the shaped X-frame centred to each side with a flowerhead roundel, on later squat bun feet, 53cm wide x 47cm deep x 47cm high, (20 1/2in wide x 18 1/2in deep x 18 1/2in high) £800 - 1,200 €960 - 1,400

#### 586

#### A George III carved mahogany armchair

the scrolled and acanthus leaf carved toprail above a central pierced splat, above a stuffover seat and blind fret carved front legs united by a pierced H-stretcher, the seat 63cm wide £700 - 1,000 €840 - 1,200

### A George II and later mahogany breakfront bookcase

the central bay comprising an open triangular pediment above a reverse ogee cornice and rosette-embedded Vitruvian scroll frieze, over a pair of astragal glazed panelled doors, enclosing three adjustable shelves, with a pair of doors below, enclosing two shelves, flanked by two astragal glazed panelled doors enclosing eight adjustable shelves, above two doors flanking the central bay, enclosing two adjustable shelves, on bracket feet, the top sections probably mid 18th century, the base probably later, some alterations, 205cm wide x 43cm deep x 260cm high, (80 1/2in wide x 16 1/2in deep x 102in high) **f2,000 - 3,000** 

€2,400 - 3,600



# An early 20th century mahogany, marquetry and satinwood banded desk

in the George II style

the tooled red leather writing surface above the central arched kneehole, flanked by lion monopodia and a pair of frieze drawers, above two panelled doors on a plinth base, the reverse profusely inlaid with foliate scrolls, 192cm wide x 88cm deep x 79cm high, (75.5in wide x 34.5in deep x 31in high)

£4,000 - 6,000 €4,800 - 7,200







#### A pair of George III mahogany Gainsborough armchairs in the manner of Thomas Chippendale

each with a cartouche shaped C-scroll and acanthus clasped back and scrolled downswept arm supports, above a serpentine seat, on interlacing scrolled strapwork wrapped cabriole front legs terminating in scroll feet, with splayed back legs, *repairs/restorations, 68cm wide*, (2) £6,000 - 8,000 €7,200 - 9,600

Provenance:

Bonhams, Fine English and Continental Furniture, 22 November, 2005, lot 102.

Reproduced in the third edition of Chippendale's *Gentleman and Cabinet Maker's Director* (1762) are eight designs for 'French Chairs'. The shaped outline of the present pair of chairs closeley resembles the right hand design in plate XXI of the Director dated 1753. In his accompanying notes Chippendale describes this type of chair as one which may be executed 'to advantage' and he also explains that such designs are intended to be 'open below at the Back: which make them very light, without having a bad Effect'. This piercing beneath the cartouche shaped padded backs is the most noticeable feature of these chairs and suggests that the cabinet maker was aware of the design when he produced the chair. The carved surface decoration on these chairs is much less elaborate than that on the published design and is more reminiscent of the work of Robert Manwaring, whose *Cabinet and Chair-Maker's Real Friend and Companion*, was published in 1765.

Comparably shaped chairs include an elaborately carved mahogany armchair now in the Victoria and Albert Museum, London (illustrated in Ralph Edwards, *English Chairs*, 1951, fig. 74 and Moss Harris, *The English Chair*, 1937, p.122, pl. Llla).

#### 590

#### A French late 19th/early 20th century walnut, parcel gilt and polychrome painted canvas inset three panel screen each rectangular polychrome decorated panel depicting exotic birds,

trees, foliage and an assortment of flowers in a garden urn, surmounted by a pierced arched opposing sea creature and fruit-filled bouquet creating, the painted panels probably associated but possibly late 19th/ early 20th century, 191cm high x 170cm wide, £2,500 - 3,500

€3,000 - 4,200

### 591

#### A Regency mahogany four-tier whatnot

with a baluster galleried top tier above a conforming tier, over two larger tiers and one frieze drawer, with four ring turned baluster supports, 53cm wide x 32cm deep x 136cm high, (20 1/2in wide x 12 1/2in deep x 53 1/2in high) **f1,200** - **1,800 f1,400** - **2,200** 

### 592

#### A Victorian oak hall stand

the central pilaster mounted with a painted shield decorated with a lion crest, issuing four arms, 90cm wide x 33cm deep x 206cm high, (35in wide x 12.5in deep x 81in high) £800 - 1,000 €960 - 1,200

### 593

A pair of late 19th/early 20th century brass mounted mahogany library ladders each with seven steps and scrolled terminals, *196cm high*,

£2,000 - 3,000 €2,400 - 3,600







#### 594

OF ROYAL INTEREST: An Edwardian mahogany pedestal desk formerly in the possession of H.M. King George V and Queen Mary the overhanging rectangular top inset with a leather surface, above one long and two short frieze drawers, over six short drawers flanking the kneehole, with baluster galleried aprons below, the underside stamped with an: 'M' below a crown and applied with a printed paper label which reads: 'PROPERTY OF HIS MAJESTY KING GEORGE V', another paper label reads: 'V.M. PRINCESS OF WALES', 138cm wide x 70cm deep x 77.5cm high, (54in wide x 27 1/2in deep x 30 1/2in high) £500 - 800 €600 - 960

One of the printed paper labels appearing on this desk, which reads: 'V.M. PRINCESS OF WALES', refers to 'Victoria May', which was the Royal family's private name for Mary (and a reference to the month in which Mary was born) no doubt given to her after she had become H.M. Princess of Wales in 1901, following her marriage to Prince George. The evidence of the stamp and the other paper label, with the latter reading: 'PROPERTY OF HIS MAJESTY KING GEORGE V', proves that the offered lot remained in the possession of Prince George and Princess Mary (1867-1953), even after the former's accession as King George V and the latter's accession as Queen Mary in 1910.

#### 595

A 19th century mahogany and cast-iron library pole ladder with eight steps, 255cm high, £600 - 800 €720 - 960

#### 596 Y

### A George IV rosewood occasional table

the circular top on an octagonal tapering column, terminating in lobed feet and castors, 68cm wide x 67.5cm deep x 73cm high, (26 1/2in wide x 26 1/2in deep x 28 1/2in high)

£500 - 800 €600 - 960



A Queen Anne style walnut and featherbanded pedestal desk the inverted breakfront top inset with three gilt tooled leather writing surfaces, above three frieze drawers and one gilt tooled leather inset writing slide, with a conforming opposing slide, over six graduating drawers flanking the kneehole, *183cm wide x 75cm deep x 76cm high*, (*72in wide x 29 1/2in deep x 29 1/2in high*)

£3,000 - 4,000 €3,600 - 4,800

### 598

A 19th century bamboo and brass library long-arm

of typical form, the grab mechanism stamped 45, 169cm long **£500 - 700** 

€600 - 840

### 599

A 19th century bamboo and brass library long-arm of typical form, *183cm long* £500 - 700 €600 - 840







(drawing taken from Gillows estimate sketchbooks)

### 600

# An early Victorian satinwood and tulipwood crossbanded centre or breakfast table

by Gillows

the shaped oval tilt-top with a gadroon-and-reel moulded edge, on a cabochon embedded acanthus wrapped baluster turned column, terminating in three downswept C-scroll carved legs with cabochon encrusted and foliate clasped scroll feet, on recessed brass castors, stamped three times to the underside: 'GILLOW', 156cm wide x 123.5cm deep x 74cm high, (61in wide x 48 1/2in deep x 29in high) £6,000 - 8,000 €7,200 - 9,600

A drawing for a 'loo table' by Gillows (see illustration), dated 1839, appears in the firm's *Estimate Sketch books*, p.5269, City of Westminster Archives. As in the offered lot, this design has a distinctive and elegant gadrooned top, a baluster column with a lobed skirt, C-scrolled downswept legs and acanthus wrapped feet. The exceptional quality of the timber and the high definistion to the carving on the above table are typical and recurrent aspects of furniture produced by Gillows during the 19th century.



# An early Victorian satinwood centre or breakfast table attributed to Gillows

the octagonal banded tilt-top on a baluster turned and gadrooned column, terminating in three C-scrolled downswept legs with *cabochon* embedded acanthus clasped feet and recessed castors, 121.5cm wide x 121cm deep x 74cm high, (47 1/2in wide x 47 1/2in deep x 29in high) **f3,000** - **5,000** 

€3,600 - 6,000

The base of the present lot is very similar to that on a walnut oval loo table supplied to a Mr G. Little by Gillows after a design (see illustration) executed in 1865, (see Gillows' *Estimate Sketch Books*, p. 6970, City of Westminster Archives). It has almost identical C-scrolling to the underside of the legs and also *cabochon*-embedded foliate wrapped feet, however the carving to the tops (or knees) of the legs on the Gillow's drawing is noticeably absent from the above example.

In fact the plainness of the legs illustrated in an earlier Gillow's design, dated 1839, *Estimate Sketch books*, p. 5269, along with the gadrooning to the collar immediately above the base, conform to these same elements present on the offered breakfast table. Consequently it seems probable that the offered lot was executed at some point between these two tables, and thus most likely made between 1839 and 1865.



(drawing taken from Gillows estimate sketchbooks)



602

A Chinese 19th century Coromandel lacquer eight panel screen profusely decorated on both sides, the front decorated with figures amongst pagodas within a floral border, the reverse decorated with birds amongst flowering trees, *each panel: 38cm wide x 191cm high* £1,200 - 1,800

€1,400 - 2,200

#### 603

A very large Edwardian mahogany bowfront shop display cabinet the ogee moulded egg-and-dart cornice above a glazed panelled door with a central cusped arched astragal to the top, on a shaped scrolled acanthus stand with four acanthus carved squat cabriole legs, possibly originally wall mounted or inset into a wall niche, 175cm wide x 58cm deep x 260cm high, (68 1/2in wide x 22 1/2in deep x 102in high) £1,500 - 2,000

Until last year, when the historic E.W. Payne jewellery store sadly closed down, the present lot had been located in this celebrated shop in Bromley since its opening by Ernest Payne in 1910.

#### 604

# A large late 19th/early 20th century mahogany bowfront shop display cabinet

the ogee moulded cornice above a pair of glazed panelled doors, enclosing ten short glass shelves, on a plinth base, each brass handle stamped: 'E. POLLARD & Co., London, PATENT 3568' 143cm wide x 34.5cm deep x 224cm high, (56in wide x 13 1/2in deep x 88in high) £800 - 1,200 €960 - 1,400

See footnote for Lot 603

#### 605

### A tall Edwardian mahogany bowfront shop display cabinet

the ogee moulded egg-and-dart cornice above a glazed panelled door with cusped arched astragals to the top, on a shaped scrolled acanthus clasped stand with cabriole front legs and panel back, possibly originally wall mounted or inset into a wall niche, 109.5cm wide x 60cm deep x 264.5cm high, (43in wide x 23 1/2in deep x 104in high) £1,500 - 2,000 €1,800 - 2,400

See footnote for Lot 603

#### 606

A very large Edwardian mahogany serpentine shop display cabinet the ogee moulded dentilled cornice above an arched glazed panelled door, on a scrolled acanthus and scallop shell clasped stand with four acanthus headed squat cabriole legs, *possibly originally wall mounted or inset into a wall niche, 175cm wide x 75.5cm deep x 256cm high, (68 1/2in wide x 29 1/2in deep x 100 1/2in high)* £1,500 - 2,000

€1,800 - 2,400

See footnote for Lot 603















After The Antique: A late 19th century French or Italian bronze model of the seated Hercules on painted wood plinth base the seated bearded figure holding his club with his right hand and resting his left arm on the handle, seated on a lions pelt on naturalistic rectangular base, dark brown patination, rectangular plinth with moulded plateau top on conforming base, later cream painted, *the bronze 75cm high, the pedestal, 102.5cm high* **£3,000 - 4,000** 

€3,600 - 4,800

### 608

# A pair of late 19th century patinated bronze and rouge marble pair of Sphinxes

the recumbent Sphinxes with elaborately decorated nemes, on rectangular marble and ogee moulded slate bases, *13cm high* (2) **£600 - 800 €720 - 960** 

#### 609

A pair of painted resin models of Sphinxes

the recumbent beasts on painted wood rectangular bases, 23cm high (2) £200 - 300

€240 - 360



#### 610

#### After the antique: An impressive late 19th century French or Italian patinated bronze figure of the Apollo Belvedere, raised on a contemporary verde antico marble pedestal

the figure typically modelled standing on a circular rotating base with viewing handle, the pedestal of turned column form with moulded lotus base within moulded borders, on canted circular socle, the stepped top with central brass peg, the figure, 92cm high, the pedestal, 98cm high (190cm high overall)

£5,000 - 7,000 €6,000 - 8,400

#### 611

# A pair of 19th century patinated and gilt bronze sphinx lustre candlesticks

the urn nozzles with detachable drip pans above scrolling canopies hung with beaded prism lustre drops raised on knopped and acanthus cast urn pedestals supported by recumbent sphinxes raised on rectangular plinth bases, *21cm high* 

£600 - 800

€720 - 960

#### 612

# A pair of late 19th / early 20th century green patinated pressed sheet brass laurel leaf wall appliqués

the leafy boughs with naturalistic veined decoration and ribbon tied bows the bases, 85cm high (2)

£300 - 500

€360 - 600









#### A Regency mahogany reading table

the adjustable tilt-top with reading stand, on a turned support and scrolled legs, 54cm wide x 45cm deep x 73cm high, (21in wide x 17.5in deep x 28.5in high) **£600** - **1,000** 

€720 - 1,200

#### 614

### A George IV mahogany davenport

possibly by Gillows, retailed by M. Willson

the sliding top with a hinged leather inset writing slope, enclosing two drawers, above an ink drawer and four long graduating drawers, with a slide to the opposing side, on lobed bun feet with recessed castors, *two drawers stamped: 'M. WILLSON, 68 GREAT QUEEN STREET,' 60cm wide x 64cm deep x 89cm high, (23.5in wide x 25in deep x 35in high)* 

£1,500 - 2,000

€1,800 - 2,400

### 615 Y

616

# A Regency mahogany and ebonised line-inlaid cylinder writing table

the roll top inlaid to the centre with a lozenge, enclosing seven satinwood veneered drawers, four pigeon holes and a gilt tooled leather inset writing slide, above one long frieze drawer, on square tapering legs terminating in brass cappings and castors, 93cm wide x 57.5cm deep x 107cm high, (36.5in wide x 22 1/2in deep x 42in high) £800 - 1,200 €960 - 1,400

#### 616

## A 19th century mahogany barrel back armchair in the George III style

upholstered in close-nailed brown leather, on square tapering front legs and splayed back legs, with castors, 83cm wide,

£1,000 - 1,500

€1,200 - 1,800







#### 617

# A French mid 19th century gilt brass mounted kingwood and bois de bout marquetry bureau plat

in the Louis XV style

inlaid with stylised flowers and foliage, the shaped top inset with a silver tooled leather inset surface, above three frieze drawers, over four short drawers flanking the kneehole, on square section legs, 99cm wide x 60cm deep x 76.5cm high, (38.5in wide x 23.5in deep x 30in high) **£700 - 1,000** 

€840 - 1,200

#### 618

## A Victorian mahogany reclining wingback library armchair in the George II style

with a close nailed leather upholstered adjustable back, on spandrel eared cabriole front legs and conforming splayed back legs, *84.5cm wide*,

£1,000 - 1,500 €1,200 - 1,800

#### 619

An early 19th century mahogany adjustable reading stand The rectangular moulded edge ratcheted top with two removable articulated brass candlearms, on a rising column with two graduated circular undertiers between downswept legs and scroll feet, *extended* 32cm wide, 24cm deep, 76cm high (12.5" wide, 9" deep, 29.5" high). £1,000 - 1,500 €1,200 - 1,800

### 620

### A George IV walnut davenport

by Hindley & Sons

of small proportions, the gilt tooled leather inset hinged writing slope enclosing three drawers, above four drawers to the front, on castors, *the top drawer stamped: 'C. HINDLEY & SONS, 134 OXFORD ST., LONDON' and '49245', 49cm wide x 48.5cm deep x 86cm high, (19in wide x 19in deep x 33 1/2in high)* 

£500 - 700 €600 - 840

'C. *Hindley and Sons'*, which features on the top drawer of the present lot, are noted as cabinet makers active c.1820-30 and were based at 154 Oxford St., London.







#### 621

A Victorian thuyawood, ebonised and gutta-percha panelled humidor the hinged top enclosing five sliding trays moulded for cigars, with a drawer fitted to the base, 38cm wide x 28cm deep x 25cm high, (14 1/2in wide x 11in deep x 9 1/2in high) f600 - 800 €720 - 960

#### 622

A George IV mahogany cheese coaster of typical boat-shaped scrolling form, with offset central division, on rectangular box base and moulded ogee bracket feet, with brass castors, 46cm wide, 29.5cm deep, 18.5cm high (18in wide, 11 1/2in deep, 7in high) £600 - 800 €720 - 960

### 623

# A late 19th century Spanish plated mounted tooled leather casket

in the Renaissance style with applied column mounts to the corners and strapwork cast decorative lockplate (now detached), the whole with elaborate foliate and strapwork coloured and gilt decoration on a brown ground, the hinged lid with a central oval armorial cartouche, the interior similarly decorated, on tapering foliate peg feet, 33cm wide x 26.5cm deep x 21cm high f500 - 600 €600 - 720



# An early 19th century Pontypool type painted oval tin tray

with pierced carrying handles, the centre painted with a rustic farmyard scene after George Morland, within a gilt border, *68cm x 51cm* 

£1,000 - 1,500 €1,200 - 1,800

### 625 Y

#### A coromandel and brass inlaid games compendium by John Joseph Mechi, circa 1870

the hinged lid with inset vacant brass oval opening to reveal a folding leather and gilt chess and backgammon board and lift-out tray holding an inlaid ivory cribbage board, a set of twenty eight bone and ebony dominoes, bone scorers and bone dice, two wooden whist markers, playing cards and rules for Bridge and Bezique, the under section beneath holding a set of thirty two 19th century Chinese export Cantonese ivory filigree counters, the front panel folding down to reveal a pegged bone Staunton pattern chess set, stained red and left natural, the king 7cm high, the pawn 3.5cm high, with key, 33.5cm wide, 19.5cm high, 18.5cm deep, with inset brass plaque inscribed I. J. Mechi...Maker...112 Regent St. London, the box, 19.5cm high, 33cm wide, 18.5cm deep

£1,000 - 1,500 €1,200 - 1,800

#### 626

# A 19th century brass bound mahogany bucket

of coopered tapering circular form, with turned brass swing handle and brass bound straps, 60cm high including handle £1,500 - 2,000 €1,800 - 2,400

625



#### 627 Y

# A fine George III harewood, tulipwood, purpleheart and marquetry collector's cabinet

the superstructure comprising a later three guarter brass gallery, above a pair of doors, one door inlaid with a ribbon-tied musical trophy within a circular medallion and the other door inlaid with a ribbon-tied military trophy within a conforming medallion, enclosing two banks of ten reverse graduating birds' eye maple veneered collector's drawers, over two short adjustable shelves, the serpentine base with a ribbon tied drapery and bellflower festooned twin-handled urn, with a pair of doors below, one door inlaid with a classical Muse holding a lyre within an oval medallion, the other door inlaid with Diana the huntress alongside a stag within a conforming medallion, enclosing two vertical divisions, flanked by keeled calamander or zebrawood angles, over a shaped apron, on splayed feet, superstructure and base possibly associated, lacking the later three quarter galleried top evident in the illustration for this lot when it previously formed part of the Sotheby's auction, The Leverhulme Collection, Vol. I, 2001, some marquetry inlay probably later, 104cm wide x 62cm deep x 146cm high, (40 1/2in wide x 24in deep x 57in high)

£7,000 - 10,000 €8,400 - 12,000

€8,400 - 12,000

#### PROVENANCE:

Arthur Sanderson, Esq., Learmonth Terrace, Edinburgh, until sold Christie's, 6 May 1915, lot 108; William Lever, 1st Viscount Leverhulme, acquired from D.L. Isaacs (invoice 7 June 1915, MHDL 39, £40), at Thornton Manor before being given to W. Hulme Lever (X.Inv.X302); William Lever, 2nd Viscount Leverhulme, on the 1st floor landing in 1949 (T.Inv.T353)

The offered lot formed part of two prestigious sales in 1911 and 1915 of the renowned Sanderson collection of fine art and antiques. William Hesketh Lever, 1st Viscount Leverhulme, who evidently had a substantial amount in common with Arthur Sanderson (1846-1915), a self made wine merchant and distiller, purchased a number of pieces of furniture and paintings at both of the aforementioned auctions.

The abundant similarities between Lever's and Sanderson's taste in antiques, and in particular fine George III marquetry furniture, can perhaps best be understood through their mutual admiration for the celebrated Scottish collector, James Orrock. Yet despite Lord Leverhulme buying the vast majority of Orrock's extensive collection of British furniture and pictures upon the latter's death in 1913, the strength of admiration between the three men was probably best exemplified by the dedication to Sanderson which featured in Orrock's biography, "Catalogue of Commodes", Lucy Wood, 1994, p.32.



William Hesketh Lever, 1st Viscount Leverhulme

Belying his somewhat modest, although not uncomfortable, upbringing in Bolton in Lancashire, William Lever (1851-1925) rapidly developed into a hugely successful and wealthy businessman due to his resolutely dynamic, conscientious and diligent personality. During the last quarter of the 19th century and beginning of the 20th century his most significant enterprises, including the patented 'Sunlight Soap' company and the Lever Bros. firm, grew inexorably and with incredible alacrity allowing Lever to amass a personal fortune. Added to this, his charitable endeavours and the gradual realisation of his progressive vision of improved conditions for his workers incurred national admiration as well as widespread fascination for him as a contemporary figure.

However, just as William Lever's energy for business matters never truly relented, so too did his passion appear to never abate for accumulating fine furniture, paintings and works of art throughout his life. By the time he was made 1st Viscount Leverhulme in 1917, his numerous properties and estates were already replete with an astonishing array of beautiful objects which incorporated some of the finest quality 18th and 19th century English furniture. Leverhulme's enlightened, and realities of his ultimate role as employer was surely most evident in his establishment of the historic Lady Lever Art Gallery in Port Sunlight. This was the industrial village where some of his Lever Bros. employees lived, located nearby one of the soap factories, which he had already been responsible for completely transforming.

The first property William Lever acquired was Thornton Manor in 1888. There he oversaw a rapid expansion of the house and *aggrandisement* of its interior. The start of the wonderfully idiosyncratic and characterful Thornton Manor project most likely signified an early point in Lord Leverhulme's development of his own unique and especially eclectic collection. In particular Leverhulme's championing of 18th and 19th century English furniture, which displayed the art of craftsmanship with all its beautiful design, intricate genius and technical virtuosity, at its national zenith, was proven by his predominant focus upon the highest level of sinuous marquetry pieces as represented by the above collector's cabinet.

#### Bibliography:

"The Lady Lever Art Gallery, Catalogue of Commodes", Lucy Wood, (NMGM/HMSO), 1994.

"Lord Leverhulme", exhibition catalogue, Royal Academy, 1980. "Art and Business in Edwardian England: The Making of the Lady Lever Art Gallery; reprinted from "Journal of the History of Collections, Vol. 4, No.2", 1992.

"Lord Leverhulme, a Biography", William P. Jolly, 1976.







630



628

# Max Nauta, Dutch (1896-1957): A unusual early 20th century leaded stained glass window panel

depicting the Holy Father reading, with inscription below, mounted within a contemporary rectangular oak frame, *with some restorations and minor damages, the panel, 94cm x 61cm, the frame, 114cm x 84cm overall* 

£500 - 700 €600 - 840

Provenance: Presented to the vendor's grandparents by the Dutch artist Max Nauta sometime in the early 1950's where it was installed in their house in Holland Park, London. Max Nauta was a personal friend of the vendors grandparents and it is probable that the piece was presented at the same time that he produced windows for the Austin Friars Church (known as the Dutch Church) in London. The church' was rebuilt in 1950-54 after the original Medieval structure was destroyed in the Blitz of 1940 although this window may have been produced earlier than his London commissions. Nauta worked on two sets of windows in the UK, the Austin Friars Church and St Andrews, Roxbourne, Harrow.

#### 629 Y

#### A 19th century tortoiseshell tea caddy

of canted form, the hinged top surmounted by a ball finial, enclosing two lidded compartments, on four ball feet, *18.5cm wide*, *11cm deep*, *19cm high (7in wide, 4in deep, 7in high)* **£700 - 900** 

€840 - 1,100

#### 630

#### A Victorian oak 'Country House' postbox

by Halstaff & Hannaford, 228 Regent Street, London formed as miniature canted cylindrical postbox, the moulded slightly domed top with inset aperture with brass hinged flap signed with retailers mark to the inside and inscribed in black *LETTERS*, to the front, the hinged door with brass bound glazed panel with contemporary printed paper label with postal times and letter rates, the moulded base with frieze drawer with inset signed brass plaque, with key, *53.5cm high* **£3,000 - 4,000** 

€3,600 - 4,800





#### 631 Y

# A William IV brass mounted amboyna and rosewood desk compendium

of rectangular form with moulded rim and central acanthus and beaded milled handle, above a stamp well flanked by twin cut glass inkwells, the front and back with dished pen wells, the frieze drawer with reel border decoration, on acanthus scrolling feet, 42cm wide, 32cm deep, 24cm high (16 1/2in wide, 12 1/2in deep, 9in high)

£2,000 - 3,000 €2,400 - 3,600

#### 632

# A pair of late 19th/early 20th century mahogany knife urns in the Georgian style

of tapering octagonal form, the slightly domed rising covers with campana urn finials and gadrooned borders, the panelled lower sections with divided interiors, on ogee bracket feet, *50cm high* (2)

£1,500 - 2,000 €1,800 - 2,400

#### 633

### A Victorian oak 'Country House' postbox

formed as miniature canted cylindrical postbox, the moulded slightly domed top with central roundel within a moulded arched border, the front with inset brass aperture with enamelled hinged flap inscribed in black on a white ground *LETTERS*, the hinged door with central glazed panel with printed paper label with postal times and letter rates, the moulded base with frieze drawer with brass swan neck drop handle and applied brass diamond registration mark, *42.5cm high* 

£2,500 - 3,000 €3,000 - 3,600











634 (drawing taken from Gillows estimate sketchbooks)

A pair of late 19th/early 20th century mahogany plate Canterburys after a design by Gillows each with a pierced handle, 58cm wide, 33cm deep, 64cm high (22.5in wide, 12.5in deep, 25in high). (2)  $\pounds$ 1,000 - 1,500  $\pounds$ 1,200 - 1,800

The current lot closely follows, or perhaps more accurately imitates, a 1794 design executed by Gillows for what he refers to as a 'knife box and plate basket', Gillows Estimate Sketch Books, p.1104, City of Westminster Archives.

#### 635

# A pair of William IV satinbirch luggage stands

each with a slatted top, 64cm wide x 44.5cm deep x 43.5cm high, (25in wide x 17 1/2in deep x 17in high) (2) £1,200 - 1,800 €1,400 - 2,200

#### PROVENANCE:

Sir Claude Hagart-Alexander of Ballochmyle, 4th Bart (d.2006), Kingencleugh House, Mauchline.

The present day manor house at Kingencleugh was erected around 1765, Mr. Alexander of Ballochmyle bought the estate from the Campbells of Loudoun in 1783.

#### 636

## An early Victorian mahogany partners' writing table

in the manner of Gillows, probably retailed by M. Willson

the rounded rectangular moulded top inset with a gilt tooled leather writing surface, above three panelled frieze drawers, with three conforming opposing drawers, the two central frieze drawers marked with: 'M. WILLSON, 68 GREAT QUEEN STREET' 153.5cm wide x 122cm deep x 77.5cm high, (60in wide x 48in deep x 30 1/2in high)

£1,500 - 2,000 €1,800 - 2,400

Two separate M. Willsons are documented as having worked from premises at 68 Great Queen Street in London between 1830 and 1850. It seems most likely that the mark on the offered lot refers to Matthew Willson, "Dictionary of English Furniture Makers, 1660-1840", ed. by G. Beard and C. Gilbert, 1986, p.985.



637 (drawing taken from Gillows estimate sketchbooks)

An early Victorian mahogany oval chamber table

by Gillows

the tooled leather inset top with a hinged lid to the centre of one end enclosing compartments for pen and ink, on a ring turned baluster column, the underside of the top stamped twice: 'GILLOW', 93cm wide x 67cm deep x 75cm high, (36 1/2in wide x 26in deep x 29 1/2in high)

£2,000 - 3,000 €2,400 - 3,600

The base of the current stamped lot shares strong similarities with the base of a 'walnut oval loo table' designed by Gillows and supplied to Mr G. Little in 1865. Despite the top and column being different, three elegant C-scrolls to the underside of the tripod base on the above table, along with its *cabochon* encrusted acanthus wrapped feet, appear identical to those elements featuring in the aforesaid Gillows drawing, (See *Gillows Estimate Sketch Books*, p. 6970, City of Westminster Archives).

Although the hinged lidded compartment for pen and ink is a recurrent characteristic of smaller writing tables - commonly known as 'chamber' tables - both designed and produced by Gillows, the offered lot is unusual in that it incorporates this feature on an oval rather than rectangular table.

#### 638

# A pair of Victorian Gothic revival oak luggage stands

each with a triple quatrefoil pierced gallery back above a slatted top, on square chamferred legs, 49cm wide x 40.5cm deep x 60cm high, (19in wide x 15 1/2in deep x 23 1/2in high) (2)  $\pounds$ 500 - 700  $\pounds$ 600 - 840

#### 639

# An early Victorian gilt brass mounted walnut, ebony and fruitwood inlaid writing table

the rectangular top with rosette inlaid eared angles and inset with a leather writing surface, with a berried acanthus mounted edge, above two short panelled frieze drawers inlaid with interlocking circles embedded with honeysuckle, 138cm wide x 68cm deep x 72.5cm high, (54in wide x 26.5in deep x 28.5in high)

£1,500 - 2,500 €1,800 - 3,000













#### A large Elkington & Co. electroplated and damascened steel charger,

in the Neo-Grec taste, circa 1876,

the centre cast with a classical figural scene depicting a reclining semiclad maiden surrounded by three female attendants within an exotic colonnaded interior, the rim with a wide stylised anthemion band within a foliate and floral raised boss inner border, the rear with applied arched manufacturer's plaque with diamond registration mark and engraved German, French and US copyright details inscribed REGISTRIRT IN DEN OESTERREICHISCHEN KAISERSTAATEN REGISTRIRT IN DEUTSCHEN REICH. ZAHL 10.297., NO. 27 BD. 1. BL 114., DEPOSE EN FRANCE, DESIGN COPYRIGHTED IN THE UNITED STATES. NOVEMBER 1876 and numbered 15428, 52cm high £2,000 - 3,000

€2,400 - 3,600

PROVENANCE: Sale, Sotheby's London, Silver, lot 95 (front cover lot), 27 February 1997

641

After Sir Hamo Thornycroft RA (1850-1925): A large bronze figure of Teucer on circular base, 110cm high £500 - 800 €600 - 960

#### 642 Sir Jacob Epstein, British (1880-1959): A bronze portrait bust of Sir James Ramsay MacDonald

modelled full face wearing a tie and stiff collar, the rear with Morris Singer foundry rectangular stamp, dark brown patination, 48cm high £5,000 - 7,000 €6,000 - 8,400

Sir James Ramsay Macdonald was the United Kingdom's first Labour Prime Minister.

A large version of the bust including upper torso and shoulder dating to 1934 is in permanent collection of the National Portrait Gallery (NPG 2934)







645



#### 643

Giovanni Maria Benzoni (Italian, 1809-1873): A white marble bust of Winter

the hooded figure modelled with full curling beard, signed *G. M. BENZONI. F. ROMA. A. 1871*, on a white marble socle, *72cm high* **£2,000** - **3,000** €**2,400** - **3,600** 

#### 644

# Francis John Williamson, British (1833-1920): A late 19th century sculpted white marble bust of John Robinson

modelled full face, the moustachioed sitter wearing a frock coast, waistcoat, stiff collar and bow tie, on waisted square socle base, the rear inscribed and dated John P. Robinson Esqre, 1895 and signed and dated F. L Williamson, Sculptor, Esher, 1895, 78cm high £300 - 500 €360 - 600

645

# An early 20th century sculpted white marble bust of Sir John Harvard Biles, British (1854 - 1933)

his shoulders clad in academic robes, on moulded swept square socle base with applied brass presentation plaque *Sir John Harvard Biles K C.I.E. LL.D., D.SC 1854 - 1933 Hon. Vice President 1913 - 1933 76.5cm overall* 

£500 - 700 €600 - 840

Sir John Harvard Biles (1854-1933) was Professor of Naval Architecture at the University, 1891 to 1921. He was awarded an LLD in 1922.

Born in Portsmouth, Biles served his apprenticeship at Portsmouth Dockyard and in 1875 graduated from the Royal Naval College, Greenwich. He joined the Admiralty and in 1880 he was appointed chief designer at J&G Thomson's Clydebank Shipyard. Biles continued to work as a consultant during his tenure of the University chair, often involving his students in these commissions. His work on numerous government committees, and valuable services rendered to the Admiralty in the development of the Dreadnought warships and other projects, led to the award of a knighthood in 1913 and his appointment as a KCIE in 1922.
A Baltic late 18th/ early 19th century mahogany and fruitwood marquetry pier mirror possibly Danish, the later rectangular plate flanked by floral and foliate pendant inlaid angles, surmounted by an arched medallion inlaid with two classically attired maidens, 129cm high x 44cm wide, £500 - 700 €600 - 840

A large early Victorian giltwood overmantel mirror

648

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probably Irish, the later square plate surmounted by scrolled acanthus angles and a reverse ogee lappet clasped cornice, *187cm high x 192cm wide*, **£2,000 - 3,000** €**2,400 - 3,600** 



### 649 \*

A near pair of Regency giltwood and verre eglomisé pier mirrors each with a later rectangular plate below a trellis decorated verre eglomisé panel centred with an English rural landscape scene, flanked by rosette headed and stiff-leaf capped engaged fluted Corinthian columns, 140.5cm high x 80.5cm wide, (2) £2,000 - 3,000 €2,400 - 3,600

### 647

# A Regency giltwood landscape overmantel marginal mirror

the three bevelled plates interspersed with ebonised reeded slips, flanked by engaged columns, below a rosette embedded strapwork frieze centred with a musical trophy, with Bacchus mask angles, *96cm high x 152.5cm* 

wide, £800 - 1,200 €960 - 1,400

(one from a near pair)

### A late George III mahogany breakfront secretaire bookcase

the ogee moulded cornice above three pairs of astragal glazed panelled doors, enclosing nine adjustable shelves, over a central secretaire drawer, enclosing seven satinwood veneered drawers, five pigeon holes and a leather inset writing surface, with three long graduating drawers below, flanked by two pairs of doors, enclosing four shelves, *possible alterations*, 358cm wide x 234cm deep (140.5in wide x 92in deep) **£4,000 - 6,000 €4,800 - 7,200** 



### A large George III mahogany breakfront bookcase

with stringing and line-inlay, the cavetto moulded cornice above four geometric astragal glazed panelled doors, enclosing twenty adjustable shelves, over four panelled doors, enclosing four partially adjustable shelves, on a plinth base, 289cm wide x 49.5cm deep x 304cm high, (113 1/2in wide x 19in deep x 119 1/2in high) **f8,000 - 12,000** 

€9,600 - 14,000

### PROVENANCE:

Sold at auction, Seend Green House, Wiltshire, Christie's South Kensington, 19 September 1988, lot 124.







H.R. De Vains, French (fl. late 19th century) A bronze model of a racehorse and jockey running alongside a fence, on a naturalistic base, dark brown patination, signed H.R. De VAINS, 50cm wide x 35cm high £2,000 - 3,000 €2,400 - 3,600

### 653

# Emile Louis Picault, French (fl. late 19th early 20th century): A bronze figure of Le Minerni

the miner holding a basket of coal, a Davy lamp and a pick at his feet, on inscribed canted naturalistic rectangular base, signed within the cast *E. PICAULT*, dark golden brown patination, *57cm high* **£1,500** - **2,000 €1,800** - **2,400** 

With the vendors family circa 1920 and thence by decent.



An impressive early 20th century bronze model of the racehorse Eremon, winner of the 1907 Grand National the horse standing on naturalistic base inscribed *EREMON*, on an ebonised rectangular base with plaque inscribed *EREMON 1907 WINNER GRAND NATIONAL STEEPLECHASE ALSO LANCASHIRE STEEPLECHASE TRAINED BY THOMAS COULTHWAITE*, 87cm high overall

£8,000 - 10,000 €9,600 - 12,000

### PROVENANANCE

By repute made to commemorate Eremon's 1907 Grand National win and given by the owner Stanley McKnight Howard to Major Townsend, a vet who had 'fired' the horses legs, transforming his race form. Thence by descent. The 1907 victory is considered one of the more noteworthy National wins. Prior to the 1907 season Eremon was little-rated, had been bought for £50 and had previously been used as a carthorse. He was the owner's only racehorse and during an eventful 1907 National the relatively unknown jockey Alf Newey suffered a broken stirrup early in the race but still held on to win by 6 lengths. Tipped for continued success, Eremon was fatally injured in the same year as his victory at Aintree.









### 655 A Regency mahogany Canterbury attributable to James Blake

with three divisions and slatted partitions above one drawer, on square supports terminating in brass cappings and castors, 46.5cm wide x 31cm deep x 50.5cm high, (18in wide x 12in deep x 19 1/2in high) £500 - 700 €600 - 840

A virtually identical Canterbury to the present lot featured in a sale at Christie's, 21st June 1990, lot 78, and is illustrated in C. Gilbert *The Pictorial Dictionary of Marked London Furniture*, *1700-1840*, 1996, pl.130, p.111. The corresponding short description for the comparable Canterbury, appearing on the same page, draws attention to a pencil inscription to the underside of its drawer which reads: 'Jas Blake, 1818'.

James Blake is recorded at 12 Berwick Street, London, as both a cabinet maker and upholder between 1816 and 1823, (See G. Beard and C. Gilbert eds., *Dictionary of English Furniture Makers, 1660-1840*, 1986, p.79.

### 656

# A late Victorian brass mounted mahogany cellaret in the George III style

of oval form, with a lead lining, on spreading square tapering legs terminating in brass castors, 80cm wide x 49cm deep x 62cm high, (31in wide x 19in deep x 24in high) £1,000 - 1,500 €1,200 - 1,800

### 657

# A small Regency mahogany, ebonised line-inlaid and brass mounted cellaret

of sarcophagus form, the hinged top enclosing four divisions, on spreading brass hairy claw feet, *lacking metal liner*, 42cm wide x 34cm high,

£700 - 1,000 €840 - 1,200

### 658 Y

A large Anglo Indian mid 19th century padouk or rosewood stool with a crocodile hide upholstered drop-in seat, above a scrolling foliate, shell and cabochon seat frame, on floral carved scroll legs terminating in scroll feet, the underside applied with a paper label bearing an indistinct inscription, 115cm wide,

£800 - 1,200 €960 - 1,400







### A small Regency mahogany cellaret

of sarcophagus form, the hinged top enclosing a lead lined divided interior, on lion paw feet, 69.5cm wide x 50cm deep x 50cm high, (27in wide x 19.5in deep x 19.5in high)

£1,000 - 1,500 €1,200 - 1,800

### 660

### An Anglo Indian mid 19th century padouk or teak stool

with a crocodile hide and leather upholstered seat, above a shaped foliate scrolled, rosette and acanthus carved seat frame, on flowerhead and leaf carved C-scroll legs, *65.5cm wide*,

£500 - 700

€600 - 840



### 661 Y

### An early Victorian rosewood Ottoman

with close-nailed leather upholstery, the hinged button back top above a cavetto body applied with lozenges, on four recessed castors, 92cm wide x 44.5cm deep x 59.5cm high, (36in wide x 17 1/2in deep x 23in high)  $\pounds$ 2,000 - 3,000  $\pounds$ 2,400 - 3,600

### 662

### A George III mahogany tray on an associated stand

the everted tray with a pierced S-scroll gallery and two pierced handles, above a shaped apron, on four square legs, *the stand probably associated, 66cm wide, 50.5cm deep, 57.5cm high (25 1/2in wide, 19 1/2in deep, 22 1/2in high)* 

£1,200 - 1,800 €1,400 - 2,200



# A rare Irish mid-18th century mahogany and brass mounted double-sided bureau

the gilt-tooled red leather mounted falls to either side enclosing a fitted interior of drawers, pigeonholes and a central cupboard, above five opposing drawers to each side, on shell carved cabriole legs and cloven hoof feet,, 95cm wide, 75cm deep, 107cm high (37in wide, 29.5in deep, 42in high).

£6,000 - 8,000 €7,200 - 9,600

### 664

### A George III mahogany secretaire collector's cabinet

in the manner of Thomas Chippendale

the ogee moulded rectangular top above a secretaire drawer disguised as two drawers, enclosing six pigeon holes and five drawers, over a pair of panelled doors with re-entrant angles, enclosing seven graduating drawers and three short adjustable shelves, on bracket feet, 69.5cm wide x 41cm deep x 110cm high, (27in wide x 16in deep x 43in high) £800 - 1,200 €960 - 1,400

Provenance: Earlstone House, near Newbury.

The present cabinet shares certain characteristics associated with furniture produced in the workshop of Thomas Chippendale. These include the laminated blocking to the bracket feet and thin red wash to the underside (see Christie's proposed contents sale of Dumfries House, 12-13 July 2007, p. 10 figs. 12 and 13 and lots 40 and 236). In addition to this, the simplified design featuring bead-moulded panels with concave corners has affinities with a group of furniture produced by Chippendale including various cabinets supplied for Ninian Home at Paxton House, Berwickshire illustrated in C. Gilbert *The Life and Works of Thomas Chippendale*, 1978, pp. 59-61, pls. 91-95.

### 665

### A Regency mahogany hat and stick stand

with a baluster turned column and twelve projecting scrolled pegs, above a circular tier with sixteen stick holes, on three downswept legs terminating in brass cappings and castors, *probably reduced in height*, *173cm high*, **£1,000 - 1,500** 

€1,200 - 1,800

### 666

### A late 19th century Black Forest carved hallstand

modelled as a bear and her cub, on a rocaille and naturalistic base, the bear with glass eyes, 61cm wide x 57cm deep x 219cm high **£2,000 - 3,000** 

€2,400 - 3,600

### 667

### A mid Victorian mahogany collector's cabinet

the ogee moulded cornice above a pair of twin panelled doors, enclosing twelve specimen drawers with panelled lids, on a plinth base, 88.5cm wide x 43cm deep x 143cm high, (34 1/2in wide x 16 1/2in deep x 56in high)

£2,000 - 3,000 €2,400 - 3,600







Gentleman's Library Sale | 259



# An impressive patinated and verdigris bronze figural fountain in the Baroque taste

the shallow circular bowl cast with scallop shells and dolphin heads to the rim, surmounted by a further smaller lobed bowl supported by three scrolling dolphins with open mouths, raised on a central canted column and supported by three mermen, on shaped canted platform base, *now lacking figural fountain finial to the upper tier*, *160cm high overall* **£5,000 - 8,000** 

€6,000 - 9,600

### 669

A Victorian black painted cast iron patent boot scraper the front with twin recumbent hound decoration, on foliate cast scrolling twin feet, the rear with upright handled support, marked to either side within the cast MAJOR PARMITERS TISBURY NO 1, 97cm high f100 - 150

€120 - 180

### 670

### A late 19th/early 20th century gilt and polychrome painted castiron Royal Warrant

the coat of arms above a moulded plinth base, with gilt lettering BY APPOINTMENT, 105cm high x 155cm wide approximately £2,000 - 3,000 €2,400 - 3,600



### 671

# An early 19th century Coade type imitation stone urn after a design by George Bullock,

the moulded body of ovoid vase form with laurel and central roundel girdle decoration, the horizontal reeded high scroll handles with flower head roundel decoration above stylised Bacchus mask heads, on circular pedestal and attached to a later slab base, *132cm high* **£3,000 - 5,000** 

### €3,600 - 6,000

This urn bears a striking similarity to a pair illustrated in a contemporary plate from 'Ackermann's The Repository of Arts, Literature, Fashions and Politics' published between 1809 and 1828. The Repository cites George Bullock in relation to various interior and furniture designs for eight specific plates. One plate entitled 'Grecian Furniture' dating from May 1816 illustrates an interior setting with a sofa flanked by a pair of rectangular plinths applied with classical winged female figures surmounted by a pair of twin handled urns. With an almost identical laurel frieze and floral rosette scrolling handles, this urn only differ in that it has additional palmette decoration to its neck.

Although there is absolutely no documentary evidence to substantiate any theory that Bullock may have used the Coade factory to produced pieces of this type, a contemporary description of the contents of his Liverpool showroom given in 'The Picture of Liverpool' published in 1805 mentions '...Visitors are gratuitously admitted to a suite of rooms, in which a variety of the most fashionable and elegant furniture, in a stile of exquisite taste, is constantly displayed as well as an extensive collection of statues, figures, sphinxes, griffins, &c &c in marble, bronze, or artificial stone' This 'artificial stone' was presumably a high fired ceramic body similar to the type produced at the Coade Factory in the late 18th and 19th century.

### Literature:

George Bullock, Cabinet-Maker, with introduction by Clive Wainwirght, Exhibition Catalogue for H. Blairman & Sons, London and Sudley Art Gallery Liverpool, John Murray and H. Blairman & Sons, 1988.



671





672 Isidore Jules Bonheur, French (1827-1901) A bronze model of a lioness cast by Hippolyte Peyrol the striding beast on a naturalistic base, dark brown patination, signed *I. BONHEUR* and stamped *PEYROL*, *47cm wide* £1,500 - 2,000 €1,800 - 2,400

Isidore Bonheur came from a family of important painters and sculptors. His sister was Rosa Bonheur the famous painter; his father was also a painter who first taught him the skill, and his uncle by marriage was a bronze founder who cast many of his works. He exhibited regularly at the salon from 1848 onwards, winning medals in 1865 and 1869 and a prestigious gold medal at the Exposition Universelle of 1889. His naturalistic studies of animals are now some of the most highly sought after works by any of the Animalier sculptors.

Related Literature: Les Animaliers, J. Horswell, Antique Collector's Club, 1971, Suffolk.

### 673

# After Giambologna (Italian, 1521-1608): A pair of late 19th century bronze figures of Mercury and Fortuna

the figures supported by gusts of wind issuing from the mouths of Boreas, the cylindrical slate plinths with bronze relief cast friezes depicting putti sculptors, on moulded bases, *88cm and 87cm high respectively*, (2)

£1,800 - 2,200 €2,200 - 2,600



### 674

### A set of thirty six early 19th century relief cast plaster 'gems' mounted within a contemporary faux book marked Paoletti Impronte

the book opening to either side and lined in green paper, the plaster 'gems' of circular and rounded rectangular form comprising various classical figural, portrait and profile subjects, the half calf and marbled paper bound book lined to the interior with green paper, the inside covers with ink written key, the spine with later ink written label *ANTICHI*, 26cm high, 16cm wide, 5cm deep

£200 - 300 €240 - 360

### 675

# After Rosa Bonheur, French (1822-1899): A late 19th / early 20th century bronze model of a pointer

the dog with his nose to the ground and his tail alert, on naturalistic rectangular base, signed within the cast *R. Bonheur*, dark brown patination, *33cm high*, *75cm wide*, *22.5cm deep approximately* **£5,000 - 7,000** 

€6,000 - 8,400

With the vendors family circa 1920 and thence by decent.

Unusually this bronze is signed *R. Bonheur* for Rosa Bonheur, although this model is more commonly associated with Rosa's brother Isidore who was better known for sculpting canine and equestrian subjects.

### 676

### A pair of late 19th century cast iron torcheres

in the Medieval taste, probably French

the circular lobed and floriate cast plateau tops supported by crossed halberd tripod supports united by chains and centred by three heraldic shields, the undertier formed as battleaxe cast circular shields, on concave triangular bases, *117cm high* (2)

£2,000 - 3,000 €2,400 - 3,600















### 678

# A late 19th century / early 20th century carved wood architectural model

### possibly Eastern European

formed as an elaborate building standing on raised piers, one side with a tiered domed clock tower, the main building with balconies, verandas and walkways to the front back and side fascias and a clock face to the roof line to one side, mounted within a glazed rectangular case, 43cm high, 51cm wide, 31cm deep approximately

£800 - 1,200

€960 - 1,400

### 679

A late 19th/early 20th century terracotta model of a mastiff the seated dog with glass eyes, indistinctly signed to the underside, *17.5cm high* 

£600 - 800 €720 - 960

### 680

# A late 19th century Black Forest carved linden wood model of a seated bear

realistically modelled with open jaw and inset glass eyes, its right paw raised, 25cm high

£600 - 800 €720 - 960

### 681 Two 19th century inkwells in the form of bulldog heads

both with glass eyes, the hinged top of each head enclosing an inkwell *liners lacking*, both with buckled collars, *12cm and 10cm high* (2) **£400 - 600** 

€480 - 720





### 682

### A Gothic style stained wood birdcage

in the form of a grand North European building surmounted by a central three tier tower with spire above, *86cm wide*, *37cm deep*, *95cm high* (*33.5in wide*, *14.5in deep*, *37in high*) **f800 - 1,200** 

£800 - 1,200 €960 - 1,400

### 683

### An Austrian cold painted terracotta model of a recumbent mastiff the realistically modelled and painted hound wearing a studded collar, the head with alert expression with inset glass eyes, 35cm high, 72cm long approximately

£1,200 - 1,800 €1,400 - 2,200

### 684

### A cast iron hat stand of hunting interest

modelled as a fox head within a circular border with a cross to the centre hung with a pair of whips, the terminals fitted with hooks for coats, 72cm high

£400 - 600 €480 - 720

### 685

# A 20th century Black Forest carved wood hare tobacco box and a similar fox head wall mounted pipe stand

the tobacco box with inset glass eyes, the pipe stand with brass riding crop to the fox's mouth, on oak diamond backplate, *lacking one eye, the hare 19.5cm high, the fox 27cm wide* (2)

£500 - 800

€600 - 960





An early George III mahogany bird-cage action tripod table probably Irish, the circular baluster galleried tilt-top on a ring turned baluster column, terminating in acanthus, flowerhead and bellflower pendant carved legs with hairy ankles and hairy claw feet, 75.5cm wide x 74.5cm deep x 71.5cm high, (29 1/2in wide x 29in deep x 28in high) £5,000 - 7,000 €6,000 - 8,400

Provenance:

Sold Bonhams, New Bond Street, Fine English and Continental Furniture, 15th March 2005, lot 90.



### An early Victorian walnut folio stand by Holland & Sons

with two open slatted hinged folio rests on ratcheted X-frame supports, the plain vertical ends terminating in outswept legs with brass cappings and castors, the underside stamped: 'HOLLAND & SONS', dimensions when in use: 128cm wide x 84.5cm deep, maximum height: 119cm, f3,000 - 5,000

€3,600 - 6,000

Following a brief period in which the firm was known as Taprell, Holland & Son c. 1835-43, William Holland gained sole command of the firm after the retirement from the business of the senior partner, Stephen Taprell. From 1843 onwards they were known as Holland and Sons and were quick to obtain numerous exclusive and significant commissions, as well as working for important clients. Indeed by 1851, when the company was based in Mount Street and employed 351 people, Queen Victoria had already commissioned the execution of numerous exceptional pieces of furniture for the Royal households of Balmoral, Sandringham, Windsor and Osborne House.

During the latter half of the 19th century, Holland and Sons also supplied furniture for such notable London clubs as the Athenaeum, the Reform club and the Oxford and Cambridge club. On top of furnishing a number of government buildings, the firm also supplied pieces for various British and European exhibitions, including the famous Great Exhibition of 1851.







# A large late Regency mahogany breakfast table

The rounded rectangular top above a lotus leaf carved and turned shaft, on a quadripartite base with foliate carved roundels, on scroll feet, with castors, 183cm wide, 129cm deep, 72cm high (72in wide, 50.5in deep, 28in high). £1,800 - 2,500 €2,200 - 3,000

### Provenance:

Burrow Hall, Burrow-with-Burrow, Lancashire.

Burrow Hall was built by Westby-Gill circa 1740 for Robert Fenwick, MP for Lancaster. On his death the estate was inherited by his nephew and further successive generations of relations who all changed their surname to Fenwick.

### 689

# A pair of 19th century mahogany caned library bergères

each with a dished reeded toprail and arm supports, the ring turned and fluted baluster arm terminals above a fluted seat frame, on reeded tapering front legs terminating in castors, with splayed back legs, 63.5cm wide, (2)

£3,000 - 5,000 €3,600 - 6,000

### 690

# A William IV mahogany roll top writing desk

in the manner of Gillows

the panelled roll-top enclosing six pigeon holes, six satinwood veneered drawers, a writing slide with compartments for pen and ink and a hinged ratcheted central panel inset with a tooled leather surface, sliding out to reveal six satinwood veneered dummy drawers, above three panelled frieze drawers, over two conforming short drawers flanking the kneehole, on ring turned baluster and reeded legs terminating in ceramic castors, possibly reduced in height, 132.5cm wide x 69.5cm deep x 114cm high, (52in wide x 27in deep x 44 1/2in high)

£2,500 - 3,500 €3,000 - 4,200

### 691

A late Victorian brass wine cistern in the George II style of bulbous bombé form, on three animalistic legs terminating in claw feet, 63cm wide x 63cm deep x 35.5cm high, (24.5in wide x 24.5in deep x 13.5in high) £500 - 700 €600 - 840

### 692 Y

### A George III mahogany, rosewood crossbanded and boxwood strung drum top library table

the oval top above four frieze drawers and four cupboard doors, with two of the drawers containing stationary compartments, on a turned column support, on four downswept legs terminating in brass caps and castors, 122cm wide x 96cm deep x 76cm high, (48in wide x 37.5in deep x 29.5in high)

£2,000 - 3,000 €2,400 - 3,600

A drum table with a similar oval shaped top, columnar support and splayed legs to the present lot is illustrated in C.C. Stevens and S. Whittington, "18th Century English Furniture, The Norman Adams Collection", 1989, p. 130.

### 693

# A near pair of Louis XV giltwood and gilt gesso fauteuils à la Reine

each with a cartouche shaped back and floral carved toprail, above curved and scrolled arm supports, on floral carved cabriole legs, *re-gilt*, *71cm wide*, (2)

£1,200 - 1,800 €1,400 - 2,200

### 694

# An unusual Irish early Victorian mahogany roll top writing desk

with eight drawers applied with scrolled acanthus carved elements, the roll-top enclosing pigeon holes and three drawers, with *rocaille* and C-scroll spandrels, on cabriole legs terminating in claw feet, *132cm wide x 72.5cm deep x 127cm high*, (*51.5in wide x 28.5in deep x 50in high*)

£1,200 - 1,800 €1,400 - 2,200

### 695

# A pair of late Victorian scagliola topped stained wood side tables

each of hexagonal form, the moulded white scagliola top decorated with a grape and vine leaf trail inset within a border of simulated porphyry, centred by a bearded Bacchus mask within a simulated porphyry roundel, on six ring turned baluster legs, 63cm wide x 63cm deep x 72cm high, (24 1/2in wide x 24 1/2in deep x 28in high) (2)

£500 - 700

€600 - 840

696

No lot





A pair of early late 19th century / early 20th century Continental novelty biscuit porcelain models of hanging monkeys each realistically modelled holding tied cords and with open jaws and inset glass eyes, their bodies with tinted polychrome decoration, *50cm high* £1,000 - 1,500 €1,200 - 1,800





### 698 Y

An early 20th century Ceylonese carved ebony and ivory mounted model of an elephant figural group

the standing elephant surmounted by a seated figure, flanked to the front by a further standing figure and seated animal and monkey seated within a tree trunk, on foliate carved rounded rectangular plinth base, raised on paw feet, 63cm wide x 36cm deep x 46cm high, (24 1/2in wide x 14in deep x 18in high) **f600 - 800 €720 - 960** 



wide, 29cm deep £600 - 800 €720 - 960

A Victorian commemorative satinwood launching casket for HMS Alert, dated 1894 of moulded rectangular bombe form, the front with applied foliate carved and pierced

escutcheon, the swept base on foliate scroll carved feet, the hinged lid opening to a purple velvet lined interior fitted a presentation oak gavel and matching oak, brass and steel chisel , the inner lid inset with a contemporary pencil sketch of the ship inscribed to the centre HMS 'Alert'. Launched at Sheerness December 28th 1894, by Mrs Fellows, and to the right hand side John Fellows R.N. C.B etc, Captain Superintendent and to the left hand side H H Ash. Esq. Chief Constructor, 18cm high, 38cm

### 699

A late 19th century Coco de Mer(Lodoicea maldivica) box

the nut split to form the base and cover, the base with turned peg fasteners, the cover with applied ebony oval ring handle, one side applied with an electroplated Gothic monogram IVR, 18.5cm high, 29cm wide, 33cm deep £700 - 1,000

€840 - 1,200



700



701 Y A giant clam shell of typical form, 48cm high, 97cm wide, 63cm deep £700 - 1,000 €840 - 1,200







### A pair of gilt brass hall lanterns

each lantern of square form, with double arched frame and Greek key pierced frieze, the scrolling open corona surmounted by a shaped suspension loop, with three light inner fitting, wired for electricity, *some glazed panels lacking 56.5cm high* (2) **£500 - 700** 

£500 - 700 €600 - 840

### 703

# A late 19th / early 20th century bronzed metal wall mounted lantern

possibly originally removed from Regent Street, London of tapering square section, the moulded cornice with shallow domed top and foliate finial, the sides with inset amber rippled glass panels, on scrolling bracket with floral roundel decoration, with rectangular backplate, *85cm high* **£500 - 600** 

€600 - 720

### PROVENANCE

By repute removed from Regent Street, London during renovations to the street lighting in the 1960s.

### 704

# A near pair of Edwardian polished brass floor standing reading lamps

the foliate scrolling arms with adjustable fittings, raised on column shafts and foliate tripartite bases, with pleated silk shades, fitted for electricity, 169cm high (2)

£1,000 - 1,500 €1,200 - 1,800

### 705

A late Victorian cast iron hat rack cast as a shield and crossed swords with foliate boss decoration, 75cm

high

£500 - 800

€600 - 960



704



A rare Sir David Salomons gilt brass and opaque glass patent rise and fall electric light fitting originally used within his electrically lit motor stables

705

the banded conical framed shade frame with three applied winged putto heads, two struts with applied cast labels inscribed SIR DAVID SALOMONS PATENT and FARADAY & SON MAKERS LONDON, the rise and fall pulley weights of fluted, beaded and lobed baluster knopped form with black japanned wheels, the circular rose with fork shaped brackets with similar wheels, the whole now lacking original wiring, the shade, 14cm high, 25cm diameter, the weights, 16.5cm long, the ceiling rose, 21cm diameter

£800 - 1,200 €960 - 1,400

Sir David Lionel Salomons (1851 - 1925) was a barrister by profession but his true passion lay with science. He transformed his Kent residence Broomhill by making it one of the first houses in the country to be lit by electricity. A pioneer of the motor car in Britain, Salomons built motor stables at Broomhill, comprising various garages and inspection pits, where he could work on and admire his collection of motorcars. Salomons' also held a strong personal fascination for horology and he collated the world's largest collection of watches and clocks by Abraham-Louis Breguet and published a biography of Breguet in 1921.

Salomons inherited Broomhill on the death of his uncle, Sir David Salomons (1797 - 1873) who was a leading figure in the fight for Jewish emancipation in this country, becoming the first Jewish Lord Mayor of London and also sitting as one of the first two Jewish Members of Parliament.

### 707

### A lacquered brass and glass hanging lantern

in the 19th century style

the circular tapering clear glass vase shade set within a scrolling tripartite frame with urn finials, the upper supports with acanthus mounts issuing from a central sphere below a lobed fixed rose, the shade fitted a single light fitting with turned knopped terminal, *109cm high* 

£500 - 800 €600 - 960 706











708

### A pair of early Victorian Rococo revival walnut armchairs

each with leather upholstery, the cartouche shaped back surmounted by a floral, *rocaille* and acanthus carved toprail, on floral carved cabriole legs, *very minor variations in the carving 55cm wide*, (2) **£800** - **1**,200

€960 - 1,200

### 709 Y

### A George IV rosewood side table

in the manner of Gillows

the pierced galleried top above two short frieze drawers, the scrolled end supports terminating in foliate carved scroll feet and castors, 93cm wide x 49.5cm deep x 74.5cm high, (36.5in wide x 19in deep x 29in high)

£800 - 1,200 €960 - 1,400

### 710

### A Victorian teak secretaire campaign chest

in two sections, with one deep drawer flanked by a conforming secretaire drawer, enclosing a birds' eye maple lined interior with a partition slide, four drawers and two pigeon holes, above three long graduating drawers, on later turned feet, 99cm wide x 48cm deep x 109.5cm high, (38.5in wide x 18.5in deep x 43in high) **£1,800 - 2,200** 

€2,200 - 2,600

### 711

### A mid Victorian mahogany wingback armchair

in the Chippendale revival style with acanthus, C-scroll, flowerhead and *rocaille* carving overall, on cabriole legs, *75cm wide*, £800 - 1,200 €960 - 1,400









### A Victorian mahogany campaign chest

in two sections, with two short above three long drawers, on later blocks, 99.5cm wide x 48cm deep x 102cm high, (39in wide x 18 1/2in deep x 40in high)

£1,500 - 2,000 €1,800 - 2,400

### 713

# A late 19th/early 20th century mahogany wingback library armchair

in the George II style

on cabriole front legs terminating in stylised triffid feet, with splayed back legs, *91cm wide*,

£500 - 700

€600 - 840

### 714

### A George IV mahogany tub back library chair

with button back leather upholstery and a scroll, lotus leaf and rosette carved splat, on baluster turned and reeded tapering front legs, with square splayed back legs, terminating in brass cappings and castors, *77cm wide*,

£2,500 - 3,500 €3,000 - 4,200

### 715

### A George II style walnut centre table

The rectangular top with projecting corners and a foliate and strapwork carved border above shaped friezes centred by shells and foliate scrolls, on lion's mask and foliate carved cabriole legs and hairy lion's paw feet, *110cm wide*, *85cm deep*, *76cm high (43in wide, 33in deep, 29.5in high)*.

£1,500 - 2,500 €1,800 - 3,000



717 (two from a lot of six)







A pair of 19th century carved oak panels together with a pair of stained carved wood figural frieze plaques in the 17th century style

the oak panels with central winged putto maskheads within integral moulded rectangular frames, the figural frieze panels carved with Bacchanalian putti and monkeys, later mounted on stained wood frames, the oak panels 34cm x 44cm overall, the figural friezes 24cm x 57cm overall (4)

£200 - 300

€240 - 360

### 717

# A collection of six early 20th century stained, leaded and coloured glass panels of various shop window panels depicting city and town crests

removed from Dunn & Co. Gentlemen's Outfitters comprising five upright panels for Liverpool, Hull, Coventry, Edinburgh and Paisley, and a further horizontal rectangular panel for Dundee, *the smallest 54cm x 40cm, the largest 56cm x 63cm* (6) **£300 - 500 €360 - 600** 

### 718

### A set of 19th century steel fire irons

comprising of a poker, a shovel and a pair of tongs, the shovel with pierced pan, *the shovel 74cm* (3)

£500 - 800

€600 - 960



### A Victorian cast iron umbrella stand

in the Coalbrookdale style

the eight circular divisions supported by a foliate scrolling lyre shaped central support, the rounded rectangular drip tray with palmette border on scrolling feet, the inside of the tray cast with the number 5, *71cm high* 

£500 - 800 €600 - 960

### 720

### An early 20th century twelve light deer antler chandelier

of circular form, the central circular section with five candle light fitments, encircled by a larger circular section fitted with seven candle light fitments, suspended by three chains from an antler mounted rose, 136cm diameter x 60cm drop approximately

£1,000 - 1,500 €1,200 - 1,800

### 721

### A set of three 19th century polished steel fire irons

comprising a poker, a shovel and a pair of tongs, with foliate baluster handles, *the shovel*, *75cm* 

£500 - 800

€600 - 960

### 722

### A late 19th century grey and white veined marble pedestal

of fluted half column form, on circular moulded socle and square plinth base, 100cm high

£400 - 600













### 723

# Two sepia topographical photographs of Nairobi, Kenya

one dated 1904, the other dated 1933 in later glazed frames, both signed indistinctly in pencil, 42cm x 49.5cm and 42cm x 50cm respectively (2)

### 724

A large William IV mahogany library sofa second quarter 19th century, with deep button

back upholstery, the curved and scrolled leaf clasped arm supports above quarter palmette angles, on baluster turned legs terminating in brass cappings and castors, 239cm wide, **f6,000** - **8,000** 

€7,200 - 9,600

### 725

A Regency mahogany low wardrobe/press cupboard

by Gillows

the overhanging ogee moulded rectangular top above a pair of central panelled doors with small square panel angles, enclosing three adjustable trays, flanked to each side by four graduating drawers, on six ring turned bun feet, one drawer stamped: 'GILLOWS. LANCASTER' 201cm wide x 61cm deep x 114.5cm high, (79in wide x 24in deep x 45in high)

£1,500 - 2,000 €1,800 - 2,400

The present press cupboard is almost identical to one by Gillows which featured at Sotheby's, 28th September 2001, lot 136. Such low wardrobes conform to a number of Gillow's 'dwarf' press cupboards commissioned from the cabinet maker for Tatton Park in Cheshire. These latter pieces were supplied for five of the bedrooms at Tatton Park including the Lemon, Morine and Brown bedrooms for £23 2s 0d between 1811-12, "Gillows at Tatton Park", cf. Nicholas Goodison and John Hardy, Furniture History, 1970, pls.10A-B. Also, another low wardrobe with numerous conforming characteristics to the above lot sold in the Benacre Hall sale, Sotheby's, 9-11 May 2000, lot 1190.

### 726

A pair of late Victorian mahogany wingback armchairs in the George III style

each with outscrolled channelled arm supports, on square section blind fretwork front legs, with a pierced H-stretcher, 81cm wide x 72cm deep x 116cm high, (31.5in wide x 28in deep x 45.5in high) (2) £2,000 - 3,000

€2,400 - 3,600

### 727

An Edwardian pine and cast-iron geological specimen trolley with a cast-iron handle, on four spoked wheels, 108cm wide x 64cm deep x 115cm high, (42.5" wide x 25" deep x 45" high) £300 - 500 €360 - 600

Provenance: Used at Natural History Museum, South Kensington, London to move fossils and specimens between departments.

### A Victorian walnut Chesterfield sofa by Howard & Sons

with button back leather upholstery, on ring turned front supports terminating in brass cappings and castors, with square splayed back legs terminating in brass castors, one back leg stamped: '1427, 4095', one front foot brass capping and one back foot brass castor stamped: 'HOWARD & SONS' 212cm wide, £4,000 - 6,000 €4,800 - 7,200

The series of eight stamped numerals to the reverse is typical of a Howard and Sons serial number and appears stamped into the back legs of many chairs and sofas produced by the firm. A similar Chesterfield sofa attributed to Howard and Sons sold at Bonhams, Fine English Furniture and Works of Art London, New Bond Street, 11 March 2009, lot 119.

John Howard originally established his firm at 24 Lemon Street in 1820. By 1854 he was established in the heart of the West End at 22 and 36 Berners Street. The firm grew to become one of the most fashionable and successful of the 19th century, participating in many of the International Exhibitions for the remainder of the century. Howard and Sons were commissioned to provide furniture for numerous notable clients and such beautiful houses as Sudbury Hall in Derbyshire, Elton Hall, Huntingdonshire and Stokesay Court, Shropshire. Still fashionable at the close of the century, in 1893 the company provided the fittings for Mr Vanderbilt's yacht.

### 729 Y

# A Regency rosewood and brass mounted low bookcase

of large proportions, the superstructure comprising a brass scrolling foliate galleried shelf on Doric columns, with a later mirror glass inset back, above one long and two short frieze drawers, over two brass grill and later pleated material inset doors, enclosing four adjustable shelves, flanking an open bay with two shelves, 173.5cm wide, 36cm deep, 121.5cm high (68in wide, 14in deep, 47.5in high). £1,500 - 2,000 €1,800 - 2,400

### 730

# A pair of mid Victorian giltwood tub back armchairs

each with a *cabochon* centred scrolled acanthus and floral draped toprail, above open scrolling foliate arm supports, over a bowfront *entrelac* carved seat frame, on fluted tapering front legs and square splayed back legs, terminating in brass castors, *74cm wide*, (2) **£4,000 - 6,000** 

€4,800 - 7,200













734 (two from a lot of three)



735



### 731

### An oak haberdashery unit

comprising nine hinged fall-front panels, on a plinth base, probably originally forming part of a larger haberdashery unit, 154cm wide x 46cm deep x 101.5cm high, (60.5in wide x 18in deep x 39.5in high) €500 - 700 €600 - 840

### 732

### A second half 19th century French stained bi-metal oak barometer

the 9" silvered circular dial marked from 28 to 31, *METALLIC* BAROMETER and with E BOURDON AND RICHARDSON PATENT PARIS GOLD MEDAL EXHIBITION 1849 and COUNCIL MEDAL UNIVERSAL EXHIBITION LONDON 1851 circular marks, the recessed centre with in lacquered brass bi-metallic strip wet within a canted oak mask, the canted rectangular case with moulded glazed door, 51cm x 41cm **£800 - 1,000** 

€960 - 1,200

### 733

# A first half 20th century Northern Italian carved wood and polychrome decorated monkey card tray

formed a standing monkey with glass eyes and open jaw, clad in a pale pink frock coat, and red skirted waistcoat, his arms outstretched (now lacking tray), on moulded rectangular base, 61cm high

£1,000 - 1,500 €1,200 - 1,800

### 734

# A large late 19th century Italian cameo carved conch shell together with a pair of Italian carved cameo conch shell light shades

the large shell carved with an oval double classical profile portrait, probably depicting Mars and Venus, the pair of shell light shades with carved ovals depicting The Three Graces and a classical maiden in a chariot, *the large shell, 20.5cm long, the pair of shell shades, 14cm and 15cm long* (3)

£500 - 600 €600 - 720



### 735 Y

A late 19th century Dieppe ivory figure of an 18th century scholar standing a contrapposto, holding a pair of compasses and paper scroll in his hands, on a stepped canted wooden base, 16cm high £400 - 600

€480 - 720

### 736

### After the Antique: A late 19th carved alabaster figure of The Arrotino

the seated figure sharpening his blade, on rectangular base, raised on a conforming rectangular fluted pedestal, with ovolo and lapet borders, on an associated ebonised base, 59cm high overall

£1,000 - 1,500 €1,200 - 1,800

### 737

### Richard Belt, Britis, (1851-1917): A sculpted white marble bust of Dr Protheroe Smith

the sitter looking slightly to sinister, with mutton-chop whiskers, wearing a double-breasted frock coat, on circular socle, the rear signed R.BELT Sc.LONDON.1880 raised on a simulated Siena marble rectangular plinth, the bust 65cm high, overall 106.5cm high

£800 - 1,200

€960 - 1,400

### 738

### A late 19th/early 20th century Italian carved alabaster model of a poodle

the seated dog with lion clipped coat and snarling jaws, on naturalistic base, 34cm high

£300 - 500 €360 - 600

### 739

### An early 20th century marble figure of a Classical maiden

seated on a Roman curule chair, her right hand held pensively up to her face and looking to dexter, on a shaped moulded base with incised mark LOMBARDI to the rear, 56cm high

£500 - 700 €600 - 840



737







# A French late 19th/early 20th century gilt bronze mounted tulipwood bureau plat

by Durand et fils, in the Louis XVI style

of reverse bowfront form, the pierced galleried top inset with a gilt tooled leather writing surface, above a central stylised Greek key inlaid frieze drawer, flanked by two panel mounted quarter veneered drawers, with acanthus clasped fluted capital mounts to the canted angles, on four square flute-mounted tapering legs terminating in square section sabots, the underside of the central drawer stamped: 'F. DURAND et Fils', 136cm wide x 60.5cm deep x 77.5cm high, (53 1/2in wide x 23 1/2in deep x 30 1/2in high)

£6,000 - 8,000 €7,200 - 9,600

Based across Paris at a number of different premises over the course of the last quarter of the 19th century, Gervais-Maximillien-Eugene Durand (b.1839) worked as one of the most renowned cabinet makers of the period. The vast majority of pieces that he produced were fine examples executed in the popular revived 18th century styles of the time, such as Louis XVI as exemplified by the above lot. When his son, Frederic-Louis, joined the firm in c. 1890, the business changed its name to 'Durand et Fils'.

### 741

### Three similar mid Victorian Gothic revival oak low bookcases later converted into a two-tier bookcase and a low open bookcase by Gillows

comprising three separate sections and enclosing twelve adjustable shelves in total, each interspersed with engaged facetted columns, the larger bookcase with acorn and oak leaf carved side panels, *stamped:* '*GILLOWS.LANCASTER'*, the top section of the taller piece was probably originally a low bookcase or base to a larger bookcase, probably originally forming part of a suite of library furniture, the larger bookcase: 132.5cm wide x 36cm deep x 212cm high, (52in wide x 14in deep x 83in high) (2)

£1,500 - 2,000 €1,800 - 2,400 The three main low bookcase constituent parts comprising the current lot appear to have been later re-organised and adapted to form a twotier bookcase along with a very similar low open bookcase. A Gillows design (see illustration) commissioned by a Mr J.W. Morris, and dated 1856, which seems almost identical to two of the bookcase sections forming part of the above lot, is illustrated in the Gillows *Estimate Sketch books*, p.6123, City of Westminster Archives. Even the intricate oak and acorn leaf carving to the sides of two of the above sections (probably originally individual pieces), closely follow the sides detailed by Gillows in another drawing featuring alongside the aforementioned frontallypresented main image on the same page, p.6123.

In 1859 another similar low bookcase, although this time with two panelled doors, appears among Gillow's designs, the Estimate Sketch books, City of Westminster Archives. This latter sketch is very similar to the lower section of the two-tier bookcase from the present lot, although there are minor differences between them in the carving.

### 742

### A late George III mahogany cabinet-on-chest

the stepped moulded cornice above a pair of panelled doors, enclosing three shelves, over a long drawer with a baize lined writing slide top, with six short drawers below, on splayed feet, *124cm wide x 61cm deep x 211cm high*, (*48 1/2in wide x 24in deep x 83in high*) **f2**,500 - **3**,500 **f2**,000 **f**, **4**,000

€3,000 - 4,200

### 743 Y

### A William IV Gothic revival mahogany bookcase

second quarter 19th century, the quatrefoil pierced lozenge panelled cornice above a pair of pointed arched astragal glazed panelled doors, each with a family shield within a rosette and roundel to the top, enclosing five adjustable shelves, flanked by pointed arched blind fretwork pilasters, over a secret catch-activated slide to the frieze of the base, with a pair of triple arched panelled doors below, enclosing one shelf, flanked by conforming pilasters, on a plinth base, , *129cm wide*, *64.5cm deep*, *245cm high* (*50 1/2in wide*, *25in deep*, *96in high*). **£4,000 - 6,000 €4,800 - 7,200** 













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746



## 744

### A George II walnut bureau

the feather and crossbanded fall enclosing a fitted interior of drawers and pigeonholes above two short and three long drawers 95cm wide x 51cm deep x 100cm high, (37in wide x 20in deep x 39in high) £800 - 1,200 €960 - 1,400

745

### A Regency black and gilt japanned caned library bergère

of small proportions, on paterae headed fluted tapering legs, terminating in brass castors, *probably re-decorated*, *59.5cm wide*, **£600 - 800** 

€720 - 960

### 746

### A Louis XV walnut bergère de bureau

attributed to Jean-Etienne St. Georges

with curved and scrolled arm supports, a floral and foliate carved seat frame, on cabriole legs headed with conforming carving, *the seat rail stamped: 'St. GEORGES..' 71cm wide*,

£1,000 - 1,500 €1,200 - 1,800 Jean Etienne Saint-Georges was the son of a *menuisier* of the same name and brother to the celebrated cabinet maker, Claude I Sene. Jean Etienne Saint-Georges worked alongside his father from their premises in rue de Clery in Paris, until the young Saint Georges had fully developed his own interpretation of the Rococo style, which was the predominant aesthetic of the Louis XV period. From that point on, it appears as though Jean Etienne was mainly employed by *marchand-merciers* and perhaps most notably by the Presle brothers. Furniture produced by Saint-Georges, and especially his *fauteuils*, vary widely between everyday useable objects and pieces of supreme quality.

Jean Etienne Saint-Georges, maitre in 1747.

### 747 Y

# A Damascus early 20th century bone, mother-of-pearl, stained wood, ebony and rosewood games table

of typical form, inlaid with an assortment of geometric forms, shapes and patterns consisting of multiple *tesserae*, the swivel hinged top enclosing a hinged chess and baize lined playing board, with a platform undertier, *72cm wide x 36cm deep x 76cm high*, (28in wide x 14in deep x 29 1/2in high)

£800 - 1,200 €960 - 1,400







# 749

### 748

### A late Victorian mahogany library armchair

in the George II style

upholstered with gros point needlework, each imbricated arm terminal carved with an eagle's head and a husk pendant hanging from its beak, on scallop shell clasped squat cabriole front legs terminating in claw and ball feet, with splayed square section back legs, 88.5cm wide, £800 - 1,200

€960 - 1,400

### 749

### A George III mahogany 'spider-leg' table

the twin hinged rectangular top on eight turned gate-leg supports, with stretchers, unextended: 78.5cm wide x 30.5cm deep x 72cm high, (30.5in wide x 12in deep x 28in high)

£1,000 - 1,500

€1,200 - 1,800

### 750

### A George III mahogany kneehole desk

the overhanging rectangular crossbanded top above one frieze drawer, over six short graduating drawers flanking a central cupboard door to the recess, on shaped bracket feet, 104cm wide x 54.5cm deep x 76.5cm high, (40.5in wide x 21in deep x 30in high) £1,200 - 1,800 €1,400 - 2,200

### 751

### A George IV mahogany bergère

with scrolled back above a drop-in seat, on turned and fluted tapering front legs, 49cm wide £500 - 700

€600 - 840

# A late George III mahogany partners' library table by Gillows

the rectangular top above one long and two short frieze drawers, with conforming opposing drawers, on four ring turned and tapering legs, one central drawer stamped: 'GILLOWS.LANCASTER', 153cm wide x 90cm deep x 76cm high, (60in wide x 35in deep x 29.5in high) **£7,000 - 10,000** 

€8,400 - 12,000

The frieze drawer handles on the above lot, along with the small oval paterae within them, are very similar to two different types of brass hardware commonly seen on Gillow pieces between c.1786 and 1800. The drop handle appears identical to one, dated 1786, illustrated in Susan Stuart's "Gillows of Lancaster and London, 1730-1840, Vol II", pl. D9a, p. 335, while the oval paterae appear to more closely follow one which features within a different handle on the same page of Stuart's book, c. 1790-1800, pl. D9b.


### A large George IV mahogany partners' pedestal desk retailed by T. Willson

the rectangular cavetto moulded top inset with a leather writing surface incorporating a gilt tooled Greek key border, above one long and two short frieze drawers, with conforming opposing frieze drawers, above six graduating drawers flanking the kneehole, with two opposing panelled doors, on plinth bases, one central frieze drawer stamped: 'T. WILLSON, 68 GREAT QUEEN STREET, LONDON', 185.5cm wide x 122cm deep x 79.5cm high, (73in wide x 48in deep x 31in high)

£12,000 - 18,000

€14,000 - 22,000

Various references to both a Thomas Wilson and a Thomas Wilson have recurred in London furniture directories throughout the first half of the 19th century. Although Thomas Wilson is documented as being an auctioneer based at 28 Little Queen Street, the stamp on the present lot, which reads: 'T. WILLSON, 68 GREAT QUEEN STREET, LONDON', clearly refers to the renowned furniture broker recorded as working from premises on 68 Great Queen Street.

Examples of pieces bearing the latter's (Willson's) name and address, such as the above partners' desk, are numerous and appear to encompass the period 1799-1830, "The Dictionary of English Furniture Makers, 1660-1840", ed. by G. Beard and C. Gilbert, 1986, p.985.









#### 754

A late 19th bronze bust of George Wightwick Rendel (British, 1833-1902) modelled full face with mutton chop whiskers, frock coat and double breasted waistcoat, the square base with inscribed GEORGE W RENDEL, gilt brown patination, raised on a chamfered oak plinth base, 86cm high overall £500 - 700 €600 - 840

George Wightwick Rendel (6 February 1833 - 9 October 1902) was a British engineer, and naval architect. He was closely associated with the Tyneside industrialist and armaments manufacturer, William George Armstrong.

#### 755

#### Leon Salat (fl. early 20th century): A bronze figure of a goalkeeper

the figure stretching up to parry away the football, on integral hexagonal base, on a Verde Antico hexagonal plinth base, 39.5cm high

£400 - 600 €480 - 720

756

#### 756

#### A Regency patinated bronze candlestick adapted to a lamp base

in the manner of William Bullock the baluster knopped shaft headed by stiff acanthus leaves issuing the brass fitment, on swept quadripartite base and four claw feet, 61cm high

£800 - 1,200 €960 - 1,400

#### 757

#### An early 20th century Austrian tin glazed pottery figure of a boy

in the Goldscheider style

the seated boy wearing a straw hat and green jacket holding an oval basket, his right hand raised, with impressed mark 352 to the underside, on contemporary ebonised pedestal, with square plateau top and moulded square base, 152cm high overall £600 - 800

€720 - 960





760

#### 758 Marcel Debut, French (1865-1933) A bronze figure of Mozart

holding a violin, his left foot raised and resting on two books, on a square base, signed *Marcel Debut* and inscribed to the front *MOZART*, dark brown patination, *56cm high* 

£2,000 - 3,000 €2,400 - 3,600

Marcel was the son of Didier Debut, and studied under this father as well as Chapu and at the Ecole des Beaux-Arts. He first exhibited at the Salon in 1883 and worked as a sculptor and as a painter.

#### 759

### A late 19th century bronze figure of Carmen dancing signed *A. Collo*

dark brown patination, raised on a circular naturalistic base, with foundry stamp SOCIETE DES BRONZE DE PARIS, with a plaquette inscribed CARMEN SALON DES BEAUX ARTS, 47cm high £1,000 - 1,500 €1,200 - 1,800

#### 760

### After M. Henry, French (fl. late 19th/early 20th century): A bronzed spelter figural lamp entitled 'La Source'

formed as a female nude holding an urn and standing beside a rustic outcrop at the edge of a pool, bull-rushes at her feet, the outcrop issuing two naturalistic scrolling lily stems, on circular moulded base with applied plaque inscribed *LA SOURCE Par M Henry*, *91cm high* **£700 - 900** 

€840 - 1,100









### A Victorian oak and ebonised inverted breakfront bookcase

of low proportions, the ogee cornice above a frieze interspersed with scrolled acanthus, *cabochons* and opposing C-scrolls, over two central pairs of glazed panelled doors, enclosing six adjustable shelves, flanked by two panelled doors interspersed with fluted angles headed with corbels, enclosing six adjustable shelves, with eight quadruple panelled and rosette applied doors below, punctuated with engaged columns, *the base associated, top section possibly originally a low bookcase, 369cm wide x 47cm deep x 175cm high,* (*145in wide x 18 1/2in deep x 68 1/2in high*) £1,500 - 2,000 €1,800 - 2,400

#### 762

A pair of late 19th/early 20th century walnut wingback armchairs in the George I style each with button back upholstery, on shell carved cabriole legs, 92.5cm wide, (2) £4,000 - 6,000 €4,800 - 7,200

#### 763 Y

### A Louis Philippe and later, mahogany and rosewood drum top library table

the circular leather inset top above four short frieze drawers, on a baluster shaped hexagonal form column, terminating in outswept lotusleaf hipped animalistic legs with brass claw feet and castors, the top replaced, possibly during the 19th century, 108.5cm wide x 108cm deep x 74.5cm high, (42 1/2in wide x 42 1/2in deep x 29in high)

£800 - 1,200

€960 - 1,400

76<mark>4</mark>

#### 764

#### A pair of late Victorian mahogany doublesided open cabinets

each with a half veneered and crossbanded rectangular top above eighteen pigeon holes comprising six columns and three rows, each column headed with a gilt stencilled number from '1' to '6' and centred with the gilt letters: 'JJ', 'KK', 'LL' or 'MM'. the opposing side with a conforming arrangement, flanked by reeded stiles, each side with a pull-out writing slope slide inset with a tooled leather surface and compartments for pen and ink, unextended: 168cm wide x 69cm deep x 83cm high, (66in wide x 27in deep x 32 1/2in high) (2) £2,000 - 3,000

€2,400 - 3,600

#### 765

### A pair of mid Victorian Rococo revival oak library armchairs

each with leather upholstery and scrolled leaf clasped arm terminals, above a shaped acanthus wrapped seat frame centred with a *cabochon* and scallop shell, on volute scrolled squat cabriole supports terminating in scroll feet, *84cm wide*, (2)

£3,000 - 5,000 €3,600 - 6,000

#### 766

### A George IV pollard oak and brass inlaid breakfast table

in the manner of Gillows the circular tilt-top with cut brass floriate scrolled border, on column support and tripartite base and scrolled lion paw feet, 136cm diameter x 75cm high £2,000 - 3,000 €2,400 - 3,600















### in the manner of William Trotter

probably Scottish, the bead-and-reel moulded top above one long gadrooned frieze drawer, flanked by two gadrooned panels, 96cm wide x 66.5cm deep x 73cm high, (37 1/2in wide x 26in deep x 28 1/2in high) **1800** - **1,200** 

€960 - 1,400

The abundant gadrooning to the frieze drawer edges, column and base of the present lot are characteristics typically found on Scottish pieces of furniture executed by William Trotter, who flourished during the first quarter of the 19th century.

#### 768

## An ebonised cut brass and simulated tortoiseshell and gilt metal mounted 'Boulle' games table

in the Louis XV style

the removable top inlaid with a chessboard, enclosing a fitted interior of compartments and a central roulette wheel, together with various gaming chips, on cabriole legs, 80cm wide x 80cm deep x 82cm high, (31in wide x 31in deep x 32in high)

£1,500 - 2,000 €1,800 - 2,400



#### An Anglo Indian 19th century macassar ebony davenport

770

the gilt tooled leather inset writing slope, enclosing four pigeon holes and two drawers, with four drawers and a panelled door to one side and an ink drawer to the opposing side, on two acanthus wrapped scrolled supports, with a blind fretwork front panel, terminating in later feet, 70cm wide x 65.5cm deep x 82.5cm high, (27 1/2in wide x 25 1/2in deep x 32in high) £1,200 - 1,800

€1,400 - 2,200

#### 770

### An Italian late 18th/early 19th century painted and parcel gilt pier table

the rectangular marble top with a lotus-leaf edge, above a beaded foliate guilloche frieze embedded with rosettes, on four stiff-leaf capped fluted tapering legs, *re-painted*, 119cm wide x 54cm deep x 88cm high, (46.5in wide x 21in deep x 34.5in high) **£1,200 - 1,800 €1,400 - 2,200** 







An Anglo Burmese 19th century ebony and ebonised davenport of large proportions, profusely carved with martial and religious figures, scrolling foliage and flowerheads, the superstructure comprising one shelf above five short drawers, the nailed leather inset writing slope enclosing two drawers, with one side door enclosing four drawers, on two figural and interlocking python and cobra front supports, terminating in beast mask terminals and hairy feet, 72cm wide x 74cm deep x 137cm high, (28in wide x 29in deep x 53.5in high) £1,000 - 1,500 €1,200 - 1,800

~1,200 - 1,6

#### 772

An early Victorian Gothic revival mahogany side table

the three quarter galleried top with triform front angles, on cluster column front legs, with a waved trefoil pierced X-stretcher, terminating in castors, 123cm wide x 56cm deep x 95.5cm high, (48in wide x 22in deep x 37.5in high)

£800 - 1,200 €960 - 1,400



#### 773

A Regency mahogany and satinwood banded sofa table with ebonised line-inlay, the two short frieze drawers on two ring turned columns, with a quatreform base terminating in reeded outswept legs and brass castors, 87cm wide x 61.5cm deep x 71cm high, (34in wide x 24in deep x 27.5in high)

£1,500 - 2,000 €1,800 - 2,400

**Provenance:** purchased Delomosne & Son Limited, 4 Campden Hill Road, London, 7th July 1936.

#### 774 Y

#### A George IV rosewood folio table

the swivel hinged top enclosing a deep baize lined interior, above four ring turned supports, over one drawer, on baluster turned legs terminating in brass cappings and castors, 84cm wide x 58.5cm deep x 85cm high, (33in wide x 23in deep x 33in high) £1,200 - 1,800 €1,400 - 2,200





#### 775

#### A William IV carved mahogany watch stand

The pierced scrolling foliate carved cartouche-shaped back with a central laurel garland framed aperture, on a C-scroll carved base, *30cm wide*, *35cm high* **£800 - 1,200** 

€960 - 1,400

#### 776

### An early 19th century French mother of pearl sewing and writing box

the burr wood box inlaid with a mother of pearl cartouche and escutcheon, the hinged cover opening to reveal a silk-lined interior fitted with mirror to underside and four corner receivers holding two perfume bottles and two inkwells, the felt lined tray containing a quantity of mother of pearl writing and sewing accoutrements including a pen knife, a caddy spoon, a desk seal, a letter opener, a needle case, a pen, a ruler, a folding ruler, a bodkin and stiletto, each with a vacant gilt-metal cartouche, the box *15.3cm high*, *37cm wide*. **£1,000 - 1,500** 

€1,200 - 1,800

#### 777 Y

#### An unusual Regency rosewood and brass inlaid stand

of stepped rectangular form, with star and foliate inlaid decoration, the plateau top with gilt foliate gallery, 65.5cm wide, 25.5cm deep, 23cm high (25 1/2in wide, 10in deep, 9in high). £600 - 800 €720 - 960

#### 778

### A verdegris patinated and polished bronze model of a coxless pair of rowers

each male figure with a single detachable oar, 58cm long overall £600 - 800

€720 - 960

#### 779

#### A mid-20th century mahogany humidor by Dunhill & Co. with nickel plated double loop handles, the top with applied silvered metal monogram *BM*, the interior fitted with two divisions, on ebony bracket feet, the underside with applied circular Dunhill metal label, *57cm wide x 21cm deep x 19cm high*, (22in wide x 8in deep x 7in high) **f300 - 500**

€360 - 600

Provenance: Ben Marks of antiquarian booksellers Marks & Co, 84 Charing Cross Road, London.









#### A Jacques Staunton boxwood and ebony chess set

in original mahogany box with recessed brass carrying handles, together with Chess Praxus by H. Staunton and a walnut and boxwood chess board, king *4 1.4in (11cm) high* 

£1,000 - 1,500 €1,200 - 1,800

#### 781

# A late 19th century brass and mahogany patent tantalus possibly American, with inset brass label inscribed *The Janitor*,

Chapman's Patent No. 765

of square four division form, surmounted by a central brass rod with scrolling stopper guards, fitted with four cylindrical decanters with low scrolling handles and facetted ball stoppers, on moulded base, *one handle restored*, *45cm high* 

£2,000 - 3,000 €2,400 - 3,600

#### 782

### A pair of early 20th century brass bound mahogany jardinieres by R A Lister & Co

of coopered tapering circular form, with applied brass ring handles and straps, the interiors with zinc liners and applied ivorine manufacturer's marks, 23cm high (2)

£300 - 500 €360 - 600

#### 783

#### A late Victorian electroplated patent bottle stand

the wirework bottle frame with turned handle threaded mechanism, on engine turned oval base, with central engraved monogram, on disc feet, the wirework frame lacking neck clip, *34cm high overall* 

£300 - 500

€600 - 840

#### 784

### A late Victorian / Edwardian mahogany and brass mounted 'Country House' post box

the central section with slope fronted lid with brass mounted aperture marked in black *LETTERS* above a brass mounted glazed posting times card, the front with bevelled glazed aperture above shallow telegram paper drawer with pen recess, flanked by vacant compartments on moulded base with applied brass plaque marked in black *TELEGRAMS*, *27cm high*, *46cm wide*, *21cm deep* 

£500 - 700 €600 - 840



781



782









### A rare and large 'Malle Commode' cabin trunk, by Au Depart of Paris, circa 1910

wooden canvas-covered case repainted brown, with brass sprung handles, locks, catches and edge plates, with wooden battens and brown leather edging and corners, maker's plaque to each end, the lid with quilted lining and maker's plaque, with removable fall-front opening to reveal upper lift-out canvas tray, and five canvas drawers with leather handles, each with canvas straps to interior, with old repair and remains of original maker's label to inside of door, the case measuring 91cm wide, 58cm deep, and 65cm high.

£1,800 - 2,400 €2,200 - 2,900

#### 786

#### A travelling trunk, by Aux Etats Unis of Paris, circa 1900

wooden case with cream covering, with brass sprung handles, locks, catches and corners, with wooden battens and leather edging, the lid with quilted lining, opening to reveal canvas lined interior, with maker's label to inside rear of lid and bearing printed number 94328, the case applied with travel labels and measuring 70cm wide, 51cm deep and 57cm high.

£1,000 - 1,200 €1,200 - 1,400

#### 787

# An early 20th century Asprey's grained brown leather document case together with a similar period leather cartridge case, four other late 19th and early 20th century leather boxes and a 19th century leather deed box

the Asprey's case with brass lock and fittings, the interior with gilt tooled retailers mark *ASPREY LONDON*, the exterior with gilt monogram, the cartridge case with brass lock and fittings, the four other boxes comprising a writing box with brass mounts and inset handle, and three similar jewellery boxes of varying sizes, the deed box of rectangular form with heart shaped lockplate *the Asprey's case, 21cm high, 33cm wide, 8.5cm deep* (7)

£150 - 250

€180 - 300

#### 788

A collection of five pieces of Louis Vuitton soft luggage circa 1970 all with monogrammed bodies and leather reinforcing corners and handles, comprising a large and a smaller suitcase with zip fasteners and gilt brass fittings, an overnight holdall, a shoulder bag and a toiletries bag, together with another leather case with zip fasteners, *the largest suitcase 47cm high x 69cm wide x 25cm deep* (6) **f600 - 800 €720 - 960** 



787 (four from a lot of seven)





789 (four from a set of twelve)

790 (four from a set of five



A set of twelve decorative coloured prints of fish

in ebonised and gold painted moulded rectangular glazed frames, 32cm x 44.5cm overall (12) £1,200 - 1,800 €2,900 - 3,600

#### 790

### A set of five 19th century prints of hunting scenes

depicting grouse, partridge, duck, woodcock and pheasant shooting, in later moulded silvered rectangular glazed frames, *48cm x 63.5cm overall* (5) **£500 - 800** 

€1,200 - 1,800

#### 791

A group of twenty framed and glazed Regimental crests including The Printer's Advertising Details

By Henry Rodrigues, 42 Piccadilly, London, W., Late 19th Century

the first giving the maker's details and depicting 'Specimens Of First-Class Artistic Engraving...'; the remainder representing numerous British regiments including those serving in India, South Africa and Canada, all in bright colours (20) The first 28 cm. X 21.5 cm., the remainder

29.5 cm. X 24.5 cm. **£600 - 800** 

€720 - 960

#### 792

#### A group of seven 19th century

ornithological hand-coloured engravings including two depicting gulls similarly mounted in glazed frames, the gulls 51.5cm x 65cm, the other two of varying sizes (7) £100 - 150

€120 - 180



791 (six from a group of twenty)







792 (three from a group of seven)



#### A French 19th century gilt brass mounted kingwood bureau plat in the Louis XV style

the shaped gilt-tooled leather inset top, above a shaped frieze comprising two short drawers flanking one central long drawer, on square section cabriole legs, terminating in foliate clasped claw sabots, 154cm wide x 76cm deep x 75.5cm high, (60.5in wide x 29.5in deep x 29.5in high)

£5,000 - 7,000 €6,000 - 8,400

#### 794

#### A set of large late 19th/early 20th century oak library steps

comprising seven serpentine graduating steps inset with leather, each side inset with a stippled field carved with scrolling acanthus, with a later brass handle rail, 167.5cm high,

£3,000 - 4,000 €3.600 - 4.800

#### 795 Y

#### A George III mahogany secretaire bookcase

in the manner of William and John Linnell the pointed arched frieze surmounted by a shaped tablet centred with a sunflower roundel, above a pair of gothick arched and interlaced astragal glazed panelled doors, enclosing three adjustable shelves, over a secretaire drawer, enclosing ten drawers, four pigeon holes, a central door and a gilt tooled leather inset writing surface, above three long drawers, on bracket feet, 108cm wide x 56.5cm deep x 232cm high, (42 1/2in wide x 22in deep x 91in high)

£1,500 - 2,000 €1,800 - 2,400

#### 796

#### A late George III mahogany wardrobe/bedroom bookcase attributed to Gillows

the reverse ogee moulded cornice above a pair of brass grill and pleated silk inset panelled doors, enclosing four trays to one side and a rail and hanging pegs to the other, over a pair of panelled doors, enclosing three trays to one side and one shelf to the other, both sections flanked by panelled pilasters, 156cm wide x 61cm deep x 227cm high, (61in wide x 24in deep x 89in high) £1,500 - 2,000

€1,800 - 2,400

A similar design to the present lot first appears in the Gillow's Estimate Sketch books in 1787 with the title 'A Press Bed with Wire Doors', p.62. Although, unlike the above wardrobe/bookcase, this drawing shows one with prominent bracket feet.

Another very similar design (see image) with a brass grill inset top section, dated 1794, is illustrated in the Sketch books and has a conforming plinth base to the present example. However, the lower section is clearly deeper than the top, which is relatively shallow, in this later design whereas with the offered lot the depth of the two sections are evidently the same, p.1046, City of Westminster Archives.

#### 797

#### A set of French late 19th/early 20th century stained beech library steps

with six steps and a hinged handrail, height when flat: 206cm, £600 - 1,000 €720 - 1,200









#### A mahogany breakfront library bookcase

the segmental triangular pediment above a pair of lozenge trellis glazed panelled doors, enclosing three long shelves, flanked by two conforming doors, enclosing eight short shelves, over a central leather inset writing slide and a pair of panelled doors with re-entrant angles, enclosing one shelf, flanked by eight long drawers, on a plinth base, 18th century with alterations 255cm wide x 70cm deep x 269cm high, (100in wide x 27.5in deep x 105.5in high)

£2,000 - 3,000 €2,400 - 3,600



#### 799 Y

### A 19th century mahogany and tulipwood crossbanded breakfront secretaire bookcase

with boxwood stringing, the ovolo moulded cornice above a pair of ebonised pointed arched astragal glazed panelled doors, enclosing three shelves, flanked by two conforming doors, enclosing five short shelves, over a secretaire drawer enclosing nine chequer banded drawers, three pigeon holes and a gilt tooled leather writing surface, with a pair of panelled doors below, enclosing three trays, flanked by two twin panelled doors with the upper panels disguised as frieze drawers, enclosing two shelves, on moulded plinth, *possibly adapted 195.5cm wide x 46.5cm deep x 237cm high*, (76 1/2in wide x 18in deep x 93in *high*)

£4,000 - 6,000 €4,800 - 7,200









801



802



#### 800 •

#### Burton (Richard Francis)

The Book of the Thousand Nights and a Night, 17 vol. (including 7-vol. Supplemental Nights), *limited to 1,000 copies, illustrations by Letchford and others, red half morocco by Bayntun, spines gilt in 6 compartments with Arabian Nights devices, t.e.g., others untrimmed, occasional cockling to cloth, 8vo,* Printed by the Burton Club for Private Subscribers Only, [c.1885-1888] **£1,500 - 2,000** 

€1,800 - 2,400

#### 801 •

#### Byron (George Gordon)

Poetical Works; Letters and Journals, together 13 vol., EXTRA-ILLUSTRATED with numerous engraved plates, green crushed half morocco by Whitman Bennett, spines gilt, t.e.g., 8vo, John Murray, 1898-1905 £400 - 600 €480 - 720

#### 802 •

Disraeli (Benjamin) [Novels and Tales], 12 vol., Peter Davies, 1926-7 [Novels and Tales], 12 vol., Bradenham Edition, bright red polished half calf by Bayntun, t.e.g., a few very minor restorations, 8vo, Peter Davies, 1926-7

£400 - 600 €480 - 720

#### 803 •

#### Gibbon (Edward)

The History of the Decline and Fall of the Roman Empire, 12 vol., engraved portrait frontispiece, 3 folding maps, very occasional light spotting, light pencil annotations, frontispiece shaved, nineteenth century red half roan, spines gilt, A. Strahan, 1797--Bacon (Francis) Works, 16 vol. in 17 (but lacking vol. 15), edited by Basil Montagu, engraved portrait frontispiece after Hilliard, vol. 14 wanting title, modern green half morocco, spines gilt, t.e.g., William Pickering, 1825-1834, 8vo (28)

£800 - 1,200

€960 - 1,400

#### 804 •

#### HOOPER (WILLIAM EDEN, editor)

The Motor Car in the First Decade of the Twentieth Century, ONE OF 650 DE LUXE COPIES, half-title, woodburygravure frontispiece of the author, many plates (some photographic, others printed in colours), contemporary dark morocco gilt, t.e.g., joints neatly refurbished and slightly rubbed, 4to, Butterworth, 1908

£400 - 600 €480 - 720



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804



805



806



808



#### Kipling (Rudyard)

[Works], vol. 1-26 (of 31), Bombay Edition, limited to 1,050 copies, SIGNED BY THE AUTHOR on the first half-title, full blue polished calf by Rivière, covers with gilt triple-filet ruled border, spines gilt in 6 compartments with tan and chestnut morocco labels, inner gilt dentelles, t.e.g., others untrimmed, some neat restoration, 8vo, Macmillan, 1913-1927

£1,000 - 2,000 €1,200 - 2,400

806 •

#### Longfellow (Henry Wadsworth)

Poetical Works; Prose Works, together 11 vol., number 412 of 750 copies of the Edition de Luxe, colour frontispieces, numerous plates on proof paper mounted, contemporary red crushed half morocco, spines gilt, t.e.g., 8vo, Boston, Houghton Mifflin, [1904]--Browning (Robert) Poetical Works, 17 vol., contemporary red calf by Cornish Brothers of Birmingham, g.e., spines slightly faded, 12mo, Smith, Elder, 1889-1894 (28)

£1,000 - 1,500 €1,200 - 1,800

#### 807 •

#### Scott (Walter)

The Waverley Novels, 24 vol. (of 25, lacking vol. 12), numerous engraved plates, full contemporary polished calf by Zaehnsdorf, spines elaborately gilt, inner gilt dentelles, a.e.g., a little restoration, 8vo, Edinburgh, A. & C. Black, 1876-7

£500 - 700 €600 - 840

#### 808

#### Tennyson (Alfred)

Works, 16 vol. including 4-vol. Memoir by his son, number 547 of 1,000 copies of the Edition de Grand Luxe, numerous etched plates printed on japon vellum, contemporary red crushed half morocco, upper covers with inlaid and gilt floral motif, spines gilt, t.e.g., light restoration, 8vo, Boston, Estes & Lauriat, 1895

£600 - 800

€720 - 960

#### Provenance:

John J. Raskob (bookplates). Raskob (1879-1950) was an executive in DuPont and General Motors, and an investor in the Empire State Building.





810 (four from a set of twelve)

#### 809

A set of sixteen decorative coloured prints of minerals mounted within textured silvered glazed rectangular frames 30.5cm x 24cm overall (16) £800 - 1,200 €1,900 - 2,400

#### 810

A set of twelve coloured lithographic prints of decorative motifs in ebonised and silvered rectangular glazed frames, 43cm x 32cm overall (12) £500 - 700 €960 - 1,400

#### 811

A set of twelve decorative coloured heraldic prints including crests, coats of arms and medals, in later black lacquered glazed moulded rectangular frames, *31cm x 43cm overall* (12) £500 - 700

€1,100 - 1,400



811 (four from a set of twelve)



## A pair of late 19th century bronze andirons in the Baroque style

of urn form with flambe finials, on scrolling base centred by maskheads raised on paw feet, with cast iron bracket supports, *31cm wide x 47cm deep x 58.5cm high*, (*12in wide x 18 1/2in deep x 23in high*) (2)

£600 - 800 €720 - 960

813

### A pair of cast-iron dragon firedogs

the winged scaly beasts cast facing opposing directions, on rectangular plinth bases with inscribed lettering *F.A.LAWTON.SANDBACH*, on associated wrought iron bracket supports, *73cm high*, *51cm wide*, *26cm deep*(2) **£1,200 - 1,800** €1,400 - 2,200

#### 814

### A set of three 19th century brass and steel fire tools

with foliate cast baluster handles and faceted shafts, comprising a poker, a pair of tongs and a shovel with a pierced pan, *the shovel, 77cm long* (3)

£500 - 700

€600 - 840

#### 815

### A set of three 19th century polished steel and brass fire tools

with trellis and floriate cast handles, with lobed knopped and beaded pommels, comprising a shovel with pierced pan, a poker and a pair of tongs, *the shovel*, *76cm long* 

£800 - 1,200

€960 - 1,400



811













### A fallow antler and oak framed suite of furniture

made by Anthony Redmile comprising of a sofa and two armchairs, with black cow hide upholstered seats and turned front legs and cloven hoof feet, *the sofa 126cm wide* **£800 - 1,200** 

€960 - 1,400

#### 817

An early Victorian oak hall bench the top surmounted to each end by a bolster support headed with a projecting roundel, on baluster turned tapering legs, *121cm wide*,. £800 - 1,200 €960 - 1,400

#### 818

### A Regency mahogany and crossbanded library table

the replaced gilt tooled leather inset top with two short frieze drawers, on lyre form end supports united by a ring turned baluster stretcher, terminating in brass claw feet and castors, 145cm wide x 71cm deep x 73cm high, (57in wide x 27.5in deep x 28.5in high) £1,200 - 1,800 €1,400 - 2,200

#### 819

A pair of mid Victorian oak pedestals each of square form, with a panelled body applied to two sides with a lozenge and two sides with a family crest depicting a lion holding a sword aloft in one claw, on a stepped foliate carved plinth base, 45.5cm wide x 45.5cm deep x 77cm high, (17.5in wide x 17.5in deep x 30in high) (2) f1,200 - 1,800€1,400 - 2,200



## A George IV mahogany and upholstered scrolling sofa

with a double-scroll and gadroon carved cresting, on reeded turned legs terminating in brass castors, *196cm wide* £700 - 1,000 €840 - 1,200

#### 821

A late George III mahogany window seat with curved reeded ends and scroll carved terminals, on ring turned reeded tapering legs, 121cm wide, £2,000 - 3,000 €1,800 - 2,400

#### 822

#### A Regency mahogany breakfast table

in the manner of Gillows the rounded rectangular tilt-top on a reeded baluster column with a lotus-leaf clasped collar, terminating in a concave quadripartite base with lotus-leaf hipped and scrolled leaf carved claw feet, the block replaced, 173cm wide x 110cm deep x 72.5cm high, (68in wide x 43in deep x 28 1/2in high) f2,500 - 3,500

€3,000 - 4,200

#### 823

#### A Victorian walnut library armchair

by Holland & Sons on baluster turned front legs terminating in brass cappings and castors, with square splayed back legs, lacking castors to both back legs, one back leg stamped: 'J. OSBORN, HOLLAND & SONS', 76.5cm wide, €480 - 600 €480 - 720

J. Osborn was most likely a craftsman who worked for the renowned Holland & Sons firm based at Mount Street in London during the Victorian era. For more information regarding Holland & Sons please see the footnote for lot 457.



Commune



#### A 19th century figured mahogany breakfront bookcase

the projecting moulded cornice above four ebonised pointed arched astragal glazed panelled doors, enclosing nine adjustable shelves, over four panelled doors, enclosing two shelves, on a plinth base, probably largely early 19th century in date with later elements, 251cm wide x 55cm deep x 214.5cm high, (98 1/2in wide x 21 1/2in deep x 84in high) £3,000 - 5,000 €3,600 - 6,000



#### 825 Y

### A pair of 19th century satinwood and rosewood crossbanded library bookcases

each with ebonised and boxwood stringing, the reverse ogee moulded cornice above a pair of vase shaped astragal glazed panelled doors, enclosing eight short shelves, the base of each bookcase comprising a pair of panelled doors, one base enclosing four long graduating drawers and five trays, the other base enclosing two shelves and two adjustable shelves, on shaped bracket feet, *179cm wide x 38.5cm deep x 242cm high*, (*70in wide x 15in deep x 95in high*) **£25,000 - 30,000** 

€30,000 - 36,000







#### 826

A bronze death mask of Napoleon from the Dr Antommarchi cast with foundry signature FONDU PAR L RICHARD ET QUESNEL A PARIS and pastille mark cast with Napoleon's profile and SOUSCRIPTION ANTONMMARCHI 1833, 33.5cm long overall £2,000 - 4,000 €2,400 - 4,800

#### 827

After the Antique: A late 19th century French patinated bronze model of The Sleeping Ariadne on an integral rectangular base, 33.5cm high x 48cm wide £800 - 1,200 €960 - 1,400

#### 828

A late 19th century French bronze model of a Classical male modelled with full beard and curly hair, holding fruit in his let hand, on a waisted circular integral base, 29cm high

£400 - 600 €480 - 720

#### 829

#### A late 19th century bronze figure of a Classical male, possibly Bacchus

looking downward and to sinister, with vine leaves and berries in his hair, with his left hand raised, his toga draped over his left shoulder, with a basket to his left, on an integral circular base, 35.5cm high £400 - 600 €480 - 720





#### 830

### Barney Seale (British, 1896-1957) A bronze bust of Giuseppe Garibaldi

the sitter modelled full face with flowing beard, his shoulders clad in a frock coat with jewelled buttons, signed to the front *BARNEY SEALE*, the rear with initials *LW PW RW*, with dark brown patination *49cm high* **£3,000** - **5,000** 

€3,600 - 6,000

#### 831

### Henri Honoré Plé (French, 1853-1922): A bronze figural group of a Viking warrior and his son

the figures standing beside a rustic treestump, on circular naturalistic base, signed *HENRI PLE*, on rotating moulded bronze plinth raised on a contemporary ebonised wood pedestal in the Neo-Grec taste, brown patination, *192cm high overall* 

£3,000 - 5,000 €3,600 - 6,000









#### A pair of late 19th century/early 20th century French gilt bronze mounted Attik style terracotta vase lamp bases the tanging quoid badies descented with central frience desirting

the tapering ovoid bodies decorated with central friezes depicting warriors at battle, within lobed and fluted borders, the shallow cylindrical necks with key decoration, the angular roundel handles with maskhead decoration and acanthus terminals, the laurel wreath base mounts raised on square platform bases and paw feet, fitted for electricity, *72cm high including fittings* (2) **£2,500 - 3,500** 

€3,000 - 4,200

#### 833

832

### After Franz Bergman (Austrian, 1861-1936): A cold painted bronze figure of a dancing girl

the girl dancing across a square base modelled as a carpet, with amphora stamp and *GESCHUTZT* to the underside of the base, *17cm* high

£700 - 1,000

€840 - 1,200

#### 834

### A late 19th century polychrome decorated terracotta figure of a North African water carrier

the figure with a two-handled vase balanced on his shoulder, wearing a tasseled hat and waistcoat, on a naturalistic base, the underside of the base stamped *516* and *64*, *50.5cm high* 

£400 - 600 €480 - 720

#### 835

#### A pair of cold painted spelter figural candelabra

modelled as an Egyptian man and a woman, each figure holding a branch terminating in a candle nozzle, on square plinth on a concave base, 62cm high (2) £400 - 600

£480 - 720







#### 836

### A late 19th century patinated bronze, black and variegated marble clock garniture

in the Egyptianesque style, circa 1870

the clock of tapering rectangular form, the stepped top surmounted by a bronze model of an Assyrian sphinx, on moulded tapering base with bird, scarab and hieroglyphic style gilt incised decoration, the 4" Arabic enamel dial with gilt recessed centre and ovolo gilt bezel, the brass twin train movement striking on a bell (now lacking), the matching garniture of tapering obelisk form, on moulded tapering bases, *the clock 47.5cm high, the obelisks 52cm high* (3)

£1,500 - 2,000 €1,800 - 2,400

#### 837 Y

### A late 19th century silvered bronze figural group of a priestess seated on a Sphinx

#### in the Egyptian Revival style

the semi-clad female figure wearing a feathered headdress and draped cloak holding an ankh-headed staff, on rectangular base, raised on a rosewood stepped wooden plinth base and bun feet, 64.5cm high overall

£1,200 - 1,800 €1,400 - 2,200

#### 838

#### A pair of late 19th century/early 20th century gilt bronze, Verde Antico and black slate models of Sphinxes

the resting Sphixes with nemes headed by snake masks, with a cartouche inscribed to their chests, on rectangular marble base and a further slate plinth base, *23cm high* (2) **£1,000 - 1,500** 

€1,200 - 1,800









### 839

A late 19th century bronze model of the Warwick vase the body with intertwined twin handles and vine leaf rim above male masks cast in high relief resting on a stylised pelt, raised on an acanthus leaf cast fluted circular pedestal socle, 22cm high £500 - 600 €600 - 720

840

#### A pair of Regency patinated bronze dwarf candlesticks

the campana urn nozzles on tapering and acanthus cast baluster stems, raised on acanthus and lions paw tripartite feet and conforming platform bases, 23cm high (2) £300 - 500 €360 - 600

#### 841

### A decorative bronze and marble relief portrait plaque of a Classical male profile

mounted on a veined marble backplate within an oval bronze frame, 66cm high including suspension loop

£200 - 300 €240 - 360

#### 842

### A pair of late 19th century French giltwood and gilt composition figural wall brackets

the bowed breakfront plateau tops on putto, scrolling acanthus and columnar supports with lotus terminals, *35.5cm high, 28cm wide, 17cm deep* (2)

£500 - 800 €600 - 960

#### 843

### A pair of French patinated and gilt bronze Louis Philippe six light candelabra

the five foliate scrolling arms with urn shaped nozzles with foliate drip pans and collars issuing from a central section surmounted by a further nozzle drip pan and collar, on a cusped tapering column shafts and elaborate knopped tripartite bases with applied scrolling putto term mounts, raised on corresponding scrolling bases with maskhead corners, *64cm high* 

£800 - 1,200

€960 - 1,400







#### 844 A pair of late 19th/early 20th century giltwood and composition wall appliques

in the Louis XVI style

the three scrolling asymmetric arms with gilt metal acanthus nozzles and drip pans issuing from a grotesque maskhead, mounted on an elaborate acanthus and oak leaf scrolling backplate, surmounted by a ribboned cresting above a hunting trophy, the lower section with a basket of flowers below a tassel terminal, 140cm high overall (2)

£2,500 - 3,500 €3,000 - 4,200

#### 845

#### An Empire gilt bronze figural encrier

the twin fruiting vine cast scrolling receivers with oval stiff leaf cast hinged lids with fruiting knopped finials flanking a kneeling classical maiden on oval plinth base with rope twist border, the front applied with a stylised anthemion mount centred by a circular roundel of a wing putto, on toupie feet, 21.5cm high

£2,000 - 3,000 €2,400 - 3,600









#### 846

### A Napoleon III ormolu mounted walnut, amaranth and fruitwood or citronnier writing table

in the Louis XVI style

of oval form, the gilt tooled leather inset top above a foliate clasped Vitruvian scroll mounted frieze centred with a bronzed plaque depicting Bacchic and musical cherubs, on four fluted tapering legs headed by berried paterae mounts, with a shaped X-stretcher, on stiff-leaf clasped toupie feet, 148.5cm wide x 102cm deep x 72cm high, (58in wide x 40in deep x 28in high)

£5,000 - 7,000 €6,000 - 8,400

#### 847

### A matched pair of Anglo Ceylonese 19th century satinwood and ebony cabinets

each with a scrolling foliate blind fretwork frieze, above a pair of triple panelled doors with reeded borders, enclosing two shelves, over three short scrolling foliate blind fretwork drawers, with a pair of twin panelled doors below, both tiers flanked by engaged baluster and bobbin turned columns, enclosing one shelf, above a pierced scrolling foliate apron, *the larger bookcase: 133cm wide x 55cm deep x 207cm high, (52in wide x 21.5in deep x 81in high)* (2)

£4,000 - 6,000 €4,800 - 7,200

#### 848

#### A George IV mahogany whatnot

with ring turned columnar supports above one frieze drawer, on bulbous feet headed with stylised lonic capitals, 42.5cm wide x 43cm deep x 143cm high, (16 1/2in wide x 16 1/2in deep x 56in high) **£600 - 800** 

€720 - 960

#### 849

### A late 19th/early 20th century mahogany hexagonal shop display cabinet

the scrolled pediments interspersed with six urn finials, above a glazed body incorporating a door, enclosing four glass shelves, on a stepped plinth base, 74cm wide x 74cm deep x 202cm high, (29in wide x 29in deep x 79.5in high) **f800 - 1,200** 

€960 - 1,400

#### 850

#### A mid Victorian Gothic revival mahogany hall stand

the centre of arched outline, comprising two open cusped gothic arches surmounted by a pierced quatrefoil, above a cased barometer headed with the title: 'ADMIRAL FITZROY'S BAROMETER', over a shaped grey veined white marble top and one frieze drawer, on fluted baluster turned and lobed front supports, flanked by two umbrella stands, *152cm wide x 42.5cm deep x 237cm high*, *(59 1/2in wide x 16 1/2in deep x 93in high)* 

£1,000 - 1,500

€1,200 - 1,800



















#### A large William IV oak luggage stand

second quarter 19th century, with an arched back and a splat comprising six baluster turned columns, on ring turned baluster legs, 83.5cm wide x 44cm deep x 80.5cm high, (32 1/2in wide x 17in deep x 31 1/2in high) £1,200 - 1,800

€1,400 - 2,200

#### 852

A pair of George III style mahogany side chairs

each on square chamferred legs, the back legs splayed, with an H-stretcher, 59cm wide, (2) £500 - 700 €600 - 840

#### 853

#### A Victorian giltwood armchair

by Howard & Sons, in the Louis XVI style with close-nailed button back leather upholstery, on acanthus wrapped fluted tapering front legs headed with rosette angles and square splayed back legs, terminating in brass castors, *stamped: 'HOWARD & SONS'*,

£2,000 - 3,000 €2,400 - 3,600 By 1854 John Howard was established in the heart of the West End at 22 and 36 Berners Street. The firm grew to become one of the most fashionable and successful of the 19th century, participating in many of the International Exhibitions for the remainder of the century. Howard and Sons were commissioned to provide furniture for numerous notable clients and such beautiful houses as Sudbury Hall in Derbyshire, Elton Hall, Huntingdonshire and Stokesay Court, Shropshire.

#### 854

#### A George III sycamore and inlaid drum top table

the segmented top with a central roundel of cherubs in a wood, the frieze with four real and four dummy drawers, on a fluted turned stem and tripod supports, inlaid throughout with stringings and bandings, *the inlaid roundel possibly later.*, 62cm wide, 62cm deep, 77cm high (24in wide, 24in deep, 30in high). £1,500 - 2,000 €1,800 - 2,400

#### Purchased:

Philip & Richard Parker, 98 Fulham Road, SW3, 13 November 1959, £48-0-0.









#### A Victorian giltwood armchair

by Howard & Sons, in the Louis XVI style with button back leather upholstery, above a bead-and-ribbon seat frame, on rosette headed and acanthus capped fluted tapering front legs, with square splayed back supports, terminating in brass castors, one back foot stamped: '1012, 7098, HOWARD & SONS Ltd., BERNERS

ST.', 74cm wide, £3,000 - 4,000 €3,600 - 4,800

#### Ensuite to Lot 853

The series of eight stamped numerals to one leg, evident on the present lot, is typical of a Howard and Sons serial number and appears impressed into the back legs of many chairs and sofas produced by the firm.

See footnote for Lot 853

#### 856

#### An Irish George III mahogany tripod table

the associated pie-crust top above a turned stem and acanthus carved tripod support with hairy paw feet, the top fixed to the stem with a later block, 81cm in diameter, 71cm high (31.5in in diameter, 27.5in high). £1,500 - 2,500 €1,800 - 3,000

#### 857

#### A large Victorian mahogany luggage stand

in the manner of Gillows on four reeded tapering legs, 82cm wide x 54cm deep x 47cm high, (32in wide x 21in deep x 18 1/2in high)  $\pounds$ 1,000 - 2,000  $\pounds$ 1,200 - 2,400

#### 858 Y

#### A pair of William IV rosewood armchairs

each with a curved back and dished toprail, on ring turned baluster and lappet clasped tapering front legs terminating in ceramic castors, with square splayed back legs terminating in brass castors, 65cm wide, (2) £3,000 - 5,000 €3,600 - 6,000



A Victorian ebonised tub back armchair

owned by Joseph Merrick, 'the Elephant Man' on baluster turned front legs terminating in brass cappings and ceramic castors, with slightly splayed square section back legs terminating in replaced wheels, the reverse of the seat applied with a strip of wood painted with the words: 'THE ELEPHANT MAN'S CHAIR', 76cm wide, £1,200 - 1,500 €1,400 - 1,800

#### PROVENANCE:

Upon the death of Joseph Merrick ('The Elephant Man') in 1890, the present lot was bequeathed to Edward Charles Taylor (1869-1951), who reputedly played the violin to Merrick for his private enjoyment, and no doubt to help soothe his general pain and discomfort, while the latter was in residence at the Royal London Hospital.

was in residence at the Royal London Hospital. Between 1951 and 1993, the above chair was passed down to Clarence Edward Taylor, the son of the aforementioned Edward Charles. Until recently, this chair appeared as part of a display in the Medical Museum of the Royal London Hospital.

The above chair itself appears to have been historically altered or modified and the cappings and castors to the back legs must have been replaced so that it would lean back at a suitably comfortable angle for Merrick.

#### Joseph Carey Merrick (1862-1890)

The intensely tragic and short, albeit fascinating, life of Joseph Carey Merrick began with his birth to Mary Jane and Joseph in 1862 in Leicester. Severe protrusions, lumpy, discoloured skin and painful tumours causing disfigurement started developing on the baby's body, especially to the forehead and arms, even before he had reached the age of two years old. Yet, in spite of this, most accounts of Joseph Merrick's early childhood suggest he was a happy and bright boy enjoying a typical upbringing until his mother Mary, who had also been handicapped, died when Joseph was eleven.

One year later, the close loving relationship that he had experienced with his mother must have perhaps seemed unobtainable again following his father's marriage to a far less understanding and wholly unsympathetic woman who gave her new husband the ultimatum: "Joseph, or me". It is evident his father made the decision rapidly since the child was forced to leave school and find employment the very same year he remarried. At about this time, one of Merrick's arms had become so deformed that it was unusable, while his deteriorating condition had rendered his speech almost unintelligible and his appearance increasingly unsettling. These factors had the effect of rendering him a failure in several jobs, including a stint as a door-to-door salesman for his father's store. Typically shown no mercy for his plight from his stepmother and at the receiving end of regular beatings from his father, the adolescent must have had no choice but to leave home at the tender age of seventeen and take up residence at the grim Leicester Union workhouse.

After a miserable four years at the workhouse, Joseph's condition had worsened so much, largely due to the growth of tumours in his throat, that he was close to death. A short time on, he resolved to save his own life by joining a successful group of human oddities and museum freaks under the tutelage and control of the music hall owner/entrepreneur, Tom Norman, once the latter had agreed to pay for the operations Merrick had been in dire need of to survive. Although quickly attaining a comfortable level of wealth while infamously on display in London as 'The Elephant Man', Joseph was eventually robbed and assaulted while in Belgium as part of a European 'freak' tour, and later deceived to give away all his money to a comman. This horrendous downturn in his fortunes caused 'The Elephant Man' to return to London in 1886.

The same year, Merrick was encountered by Dr Frederick Treves at Liverpool train station in obvious agony from the symptoms of malnutrition and bronchitis. Dr Treves, who had already seen and probably met Joseph while he was previously 'on display' in a Whitechapel shop window, subsequently arranged and oversaw his permanent transfer to the Royal London Hospital, also located in Whitechapel. The use of the two basement rooms of this hospital, where Merrick was to remain until his death in 1890, were largely paid for by generous donations from the public following a special letter of appeal featuring in *The Times* written by Francis Carr Gomm, the chairman of the hospital committee. By this date it appears that the 'freak' shows so popular merely ten years earlier had fallen completely out of favour in Britain.

Joseph Merrick lived in relative ease at this rather makeshift final abode; writing poetry; constructing playing card models of buildings such as St. Philip's Cathedral; eventually visiting the theatre and corresponding with a celebrated actress via a series of letters. However even during this last period, it appears he never escaped the experience of humiliation since he was unable, or maybe unwilling, to refuse Dr Treves from continually conducting scientific examinations of his misshapen anatomy in front of student doctors. Tragically, whenever he wanted to go outside the hospital, even if just for a short walk, he had to drape himself almost entirely in articles of clothing so as to avoid unwanted and often aggressive attention from the more ignorant members of the populace.

Towards the end of his life, Joseph had to spend an increasing amount of time resting while his facial protruberances increased in size and other related disorders intensified *in tandem*. This certainly increased his pain and discomfort and ultimately led, at the age of 27, to his death in 1890 which, according to Treves, was caused by asphyxia following Joseph's attempts to sleep in the horizontal position instead of his usual seated one. The doctor's assessment countered some of the stories circulating that Merrick had in fact been murdered. And, although some uncertainty still surrounds his rather sudden demise, it seems most likely



Joseph Carey Merrick (1862-1890)

that the combined pressure from the tumours in his head and neck had resulted in his trachea being damaged beyond repair.

Despite attracting an impressive level of celebrity and a degree of empathy in the last four years of his life, along with receiving numerous visitors from the upper *echelons* of London society including the Princess of Wales, by all accounts Merrick always retained his sensitivity, charm, thoughtfulness and intelligence despite everything that had happened to him and he had had to endure.

Although, David Lynch's superb re-telling of Joseph Merrick's life in his 1980 film, "The Elephant Man", is accurate in most respects, its supposition that Merrick had suffered from neurofibromatosis has since been proven incorrect. He is now believed to have been one of the fewer than 100 people who have ever been documented as sufferers of Proteus syndrome.

www.genome.gov www.sciencemuseum.org.uk www.phreeque.com



Buckingham Palace, London, Photo by DAVID ILIFF. License: CC-BY-SA 3.0

# OF MILITARY INTEREST AND ROYAL INTEREST: A Royal second quarter 20th century navy blue painted and parcel gilt decorated sentry box

of typical architectural form, the triangular pediment above an elongated arched recess flanked by panelled pilasters, the interior painted white, probably largely re-painted, 89cm wide x 108cm deep x 282cm high, (35in wide x 42 1/2in deep x 111in high) £5,000 - 7,000

€6,000 - 8,400

#### Provenance:

One of four sentry boxes located in the forecourt of Buckingham Palace until 1992.

With Lieutenant-Colonel Sir Blair Aubyn Stewart-Wilson, KCVO, until 2011.

Four Royal sentry boxes, including the offered lot, were used by soldiers of the Household Division of the British Army stationed on 'guard duty' outside Buckingham Palace (see illustration) until they were officially replaced in 1992. Two (or possibly three) of these four sentry boxes, which were used by soldiers for shelter during periods of heavy rain, were seemingly saved by a Major Marsham, thereafter intended for use in the Royal Mews. However, upon the personal request of Sir Blair Stewart-Wilson KCVO, and probably in consideration of his lifetime of service in the British Army along with his terms as both Equerry to HM The Queen and Deputy Master of the Royal Household, Stewart-Wilson was actually given the above example.

Unfortunately, during the process of the current lot being restored a few years ago, the Royal cypher, which had previously so proudly emblazoned its pediment, was 'painted over', with the intention at the time of the 'ERII' monogram being re-done at a later stage, and evidently this has never been painted back on again. Sadly this appears to have been due to the death, in 2011, of Sir Blair Stewart-Wilson shortly after his request for the cypher to be re-applied to the sentry box. Lieutenant-Colonel Sir Blair Aubyn Stewart-Wilson (1929-2011):

Following his education at Eton College, Sir Blair Aubyn Stewart-Wilson completed training as a young potential officer at Royal Military Academy, Sandhurst, Berkshire, before he had even reached the age of twenty years old. His first commission was as an officer with the Scots Guards in 1949, and between 1955-7 he earned the position of Adjutant in the 2nd Battalion of the Scots Guards. He served as Aide-de-Camp to the Governor-General of New Zealand, the Viscount Cobham, from 1957 to 1959, before a term as Equerry to HRH Prince Henry, Duke of Gloucester till 1962.

Later, in 1975 and 1976, Sir Blair Aubyn Stewart-Wilson was made Deputy Military and Air Attaché based in Vienna, and subsequently held the post of Deputy Master of the Royal Household and Equerry to HM Queen Elizabeth II for 18 years. During this latter phase of his illustrious career, the period 1976-94, Stewart-Wilson was honoured as a Lieutenant, Royal Victorian Order (L.V.O.) in 1983, before being invested in 1989 as a Commander, Royal Victorian Order (C.V.O.) and then in 1994 as Knight Commander (K.C.V.O), the same year he was promoted to Extra Equerry to HM the Queen. He attained the rank of Major with the Atholl Highlanders in 1996, finally becoming Lieutenant-Colonel in 2003.

#### Bibliography:

"Burke's Peerage, Baronetage and Knightage", ed. by C. Mosley, 107th edition, 3 Volumes (Wilmington, Delaware, U.S.A.: Burke's Peerage [Genealogical Books] Ltd., 2003), vol. 3, p.3743.w






## CLAREDON MEWS W2

**CITY OF WESTMINSTER** 

## MARLBOROUGH PLACE NW8

### **CITY OF WESTMINSTER**

863 (two from a collection of nine)



864

### 861

A large mid 20th century London Underground sign for Watford of rectangular form, the frame with pierced suspension holes, *114.5cm* x 152cm £300 - 500

€360 - 600

### 862

#### A WW1 period teak two blade aircraft propeller

by repute from a Scout Experimental 5 (S.E.5) numbered 241 and inscribed *AB8080 00HP HISPANO D2514 P2850 202N76*, *251cm wide* £1,200 - 1,800 €1,400 - 2,200

### 863

#### A collection of nine central London enamelled street signs

comprising two mid-20th century signs for Warwick Road SW5 and Templeton Place SW5, together with seven late 20th century enamelled signs for Gerrard Place W1, Elm Tree Road NW8, Leinster Square and Prince's Square W2, Claredon Mews W2, Cramer Street W1, Inverness Terrace W2, St. Edmund's Close NW8 and Marlborough Place NW8, all of rectangular form and of varying sizes (9) £800 - 1,200 €960 - 1,400

#### 864

An mid 20th century London Underground sign for Archway of rectangular form, the flat plate with pierced suspension holes, *56cm x 71.5cm* £300 - 500 €360 - 600







#### A 19th century painted wood carousel horse on an associated H-frame stand, restorations, the horse 130cm wide, overall approximately 150cm high £1,500 - 2,500

€2,400 - 3,600

#### 866

#### A late 19th century carved and painted wood and composition blackamoor figural card tray

of large proportions, formed as a bare-chested young man, with glass eyes and bone teeth, wearing striped breeches and holding an associated late Victorian brass oval tray, on rectangular moulded base, 147.5cm high

£1,500 - 2,500 €3,600 - 6,000

#### 867

A pair of 19th century carved and later painted wood appliques formed as mythological herons or cranes with scrolling tails and lions paw feet, the birds holding their wings in their beaks, standing on later painted faux marble sectional balustrade bases, 85cm high, 68cm wide, 6.5 deep

£1,500 - 2,000 €1,800 - 2,400



867 (one from a pair)









#### A George III mahogany collector's cabinet

the fielded panelled door enclosing an arrangement of fourteen drawers, on bracket feet, 46cm wide x 33cm deep x 49.5cm high, (18in wide x 12.5in deep x 19in high) **f1,000 - 1,500** 

€1,200 - 1,800

#### 869 Y

An Anglo Indian second quarter 19th century rosewood jardinière the circular brass planter inset top above a foliate wrapped frieze, interspersed with crowned tribal masks and peacocks, on three oxen carved monopodiae terminating in claw feet, with a reeded and lotus leaf clasped baluster central column, 53.5cm wide x 53cm deep x 86cm high, (21in wide x 20 1/2in deep x 33 1/2in high)

£1,000 - 1,500 €1,200 - 1,800

#### 870

## A Victorian brass umbrella stand in the form of a downturned umbrella

the umbrella partially opened and with eight divisions to the interior, the waved body with *repoussé* and incised scroll, *rocaille* and foliate decoration overall, *104cm high*, **£700 - 1,000** €**840 - 1,200** 

#### 871

## An early Victorian mahogany gentleman's 'secretive' secretaire desk

the superstructure comprising three short self-locking drawers, above a secretaire drawer opened up by sliding the panelled top forwards, enclosing a birds' eye maple veneered interior with three drawers and a leatherette writing surface, over one long and two short frieze drawers, on baluster turned tapering legs terminating in brass castors, the brass cappings stamped: 'C.H. CLARKES Patent' 124.5cm wide x 62.5cm deep x 105.5cm high, (49in wide x 24 1/2in deep x 41 1/2in high) **f800** - **1,200** 

€960 - 1,400







#### 872 Y

#### A Victorian ivory, ebony and rosewood inlaid walnut tripod reading stand

the top with an ivory and ebony inlaid allegorical bust of Science amidst scientific tools, within a stylised scrolled border, with a hinged ratchetted top and hinged bookrest, terminating in leaf carved scroll feet, 93cm high,

- £500 700 €600 - 840

#### 873

#### A Victorian teak campaign pedestal desk

with removable three-quarter gallery above a gilt tooled leather writing surface, 102cm wide x 56cm deep x 77cm high, (40in wide x 22in deep x 30in high)

#### £500 - 800

€600 - 960

#### 874

#### A Regency mahogany and ebonised line-inlaid folio cabinet/ reading table

the rectangular hinged adjustable ratcheted top above ebonised roundel applied angles, over a pair of panelled doors, enclosing one shelf, flanked by acanthus and lotus-leaf capped pilasters, on a plinth base, 92.5cm wide x 61cm deep x 91.5cm high, (36in wide x 24in deep x 36in high)

#### £2,000 - 3,000 €2,400 - 3,600

#### Provenance:

Roydon Hall, Diss, Norfolk.

#### 875

#### A Regency yew and polished Septarian Nodule marble inset occasional table

possibly Irish, the circular Septarian Nodule inset top on an octagonal column, terminating in a tripartite downcurved base with squat bun feet, 43cm wide x 42.5cm deep x 72cm high, (16 1/2in wide x 16 1/2in deep x 28in high)

£1,000 - 1,500 €1,200 - 1,800

#### 876 Y

## A George III and later mahogany, rosewood crossbanded and inlaid breakfront secretaire library bookcase

the ogee and dentil moulded cornice above urns and trailing husks centred by a musical trophy inlaid panel, flanked by open fret carved panels, above four astragal glazed doors enclosing adjustable shelves, above a secretaire drawer enclosing a fitted interior above three further drawers flanked by a pair of drop down cupboard doors and six short drawers, on a plinth base, 263cm wide x 67cm deep x 245cm high, (103.5in wide x 26in deep x 96in high) **£2,000 - 3,000** 

€2,400 - 3,600



#### A George III mahogany breakfront bookcase

the ogee moulded dentilled cornice above a gothic pointed arched frieze, over four pointed arched astragal glazed panelled doors, enclosing ten short and four long shelves, with four panelled doors below, enclosing four shelves, on a plinth base, 296cm wide x 51.5cm deep x 259cm high, (116 1/2in wide x 20in deep x 101 1/2in high) £10,000 - 15,000 €12,000 - 18,000







879



#### 878

#### After Edmé Bouchardon, French (1698-1762): A 19th century terracotta figural plaque

depicting Bacchanalian putti playing with a goat, bearing signature to the right hand bottom corner BOUCHARDON, mounted within a later gilt composition frame, the plaque 44cm high x 74cm wide approximately £1,500 - 2,000 €1,400 - 2,200

#### 879

#### A pair of 19th century silk embroidered panels depicting Classical architectural perspective landscapes

each with figures in 17th century style dress to the foreground, mounted within contemporary ripple moulded stained wood and glazed frames,

40cm high x 49cm wide overall 2 £700 - 1,000 €840 - 1,200

#### 880

#### After the Antique: An Italian carved stone and Siena marble bust of a Roman Emperor

modelled with curling hair, his face looking slightly to sinister, his shoulders clad in drapery, on Verde Antico circular socle, 79cm high £700 - 1,000

€840 - 1,200



#### 881

An Italian patinated bronze model of the Head of John the Baptist in the Renaissance manner, probably 18th / 19th century the head modelled with elaborately curling hair and bear, on shallow cylindrical socle, golden brown patination, raised on a veined rouge marble circular plinth and black marble shallow square base, 18.5cm high overall

£1,500 - 2,000 €1,800 - 2,400

#### 882

## After the Antique: A late 18th century gilt bronze figural group of Silenus and Bacchus

Silenus dressed as a shepherd, with a crook resting under his left arm while cradling the infant Bacchus, on a moulded circular base, *36cm high* 

£1,000 - 1,500 €1,200 - 1,800

The most commonly recognised sculptural depiction of Silenus and Bacchus, an example of which can be found in the Vatican, shows Silenus in the nude and does not draw on a pastoral connection. The crook which Silenus appears to be leaning on has been added to the composition in place of a treestump.

883

No Lot

#### 884

A pair of late 19th century serpentine models of dogs the seated hounds with curled fur to their necks and open mouths, on integral rectangular bases, *14.5cm high* (2) £300 - 500

£300 - 500 €360 - 600



882



#### A pair of William IV mahogany library armchairs

second quarter 19th century, each with button back leather upholstery and curved arm supports, above a baluster turned columnar seat frame, on lotus leaf capped and wrapped tapering front legs terminating in brass cappings and castors, with square splayed back legs terminating in brass castors, 70.5cm wide, (2)

£8,000 - 12,000 €9,600 - 14,000

#### 886

#### A mid Victorian walnut campaign chest

in two sections, the hinged triple panelled top enclosing a small central hinged cheval mirror, flanked by four hinged serpentine shelves, on eight detachable brass supporting columns, above one deep central drawer and four short drawers, with one long drawer below, over a long drawer enclosing a hinged ratcheted gilt tooled leather inset writing slope and a secret rising stationery rack comprising eleven divisions flanked by two compartments with sliding lids, above two long graduated drawers, on baluster turned feet, *115cm wide x 56cm deep x 126cm high*, (45in wide x 22in deep x 49 1/2in high) **£3,000 - 4,000** 

€3,600 - 4,800

A similar Victorian secretaire campaign chest to the current lot is illustrated in N.A. Brewer, "British Campaign Furniture, Elegance under Canvas, 1740-1914", 2001, p.63. Each of these campaign chests have a distinctive hinged top comprising a superstructure with four hinged shelves, a small central cheval mirror and detachable brass columnar supports. Also, both of the aforementioned pieces have a drawer to the centre enclosing two compartments with sliding lids flanking a central hinged writing slope along with a secret rising stationery rack behind it.

#### 887

## A George III mahogany, satinwood marquetry and chequerbanded collectors cabinet on stand

in the manner of Gillows

The rectangular moulded top above a pair of conch shell and fan inlaid doors, enclosing an adjustable shelf, seven short and one long drawer all with stained chequerbanded inlay; the rectangular moulded stand on square tapering legs joined by a concave platform stretcher, on spade feet, 59cm wide, 33cm deep, 141cm high (23in wide, 12.5in deep, 55.5in high).

£3,000 - 4,000 €3,600 - 4,800

#### Purchased:

J. Collins & Son, Bideford, Devon for £6,750 in 2000.

Trays with similarly inlaid large shells are often attributed to Gillows as they correspond to a pattern in the *Estimate Sketch Books* of 1790 for W. Feilden, Blackburn (see L. Boynton, *Gillows Furniture Designs 1760-1800*, Royston, 1996, fig.240). An example sold Christie's, London, 8 June 2006, lot 66. Gillows also introduced similar shell medallions on two commodes supplied in 1788 for Arbury Hall, Warwickshire.

#### 888

#### An early Victorian burr walnut and walnut Wellington chest

with seven graduating drawers, flanked by husk pendant headed angles, on a plinth base, 61.5cm wide x 47cm deep x 122.5cm high, (24in wide x 18 1/2in deep x 48in high) **£2,000 - 4,000** 

€2,400 - 4,800

#### 889

## A Louis XV gilt metal mounted kingwood, purpleheart and fruitwood marguetry bombé bureau

the cartonnier superstructure fitted with a panelled door, enclosing two secret compartments and a parquetry floor, the fall enclosing a fitted interior of drawers and cupboards, above three long drawers, *105cm wide x 56cm deep x 165cm high*, (41in wide x 22in deep x 64.5in high) **£1,000 - 1,500** 

€1,200 - 1,800

#### 890

## A collection of five early 20th century brown leather dressing and suit cases

comprising a dressing case with part plated fitments, another dressing case lacking fitments, and three other cases including a small case with tooled leather inscription *J. ELSE AUCTIONEER DERBY., the dressing case with part fitments 32cm high x 44.5cm wide x 31cm deep* (5) **£150 - 250** 

€180 - 300

332 | Bonhams















Albert Hager (Belgian, 1857-1940) A bronze model of a lioness the crouching lioness on a naturalistic rocky base signed A HAGER, midbrown patination, 13.5cm high. £500 - 700

€600 - 840

#### 892

#### A late Victorian gilt brass novelty cockatoo inkwell

the cover formed as the bird's head with inset green glass eyes, seated on a rustic branch stand forming a pen rest, on black marble rectangular base, *20cm high* 

£600 - 800 €720 - 960

#### 893

#### A late 19th century French gilt bronze plaque

after the designs of Pierre Jules Mene, French (1810-1879) of octagonal form, cast to the centre with a pointer and a setter hunting game within a naturalistic setting, the border decorated with griffins and foliate scrolls, the rear with contemporary retailer's inscription, JAS. MUIRHEAD & SONS, GLASGOW, 5cm high, 30cm diameter approximately

£600 - 800 €720 - 960

#### 894

## Rulas, French (fl. early 20th century): Art Deco bronze of a eagle in flight

the bird swooping down beside a stylised jagged outcrop, on black marble oval base, signed to the base *RULAS*, green brown patination, 58.5cm high, 65cm wide, 27cm deep approximately overall **£400 - 600** 

€480 - 720











#### 895

#### After Christophe Fratin (French, 1801-1864): A 19th century bronze inkwell in the form of a boar's head

the hinged head and snout opening to reveal a removable ink pot, marked FRATIN, the head nestled on a bed of leaves and branches, 18.5cm wide x 10cm high

£600 - 800 €720 - 960

#### 896

#### Pierre-Jules Mêne (French, 1810-1879): A bronze figural group of a whippet and a King Charles spaniel the oval base cast with a fan and signed P.J.Mene, dark brown patination, 17.5cm high

£1,500 - 2,000 €1,800 - 2,400

#### 897

#### Alphonse Arson French, (1822 - 1880): A bronze model of a mouse playing golf

the larger mouse holding his putter preparing to strike the ball, with a smaller mouse crouched down beside his larger companion, mid brown patination with rubbing, 10cm high

£500 - 800 €600 - 960

#### 898

#### Pierre-Jules Mêne (French, 1810-1879): Two bronze models of cock pheasants Faisan Droit and Faison Tourné

each pheasant modelled on naturalistically cast oval bases signed P.J.MENE, dark brown patination, 9cm high and 9.5cm high respectively (2)

£500 - 700

€600 - 840



897













901

899

### A set of three 19th century steel and brass fire irons

comprising a poker, a shovel and a pair of tongs, of spiral twist form with moulded handles, *the shovel, 80cm* (3) **£500 - 800** €600 - 960

#### 900

#### A late 19th century Black Forest journeyman mantle clock

the painted metal figure holding a clock with white enamel face and a number of pendulums, on wooden base *37cm high* **£1,000 - 1,500** 

€1,200 - 1,800

#### 901

A set of three 19th century polished steel and brass firetools with scrolling acanthus cast handles, comprising a shovel with lyre pierced pan, a poker and a pair of tongs, *the shovel*, *71.5cm long*. (3) £800 - 1,200 €960 - 1,400

902

#### A late 19th/early 20th century grey scagliola pedestal

of half column form, on circular socle and faux marble canted base, 120cm high

- £300 500
- €360 600

#### 903

#### An unusual straw-work tea caddy, early 19th century,

the plain metal case with hinged lid opening to interior fitted with four bottles and two boxes each decorated with coloured geometric straw designs, *18cm wide* **f500 - 800** 

€600 - 960



A pair of 19th century brass map weights of cylindrical form with acorn knopped terminals, *each 52cm long* (2) £600 - 800 €720 - 960

#### 905

A Victorian cast iron doorstop modelled as a hound the seated dog on moulded breakfront plinth base, *36cm high* £500 - 700 €600 - 840

#### 906

## An unusual early 19th century patinated and gilt bronze and desk lamp

probably French,

in the form of a miniature street lamp, the hexagonal bronze bass support brass column, bronze bracket and oil lamp with six windows, 32cm high

£500 - 700 €600 - 840

#### 907 Y

#### A first half 19th century Chinese export carved ivory "King George and Emperor Jiaging" figural chess set

one side left natural, the other side stained red, the natural side with the king as George III and queen as Charlotte, bishops as holymen, knights as soldiers on horseback, rooks as elephants with turrets and pawns as footsoldiers, the red side with the king as the Emperor Jiaqing and the queen as the Empress Xiaoshurui, bishops as mandarins, knights as soldiers on horseback, rooks as elephants with turrets and pawns as footsoldiers,

some minor losses and damages, the kings 14.5cm high approximately overall, the pawns 4.5cm high

£1,000 - 1,500 €1,200 - 1,800

End of sale



904

905



# Bonhams

# The First World War Centenary Sale

Wednesday 24 September 2014 Knightsbridge, London Entries now invited

+44 (0) 20 7393 3914 john.millensted@bonhams.com

The Gold Albert Medal awarded posthumously to Second Lieutenant G.de L. Leach, Scots Guards. He died after saving his comrades in a grenade incident at Morlancourt, France, on the 3rd September 1916. £10,000 - 15,000



# Bonhams



## **Bonhams Open House**

### **Free Valuations** Friday 17 January 2014, 10am to 4pm Knightsbridge, London

Bonhams experts will be available to provide free auction estimates on all types of silver, jewellery, furniture, paintings, ceramics and works of art as well as the specialist fields of musical instruments, books, clocks and watches, medals, arms, sporting guns, toys, collectables and entertainment memorabilia. For items too large to bring in or for further information please visit www.bonhams.com/kbopenhouse or telephone 020 7393 3900

Bonhams, Montpelier Street, Knightsbridge, London, SW7 1HH (opposite Harrods, nearest Underground Station – Knightsbridge) An art deco fancy coloured singlestone ring. Insured for £2,000, sold for £103,000

#### NOTICE TO BIDDERS

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

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

#### 1. OUR ROLE

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

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

#### 2. LOTS

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

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

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

#### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### Contractual Description of a Lot

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

#### Estimates

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

#### **Condition Reports**

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

#### The Seller's responsibility to you

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

#### Bonhams' responsibility to you

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

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

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

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

#### Alterations

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

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

#### 4. CONDUCT OF THE SALE

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

#### 5. BIDDING

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

#### **Bidding in person**

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

## Bidding by telephone (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* will so who hehalf. 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 Buver, 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 Buver'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).

Hammer Price	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:

- t 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

#### 12. EXPORT/TRADE RESTRICTIONS

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

#### 13. CITES REGULATIONS

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

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

#### 14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

#### 15. BOOKS

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

#### 16. CLOCKS AND WATCHES

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

### 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

#### **Proof of Firearms**

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

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

#### **Guns Sold as Parts**

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

#### **Condition of Firearms**

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

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

#### **Original Gun Specifications Derived from Gunmakers**

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

#### Licensing Requirements Firearms Act 1968 as amended

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

Please be advised that if a successful *Bidder* is then unable to produce the correct papervork, 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  $\Delta$  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.
- $\approx~$  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.
- $\Delta \qquad {\rm Wines \ lying \ in \ Bond.}$
- 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.
- O 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.
- •, †, \*, G,  $\Omega$ ,  $\alpha$  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*, it's 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.

#### FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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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.

#### RISK, PROPERTY AND TITLE

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- 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.

#### PAYMENT

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

#### 7 COLLECTION OF THE LOT

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

#### 8 FAILURE TO PAY FOR THE LOT

- 8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the Lot;
- 8.1.4 to remove and store the Lot at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 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;
- 8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a Business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
- 8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale 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 Seller or to Bonhams by you.
- 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the Seller (whether or not court proceedings will have been issued) as a result of *Bonhams* 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 Seller becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

#### THE SELLER'S LIABILITY

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- 9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the Seller 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 Description of the Lot or any Entry or Estimate in relation to the Lot made by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
- 9.3.2 the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's 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;
- 9.3.3 in any circumstances where the Seller is liable to you in respect of the Lot, 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 Seller's 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 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.
- 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 *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liability to the extent the same may not be excluded or restricted as a matter of law.

#### 10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale.*
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the Contract for Sale 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 Seller's ability subsequently to enforce any right arising under the Contract for Sale.

- 10.3 If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale 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.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* 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 *Seller*, addressed *c/o Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding 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.
- 10.5 If any term or any part of any term of the Contract for Sale 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.
- 10.6 References in the Contract for Sale to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 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.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such 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.

#### 11 GOVERNING LAW

All transactions to which the *Contract for Sale* 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 place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* 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.

#### **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 [<sup>AR</sup>], 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.

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*.

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- 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 on 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.

#### STORING THE LOT

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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.

#### RESPONSIBILITY FOR THE LOT

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

#### 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot 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 Seller):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 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;
- 7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) 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 Lot or part thereof;
- 7.1.7 to sell the Lot Without Reserve by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 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 Sale) until all sums due to us have been paid in full;
- 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;
- 7.1.10 on three months' written notice to sell, Without Reserve, 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 Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.

- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.
- 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 *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

#### 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- 8.1 Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot 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:
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the *Lot* to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, 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
- 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.

#### 9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* 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 *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, 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 *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

Paragraph 9 will not apply in respect of a Forgery if:

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- 9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the *Lot* is a *Forgery* 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.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a Lot is a Forgery 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, 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 Purchase Price, Buyer's Premium, VAT and Expenses paid by you in respect of the Lot.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

#### 10 OUR LIABILITY

- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the Lot 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 Lot or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass, and if the Lot 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.

- 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 proputation 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 nonconforming Lot, we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the Purchase Price and Buyer's Premium paid by you in respect of the Lot.

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

#### 12 MISCELLANEOUS

- 12.1 You may not assign either the benefit or burden of this agreement.
- 12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies, and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

#### 13 GOVERNING LAW

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

#### DATA PROTECTION - USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams. com or requested by post from Customer Services Department, 101 New Bond Street, London W15 1SR, United Kingdom or by email from info@bonhams.com.

#### APPENDIX 3

#### DEFINITIONS AND GLOSSARY

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

#### LIST OF DEFINITIONS

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

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

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

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

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

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

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

"Commission" the Commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form. "Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Conditions of Sale" the Notice to Bidders, Contract for Sale, Buyer's Agreement and Definitions and Glossary. "Consignment Fee" a fee payable to Bonhams by the Seller

calculated at rates set out in the Conditions of Business. "Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

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

"Contract for Sale" the Sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue). "Contractual Description" the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract 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 "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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**Costume & Textiles** Claire Browne +44 1564 732969

#### Entertainment Memorabilia

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**Russian Art** 

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Sporting Guns Patrick Hawes +44 20 7393 3815

Toys, Dolls & Chess Leigh Gotch +44 20 8963 2839

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Urban Art Gareth Williams +44 20 7468 5879

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Golf Sporting

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Modern Art

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## **Registration and Bidding Form**

(Attendee / Absentee / Online / Telephone Bidding) Please circle your bidding method above.

Paddle number (for office use only

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

#### Data protection - use of your information

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

#### **Credit and Debit Card Payments**

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

#### Notice to Bidders.

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

#### If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

	Sale title: The Gentleman's Library Sale	Sale date: 28 & 29 January 2014				
)	Sale no. 21325	Sale venue: Knightsbridge				
y e with g and buying nditions. nction with which sets ourchases dding and juestions you g this form. dertakings s' liability to	If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.					
	General Bid Increments:         f10,000 - 20,000by 1,000s           f200 - 500by 20 / 50 / 80s         f20,000 - 50,000by 2,000 / 5,000 / 8,000s           f500 - 1,000by 50s         f50,000 - 100,000by 5,000s           f1,000 - 2,000by 200 / 500 / 800s         f100,000 - 200,000by 5,000s           f1,000 - 5,000by 200 / 500 / 800s         f100,000 - 200,000by 10,000s           f2,000 - 10,000by 500s         The auctioneer has discretion to split any bid at any time.					
on about you, erms of our ific consent(s) ation was be found on sted by post lew Bond r by e-mail	Customer Number	Title				
	First Name	Last Name				
	Company name (to be invoiced if applicable)					
	Address					
	City County / State					
ebit cards	Post / Zip code Country					
all credit cards bice price.	Telephone mobile	ne mobile Telephone daytime				
hic proof of er with proof atement copy of their documents, lual to bid on may result in lue lots you ce.	Telephone evening	Fax				
	Preferred number(s) in order for Telephone Bidding (inc. country code)					
	E-mail (in capitals)					
	I am registering to bid as a private client	I am registering to bid as a trade client				
	If registered for VAT in the EU please enter your registration here:	Please tick if you have registered with us before				
	Please note that all telephone calls are recorded.					
rief description		MAX bid in GBP (excluding premium & VAT) Covering bid*				

Telephone or Absentee (T / A)	Lot no.	Brief description	(excluding premium & VAT)	Covering bid*	
FOR WINE SALES ONLY					

#### Please leave lots "available under bond" in bond

I will collect from Park Royal or bonded warehouse

## nouse Please include delivery charges (minimum charge of £20 + VAT)

#### BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. 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

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