

# HOOTON PAGNELL HALL

300 YEARS OF COLLECTING

Tuesday 1 December 2015



Bonhams





# HOOTON PAGNELL HALL

## 300 YEARS OF COLLECTING

Tuesday 1 December 2015 at 10am  
Knightsbridge, London

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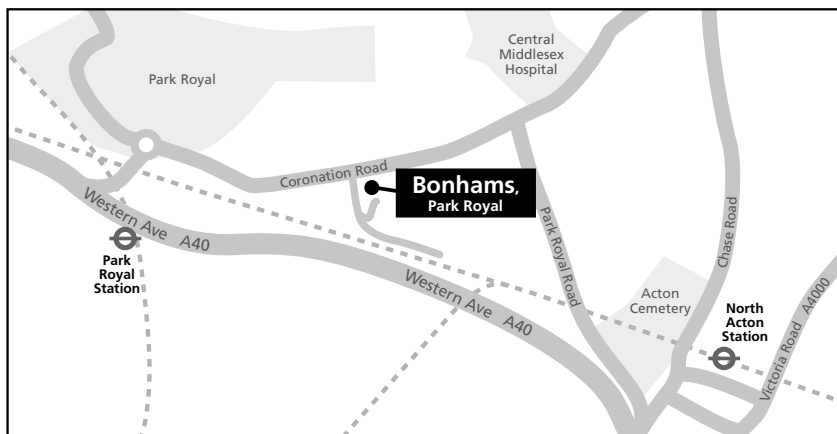








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Meet with The Badsworth Hounds at Hooton Pagnell Hall,  
February 1934





# A BRIEF HISTORY OF **HOOTON PAGNELL HALL**

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The history of Hooton Pagnell Hall stretches back to the Norman Conquest and was first mentioned in the Domesday Book as 'Hotone' meaning 'the house or township on the hill', though the earliest part of the present house dates from the 13th century.

The earliest known Lord of what is now known as Hooton Pagnell Hall was Edwin, Earl of Mercia, brother-in-law of King Harold who so famously met his demise at the Battle of Hastings when facing William the Conqueror. In 1071, ownership of the house was passed to Sir Ralph de Paganell, a Norman knight who added his name to his new acquisition.

The property passed via one of Ralph de Paganell's great granddaughters, Frethesante, who married Geoffrey Luttrell, whose coat of arms remains today on the ceiling of the medieval arch, in 1171.

Luttrell is most widely known for his commissioning of the Luttrell Psalter, one of the most originally illuminated manuscripts of the Middle Ages, the only remaining copy of which is in the British Library in London. Two hundred years later in the 14th century, Sir Geoffrey Luttrell, a prominent member of the Knights Templar, reputedly left an immense amount of money and jewellery to the great ecclesiastical centres at Canterbury, Lincoln, Southwell and York.

Hooton Pagnell remained with the Luttrells until 1406, changing ownership through marriage various times, but became the property of the Crown during the reign of Richard III.



Hooton Pagnell Hall, circa 1952







Hooton Pagnell Hall, circa 1914

In 1681 the Hall became the home of Sir Patience Warde, an early Whig Politician, merchant and the former Lord Mayor of London, who began the restoration of the Hall, a task which his heir and nephew continued. The property acquired by Sir Patience was merely the nucleus of the present estate, which was enlarged by following generations.

The Hall was subsequently extensively restored and extended in Georgian and Victorian times and it was in the early 18th century that the gabled windows were removed from the back of the house and replaced with sash windows. Significant changes to the interior in the 19th century included the paneling to the walls and the grand staircase, a fine late 17th century staircase believed to have been purchased from Palace Yard House in Coventry.

The most recent and notable changes to the Hall's appearance was instructed by Julia Warde-Aldam who carried out substantial re-modeling of the Hall in the late 19th and early 20th century, when what had become an essentially Georgian house was re-Gothicised to the front and given extensive crenellations.

#### HOOTON PAGNELL TODAY

Majestically situated on a rise some 80 metres above sea level, Hooton Pagnell Hall overlooks the sweeping South Yorkshire countryside. Today the Hall is part of a farming estate of the current owner, Mark Warde-Norbury, who, along with his wife Lucianne and their children, live there as their country residence.





## FOREWORD

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When we were lucky enough to inherit this wonderful estate, we set about the momentous task of sorting and sifting through 300 hundred years of family history: an accumulation of nine generations of family possessions, acquired on Grand Tours through the 18th, 19th and early 20th centuries.

As we unpeeled eras of fascinating, almost forgotten history, we carefully archived important letters and documents, and grouped together categories of everything to ensure that nothing of serious interest would be discarded. We have even discovered many objects that we didn't realise that we had: the strong room was full of boxes of silver from floor to ceiling, and in the main safe we found a candlestick and several forks buried in four inches of sand on the safe floor after a small archaeological dig!

Whilst we have retained portraits and items of importance to the family and the history of Hooton Pagnell, we feel strongly that this Bonhams auction will liberate objects and works of art that have sat dark and dusty in cobwebby rooms for many years; now these things can be acquired and cherished by others, as they should be, rather than continuing to be hoarded and forgotten, while the rooms will be restored once again to regular use.



The remaining contents will have more 'space to breathe' and will be revitalised, enabling the house to be brought up to date for current and future generations. The sale will also allow us to recycle the capital into the many projects that we are currently planning on the estate; the launch of the weddings business, investment in the fabric of the Hall, the cottages in the village and reinvestment into the farming business.

What are some of our favourite things in the Sale? Amongst the many items is a wonderful Florentine 17th century specimen marble collectors cabinet used by previous family members to accumulate a vast collection of shells, many which remain in the cabinet, a number of lovely pieces of jewellery from the Stuart period, and a letter from Florence Nightingale that is a fascinating historical document.

We hope that all buyers in this sale will enjoy their acquisitions as much as our ancestors have done so in the past.

**Mark and Lucianne Warde-Norbury**  
**Hooton Pagnell Hall**  
**November 2015**

















# OUTER HALL



1



3



2



4

1 W

## A 17TH CENTURY OAK BOARDED DESK BOX ON LATER STAND

The fall front above a strap work carved frieze, 64cm wide x 48cm deep x 74cm high, (25in wide x 18 1/2in deep x 29in high)

£400 - 700

€540 - 950

2 W

## A PAIR OF GEORGE III MAHOGANY HALL CHAIRS

The oval backs inset with a medallion, painted with a lion crest and monogrammed N on square tapering front legs, 51cm wide (20in wide) (2)

£500 - 800

€680 - 1,100

3 W

## A SET OF THREE VICTORIAN CARVED OAK DINING CHAIRS

In the James II style

Including an armchair, with profusely carved scrolled foliate backs above upholstered seats, the armchair, 72cm wide x 64cm deep x 143cm high, (28in wide x 25in deep x 56in high) (3)

£400 - 600

€540 - 820

4 W

## AN EARLY 18TH CENTURY OAK SIDE TABLE

With a single frieze drawer on turned legs, 88cm wide x 60cm deep x 73cm high, (34 1/2in wide x 23 1/2in deep x 28 1/2in high)

£700 - 1,000

€950 - 1,400

It is likely that the crest painted on the back of the hall chairs is that of North of Nottinghamshire.









5

5 W

**A 18TH CENTURY OAK SETTLE**

With arched panelled back above a drop in seat frame on front cabriole legs and pad feet, 186cm wide, (73in wide)

£600 - 1,000

€820 - 1,400

6 W

**A GEORGE III BLACK JAPANNED LONGCASE CLOCK**

The dial signed Thos Osmond, Tisbury. The hood with broken arched pediment enclosing an 11 inch painted dial with Roman numerals and date aperture, with brass four pillar twin train movement with anchor escapement striking on a bell, the case with Chinoiserie decoration, 50cm wide x 24cm deep x 202cm high, (19 1/2in wide x 9in deep x 79 1/2in high)

£300 - 400

€410 - 540

7 Y Φ

**A VICTORIAN CARVED OAK ESTATE LETTER BOX FOR HOOTON PAGNELL HALL**

Of rectangular form, the hinged lid with wide slot and applied ivory 'LETTERS' plaque, the body with carved fretwork, 40cm wide x 16cm deep x 14cm high, (15 1/2in wide x 6in deep x 5 1/2in high)

£80 - 120

€110 - 160

8 W

**A LARGE COLLECTION OF HUNTING WHIPS, WALKING CANES AND STICKS**

Together with a late Victorian oak coopered stick stand, including two ceremonial torches from Eton used during the Diamond Jubilee in June 1897 and Lord Roberts' Entry into Pretoria on 5th June 1900, the stand, 70cm high, (27 1/2in high) (qty)

£400 - 600

€540 - 820

9

**A COLLECTION OF PEWTER**

Comprising eight mugs of various sizes, pints and quarts, together with a collection of twelve pewter spoons displayed in a painted oak rack, (qty)

£300 - 500

€410 - 680



6









10 (part lot)



10  
**A COLLECTION OF TAXIDERM  
MOUNTED HUNTING TROPHIES AND  
BIRDS**

Including a jay, French partridge, two fox  
masks, one labelled, 'Killed at Healey with the  
Braes of Derwent Hunt in 1926' and two otter  
pads,  
*The jay, 27cm high (6)*

£600 - 800  
€820 - 1,100

11 YΦ  
**A GROUP OF WALKING CANES,**

18th and 19th century,  
Including a marine ivory and pique-work  
decorated capped cane with green tassel,  
a gold topped cane decorated with ribbon  
swags and crest, a gold topped cane  
decorated with filigree work and an ebony and  
silver mounted stick, (4)

£500 - 800  
€680 - 1,100

12 W  
**A VICTORIAN ASH TURNER'S CHAIR**  
With central winged support above a rush  
seat, 56cm wide, (22in wide)

£400 - 600  
€540 - 820

13 W  
**A VICTORIAN OAK TURNER'S CHAIR**  
The carved top rail above a winged support  
with turned supports, 66cm wide, (25in wide)

£400 - 600  
€540 - 820

14 W  
**A SMALL GEORGE III OAK COFFER**  
On a moulded plinth base, 65cm wide x 35cm  
deep x 31cm high, (25 1/2in wide x 13 1/2in  
deep x 12in high)

£150 - 200  
€200 - 270







15

15  
**A 19TH CENTURY MUSICAL PICTURE  
 CLOCK**

Rouilly & Hooker, Paris  
 The signed circular white enamel Roman dial inset in a clock tower in an Alpine landscape, the twin train movement striking on a coiled gong and playing on a 28cm brass cylinder, 52 x 63cm (20 x 24 1/2in).

£600 - 800  
 €820 - 1,100

16  
**SIX CONSTABULARY TRUNCHEONS  
 ALL 19TH CENTURY**

Each made of wood, the first painted in polychrome and gilt against a black ground with the arms of the City of London above 'SC', and with ribbed swelling handle; the second painted with indistinct inscriptions beneath a crown (some loss of paintwork), and with handle of circular section with separate spherical terminal; the third painted with 'VR', crown and '1' above 'Thornton' against a black ground, and with ribbed swelling handle; a pair each painted 'V.R.' against a blackened ground, and with ribbed swelling handles; and the last with applied paper label printed with royal arms above 'G.IV.R.'; together with a large ceremonial wooden mace, and a wooden flail (incomplete, repaired and wormed) (8)  
*The first 46.5 cm.*

£600 - 800  
 €820 - 1,100

The first probably issued to a special constable during the time of the Chartist riots of 1848. For more information see Mervyn Mitton, *The Policeman's Lot...*, 1985, p. 37

17  
**A COLLECTION OF THIRTY SIX GILT  
 METAL BADSWORTH HUNT BUTTONS**

Made by Pitt & Co  
 With running fox and monogrammed BH to the front, (36)

£150 - 250  
 €200 - 340

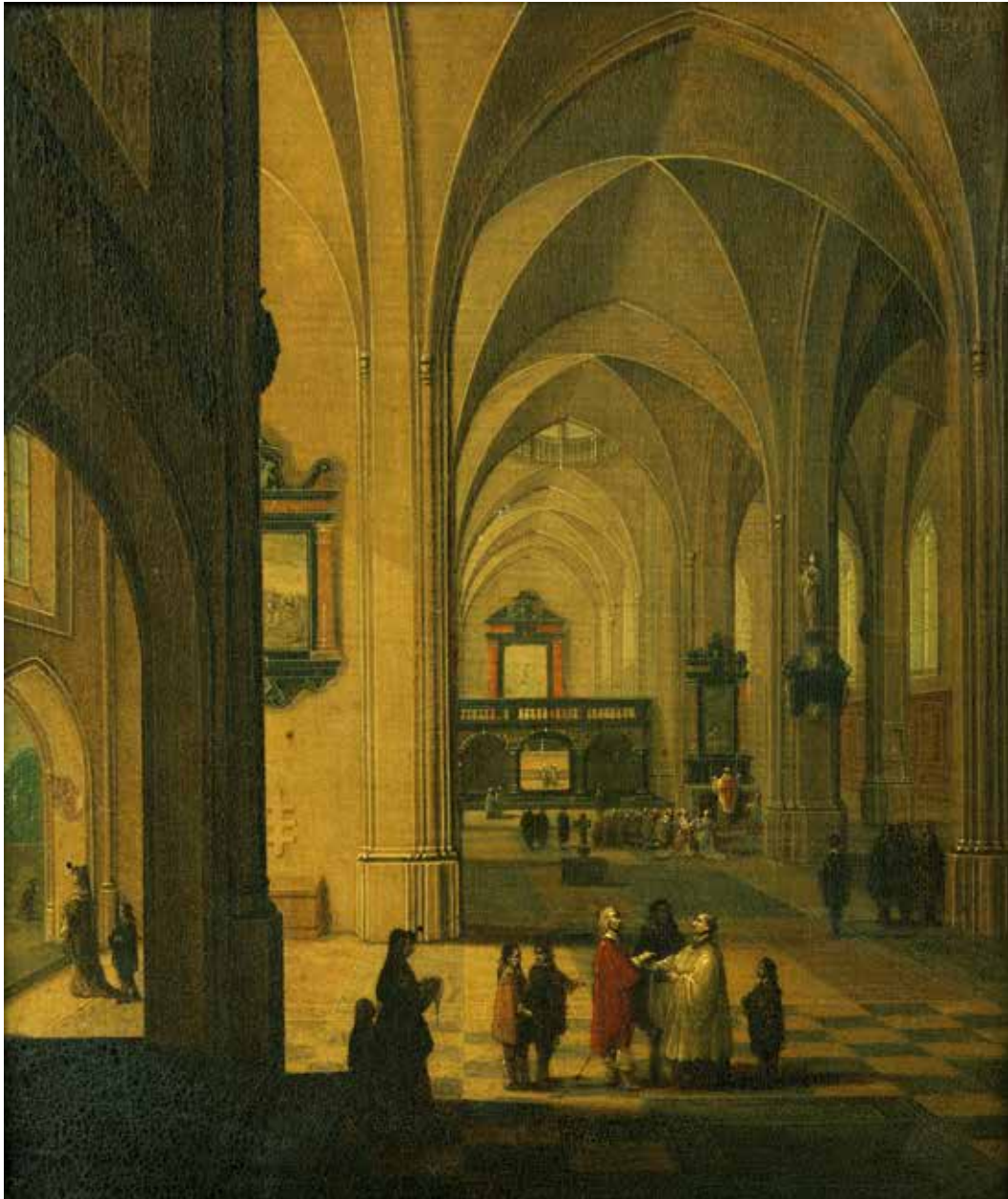
The Badsworth is one of the oldest hunts in England, established circa 1730 whose country lies across Yorkshire from the Pennines to the River Humber at Goole.



16 (part lot)







18

**PEETER NEEFFS THE ELDER (FLEMISH, CIRCA 1578-CIRCA 1661), AND FRANS FRANCKEN II (FLEMISH, 1599-1642)**

Figures in a church interior  
signed 'PEETER / NEEffS / ff\*anck' (upper right)  
oil on panel  
25.6 x 21.6cm (10 1/16 x 8 1/2in).

£5,000 - 8,000  
€6,800 - 11,000

Pieter Neeffs was born in Antwerp and probably trained with Hendrick van Steenwijk the Elder (c.1550-1603). In 1609 he became a master in the Antwerp Guild of St Luke, specialising in the depiction of highly detailed church interiors such as the present painting, which enabled him to show his perspective skills. The figures were sometimes painted by other artists such as Frans Francken II.







19

**ATTRIBUTED TO HENDRICK VAN STEENWYCK THE YOUNGER  
(FLEMISH, CIRCA 1580-1649)**

A Gothic cathedral interior at night with a mass being celebrated in a  
side chapel

oil on copper

20.2 x 26.8cm (7 15/16 x 10 9/16in).

£6,000 - 8,000

€8,100 - 11,000





# GRAND HALL AND STAIRS

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20 W

## **A FINE VICTORIAN BURR AND FIGURED WALNUT AND GILT BRONZE MOUNTED FOLIO CABINET**

The top opening to reveal a rising hinged folding folio stand, the reverse of the top mounted with a fret carved foliate scrolled panel, the hinged fall front enclosing an open fret carved divider, the panelled front mounted with gilt bronze crests of the Norbury family and monogrammed CN and framed by spiral twist gilt bronze mouldings with gilt bronze carrying handles to the side on scrolled feet and ceramic castors, 119cm wide x 39cm deep x 99cm high, (46 1/2in wide x 15in deep x 38 1/2in high)

£4,000 - 6,000

€5,400 - 8,100









21



23



22 (two from a set of six)



24

21 W Y

**A LATE REGENCY ROSEWOOD AND ROSEWOOD GRAINED BREAKFRONT BOOKCASE**

In the manner of Gillows

With five adjustable shelves on reeded bun feet, 111cm wide x 39cm deep x 92cm high, (43 1/2in wide x 15in deep x 36in high)

£1,500 - 2,000  
€2,000 - 2,700

23 W

**A PAIR OF LATE 17TH/ EARLY 18TH CENTURY ASH AND ELM TURNER'S CHAIRS**

With turned finials to the uprights above plank seats, 53cm wide, (20 1/2in wide) (2)

£700 - 1,000  
€950 - 1,400

22 W Y Φ

**A SET OF SIX DUTCH 18TH CENTURY WALNUT, FRUITWOOD, IVORY AND FLORAL MARQUETRY DINING CHAIRS**

The carved top rails above profusely inlaid backs above drop in seats on cabriole legs and ball and claw feet, 53cm wide, (20 1/2in wide) (6)

£1,000 - 1,500  
€1,400 - 2,000

24 W

**A LATE 19TH CENTURY SOFA**

Made by James Shoolbred

On square tapering mahogany spade legs and castors, one back leg stamped D9637, the castors stamped SHOOLBRED LONDON, 197cm wide, (77 1/2in wide)

£500 - 600  
€680 - 820

James Shoolbred of Tottenham Court Road, London, manufactured high quality furniture from the 1870s until the early 20th century. From the mid 1880s they held a Royal Warrant.







25



27



26



28

25 W

**A LATE 18TH/ EARLY 19TH CENTURY PRIMITIVE BEECH AND ELM COMB BACK ARMCHAIR**

With spindle back and sides above a moulded saddle seat on turned legs, 60cm wide, (23 1/2in wide)

£600 - 1,000

€820 - 1,400

27 W

**A GEORGE II OAK MULE CHEST**

The hinged top above two short and one long drawer on bracket feet, 110cm wide x 53cm deep x 93cm high, (43in wide x 20 1/2in deep x 36 1/2in high)

£600 - 800

€820 - 1,100

26 W

**A LATE 17TH/ EARLY 18TH CENTURY OAK COFFER**

With geometric panelled front on stile feet, the top carved with the initials AR and dated 1711, 116cm wide x 49cm deep x 73cm high, (45 1/2in wide x 19in deep x 28 1/2in high)

£600 - 1,000

€820 - 1,400

28 W

**A LATE 18TH/ EARLY 19TH CENTURY PAINTED BEECH AND ASH PRIMITIVE ARMCHAIR**

With comb back, retaining much of its original blue paint, 79.5cm wide (31in wide)

£600 - 1,000

€820 - 1,400





29

**CIRCLE OF LUCA CARLEVARIJS (ITALIAN, 1663-1730)**

The Molo, Venice, looking towards the Punta della Dogana  
oil on canvas

87.2 x 109cm (34 5/16 x 42 15/16in).

in a carved gilt frame

£22,000 - 28,000

€30,000 - 38,000

The present painting is a period, enlarged copy of the painting by Carlevarijs offered by Bonhams London, 5 December 2012, lot 94.

Considered the founder of the 18th century Venetian *vedutismo* and the foremost influence on Canaletto's development, Carlevarijs opted for an unusual vista which allows for a theatrical, diagonal setting in which the varied architecture of the Molo is juxtaposed with the opening of the square and the lagoon on the left. This particularly dramatic device was employed in several variations of this composition, including a drawing in the British Museum.









30



32 (part lot)



31 (part lot)



33 (part lot)

30  
**AN ASSORTMENT OF MILITARY MEDALS,**  
 comprising an M.B.E., Royal Red Cross 2nd Class, Order of St. John,  
 Crimea medals (2) one engraved (No 2939 John Reid 71 Hd Lt Infy).  
 With minor WW2 issues, and converted menu holders. (qty)

£500 - 800  
 €680 - 1,100

31  
**A COLLECTION OF ASSORTED MEDALLIONS**  
 an assortment of boxed medallions including Eton College Prize  
 Medal for the encouragement of the study of Shakespeare in gold,  
 Duke of Wellington Chancellor of Oxford University 1834, silver,  
 with minor Victorian Jubilee issues, Agricultural Prize Medals, minor  
 commemoratives etc.. *Generally very fine or better.* (qty)

£1,000 - 1,500  
 €1,400 - 2,000

32 G  
**A COLLECTION OF ASSORTED WORLD COINS,**  
 the collection comprises of an album of British coins from Crown  
 downwards in denomination, with eight assorted gold coins comprising  
 Z.A.R. Pond 1898, Half Pond 1895. Half Sovereigns 1844 and 1895.  
 France 20 Francs, 1815A and 1867 Five Francs 1856. Sweden 10  
 Kronor 1883 etc. The second album houses various Farthings and  
 minor Maundy issues etc. Together with an assortment of loose world  
 coinage from Roman to Elizabeth II including Proof Sovereign 1991.  
*Varied condition.* (qty)

£1,500 - 2,000  
 €2,000 - 2,700

33  
**A COLLECTION OF 19TH CENTURY AND LATER MASONIC  
 MEDALS AND JEWELS,**  
 comprising a Provincial Grand Master's Collar Jewel for South Wales,  
 engraved (Benjamin Hall Esqr Prov G.M.). Loyal Independent Sheppy  
 Lodge, silver medal. The St. Andrew's Lodge of Free Gardeners  
 Manchester, engraved 1817. With a number of late 19th and early 20th  
 Century Masonic medals in silver-gilt, silver and enamel. (22)

£1,000 - 2,000  
 €1,400 - 2,700







Tom S...

1850-1859

1860-1869



34

**A PAIR OF 18-BORE SILVER-MOUNTED FLINTLOCK HOLSTER PISTOLS**

**BY JOHN HARMAN, LONDON, CIRCA 1730**

With swamped three-stage barrels, breeches signed in full along the top and engraved with a band of foliage at the rear, grooved foliate engraved tangs, signed rounded locks with moulded borders (the top of each cock missing, one steel with minor chip), moulded figured full stocks (one with some chips and damage), cast and chased mounts comprising pierced foliate side-plates, foliate escutcheons each engraved with owner's crest and with a grotesque mask above, engraved spurred pommels each decorated with a trophy of arms on both sides and with grotesque mask within a frieze of running scrollwork in low relief, trigger-guards each with early form of acorn finial, baluster ramrod-pipes (one loose), and horn-tipped ramrods, one with steel worm (some wear overall, steel parts with some rust patination, particularly on the barrels), London proof marks and barrelsmith's marks (2)

22 cm. barrels

£2,000 - 3,000

€2,700 - 4,100

John Harman was apprenticed to Henry Anthonison, and turned over to John Shaw in 1707. He was free of the London Gunmakers' Company in 1714, and appointed Gunmaker to Frederick, Prince of Wales in 1729. The last reference to him is in 1760.

35

**A CASED PAIR OF 50-BORE FLINTLOCK BOX-LOCK POCKET PISTOLS**

**BY YOUNGE, SHEFFIELD, CIRCA 1815**

With turn-off barrels each engraved with a broad band of foliage around the muzzle, rounded actions (one defective) each signed beneath the foliate engraved rectangular pan and engraved with a martial trophy on both sides, engraved thumbpiece safety-catches also locking the steels, folding triggers each within a border of foliage, finely chequered figured rounded butts each with silver lion-mask butt-cap, and vacant silver escutcheons: in contemporary lined and fitted mahogany case with brass-mounted powder-flask with wedge-shaped body, and paper packet hand inscribed 'Flints', Birmingham proof marks

3.6 cm. barrels

£500 - 750

€680 - 1,000

This maker appears to be unrecorded



36

**A 40-BORE PERCUSSION OFFICER'S PISTOL**

**BY BRUNTON, YORK, MID-19TH CENTURY**

With twist octagonal sighted barrel retaining much original browning along the bottom flats and engraved 'York' along the top flat at the breech, foliate engraved breech and tang, the latter with back sight, signed foliate engraved flat lock (hammer and nipple-retainer missing), figured full stock (scorched on one side) with chequered rounded butt, foliate engraved trigger-guard with pineapple-shaped finial, and vacant white-metal escutcheon (some wear and rust patination overall, fore-end cap and stirrup ramrod missing), Birmingham proof marks

16.9 cm. barrel

£200 - 300

€270 - 410





37

**A PAIR OF 15-BORE FLINTLOCK OVERCOAT PISTOLS  
BY WOOD, YORK, EARLY 19TH CENTURY**

With octagonal sighted barrels retaining much original browning along the bottom flats and each engraved 'York' along the top flat, foliate engraved tangs each with back-sight, signed border engraved flat bevelled locks each with roller, figured full stocks with boldly chequered rounded butts, foliate engraved steel trigger-guards each with pineapple finial, vacant silver escutcheons, and original ramrods each with steel worm, Tower private proof marks (2)

12.8 cm. barrels

£600 - 800  
€820 - 1,100

A Joseph Wood is recorded in York between 1815 and 1820.



39

**A PAIR OF 40-BORE FLINTLOCK BOX-LOCK POCKET PISTOLS  
BY ELSTON, DONCASTER, CIRCA 1770**

With turn-off cannon barrels, signed border engraved actions each engraved with rocailles and foliage involving banners on one side, border engraved thumbpiece safety-catches (top jaws missing, screws and one comb incomplete), trigger-guards each engraved with a chequered oval on the bow, and figured flat-sided butts inlaid with silver wire scrollwork (some rust patination), private Birmingham proof marks (2)

6.3 cm. barrels

£500 - 650  
€680 - 880

For more information regarding Benjamin (circa 1720-1793) and Abraham (1731-1820) Elston, see Paul Mawson, *The Doncaster Gun Trade...*, 2013, pp. 59-60, fig. 23.

38

**A RARE PAIR OF 20-BORE SILVER-MOUNTED FLINTLOCK  
HOLSTER PISTOLS  
BY GEORGE WALLIS, HULL, CIRCA 1760**

With swamped two-stage barrels, octagonal breeches each signed along the top flat between engraved flower-heads at the girdle and a foliate rocaille at the breech, grooved foliage engraved tangs, signed border engraved flat bevelled locks each decorated at the stepped tail, cocks en suite (top of one missing), steels each with a roller bearing on the steel-spring, moulded figured full stocks each carved in relief with a shell around the barrel tang, cast and chased mounts comprising pierced trophy of arms side-plates each incorporating a vacant cartouche, border engraved spurred pommels each decorated with a trophy on both sides and with grotesque mask cap, vacant martial trophy escutcheons, trigger-guards each with finial en suite and engraved with a flower-head on the bow, shaped border engraved silver barrel-bolt escutcheons and fore-end bands, and original silver-tipped ramrods each with steel worm (barrels and locks with some rust patination), private Birmingham proof marks (2)

20.3 cm. barrels

£2,500 - 3,500  
€3,400 - 4,800

George Wallis, "Celebrated Antiquary & Gunsmith", established a museum at his Mytongate premises by 1794, displaying not only weapons but also 'medals, coins, ores, petrefactions etc.'. The Weapons included a Brunswick all-steel wheel-lock pistol and a sixteenth-century hunting sword which belonged to King Henry VIII. Wallis is also well-known for the work he carried out for William Constable of Burton Constable Hall.

For further information see A.G. Credland, 'Wallis of Hull', *The Journal of the Arms and Armour Society*, vol. IX, no. 4 (December 1978), pp. 133-181.





40



41

40

**WILLIAM JOY (BRITISH, 1803-1867) AND JOHN CANTILLOE JOY (BRITISH, 1806-1866)**

Moored vessels  
signed and dated 'JOY, 1857' (lower right)  
watercolour  
29.3 x 42cm (11 9/16 x 16 9/16in).

£3,000 - 4,000  
€4,100 - 5,400

41

**WILLIAM JOY (BRITISH, 1803-1867) AND JOHN CANTILLOE JOY (BRITISH, 1806-1866)**

*The Donegal* at sea  
signed and dated 'JOY 85' (lower right) watercolour  
36 x 50.7cm (14 3/16 x 19 15/16in).

£2,000 - 4,000  
€2,700 - 5,400







42



43

42  
**WILLIAM JOY (BRITISH, 1803-1867)**  
 Shipping moored on an estuary  
 signed 'W. JOY' (lower right)  
 watercolour  
 16 x 26cm (6 5/16 x 10 1/4in).

£3,000 - 4,000  
 €4,100 - 5,400

43  
**WILLIAM JOY (BRITISH, 1803-1867) AND JOHN CANTILLOE JOY (BRITISH, 1806-1866)**  
 Vessels moored in a calm  
 signed and dated 'JOY, 1857' (lower right)  
 watercolour  
 30 x 45.5cm (11 13/16 x 17 15/16in).

£3,000 - 4,000  
 €4,100 - 5,400





44



45



46

44 W

**A VICTORIAN OAK COLLECTOR'S CABINET**

Of fifteen graduated drawers flanked by Wellington type locking batons to either side, 62cm wide x 38cm deep x 147cm high, (24in wide x 14 1/2in deep x 57 1/2in high)

£600 - 1,000  
€820 - 1,400

45 W

**A MID 18TH CENTURY OAK AND GEOMETRIC FRUITWOOD INLAID TRIDARN, NORTH WALES**

The open canopy superstructure with moulded cornice and chevron inlaid frieze above two panelled doors, the base fitted with two further cupboard doors on stile feet, 154cm wide x 58cm deep x 204cm high, (60 1/2in wide x 22 1/2in deep x 80in high)

£2,000 - 3,000  
€2,700 - 4,100

46 W

**A DUTCH LATE 18TH/ EARLY 19TH CENTURY FLORAL MARQUETRY WALL CLOCK**

The arched hood enclosing a painted 10.5 inch dial with Roman numerals, the brass twin train pillar striking movement with anchor escapement (lacking bell), 36cm wide x 21cm deep x 127cm high, (14in wide x 8in deep x 50in high)

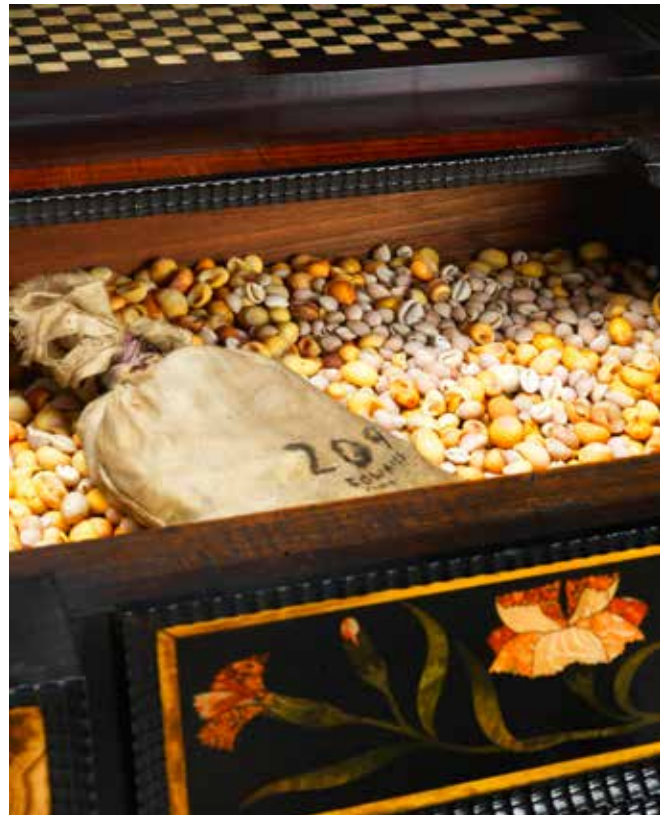
£500 - 700  
€680 - 950











47 W

**AN ITALIAN 17TH CENTURY EBONY, PIETRA DURA AND SPECIMEN MARBLE CABINET**

The architectural façade with nine drawers decorated with panels depicting alternatively a floral branch and a bird perched on a branch within ripple moulded frames, around a central cupboard door decorated with a twin handled floral filled vase, enclosing a mirrored interior with arched marble back panel flanked by walnut pilasters with a black and white chequer board floor, on an English 18th century ebonised base, 115cm wide x 40cm deep x 142cm high, (45in wide x 15 1/2in deep x 55 1/2in high)

£20,000 - 30,000  
 €27,000 - 41,000

This type of cabinet, with its predominant use of ebony and pietre dure panels, originated in Florence from where these panels would have been imported. The panels were produced in the Grand Ducal workshop (originally named the Galleria dei Lavori), founded in 1588 by the Grand Duke Ferdinand I de Medici. Following the end of the Tuscan Duchy in 1859, the Grand Ducal workshops were used principally for restoration and many old hardstone panels were re-used and incorporated in new arrangements within contemporary furniture.

The panels depicting birds, flowers and the central lapis lazuli flower filled urn set into this cabinet recall in particular those found on the spectacular Ballyfin cabinet by Elias Boscher, circa 1660, sold at Bonhams New Bond Street on 5 December 2014, lot 20.

A very similar cabinet to this one sold in Bonhams New Bond Street on 9 July 2015, lot 18.

**Comparable literature**

Annamaria Giusti, *Pietre Dura and the art of Florentine inlay*, London, 2006.

*Art of the Royal Court, Treasures in Pietre Dura from the Palaces of Europe*, New York, 2008.







48



48  
**TWO EARLY 19TH CENTURY  
 SCANDINAVIAN CARVED OAK  
 POLYCHROME MANGLE BOARDS**

The first decorated with carved foliage and C-scrolls, with a handle in form of a standing horse, initialled and dated 1810, the second carved with stylised flowers and foliage, centred by a large flower head enclosing the date 1842, with zoomorphic handle, 80cm wide (2)

£800 - 1,200  
 €1,100 - 1,600

49  
**A 19TH CENTURY OAK AND IRON  
 BOUND DECANTER BOX**

The hinged lid enclosing four cut glass decanters, 26.5cm wide x 21.5cm deep x 20.5cm high, (10in wide x 8in deep x 8in high)

£300 - 500  
 €410 - 680

50  
**AN EARLY 19TH CENTURY BRASS DOG  
 COLLAR**

With leather lining and leather covered edge, adjustable to three sizes and retaining brass padlock, the central field inscribed, 'St. And. Warde Esq. Hooton Pagnell', 15cm diameter

£500 - 700  
 €680 - 950

51  
**A SCANDINAVIAN CARVED WOOD  
 TANKARD**

Of staved construction and decorated with stylised scrolling foliage, bound with canework, on three feet, together with another lidded tankard with chip carved decoration, (2)

£300 - 500  
 €410 - 680

52  
**A LATE REGENCY TWIN NECK CUT  
 GLASS SPIRIT DECANTER**

The body with wheel engraved decoration depicting a horse to one side and monogrammed initials flanked by an English Rose and a Scottish Thistle, in mahogany case, 30cm high

£500 - 700  
 €680 - 950

By repute this decanter belonged to Sir Walter Scott, given to him supposedly by James Ballantyne (1772-1833) his publisher with the initials A.J.B. engraved to one side and a horse engraved on the other side believed to be Scott's favourite horse.

Scott's nickname for James Ballantyne in later life was Aldiborontiphoscophornio which is possibly the reason for the initials A.J.B. engraved on the side of the decanter rather than J.B.

The lot is accompanied with a letter dated 30th January 1914 from Mackie & Coy Distillers to James Miles (a dealer) offering to purchase the decanter for £5-5/- and a letter from James Miles to the original vendor with the offer from Mackie & Coy.

53  
**A REGENCY ADMISSION TICKET TO THE  
 SUBSCRIPTION DINNER IN CAMBRIDGE  
 ON JULY 12 1814**

Engraved by Richard Bankes Harraden (1778-1862), printed on card within a moulded mahogany frame, 9cm x 12.5cm

£200 - 300  
 €270 - 410

The dinner celebrated Napoleon's first abdication and an apparent end to the Napoleonic Wars.

54  
**A 19TH CENTURY MAHOGANY  
 DECANTER BOX**

The hinged lid with bowed front opening to reveal six square decanters and stoppers and a pair of glasses, 29cm wide

£300 - 400  
 €410 - 540







49



50



51



52



53



54





55 Y Φ

**SAMUEL SHELLEY (BRITISH, 1750-1808)**

An officer, wearing scarlet coat with gold facings and epaulettes, white stock and frilled chemise, his powdered hair worn *en queue* and tied with a black ribbon. Watercolour on ivory, gold frame with split pearl border and loop, the reverse with blue glass border surrounding gold-mounted oval aperture to reveal brown plaited hair, in a hinged case. Oval, 66mm (2 5/8in) high

£1,500 - 2,000

€2,000 - 2,700

56 Y Φ

**ENGLISH SCHOOL, CIRCA 1810**

A naval officer, wearing black coat with standing collar, gold epaulette and buttons, black cross belt, stock and white chemise (cracked). Watercolour on ivory, gold brooch frame, the reverse glazed to reveal a further sheet of painted ivory depicting a woman by a memorial modelled in mother of pearl, split pearls and filigree. Oval, 71mm (2 13/16in) high

£500 - 700

€680 - 950



57 Y Φ

**CIRCLE OF FREDERICK BUCK (IRISH, 1771-CIRCA 1840)**

William Harvey, wearing scarlet coat with gold trimmed facings and standing collar, gold buttons, red and white epaulette, white cross belt with oval blue and yellow belt plate, white chemise and black stock, his powdered hair worn *en queue* and tied with a black ribbon. Watercolour on ivory, gilt metal frame applied with lower plaque engraved *WM HARVEY*. Oval, 68mm (2 11/16in) high

£300 - 500

€410 - 680









58

**DAVID MYERS (BRITISH, ACTIVE 1663-1676)**

A lady, aged 63, wearing widow's weeds.

Watercolour on vellum, gilt metal frame with scroll surmount, monogrammed to the obverse inscribed and dated *AE 63/ DM / 1663*.  
Oval, 57mm (2 1/4in) high

£800 - 1,200

€1,100 - 1,600

59 Y Φ

**MANNER OF JEAN-ADAM SERRE**

A lady, wearing loose white chemise, green gilet and pick shawl draped over her left shoulder, her dark hair tied with a dark blue ribbon and dressed with a posy of flowers.

Watercolour on ivory, turned wood frame (cracked).

Oval, 54mm (2 1/8in) high

£400 - 600

€540 - 820



60

**ENGLISH SCHOOL, CIRCA 1650**

A gentleman, wearing black doublet with a wide lawn collar and tassel tie, his brown hair falling to his shoulders.

Watercolour on vellum, gilt metal frame with scroll surmount.

Oval, 54mm (2 1/8in) high

£500 - 700

€680 - 950





61 Y Φ

**ENGLISH SCHOOL, CIRCA 1815**

A young gentleman, wearing blue coat with black collar, yellow waistcoat, white chemise and black stock, with short brown hair and side whiskers.

Watercolour on ivory, in a gilt-metal frame within an open leather case. Rectangular, 78mm (3 1/16in) high

£300 - 500

€410 - 680



62 Y Φ

**JEREMIAH MEYER, CIRCA 1775**

A gentleman, wearing powder blue coat with green facings, white waistcoat, chemise, stock and lace cravat, his powdered hair worn *en queue* and tied with black ribbon.

Watercolour on ivory, gold bracelet clasp mount with seed pearl border and ribbon tie surmount.

Oval, 42mm (1 5/8in) high

£1,000 - 1,500

€1,400 - 2,000

63 Y Φ

**ENGLISH SCHOOL, LATE 19TH CENTURY**

Julia Warde-Aldam with her young son in a wooded landscape; she wearing white dress, a lace shawl draped over her shoulders, cluster pearl earrings and matching necklace with porcelain cameo pendant, her dark hair upswept beneath a straw hat with blue ribbon, he wearing black coat and trousers, white waistcoat, chemise and tied cravat.

Watercolour on ivory over a photographic base, in a white-metal frame, signed to the obverse *Langlier*.

Rectangular, 154mm (6 1/16in) high

£400 - 600

€540 - 820



# SIR PATIENCE WARDE (1629-1696)

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Sir Patience Warde was an English merchant and early Whig politician. He was elected Lord Mayor of London in 1680.

On 10 June 1646 he was apprenticed for eight years to Launcelot Tolson, Merchant Taylor and Merchant Adventurer, of St Helen's, Bishopsgate, with whom he lived until his marriage on 8 June 1653. He later set up in business for himself in a portion of the ancient mansion known as 'Manor of the Rose' and which formerly belonged to Sir John Pulteney. On completing his apprenticeship he became a freeman of the Merchant Taylors' Company, becoming Master of the company in 1671.

Warde was elected sheriff in 1670, and on 18 October in the same year became alderman for the ward of Farringdon Within. On 29 October 1675, Warde, with other aldermen, was knighted. He was elected Lord Mayor on Michaelmas day 1680.

Warde became a Fellow of the Royal Society in 1682. On 19 May 1683, he was tried for perjury in connection with the action brought by James, Duke of York against Sir Thomas Pilkington for scandalum magnatum. After much conflicting evidence he was found guilty and fled to Holland. During his exile abroad he was in constant communication with Thomas Papillon, the sheriff-elect of 1682, who had also been driven into exile. A portion of their correspondence is printed by Mr. A. F. W. Papillon in his *Memoirs of Thomas Papillon*, (1887, pp. 336–347).

On 10 February 1688, Warde pleaded his Majesty's pardon by attorney for his conviction of perjury.

The accession of William III restored him to full favour and honour. He was elected one of the four city members to serve in the convention summoned to meet on 22 January 1689. At the next election, in February 1690, Warde and the other three Whig candidates lost their seats. He was appointed Colonel of the Blue Regiment of the Trained Bands on 31 March 1689, and on 19 April a commissioner for managing the customs. He lost his colonelcy in 1690, the Church Party being once more in a majority, but was re-elected on the ascendancy of the Whigs in 1691. On 24 March 1695–6, he was compelled through illness to give up his office of commissioner of customs, but recovered sufficiently to resume his duties on 9 April.

Warde died on 10 July 1696, and was buried in the south corner of the chancel of St Mary Abchurch, where a mural monument to his memory was set up. There is a full-length portrait of Warde in his mayoral robes at Merchant Taylors' Hall, and a small watercolour copy in the Guildhall Library, London.

As there was no issue from Warde's marriage, Sir Patience left his manor of Hooton Pagnell to his grand-nephew.





64

**RICHARD GIBSON (BRITISH, 1615-1690)**

Sir Patience Warde (1629 - 1696), wearing black cloak and white collar, his long natural wig falling in curls over his shoulders.  
Watercolour on vellum, gilt metal frame with scroll surmount.  
Oval, 71mm (2 13/16in) high

£700 - 900  
€950 - 1,200



65

**A PAIR OF CHINESE 'CANTON' FAMILLE ROSE HEXAGONAL BALUSTER VASES AND COVERS**

19th century

Typically decorated in famille rose and gilt with shaped panels of court scenes and birds and flowers set against a gilt ground of bats and butterflies alighting over a lotus meander, the covers enamelled en-suite and with seated lady finials. 46.5cm (18 1/4in) high (4).

£400 - 600

€540 - 820



66

**A CHINESE 'CANTON' FAMILLE ROSE TUREEN, COVER AND STAND**

19th century

The typical famille rose and gilt scrolling ground enclosing shaped cartouches alternately depicting scenes of daily life in an elegant palace and birds and flowers, the paired gilded handles shaped as entwined branches, the finial, also gilded, formed as a flowerhead. 37cm (14 1/2in) wide (3).

£500 - 800

€680 - 1,100

67

**A CHINESE FAMILLE VERTE BALUSTER VASE AND ASSOCIATED COVER**

Kangxi (1661-1722)

Brightly enamelled in hues of green, aubergine, yellow and iron-red with two butterflies and dragonflies alighting over large-headed peonies and other luxuriant flowers issuing from craggy rockwork, a peacock perched atop the rocks and a further in flight, the cover similarly decorated. 38cm (15in) high (2).

£800 - 1,200

€1,100 - 1,600







68

**A SATSUMA SMALL RECTANGULAR JAR AND EN-SUITE COVER**

By Okamoto Ryozan, Meiji Period

Finely painted in enamels and gilt, the body with four lobed rectangular panels each depicting a different scene including Shoki the demon-queller wearing a broad Chinese hat surrounded by several Chinese children, another scene of a mother and her three children cooling off in a garden in the summer, separated by two other contrasting scenes of variously overlapping cartouches enclosing a tea-ceremony set and accoutrements from *bugaku* (Japanese court dance) and landscape, the cover with stylised floral and geometric motifs; the base signed *Ryozan* beneath the Yasuda Company's trade mark. 10cm (3 15/16in) high. (2).

£2,000 - 3,000

€2,700 - 4,100





69

**THOMAS COLMAN DIBDIN (BRITISH, 1810-1893)**

View in a French city  
signed and dated 'T.C. Dibdin / 1875' (lower right)  
watercolour heightened with white  
54 x 76cm (21 1/4 x 29 15/16in).

£700 - 900  
€950 - 1,200

70

**THOMAS COLMAN DIBDIN (BRITISH, 1810-1893)**

Abbeville

signed, inscribed and dated 'T.C. Dibdin / Abbeville  
1872' (lower right)  
watercolour  
53 x 75cm (20 7/8 x 29 1/2in).

£800 - 1,200  
€1,100 - 1,600



71

**ATTRIBUTED TO WILLIAM HAVELL RWS  
(BRITISH, 1782-1857)**

Horses watering with a fisherman nearby  
watercolour  
56.5 x 79cm (22 1/4 x 31 1/8in).

£1,000 - 2,000  
€1,400 - 2,700





72

**THOMAS SMITH OF DERBY  
(BRITISH, ACTIVE 1745-1767)**

Travellers in a rocky river landscape  
signed and dated 'T Smith / 1757' (lower centre)  
oil on canvas  
36.8 x 54cm (14 1/2 x 21 1/4in).  
in a carved gilt frame

£1,200 - 1,800

€1,600 - 2,400



73

**JOHN VARLEY, OWS (BRITISH, 1778-1842)**

The Thames with Windsor Castle behind trees  
bears signature 'J. VARLEY' (lower right)  
watercolour  
41 x 57.5cm (16 1/8 x 22 5/8in).

£600 - 800

€820 - 1,100



74

**JOHN VARLEY, OWS (BRITISH, 1778-1842)**

Windsor Castle  
signed 'J. Varley' (lower right)  
watercolour  
24.6 x 42.2cm (9 11/16 x 16 5/8in).

£1,500 - 2,000

€2,000 - 2,700





75

75  
**FLEMISH SCHOOL, 17TH CENTURY**  
 Wooded river landscape  
 oil on panel, with extensions top, centre and  
 bottom  
*55 x 84.5cm (21 5/8 x 33 1/4in).*  
 in a carved gilt frame

£1,000 - 2,000  
 €1,400 - 2,700

76  
**DUTCH SCHOOL, 17TH CENTURY**  
 Portrait of a gentleman, half-length, wearing a  
 broad brimmed hat  
 oil on canvas  
*63 x 54cm (24 13/16 x 21 1/4in).*

£800 - 1,200  
 €1,100 - 1,600

77  
**FOLLOWER OF JAN WYCK**  
**(DUTCH, CIRCA 1640-1702)**  
 Skirmish at a river crossing  
 oil on canvas  
*100 x 76cm (39 3/8 x 29 15/16in).*

£3,000 - 5,000  
 €4,100 - 6,800

78  
**CIRCLE OF QUIRINGH GERRITZ.**  
**VAN BREKELENKAM**  
**(DUTCH, CIRCA 1622-1668)**  
 The Money Changer  
 oil on canvas  
*37.4 x 30.1cm (14 3/4 x 11 7/8in).*

£3,000 - 5,000  
 €4,100 - 6,800

79  
**ATTRIBUTED TO WILLIAM JONES**  
**(BRITISH, ACTIVE 1738-1749)**  
 Lady feeding her child in an interior  
 oil on canvas  
*77 x 63.7cm (30 5/16 x 25 1/16in).*

£1,500 - 2,000  
 €2,000 - 2,700







76



77



78



79





80

80  
**SAMUEL OWEN (BRITISH, 1768-1857)**

Shipping on the Thames  
 watercolour  
 20.5 x 15.3cm (8 1/16 x 6in).

£500 - 700  
 €680 - 950

81  
**SAMUEL OWEN (BRITISH, 1768-1857)**

Moored ships in a calm  
 signed and dated 'S. OWEN 1820' (on spar,  
 lower right)  
 watercolour  
 30 x 22.2cm (11 13/16 x 8 3/4in).

£600 - 800  
 €820 - 1,100



81

82  
**JOHN S. NORBURY (BRITISH, ACTIVE 19TH CENTURY), AND OTHER HANDS**

A large group of watercolour studies of churches, interiors, houses, coastal and topographical views, various sizes (qty)

£500 - 700  
 €680 - 950

John Norbury was an amateur watercolourist, but was also an active collector; most of the significant watercolours from Hooton Pagnell were acquired by him in the second half of the 19th century.

83  
**AFTER HENRY ALKEN (BRITISH, 1785-1851)**

A Collection of Coaching Prints  
 Six from the series 'Fore's Contrasts', Plate I: The Driver of 1832 and the Driver of 1852, Plate II: The Guard of 1832 and the Guard of 1852, Plate III: The Driver of the Mail 1832 and The Driver of the Mail 1852, and three from the series 'Fore's Coaching Incidents', two of Plate IV: The Road versus Rail, and Plate II: Stuck Fast, engraved by J. Harris and E. Duncan, the first set published 1852 and the second set published 1845 by Fores, London, 394 x 642mm (15 1/2 x 25 1/4in)(PL) (and smaller); together with Lionel Dalhousie Robertson Edwards, four offset lithographs printed in colours, three signed in pencil; Rosa Bonheur 'Coming from the Hose Fair', engraving; and two further offset lithographs printed in colours, J.A. Stewart 'The Braes of Derwent' and Snaffles 'The Finest View in Europe', each on wove, 460 x 66mm (18 1/8 x 26 2/4in)(l)(and smaller)(16)(12 unframed)

£500 - 700  
 €680 - 950















**PAUL SANDBY R.A. (BRITISH, 1730-1809)**

Windsor Castle from the Thames with figures in the foreground signed and dated 'P Sandby 1802' (lower right)  
watercolour and gouache on laid paper  
52 x 76cm (20 1/2 x 29 15/16in).

£40,000 - 60,000

€54,000 - 81,000

A similar view entitled *Windsor Castle from the Eton Shore* is in the collection of Her Majesty the Queen (inv. no. RCIN 452398). Whilst the Royal Collection version is slightly extended at either side, the present watercolour contains much more foreground detail. Sandby has clearly enjoyed enlivening the landscape with the group of working horses, the young family with their scampering dog, the laden barge and the horse-drawn cart that has been driven into the river to receive its cargo. He provides us with a snapshot of Georgian life against the backdrop of the awe-inspiring castle with all the historic connotations it would have held for 18th century antiquarians. Among Sandby's prints published in 1777 was an aquatint entitled *Windsor from Eton* (British Museum, inv. no. 1904,0819.757) depicting a similar view to the present watercolour. The preliminary study for the print would seem to be *The North View of the Castle from the Eton Bank* in the Royal Collection (inv. no. RCIN 914617). Two more comparable watercolours by Sandby are also in the Royal Collection, Windsor Castle (inv. nos. RCIN 452655 and RCIN 451608), one of which is of very similar format to the present lot. This would seem to indicate that this view was much in demand, explaining why Sandby depicted it several times between 1777 and 1802, the date of the present watercolour, which may have been commissioned by a collector.

Paul Sandby and his older brother Thomas had an association with Windsor that spanned much of their careers. After working as topographical draughtsmen in Scotland on the Military Survey of North Britain from 1747, they moved south and in 1751 Thomas Sandby was living at Sandpit Gate Lodge in Windsor Great Park.

He was employed to oversee landscape design and estate management in the park, and in 1764 he was appointed Deputy Ranger at Windsor. As a result of his frequent visits to stay with his brother, Paul came into contact with members of the royal household, several of whom became his pupils and he took up the role of artist in residence to the Duke of Cumberland's aide, the 1st Earl of Harcourt.

By the 1760s Paul was regularly painting views of Windsor Castle and its environs, and in the 1770s he and Thomas published their famous series of aquatints of the Terrace at Windsor. The subject of the castle, with its origins in the 11th century with William the Conqueror, clearly attracted Paul who travelled throughout England and Wales recording the architectural heritage of the land. His work appealed to antiquarians and Joseph Banks (1743-1820) who owned over 70 of his Windsor views. In 1769 Paul Sandby became a founder member of the Royal Academy, and views of Windsor featured among his most popular exhibited works over the years. (One wag writing in the London Evening Post of the watercolours Sandby exhibited at the RA in 1775 quipped 'the best views of Windsor are to be taken from Pall Mall').

The brothers sometimes collaborated, but while Thomas's works tended to be more literally topographical, Paul had an eye for the picturesque and populated his scenes with elegant groups of figures for which many sketches still exist. Paul's landscape influences were Italianate, and he is known to have owned works by Marco Ricci (1676-1730) whose own gouache landscapes must surely have shaped his style. He also owned drawings of Italy by the landscapist Richard Wilson (1714-1782), one of which – bearing Paul Sandby's collector's mark – was offered in these rooms on 28 October 2015, lot 289.

08 William's	- Kyriacou cone	£. 1. 10. 0
09 J. Parley	- Springfield Bridge W. Roodie	£. 1. 0. 0
M. Davison	- Lake St. Ann's	£. 1. 0. 0
11 Paul Sandby	- Windsor Castle	£. 1. 0. 0
12 Tidley	- Map of Fougys	£. 1. 10. 0
13 J. Parley	- Conway Castle	£. 2. 0. 0
Total of Water colours.		7. 0. 0

Picture inventory showing the purchase price of £1,00 paid for the Sandby, circa 1890









85

**A FLINTLOCK BLUNDERBUSS, AND A SMALL TURKISH FLINTLOCK BLUNDERBUSS  
LATE 18TH/19TH CENTURY**

The first with two-stage steel barrel flared and turned with three lines at the muzzle, octagonal breech, plain tang, russet flat bevelled lock (top jaw missing, spur and jaw screw incomplete), figured full stock with chequered grip, the butt with old paper label (incomplete) on one side inscribed in ink 'The time of Charles 1st from the collection of the late SE. Andrew Ward', russet steel mounts including spur trigger-guard with acorn finial, and faceted ramrod-pipe (ramrod missing, steel parts with some pitting), spurious London proof marks; the second with barrel flared at the muzzle and lightly silver-damascened overall with foliate scrollwork, flat lock stamped with two marks (cock missing), ebonised wooden full stock with partly chequered grip, brass mounts including diamond-shaped escutcheon, and false ramrod (2)  
*44.7 cm. and 27.7 cm. barrels*

£500 - 800  
€680 - 1,100

86

**A GROUP OF ACCESSORIES RELATING TO ANTIQUE FIREARMS  
MOSTLY 19TH CENTURY**

Comprising a red leather-covered three-way powder-flask for a cased set of flintlock pistols, of slightly tapering flattened oval section, brass top with reeded border, and sliding cover over the flint compartment at the base (ball compartment cover missing, some scuffing and staining); a turnscrew for flintlock pistols with swelling wooden grip of octagonal section, and retaining its brass pricker engaging with the tip of the blade; a red leather flint wallet incorporating a steel knapping tool; a buff leather flint wallet retaining its double-ended pan brush; a steel ramrod with threaded worm; three brass-mounted powder-flasks for percussion guns, one with bag-shaped body embossed with a pinecone design; two shot-flasks each with leather body; a small cardboard box containing four steel double-ended shot dispensers (surface rust), a small quantity of detachable percussion hammer-noses, and a quantity of knapped flints, some in hand inscribed paper packages including an envelope of "Flints"... also 2 Modern "arrowheads" all made at Brandon in Suffolk 1906; a pair of leather saddle holsters with black leather flaps trimmed with red leather, the lower flaps each with applied silvered brass foliate monogram; a cartridge reloading tool; and a capping/decapping tool, all, except for the holsters, in a soft brown leather holdall (a lot)  
*The first 12.7 cm.*

£600 - 900  
€820 - 1,200



87

**A UNUSUAL 10-BORE D.B. PERCUSSION SPORTING GUN  
BY STACEN, SHEFFIELD, MID-19TH CENTURY**

With damascus twist sighted barrels (probably shortened) engraved 'Sheffield' in gothic script along the rib, breeches with four platinum lines between, foliate engraved tang, signed border engraved back-action locks and dolphin hammers, figured half-stock (minor splits) with chequered grip, foliate engraved steel mounts including scroll trigger-guard, trigger-plate with pineapple finial, vacant silver escutcheon, and original brass-mounted ramrod (steel parts with some rust patination), Birmingham proof marks  
*54.7 cm. barrels*

£300 - 400  
€410 - 540

This maker appears to be unrecorded.







88

**A CASED PAIR OF 22-BORE FLINTLOCK DUELLING PISTOLS BY H.W. MORTIMER & CO., LONDON, GUN-MAKERS TO HIS MAJESTY, CIRCA 1800**

With slightly swamped octagonal sighted barrels (some light pitting overall) signed along the top flat and with an engraved band of chevrons at the rear, gold-lined touch-holes, tangs each with back-sight and engraved with a martial trophy, flat bevelled detented locks (one cock repaired) each signed in script and with a starburst on the stepped tail, engraved safety-catches and rollers, figured full stocks (some bruising, possibly originally fitted with belt hooks), chequered rounded butts each with spirally-fluted pommel, blued steel spur trigger-guards each with pineapple finial and engraved with a martial trophy on the bow, blued adjustable set triggers, and horn-tipped ramrods, one retaining its steel worm: in original lined and fitted mahogany case (minor damage, lock replaced and hook catches incomplete) retaining the original powder-flask (its cap and the other accessories missing), the interior of the lid (one edge missing) with maker's illustrated trade label for 1800 to 1806, the exterior with flush-fitting brass carrying handle  
 25 cm. barrels

£6,000 - 8,000  
 €8,100 - 11,000

Harvey Walklate 2 Mortimer was apprenticed to his father in 1791. He was in partnership with his father and uncle as H.W. Mortimer, Son & T. Mortimer between 1800 and 1806, with his father as H.W. Mortimer & Son from 1806 to 1813 and on his own account as a gunmaker at 89 Fleet Street from 1814 to 1816, the year of his retirement to Algar House, Fersfield, Norfolk.





89



90



92



91

89 Y Φ

**ENGLISH SCHOOL, CIRCA 1805**

Andrew Warde, wearing blue coat with black collar and gold buttons, white waistcoat, stock and chemise.

Watercolour on ivory, unframed, the backing-card later inscribed *Andrew / Warde Esq / of / Hooton Pagnell / Doncaster / York*, housed in a leather travelling case.

Oval, 60mm (2 3/8in) high

£400 - 600

€540 - 820

90 Y Φ

**IN THE MANNER OF ANDREW BENJAMIN LENS, CIRCA 1740**

A gentleman, wearing blue coat with lace trim, red waistcoat, white stock and frilled chemise, his natural wig worn *en queue* and tied with a black ribbon, a tricorn hat under his left arm,.

Watercolour on ivory, giltwood frame with beaded border.

Oval, 55mm (2 3/16in) high

£300 - 500

€410 - 680

91 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A lady, wearing blue dress with white chemise, a white shawl draped over her left shoulder.

Watercolour on ivory, gilt-wood frame with beaded border.

Oval, 55mm (2 3/16in) high

£200 - 300

€270 - 410

92 Y Φ

**MANNER OF JEREMIAH MEYER, RA**

A lady, wearing widow's weeds, white chemise, black ribbon choker.

Watercolour on ivory, gilt-metal frame, the reverse engraved with laurel garland.

Oval, 55mm (2 3/16in) high

£300 - 400

€410 - 540







94



93



95 (one from a lot of two)



96

93

**ENGLISH SCHOOL, CIRCA 1660**

A gentleman wearing red cloak and white lawn collar, his dark hair worn loose to his shoulders.

Oil on copper, gilt metal frame with scroll surmount.

Oval, 43mm (1 11/16in) high

£300 - 400

€410 - 540

94 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A lady, wearing white embroidered dress, a large white blue-trimmed bow on her corsage, her hair upswept under a lace cap.

Watercolour on ivory, gilt wood frame with beaded border.

Oval, 38mm (1 1/2in) high

£300 - 400

€410 - 540

95

**JAMES FERGUSON (SCOTTISH, 1710-1776)**

Two ladies, the former wearing lace trimmed dress with drop pearl and gem-set brooch to the bodice, her upswept hair beneath a lace bonnet, the latter similarly dressed.

Indian ink on vellum, turned wood frames

Oval each 79mm (3 1/8in) high.

(2)

£800 - 1,200

€1,100 - 1,600

96

**ENGLISH SCHOOL, CIRCA 1690**

Sir John Warde M.P. (1655-1726), wearing pink drape and lace collar, his natural wig worn long and curled.

Oil on copper, gilt-wood frame with beaded border, the obverse frame inscribed *Sir John Warde M.P./ Knighted 1714/ Governor of the Bank of England*, the reverse later inscribed *Sire [sic] John Warde/ Born Feb 8th 1655/ Died March 12 1726*.

Oval, 28mm (1 1/8in) high

£300 - 500

€410 - 680



97 Y Φ

**AFTER JOHN DOWNMAN A.R.A, LATE 19TH CENTURY**

Sarah Siddons (née Kemble), wearing yellow dress and white fichu, her powdered hair in a banging chignon with yellow ribbon. Watercolour on ivory, gilt metal frame with ribbon tie surmount, the reverse bearing label inscribed *Miss Siddons*.  
Oval, 68mm (2 11/16in) high

£200 - 300  
€270 - 410

The present lot is a copy of a chalk portrait of Sarah Siddons (née Kemble) painted by John Downman in 1787. The original is in the National Portrait Gallery, London, NPG 2651.

98 Y Φ

**LUIGI BUNIERI (ACTIVE 1901)**

A lady, wearing white dress with blue shawl over her right shoulder, pearl necklace, her dark hair upswept beneath a black large brimmed hat with blue ribbon and tied under her chin with a black bow. Watercolour on ivory, gilt metal frame, the obverse signed and dated *Luigi Bunieri 1901*.  
Oval, 83mm (3 1/4in) high

£100 - 150  
€140 - 200

99

**ENGLISH SCHOOL, CIRCA 1790**

A silhouette of a young boy, bust length, profile to the left, wearing coat, stock and cravat, his hair worn loose to his neck. Painted on glass, with white and gold églomisé border, within a red leather travelling case.  
Oval, 75mm (2 15/16in) high

£200 - 300  
€270 - 410

100 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A lady, wearing blue dress with flower trimmed corsage, lace chemise and pearl choker, her powdered hair curled and upswept. Watercolour on ivory, turned wood frame.  
Oval, 42mm (1 5/8in) high

£100 - 200  
€140 - 270

101 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A gentleman, wearing grey coat, white waistcoat, stock and chemise, his powdered wig worn to his shoulders. Watercolour on ivory, turned wood frame.  
Oval, 32mm (1 1/4in) high

£100 - 200  
€140 - 270

102 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A young boy, wearing blue coat with lace collar. Watercolour on ivory, turned wood frame.  
Oval, 32mm (1 1/4in) high

£300 - 400  
€410 - 540

103 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A gentleman, wearing grey coat, blue lace-trimmed waistcoat, white stock and chemise, his natural hair worn *en queue* and tied with a black ribbon. Watercolour on ivory, gilt-wood frame and beaded border.  
Oval, 45mm (1 3/4in) high

£300 - 400  
€410 - 540

104 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A lady, wearing white dress with blue trim, blue ribbon fastenings to her bodice and corsage, blue drop earrings and matching choker necklace, her dark hair upswept beneath a lace cap with blue trim. Watercolour on ivory, giltwood frame with beaded border.  
Oval, 52mm (2 1/16in) high

£150 - 200  
€200 - 270

105 Y Φ

**PETER PAUL LENS, CIRCA 1740**

A lady, wearing pink dress with lace-capped sleeves, her white bodice dressed with two strands of pearls, her dark hair curled and upswept. Watercolour on ivory, giltwood frame with beaded border, the obverse signed with gold monogram, *PL*.  
Oval, 41mm (1 5/8in) high

£200 - 300  
€270 - 410

106 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A lady, wearing blue dress and white chemise, her brown hair upswept. Watercolour on ivory, gilt wood frame with beaded border.  
Oval, 44mm (1 3/4in) high

£100 - 200  
€140 - 270

107 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A lady, wearing yellow dress with black lace fichu, her brown hair upswept beneath a white cap. Watercolour on ivory, gilt-wood frame with beaded border  
Oval 63mm (2 1/2in) high; together with a second portrait miniature **ENGLISH SCHOOL, 18TH CENTURY**, a Gentleman dressed in the early 17th century style, wearing slashed black doublet striped with lace, white lace collar, Fixé sous verre, gilt-wood frame with beaded border.  
Oval, 38mm (1 1/2in) high (2)

£100 - 200  
€140 - 270

108 Y Φ

**PETER PAUL LENS (BRITISH, 1714-1750)**

A lady, wearing blue dress, lace chemise and bodice, her dark hair upswept beneath a lace cap. Watercolour on ivory, gilt-wood frame with beaded border, signed to the obverse with gold monogram *PL*  
Oval 38mm (1 1/2in) high; together with a second portrait miniature **ENGLISH SCHOOL, CIRCA 1740**  
A Lady wearing blue dress and white chemise, her upswept hair beneath a white veil. Watercolour on ivory, gilt-wood frame with beaded border.  
Oval, 38mm (1 1/2in) high (2)

£100 - 200  
€140 - 270

109

**DAVID MYERS (BRITISH, ACTIVE 1663-1676)**

A young girl aged three, wearing lace-trimmed white gown with slashed red sleeves and coral necklace, her light red hair dressed in ringlets and crowned by a lace cap, holding a posy of blue flowers. Watercolour on vellum, gilt metal frame with scroll surmount, the obverse monogrammed, inscribed and dated *AE 3.y. / DM / 66*.  
Oval, 58mm (2 5/16in) high

£6,000 - 8,000  
€8,100 - 11,000















# DRAWING ROOM



110



112



111



113

110  
**A CHINESE FAMILLE ROSE FIGURE OF A DAOIST**  
 20th century  
 The hairless figure clad in brightly enamelled robes and standing straight and holding a peach and a gnarled staff. *36cm (14 1/8in) high*

£200 - 300  
 €270 - 410

111 W  
**A PAIR OF 'CANTON' FAMILLE ROSE HEXAGONAL VASES AND COVERS**  
 19th century  
 Each enamelled in typical colours with shaped panels enclosing narrative scenes, set on a gilt ground of bats and butterflies alighting over a scrolling lotus meander, the covers with unusual finials shaped as a seated Guanyin. *63.5cm (25in) high (2)*.

£600 - 1,000  
 €820 - 1,400

112  
**A LARGE CHINESE EXPORT FAMILLE ROSE PUNCHBOWL**  
 Qianlong (1736-1795)  
 Vividly enamelled around the exterior with two oval medallions of elegant figures in narrative scenes, all set on a gilt scrolling ground enclosing further smaller cartouches of landscapes and birds and flowers, the interior with a spearhead border by the rim and a floral spray to the centre. *38.5cm (15 1/8in) diam.*

£1,000 - 1,500  
 €1,400 - 2,000

113  
**A JAPANESE KUTANI FIGURE OF VIJRAPUTRA**  
 Meiji Period (1868-1912)  
 The arhat clad in brightly enamelled robes and seated on a craggy rock formation, one hand holding a staff, the other resting on the back of the playful lion cub in his lap. *45cm (17 3/4in) high*

£200 - 300  
 €270 - 410







114 W

**A MASSIVE PAIR OF FAMILLE ROSE HEXAGONAL VASES**

19th century

Each boldly enamelled to the neck and body with a sinuous dragon writhing amidst flowering chrysanthemum on a rich turquoise ground, the rim, shoulder and foot with decorative borders of scrolling prunus and floral medallions, key-fret and stiff archaic lappets, the cover enamelled ensuite, the finial potted as a seated lady, wood stands. 99cm (39cm) high (without stands) (4).

£2,000 - 3,000

€2,700 - 4,100



Shown in the great hall paired with Harold Warde-Norbury circa 1950







115 W

**A LATE 19TH CENTURY AXMINSTER STYLE TUFTED CARPET**

With central oval medallion and floral filled cornucopia to the corners  
and a floral border, 283cm x 198cm

£1,200 - 1,800

€1,600 - 2,400







116 W Y

**A PAIR OF WILLIAM IV ROSEWOOD AND ROSEWOOD  
GRAINED BREAKFRONT BOOKCASES**

The ogee moulded cornices surmounted with a central pediment applied with scrolled mouldings and flanked by patera above nine adjustable shelves, the base with a lobed moulded edge above panelled doors enclosing adjustable shelves on plinth bases, the rosewood grained panels possibly later, *112cm wide x 45cm deep x 228cm high, (44in wide x 17 1/2in deep x 89 1/2in high) (2)*

£3,000 - 5,000

€4,100 - 6,800





117 W Y Φ

**A GEORGE III MAHOGANY CASED FORTEPIANO**

By M & G Stodart, Golden Square, London 1798

The case crossbanded and boxwood strung on a 'H' support with moulded square section legs, 105cm wide x 223cm deep x 89cm high, (41in wide x 87 1/2in deep x 35in high)

£2,000 - 3,000

€2,700 - 4,100

The Stodart piano forte company was founded by Robert Stodart in London in 1775. When Robert retired circa 1795, his nephews Matthew and William Stodart continued the business as 'Makers to their Majesties' of pianos. When Haydn came to London in 1794/5, he was given a Stodart grand piano on which he is believed to have composed his last three piano sonatas and other works. Matthew and William Stodart are also known to have exported pianos to their relative Adam Stodart, who was active as a dealer in Richmond, Virginia.

118 W Y

**A GEORGE III ROSEWOOD, CROSSBANDED AND EBONY STRUNG DRUM TOP CENTRE TABLE**

The circular top fitted with four drawers and four dummy drawers on a flared octagonal support and four downswept legs, 99.5cm wide x 98cm deep x 74cm high, (39in wide x 38 1/2in deep x 29in high)

£2,500 - 3,500

€3,400 - 4,800



119 W

**A MAHOGANY DOUBLE CHAIR BACK SETTEE**

Adapted from a pair of George III armchairs, with entwined backs above a stuff over seat, 108cm wide, (42 1/2in wide)

£400 - 600

€540 - 820





120 W

**A FRENCH LATE 19TH CENTURY CARVED GILTWOOD SALON SUITE**

In the Louis XV style

Comprising a sofa and a pair of bergères, with foliate scrolled frames on cabriole legs, the sofa, 140cm wide, (55in wide) (3)

£800 - 1,200

€1,100 - 1,600



121 W

**A JAPANESE NAMBAN 17TH CENTURY BLACK LACQUERED, MOTHER OF PEARL INLAID AND GILT DECORATED CABINET ON LATER STAND**

The cabinet front and sides adorned with geometric inlay centred by panels decorated with birds amongst flowering trees, the hinged front revealing a fitted interior of nine drawers enclosing a central drawer with an arched panelled front, the stand probably 18th century and English, 65cm wide x 39cm deep x 87cm high, (25 1/2in wide x 15in deep x 34in high)

£2,500 - 3,500

€3,400 - 4,800

A comparable cabinet sold at Christies London, 22 May 1985, lot 24

Comparable literature: Oliver Impey and Christiaan Jorg, *Japanese Export lacquer 1580-1850*, Hotei Publishing, Leiden, pl. 230, 233, 234 (a,b,c,d), 235, 236, 237, 238



122 W

**A REGENCY MAHOGANY, SATINWOOD CROSSBANDED AND BOXWOOD STRUNG SOFA TABLE**

With a pair of frieze drawers on four turned supports and downswept legs, 93cm wide x 65cm deep x 74cm high, (36 1/2in wide x 25 1/2in deep x 29in high)

£1,000 - 1,500

€1,400 - 2,000





123 (part lot)

123  
**A COLLECTION OF DRINKING GLASSES,  
 18TH AND 19TH CENTURIES**

Including a balustroid wine glass with a folded foot 19cm high (qty)

£500 - 700  
 €680 - 950

124  
**AN AUSTRIAN LATE 19TH CENTURY  
 COLD PAINTED BRONZE OF A RUNNING  
 FOX**

Modelled running flat out, 29cm wide

£1,200 - 1,800  
 €1,600 - 2,400

125  
**A PAIR OF FRENCH 19TH CENTURY  
 BRONZE MODELS OF CHILDREN**

After Clodion  
 Representative of the harvest, both with  
 headresses, one holding a sickle and the  
 other a wheat sheaf, dark brown patination on  
 Siena marble bases, 21.5cm high (2)

£600 - 800  
 €820 - 1,100

126  
**A GEORGE III DERBYSHIRE BLUE JOHN  
 URN**

On a square Ashford marble plinth base,  
 together with a handwritten note on its origin,  
 6.5cm wide x 6.5cm deep x 19.5cm high, (2  
 1/2in wide x 2 1/2in deep x 7 1/2in high)

£500 - 700  
 €680 - 950

127  
**A LARGE STRAITS CHINESE SILVER-GILT  
 BELT BUCKLE, 19TH/20TH CENTURY**

Of ogival form, with pronounced convex  
 surface and typically decorated in repoussé  
 with several borders of dense, repetitive  
 auspicious designs, including the Daoist God  
 of Longevity, Shoulao, prunus blossoms,  
 phoenix, flowering peonies and fish, the  
 reverse with two stamped marks, one reading  
 'zuyin' [足銀]; together with a smaller, gilt  
 metal, ogival belt buckle also decorated with  
 dense bands of auspicious motifs including  
 bats and lotuses, the reverse stamped  
 'meizhen' [美珍]. 16cm (6 1/4in) wide and  
 13.3cm (5 1/8in) wide (2).

£600 - 800  
 €820 - 1,100

'Straits Chinese' is a term applied to the  
 Chinese communities in the former Straits  
 Settlement colonies of Penang, Province  
 Wellesley, Malacca and Singapore. With  
 their ogival section, pronounced convex  
 surface and dense and complex borders of  
 decorative motifs, the two belt buckles in the  
 present lot are typically representative of the  
 workmanship of late 19th and 20th century  
 Straits Chinese silversmiths. The shape is  
 inspired by earlier Malay examples, whilst  
 the decoration itself is rich in auspicious  
 messages of Chinese origins.

Belt buckles showing similar workmanship  
 are illustrated by Dr. Ho M.W., *Straits Chinese  
 Silver*, Times Books International, 1984,  
 Singapore, no. 63-69. Particularly comparable  
 to the larger buckle in the present lot is the  
 one illustrated by Dr. Ho in fig. 63, which was  
 intended as a wedding buckle for a groom.

128  
**A HANOVERISCHE-GMUNDEN FAYENCE  
 TUREEN AND COVER, LATE 18TH  
 CENTURY,**

Modelled as a hippocampus, its front legs  
 protruding, the head forming a handle for the  
 cover, waves around the base picked out in  
 blue, the face, mane and hoofs picked out  
 in manganese, 20cm wide, ccc/s mark in  
 manganese (2)

£700 - 1,000  
 €950 - 1,400

129  
**A PAIR OF DUTCH GLASS MALLET  
 SHAPED DECANTERS AND STOPPERS,  
 EARLY 20TH CENTURY**

With double ring necks, the bodies painted  
 with the Santa Maria and two other vessels in  
 full sail, 30.5cm high (2)

£200 - 300  
 €270 - 410

The Santa Maria was the largest of the three  
 ships used by Christopher Columbus on his  
 first voyage to the Americas.







124



125



126



127



128



129



130

**A SET OF FIVE SILVER SALTS AND PEPPERS MODELLED AS RUNNING HOUNDS**

*MAKER'S MARK S.M.D., LONDON 1969*

Realistically chased fur, with red glass eyes and removable heads, length 11cm, weight 16oz. (5)

£600 - 800  
€820 - 1,100



(one of two)

131

**A SILVER MODEL OF A SEATED FOX**

*IMPORT MARKS FOR 1908*

With a removable head, and a cast model of a stalking fox, stamped Sterling, length of stalking fox 11.5cm, weight 4.5oz. (2)

£200 - 300  
€270 - 410









132

**A SET OF NINE NAPLES-STYLE FIGURES OF CUPID MUSICIANS, 20TH CENTURY**

Left in the white, modelled seated on circular bases moulded with a Greek key design picked out in gold, comprising a drummer, triangle player, cellist, singer, lute player, sackbutt player, piper, cymbal player and bell ringer, *16cm high*, crowned N marks (9)

£600 - 800  
€820 - 1,100

133

**A COLLECTION OF STAFFORDSHIRE ANIMALS AND A FIGURE OF ELIJAH, 19TH CENTURY**

Comprising two pairs of seated poodles, a pair of standing poodles holding baskets in their mouths, six other poodle models, three pairs of standing sheep, four more models of sheep, a greyhound, a staghunt group and a figure of Elijah, *4cm to 28.5cm high* (25)

£300 - 500  
€410 - 680



134

**A PAIR OF MARCOLINI MEISSEN BASKETS, LATE 18TH CENTURY,**

Of circular form, the entwined green stalk handles with brightly coloured applied flower terminals, the bases and everted sides pierced with basketwork picked out in gold, the exterior applied at the intersections with florets enamelled in bright blue, *26cm wide*, cancelled crossed swords and star marks (2)

£200 - 300  
€270 - 410





135

**A RARE WORCESTER GARNITURE OF FIVE VASES AND THREE COVERS, CIRCA 1770**

Of baluster shape, comprising one large and two smaller vases and covers and two vases with trumpet necks, painted with panels of 'fancy' birds within extensive rural landscapes, within elaborate gilded borders and reserved on deep 'wet' blue grounds, 23cm to 35cm high, square marks (8)

£2,000 - 3,000

€2,700 - 4,100



136

**A MEISSEN MONKEY BAND, 20TH CENTURY**

Modelled after Peter Reinicke as monkey musicians wearing 18th century costume, comprising a conductor, keyboard player riding on another monkey, two singers holding sheet music, trumpeter, oboe player, recorder player and a drummer, 12cm to 17cm high, crossed swords marks (8)

£2,000 - 3,000

€2,700 - 4,100



137

**A LATE 19TH CENTURY THREE PIECE PORCELAIN GARNITURE**

Comprising an urn of Sevres Château de Tuileries style, of spherical form and two matched classical urns decorated with putti, each with cobalt blue ground and panels of 18th century style figures, with gilt metal mounts, 30cm high, urn bearing spurious marked with red overglaze Château des Tuileries mark, blue overglaze interlaced LP mark flanked by Sèvres 1844, further with green overglaze Louis Philippe monogram mark (3)

£300 - 500

€410 - 680





138



140



139



141

138

**A GOOD WORCESTER TEAPOT AND COVER OF ATTRACTIVE SMALL SIZE, CIRCA 1757**

Thinly potted and of globular form with a pointed finial, painted in blue with the 'Rock Warbler' pattern of a bird perched on rockwork beside a trailing flowering stem and a fence, 8.5cm high, workmen's marks (2)

£1,500 - 2,000  
€2,000 - 2,700

This uncommon pattern is illustrated and discussed by Branyan, French and Sandon, *Worcester Blue and White Porcelain* (1990), p 148

139

**A STAFFORDSHIRE WHITE SALTGLAZE BEAR JUG AND COVER, CIRCA 1740**

Amusingly modelled as the body of a bear, its head forming the cover for use as a drinking cup, its fur simulated by crushed clay, the eyes and claws heightened with spots in manganese-brown, a chainlink border around the collar, 25cm high (2)

£700 - 1,000  
€950 - 1,400

140

**A ROCKINGHAM FIGURE OF JOHN LISTON AS PAUL PRY, CIRCA 1826-30**

Standing on a circular base inscribed in gold 'I hope I don't intrude', a folded umbrella under his left arm, wearing white breeches, green jacket and a yellow top hat, 14.8cm high, printed red griffin mark, incised No 9

£500 - 700  
€680 - 950

The play 'Paul Pry' was written by J.Poole and first produced in London at the Haymarket Theatre on 13 September 1825. The Rockingham figure is based on an engraving by J.W.Gear.

141

**A MEISSEN GROUP, CIRCA 1926-36**

Modelled in 18th century style, a lady seated on a chair reading a letter, a man standing behind her leaning on a plinth and peering over her shoulder, 14.5cm high, crossed swords and dot mark, incised O.15

£300 - 500  
€410 - 680







142



144



143



145

142

**A BRASS FOUR GLASS REPEATING CARRIAGE CLOCK**

Goldsmith's Company

With simulated bamboo decoration and carry handle, the white enamel face with Roman chapter ring, 19.5cm high

£400 - 600

€540 - 820

143YΦ

**A 19TH CENTURY FRENCH OR SWISS IVORY AUTOMATA MUSIC BOX**

The sides and top decorated with scrolls birds and figures, the top with a circular flap opening to reveal a small singing bird which turns and flaps its wings on a gilt metal pierced grille, with bird shaped key, 12cm wide

£700 - 1,000

€950 - 1,400

144

**A SET OF THREE 19TH CENTURY CHINESE EXPORT PORTRAIT MINIATURES**

Each depicting a figure in oriental dress in a landscape, reverse painted on glass, set within oval brass frames with suspension loops, 9cm high (3)

£600 - 800

€820 - 1,100

145

**A FRENCH LATE 19TH CENTURY GILT BRONZE FIGURAL TIMEPIECE**

The three inch enamel Roman dial set within a half column surmounted by a putto and a goat, with brass single drum movement, with a pendulum and a key, 26cm wide x 13cm deep x 33cm high, (10in wide x 5in deep x 12 1/2in high)

£700 - 1,000

€950 - 1,400





146



147

146

**JOHN VARLEY, OWS (BRITISH, 1778-1842)**

A view of Vauxhall Bridge from Millbank  
signed and dated 'J. Varley. / 1830' (lower right)  
watercolour  
34.5 x 49cm (13 9/16 x 19 5/16in).

**£3,000 - 5,000**

**€4,100 - 6,800**

This watercolour is probably the work exhibited by Varley at the OWCS in 1831, No 117, entitled *A view of Vauxhall Bridge from Millbank, finished on the spot.*

147

**JOHN VARLEY, OWS (BRITISH, 1778-1842)**

Conway Castle, North Wales  
signed and dated 'J Varley / 1821' (lower left)  
watercolour  
51 x 67cm (20 1/16 x 26 3/8in).

**£4,000 - 6,000**

**€5,400 - 8,100**

**Exhibited**

Possibly the watercolour of Conway Castle exhibited at the OWCS in 1822, No 17

Conway was a popular subject with Varley and featured amongst his earliest Royal Academy exhibits (1800 and 1803), he also exhibited nine views of the town at the OWCS between 1805 and 1833.







148



149

148

**JOHN GLOVER OWS (BRITISH, 1767-1849)**

Fishermen On the Brent, near Twyford  
watercolour with gum arabic  
43 x 65cm (16 15/16 x 25 9/16in).

**£4,000 - 6,000**

**€5,400 - 8,100**

Glover is perhaps best remembered for the fact that, in 1831, he emigrated from England to Tasmania (then Van Diemen's Land) and became one of the few English artists to record the landscapes of that island in the first half of the 19th century. However, before leaving England he had a successful career both as a drawing master and as an exhibiting artist who showed regularly at the Royal Academy. He worked equally well in watercolour and oil, but his watercolours were particularly effective in rendering the subtle effects of light.

149

**JOHN GLOVER OWS (BRITISH, 1767-1849)**

Goodrich Castle on the Wye, Herefordshire  
watercolour with gum arabic  
45 x 65cm (17 11/16 x 25 9/16in).

**£4,000 - 6,000**

**€5,400 - 8,100**

The view of *Goodrich Castle on the Wye, Herefordshire* and *Fishermen on the Brent, Twyford* offered in the present collection show his aptitude in the way he shows the light diffused through the leaves of trees, his creation of a dark foreground against which the paling distance gives a sense of the receding landscape and the reflections he paints on a mirror-smooth patch of lake water which give way to parts caught by the breeze. He evolved a characteristic technique for painting foliage by twisting the end of his brush into pointed prongs. These give a kind of crow's-foot effect to his leaves and what is known as his 'split-brush' technique is a hallmark of his work.





150

**FLEMISH SCHOOL, 18TH CENTURY**

The Idolatry of Solomon

oil on canvas

66 x 84cm (26 x 33 1/16in).

£4,000 - 6,000

€5,400 - 8,100

151

**FOLLOWER OF JEAN FRANÇOIS II MILLET  
(FRENCH, 1666-1723)**

Figures before a hill top village; and Figures in an Italianate landscape  
a pair, oil on canvas

68.5 x 114.5cm (26 15/16 x 45 1/16in).

in carved gilt frames (2)

£10,000 - 15,000

€14,000 - 20,000









152

**A COLLECTION OF GRAND TOUR MINIATURE SCAGLIOLA AND PIETRA DURA HARDSTONE CAMEOS**

Four set in a single oval frame, including a view of St Peter's, Rome, a floral spray and Pliny's doves and a Venetian lion with an aventurine surround, together with three unmounted examples of St Peter's Square and two of flowers, (4)

£1,000 - 1,500

€1,400 - 2,000

153

**A COLLECTION OF EARLY 19TH CENTURY AND LATER ENGLISH AND CONTINENTAL ENAMEL BOXES**

Including

A South Staffordshire enamel bonbonniere in the form of an apple circa 1770, an oval box decorated with a garland of flowers, a rectangular box decorated with sprigs of flowers, a square box decorated with a courting couple, a porcelain terrier dog whistle, a blue enamelled circular box containing a timepiece with enamel dial, six enamel patchboxes and five silver patchboxes. (qty)

£2,000 - 3,000

€2,700 - 4,100



154 Y

**A COLLECTION OF SEVEN SILVER-MOUNTED HORN SNUFF MULLS AND TWO SNUFF BOXES**

19TH CENTURY

Including one inscribed *James Grant 1822*, two with applied silver thistles to the lids, a snuff box in the form of a horn and an ovoid-shaped snuff box. (9)

£400 - 600

€540 - 820





155

**A COLLECTION OF OBJECTS OF VERTU,**

Including: Three silver nutmeg graters of graduated size, a silver penknife, two thimbles, six hardstone seals and one white metal seal, two pairs of embroidery scissors and a leather cased pipe, (qty)

£500 - 800  
€680 - 1,100



156 Y Φ

**A SILVER AND SHAGREEN MOUNTED GENTLEMAN'S GEOMETRY SET**

By Dolland, London

Containing an ivory calculator, various compasses and measuring implements, and two other gentleman's etuis (incomplete interiors), a Victorian lady's etui in a leather embossed case, (4)

£1,000 - 1,500  
€1,400 - 2,000

157

**A COLLECTION OF 18TH AND 19TH CENTURY OBJECTS OF VERTU**

Comprising: three scent bottles including an enamelled green ground bottle, a blue ground bottle decorated with a courting couple and a ruby glass bottle, an enamelled portrait of a putto, and six hardstone seals with various stones including amethyst, chalcedony, bloodstone, and agate, (qty)

£1,000 - 1,500  
€1,400 - 2,000



158 W Y

**A VICTORIAN ROSEWOOD FIRE SCREEN**

With needlework panel centred with a red squirrel on scrolled feet, *87cm wide x 47cm deep x 119cm high, (34in wide x 18 1/2in deep x 46 1/2in high)*

£100 - 150  
€140 - 200

159 W

**A DUTCH LATE 18TH CENTURY WALNUT AND FLORAL MARQUETRY DISPLAY CABINET**

Originally part of a larger piece of furniture, with shell and floral carved crest, *97cm wide x 21cm deep x 110cm high, (38in wide x 8in deep x 43in high)*

£150 - 250  
€200 - 340

160 W

**A VICTORIAN NEST OF THREE EBONISED AND POLYCHROME DECORATED PAPIER-MÂCHÉ TABLES**

The largest and smallest tables painted with dogs, the middle table inlaid with a mother of pearl chess board, *58cm wide x 40cm deep x 74cm high, (22 1/2in wide x 15 1/2in deep x 29in high)*

£400 - 600  
€540 - 820

161 W

**A GEORGE III MAHOGANY AND BOXWOOD STRUNG WORK TABLE**

The hinged top enclosing a fitted interior on slender tapering legs, *50cm wide x 37cm deep x 76cm high, (19 1/2in wide x 14 1/2in deep x 29 1/2in high)*

£500 - 700  
€680 - 950

162 W

**A PAIR OF NORTH ITALIAN 19TH CENTURY CARVED GILTWOOD CANDLESTICKS**

In the early 18th century style, later adapted to lamp bases, *55cm high (2)*

£100 - 150  
€140 - 200

163

**A QUANTITY OF PORCELAIN DESSERT WARES, LATE 19TH CENTURY**

Including a Staffordshire porcelain service painted with flowers within light green borders, comprising centrepiece, eight dishes and fourteen plates, *centrepiece 18cm high*, another Staffordshire service with green borders and flower sprays, comprising centrepiece, four dishes and nine plates, *centrepiece 18cm high*, and pieces from three other services (75)

£300 - 500  
€410 - 680

164

**A PORCELAIN DE PARIS FIGURE GROUP AND A DRESDEN VASE, LATE 19TH CENTURY**

The figure group modelled in 18th century style with four richly-costumed figures, a lady on a rocky plinth playing a guitar, a lady, gentleman and two children beneath her holding a floral garland, two billing doves applied to the base, on a giltwood stand, *43.5cm high including stand*, pseudo Meissen mark, the ovoid vase applied with flowers, *15.2cm high (2)*

£500 - 700  
€680 - 950

165

**A SMALL WORCESTER BLUE AND WHITE DECORATED TEA CUP,**

Circa 1760  
Slight damage to rim on foot, *6cm high*

£200 - 300  
€270 - 410

166

**A GROUP OF ENGLISH PORCELAIN, CIRCA 1760 AND 1825**

Comprising a pair of Worcester geranium leaf-moulded butterboats painted in blue with the rare 'Butterboat Formal Rose' pattern, *8.1cm*, a Worcester feather-moulded coffee cup of 'Feather Mould Floral' pattern, *5.5cm high*, workmen's marks, and two Derby rose water sprinklers shaped as watering cans, one gilt with scrollwork on a blue ground, the other in Japan style with the 'Old Witches' pattern, *9.3cm high*, crown, crossed batons and D marks in red (6)

£200 - 300  
€270 - 410

167

**A PAIR STAFFORDSHIRE PEARLWARE WINDOW STOPS, CIRCA 1825**

Modelled as the face of man, the feathers in his hair picked out in colours, *10cm high*

£200 - 300  
€270 - 410

168 W

**A GEORGE III MAHOGANY STOOL TOGETHER WITH A WILLIAM IV MAHOGANY FOOT STOOL**

The foot stool of scrolled form on squat bun feet, *45cm wide, (17 1/2in wide) (2)*

£200 - 300  
€270 - 410

169

**A VICTORIAN CYLINDRICAL SCENT BOTTLE**

*MAKER'S MARK H. & W., CHESTER 1895*  
Together with a retractable pendant propelling pencil, a fox's mask book mark, *marks rubbed*, a circular fluted pill box, *Birmingham 1892*, a match wallet holder, *Birmingham 1930*, and a baby's rattle/whistle, *Birmingham 1899. (6)*

£200 - 300  
€270 - 410







1871  
The first of the year is the first year  
of the first year of the first year  
of the first year of the first year

Handwritten note or label, partially obscured and illegible.





170 (part lot)



170 Y

**TWO GOLD MOUNTED LORGNETTES**

Together with a gold looking glass, a gold dice box charm, two tortoiseshell etuis, a cagework scent bottle, a caddy spoon, two hardstone boxes, three reliquary boxes, various Dutch items including a mother of pearl snuff box, a silver belt and five silver boxes, and various other small items. (Qty)

£800 - 1,200  
€1,100 - 1,600

171

**A COLLECTION OF THIRTY-ONE 18TH AND 19TH CENTURY FOB SEALS**

Variously with gold, gilt metal or silver shanks and mounted with hardstone matrices, some with boudoir symbols, others with crests and coats of Arms. (31)

£1,500 - 2,500  
€2,000 - 3,400

The crests and arms on some are those of WARDE and/or ALDAM.

172

**A GROUP OF DAGGERS, CURIOSITIES AND OTHER ITEMS MOSTLY 19TH CENTURY**

Including an Ottoman silver-mounted Jambiya, the waisted hilt and scabbard embossed with flowering foliage overall; two Japanese bone-mounted tanto, each carved with figures in landscapes (one scabbard incomplete); two crowned tipstaves, one mounted in silver; a sewing chatelaine; a mother-of-pearl veneered calling card case; three hardstone eggs; an Ottoman red morocco wallet; various snuff-boxes; a posy-holder; a purse mount; cock fighting spurs; a token used by the Market Marshall in 1730; and various other items, (qty)

£600 - 800  
€820 - 1,100

173 Y

**A COLLECTION OF 19TH CENTURY OBJECTS OF VERTU**

Including: three scent bottles, a mother of pearl penknife, a pair of opera glasses and various etui cases, needlecases and a vesta (13)

£400 - 600  
€540 - 820

174

**A VICTORIAN SILVER-GILT VINAIGRETTE**

BY NATHANIEL MILLS, BIRMINGHAM 1840 Engraved foliate decoration, length 4cm, and eleven other vinaigrettes, various dates and makers. (12)

£1,000 - 1,500  
€1,400 - 2,000







171



172



173



174



# DINING ROOM

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175 W

**A REGENCY MAHOGANY THREE TIER DUMB WAITER**

With turned acorn finial above drop sides on a tripod base, 69cm wide x 69cm deep x 131cm high, (27in wide x 27in deep x 51 1/2in high)

£600 - 1,000

€820 - 1,400



176 W

**A GEORGE III MAHOGANY THREE TIER DUMB WAITER**

With drop sides on a reeded tripod base, 61cm wide x 61cm deep x 125cm high, (24in wide x 24in deep x 49in high)

£600 - 1,000

€820 - 1,400











177 W

**A GEORGE II WALNUT AND FEATHER BANDED SECRÉTAIRE BOOKCASE**

The later swan neck pediment above a pair of glazed doors enclosing two adjustable shelves flanked by canted fruitwood inlaid corners, the secrétaire drawer enclosing a fitted interior of drawers and pigeon holes above two further drawers, the bottom drawer centred with a demi lune concave and inlaid with a sunburst, the glass panels and backboards to the top section later, *105cm wide x 54cm deep x 230cm high, (41in wide x 21in deep x 90 1/2in high)*

£3,000 - 5,000

€4,100 - 6,800







178 W

**A GEORGE III MAHOGANY COLLECTOR'S CHEST**

In the manner of Thomas Chippendale

The panelled doors with carved patera to the corners enclosing twelve numbered drawers with sliding lids and gilt brass handles on bracket feet, 135cm wide x 58cm deep x 100cm high, (53in wide x 22 1/2in deep x 39in high)

£3,000 - 5,000

€4,100 - 6,800



Apart from the quality and restrained form of this lot, there is a red wash to the underside and reverse of this chest which is a characteristic often found on furniture made by Chippendale of this period.

The thin red wash appeared on a number of pieces of mahogany furniture at Dumfries House, Ayrshire, which were attributed to 'The Dumfries House Cabinet-Maker' - possibly Thomas Chippendale (included in the Dumfries House Christie's sale catalogue, 12-13 July 2007, among them lots 106, 236, 251 and 252). Rufus Bird highlights each of the chests examined have a distinctive 'thin red wash' painted on the underside and sometimes on the backboard, similar to the lot offered here (Bird, R. *Ibid*, Volume II, p.9). The wash is seen on many lesser pieces of Chippendale furniture in the house and also on the magnificent padouk bookcase.

At Nostell Priory Chippendale wrote to Sir Ronald Winn in August 1767 regarding 'the bottle of red stain for the meddal case' and instructed him to apply the stain two or three times to ensure depth of colour (Royton, L. and Goodison, N., *Thomas Chippendale at Nostell Priory*, Furniture History, 1968, p.21).

Comparisons to the panelled doors with re-entrant corners and carved patera to each corner can be found in a linen press made by Thomas Chippendale in 1774 for Paxton House.

**Comparable Literature**

Anthony Coleridge, *Chippendale Furniture*, Faber and Faber, London, 1968, plate 276.





179



(cabinet open)



180

179 W

**A VICTORIAN SATIN BIRCH, AMBOYNA BANDED AND FLORAL MARQUETRY TABLE TOP COLLECTOR'S CABINET**

In the manner of by Edward Holmes Baldock

The top inlaid with a floral filled basket above floral urn inlaid sides and a pair of panelled doors enclosing six mahogany drawers on bun feet, 42cm wide x 27cm deep x 36cm high, (16 1/2in wide x 10 1/2in deep x 14in high)

£500 - 700

€680 - 950

180

**A GEORGE III MAHOGANY AND SATINWOOD BANDED KNIFE BOX**

Of tapered form, with a stepped, hinged lid, on brass lion paw feet, 24cm wide x 24cm deep x 47cm high, (9in wide x 9in deep x 18 1/2in high)

£500 - 700

€680 - 950

181<sup>Y</sup>

**A VICTORIAN TORTOISESHELL AND MOTHER OF PEARL INLAID TEA CADDY**

The front decorated with scrolling flowers, and containing two lidded compartments, together with a small 19th century tortoiseshell sewing box, (2)

£500 - 800

€680 - 1,100



181







182



182 W

**A VERY NEAR PAIR OF REGENCY CELLARETTES**

Of sarcophagus form, with panelled sides and twisted reeded corners mounted with lion masks on paw feet, one fitted with a divided lead interior, the other fitted with two lidded compartments and labelled J NORMAN CABINET MAKER, UPHOLSTERER, CARVER & GILDER KIRKGATE, RIPPON, the largest, 66cm wide x 48cm deep x 54cm high, (25 1/2in wide x 18 1/2in deep x 21in high) (2)

£2,000 - 3,000

€2,700 - 4,100

James Norman is listed in the Dictionary of English Furniture Makers 1660-1843 with a brief entry, dying in 1837.

Although there are subtle differences it is likely that they were meant to be used as a pair and conceived at the same time.

183

**TWO GEORGE III MAHOGANY KNIFE BOXES**

Each of serpentine form, one box now lacking its interior, 20cm wide x 24cm deep x 30cm high, (7 1/2in wide x 9in deep x 11 1/2in high) (2)

£250 - 350

€340 - 480

184 Y

**A 19TH CENTURY TORTOISESHELL DOUBLE TEA CADDY**

Of sarcophagus form, the hinged lid with silver crest and initial 'P', opening to reveal a double lidded compartment and later mixing bowl, the sides with lion mask handles, feet absent, 30cm wide, 15cm deep, 15cm high (11 1/2in wide, 5 1/2in deep, 5 1/2in high)

£600 - 800

€820 - 1,100



183



184





185  
**EDWARD DUNCAN, R.W.S.**  
**(BRITISH, 1803-1882)**  
 Strasburg Street  
 signed and dated 'E Duncan / 1840' (lower left)  
 watercolour  
 25.8 x 34cm (10 3/16 x 13 3/8in).

£1,500 - 2,500  
 €2,000 - 3,400

186  
**SAMUEL PROUT, FSA, OWS**  
**(BRITISH, 1783-1852)**  
 Rochester bridge, Northumberland  
 signed with monogram and inscribed 'Rockaster'  
 (lower right)  
 watercolour  
 28 x 43.5cm (11 x 17 1/8in).  
 unframed

£800 - 1,200  
 €1,100 - 1,600



187  
**AARON EDWIN PENLEY (BRITISH, 1807-1870)**  
 Loch Long with figures in the foreground, a sailing  
 ship beyond  
 signed and dated 'A Penley 1869' (lower right)  
 watercolour  
 23.5 x 53.3cm (9 1/4 x 21in).

£700 - 900  
 €950 - 1,200





188

**SAMUEL PROUT, FSA, OWS  
(BRITISH, 1783-1852)**

Tintern Abbey with figures and a farmhouse  
watercolour

27.5 x 35cm (10 13/16 x 13 3/4in).

unframed

together with unframed watercolours by A. E. Cooke, J. Soper and George Cattermole (4)

£1,000 - 1,500

€1,400 - 2,000



189

**ROBERT GEORGE TALBOT KELLY  
(BRITISH, 1861-1934)**

Cufic Cemetery, near Aswan

signed and dated 'R. Talbot. Kelly. R.B.A. 1896'  
(lower left)

watercolour

32.5 x 74cm (12 13/16 x 29 1/8in).

unframed

£800 - 1,200

€1,100 - 1,600

The present composition is closely comparable to Talbot Kelly's watercolour of the same site, dated 1902, illustrated in the artist's publication *Egypt painted and described* of 1902, pp. 114-115.

190

**ROBERT GEORGE TALBOT KELLY  
(BRITISH, 1861-1934)**

Ruins of Karnak, Egypt

signed and dated 'R. Talbot. Kelly. RBA. / 1898'

(lower right), inscribed 'Her cities shall be laid

waste,/Her palaces desolate/ (Ruins of Karnak)/

R. Talbot Kelly. R.B.A./ 24 The Temple/Date St./

Liverpool' (on a label attached verso)

watercolour

33 x 72cm (13 x 28 3/8in).

£700 - 1,000

€950 - 1,400

In his richly illustrated book *Egypt painted and described*, published by the artist in 1902, Kelly described his 'somewhat lengthened residence' in Egypt which resulted in a large number of paintings and watercolours done locally. He noted 'No expert knowledge is necessary for the appreciation of Karnak. It immediately fascinates the visitor, whose wonder grows as he wanders through its ruined halls, and vainly attempts to picture it as it once was...' (op. cit., p. 94).





191

191  
**PETER DE WINT, OWS**  
**(BRITISH, 1784-1849)**

A wooded river landscape with cattle on a road  
 watercolour  
 30 x 46cm (11 13/16 x 18 1/8in).  
 unframed

£3,000 - 5,000  
 €4,100 - 6,800

192  
**THOMAS COLMAN DIBDIN**  
**(BRITISH, 1810-1893)**

Rouen Cathedral  
 inscribed, signed and dated 'Rouen / T.C.  
 Dibdin / August 1875' (lower right)  
 watercolour heightened with white  
 77 x 54cm (30 5/16 x 21 1/4in).

£700 - 900  
 €950 - 1,200

193  
**DAVID ROBERTS (BRITISH, 1796-1864)**

Cologne Cathedral  
 signed 'David Roberts' (lower left), inscribed  
 and dated 'Cologne July 29th / 1830' (lower  
 right) and indistinctly inscribed (upper right)  
 watercolour  
 35.5 x 24cm (14 x 9 7/16in).  
 unframed

£4,000 - 6,000  
 €5,400 - 8,100

The construction of Cologne Cathedral started  
 in 1248 and was halted in 1473, leaving it  
 unfinished. Work restarted in the 19th century  
 and was completed, to the original plan, in  
 1880.

194  
**THOMAS COLMAN DIBDIN**  
**(BRITISH, 1810-1893)**

The Butter Tower, Rouen Cathedral  
 signed and dated 'T.C. Dibdin / 1870' (lower  
 right)  
 watercolour heightened with white  
 54 x 38cm (21 1/4 x 14 15/16in).  
 unframed

£400 - 600  
 €540 - 820

195  
**DAVID ROBERTS (BRITISH, 1796-1864)**

St. Bavo Church, Haarlem  
 inscribed and dated 'Haarlem August 29th  
 1849' (lower left) and 'Cathedral of St Bavo'  
 (lower right)  
 pencil, red and brown wash heightened with  
 white, on buff paper  
 35 x 24.5cm (13 3/4 x 9 5/8in).  
 unframed

£1,500 - 2,000  
 €2,000 - 2,700







192



193



194



195



# SILVER VAULT



196

## A SILVER PRESENTATION SALVER

BY DOCKER & BURN LTD, BIRMINGHAM 1927

Of shaped circular form on four hoof feet, diameter 36cm, together with: a further presentation salver, by Walker & Hall, Sheffield 1944, of shaped circular form with a reeded border bearing facsimile signatures of the officers from West Riding Battalions Home Guard, diameter 36cm; and a further presentation salver, by Walker & Hall, Sheffield 1928, of shaped circular form with a beaded border on four claw and ball feet bearing facsimile signatures of the 21st Field Brigade, diameter 37.5cm, weight 120oz. (3)

£900 - 1,200

€1,200 - 1,600

197

## AN EDWARDIAN SILVER TWO-HANDLED PRESENTATION TRAY

BY WALKER & HALL, SHEFFIELD 1907

Of rectangular form, engraved with a presentation inscription and with arms, length 55cm, weight 81oz.

£700 - 900

€950 - 1,200

The arms are those of the Warde-Aldam family.



198

## A SILVER PRESENTATION SALVER

BY WALKER & HALL, SHEFFIELD 1917

Of shaped circular form with gadroon border, on four ball and claw feet, engraved with the arms of the Warde-Aldam family, diameter 37.5cm, together with: a further presentation salver, by John Round & Son, Sheffield 1938, of shaped circular form on four ball and claw feet, diameter 31cm; a presentation salver, by Charles Stuart Harris, London 1901, of shaped square form on four scroll feet, width 30cm; a further presentation salver, by Hawksworth, Eyre & Co Ltd, London 1929, of shaped square form on four hoof feet, width 22cm; an Armada dish with presentation inscription by Boodle & Dunthorne, Sheffield 1996, diameter 20cm, weight 132oz. (5)

£800 - 1,200

€1,100 - 1,600









199 (one from a pair)



201



200



202

199  
**A PAIR OF GEORGE V SILVER ENTRÉE DISHES AND COVERS**  
 BY GOLDSMITHS AND SILVERSMITHS COMPANY, SHEFFIELD 1926  
 Of waisted rectangular form with gadroon borders and detachable loop handles, length 28cm, weight 104oz. (2)

£800 - 1,200  
 €1,100 - 1,600

200 Y Φ  
**A GEORGE III SILVER TEAPOT AND STAND**  
 BY BENJAMIN MOUNTIGUE, LONDON 1785/86  
 Of shaped oval form with bright-cut decoration, the domed hinged lid leading to an ivory finial, the stand with four feet, height 17cm, weight 20.5oz. (2)

£400 - 600  
 €540 - 820

The crest is that of the Warde family.

201  
**A GEORGE III SILVER LIDDED TANKARD**  
 BY CHARLES WOODWARD, LONDON 1772  
 Of baluster form with a domed lid, open-work thumbpiece, a double scroll handle, on a spreading foot, height 21cm, weight 30oz.

£1,000 - 1,500  
 €1,400 - 2,000

202  
**A GEORGE III SILVER TEA CADDY**  
 BY ROBERT MAKEPEACE (1) AND RICHARD CARTER, LONDON 1778  
 Of oval form with bright-cut decoration, the finial in the form of a flower, together with a pierced caddy spoon, by Samuel Pemberton, Birmingham 1803, height 10cm, weight 13oz. (2)

£600 - 800  
 €820 - 1,100







203



205



204



206

203

**A GEORGE II SILVER LIDDED TANKARD**

BY WILLIAM DARKER, LONDON 1730

Of conventional cylindrical form with slightly tapering sides, a domed lid and a scroll thumbpiece, height 18cm, weight 25oz.

£1,200 - 1,800

€1,600 - 2,400

205

**A LATE VICTORIAN SILVER PRESENTATION BOWL**

BY MAPPIN & WEBB, SHEFFIELD 1900

Of plain form with scroll handles and a spreading foot, height 21.5cm, weight 39oz.

£600 - 800

€820 - 1,100

204

**A GEORGE III SILVER LOCKING TEA CADDY**

BY WILLIAM VINCENT, LONDON 1776

Of oval form with bright-cut engraving, together with an unmarked caddy spoon, height 11cm, weight 13oz. (2)

£600 - 800

€820 - 1,100

206

**A GEORGE III SILVER TEAPOT AND STAND**

BY HENRY CHAWNER, LONDON 1789

Of octagonal form, decorated with bright-cut engraving, wooden handle and finial, the stand with a reeded border, on four feet, length 26cm, weight 18oz. (2)

£500 - 700

€680 - 950

The crest is that of the Warde family.





207

207

**A PAIR OF SILVER LIDDED TANKARDS**

BY GOLDSMITHS AND SILVERSMITHS COMPANY LTD., LONDON 1937

Replicas of a tankard gifted to the Clothworkers' Company by Francis and Mary Burton in 1684, known as the "Burton Tankard", engraved with the Company's arms, height 18.5cm, weight 71.5oz. (2)

£2,000 - 3,000  
€2,700 - 4,100

208 Y Φ

**A GEORGE III SILVER TEA URN**

BY HENRY TUDOR AND THOMAS LEADER, SHEFFIELD 1786

Of classical urn form with two upright reeded loop handles, the extended spout with an ivory handle and wreath decoration, on a square base with four ball feet, height 35cm, weight 42oz.

£800 - 1,200  
€1,100 - 1,600

209 Y Φ

**A GEORGE III SILVER COFFEE POT**

BY FRANCIS CRUMP, LONDON 1763

Baluster form, the raised domed hinged cover embossed and chased with flower heads and foliage, the finial in the form of a reclining man, the later double-scroll silver handle with ivory insulators, the body chased with rococo 'chinoiserie' scenes, one a man seated with a parasol, another a man being served tea by a servant, on a spreading foot chased and embossed with flowers and foliage, height 30cm, weight 39oz.

£3,000 - 4,000  
€4,100 - 5,400

210

**A GEORGE II SILVER TWO-HANDLED CUP AND COVER**

BY RICHARD BAYLEY, LONDON 1746

With a foliate finial, leaf-capped scroll handles, chased and embossed decoration, engraved with a coat-of-arms and a crest, height 26cm, weight 41oz.

£600 - 800  
€820 - 1,100



211 Y Φ

**A GEORGE III SILVER TEA URN**

BY CHARLES WRIGHT, LONDON 1774

With an egg-shaped body, a pull-off cover of waisted baluster form, two leaf-capped scroll handles, and a beaded tap with ivory handle, the base has a twisted rope border and stands on four claw and ball feet and detaches from the body to reveal a compartment for the insertion of a heating substance, engraved with a coat of arms and crest, height 51cm, weight 78oz.

£1,500 - 2,000  
€2,000 - 2,700







208



209



210



211





212

**212  
A PAIR OF NEO-CLASSICAL GEORGE III  
SILVER SAUCE TUREENS AND COVERS**  
BY JAMES YOUNG, LONDON 1785

Of oval form with urn-shaped finials, fluting to the lids and bodies, beaded borders, loop handles, on stepped feet with beading, engraved with a coat-of-arms and crest, length 27.5cm, weight 46oz. (2)

£2,000 - 3,000  
€2,700 - 4,100

**213  
A COLLECTION OF SILVER**  
VARIOUS DATES AND MAKERS

Comprising: two chambersticks by Thomas & Daniel Leader, Sheffield 1804; an Edwardian inkwell, 1907; two hip flasks; a tortoiseshell desk calendar; a quantity of metal bowls; two sauce boats; a cream jug, 1794; a silver dish; two photograph frames; metal crucifixes; five bird menu holders; and four metal peppers. (qty)

£500 - 600  
€680 - 820



**214  
A VICTORIAN SILVER GOBLET**  
BY MARTIN HALL AND CO., LONDON 1881  
With floral chased and embossed decoration and a presentation inscription, height 22cm, weight 15oz.

£200 - 300  
€270 - 410

**215  
A GEORGE III SILVER COFFEE POT**  
LONDON 1772  
Of baluster form with chased decoration and wooden handle, length 22cm, weight 18oz.

£500 - 800  
€680 - 1,100

**216 Y Φ  
AN EDWARDIAN SILVER-MOUNTED  
IVORY PAPER KNIFE/MAGNIFYING  
GLASS**  
BY MUNSEY AND CO. LTD., BIRMINGHAM 1906

Together with a travelling barometer, by Asprey, London 1929, a squeeze-action tobacco box, Chester 1902, and a vesta case, by E.H. Stockwell, London 1876, cased. (4)

£500 - 800  
€680 - 1,100

**217  
A PROVINCIAL GEORGE III SILVER  
TOAST RACK**  
BY PRINCE AND CATTLES, YORK 1805  
Together with: a George III sauceboat, by Henry Corry, London 1756, length 11.5cm; a small reeded mug, London 1785, height 5.5cm; and a Victorian christening mug, by William Hunter, London 1866, height 9.5cm, weight 16oz. (4)

£400 - 600  
€540 - 820

**218  
A GEORGE I SILVER TWO-HANDLED  
PORRINGER**  
MAKER'S MARK WF, LONDON 1726  
Conventional form with a gadroon band and fluting on the body, height 9cm, weight 6.5oz.

£300 - 500  
€410 - 680







213



214



215



216



217



218





219

219  
**A SET OF FOUR NOVELTY SILVER OWL MENU HOLDERS**

BY SAMPSON MORDAN & CO., CHESTER 1912

With glass eyes and fitted in a velvet and silk-lined case, *height 3cm, weight 3oz.* (4)

£800 - 1,200  
 €1,100 - 1,600

220  
**A GEORGE II SILVER SUGAR CASTER**

MAKER'S MARK ONLY, JOHN EDWARDS II, CIRCA 1750

Of baluster form with a reeded girdle, the lid pierced with scrolls, on a spreading base, engraved with the crest of the Warde family, *height 17cm, weight 8oz.*

£250 - 300  
 €340 - 410

221  
**A PAIR OF GEORGE III SILVER CHAMBERSTICKS**

BY THOMAS AND GEORGE HAYTER, LONDON 1821

Of rectangular form with gadroon borders, complete with detachable drip pans, conical snuffers and wick scissors, one by Thomas Radcliffe, London 1814, engraved with a coat-of-arms, *height 10cm, weight 33oz.* (2)

£800 - 1,200  
 €1,100 - 1,600

222  
**A PAIR OF GEORGE III SILVER SALVERS**

BY RICHARD RUGG, LONDON 1774  
 Of shaped circular form with a bead and sprig border on three hoof feet, *diameter 17.5cm, weight 20oz.* (2)

£500 - 700  
 €680 - 950

Bearing the crest of the Warde family.

223  
**AN EDWARDIAN SILVER KETTLE ON SPIRIT STAND**

BY MAPPIN & WEBB, SHEFFIELD 1907

Of tapering circular form with a fixed upright wooded handle and presentation inscription, engraved with arms, *height 25cm, weight total 38oz.*

£500 - 700  
 €680 - 950

224  
**A GEORGE II SILVER SUGAR CASTER**

BY SAMUEL WOOD, LONDON 1753  
 A pear-shaped baluster body, with a knopped baluster finial, the lid pierced with floral and scroll motifs, on a spreading foot, crested, *height 18cm, weight 7.5oz.*

£400 - 500  
 €540 - 680

225  
**A SET OF FOUR GEORGE III SILVER TWO-HANDLED SALTS**

BY DUNCAN URQUHART AND NAPTHALI HART, LONDON 1791

Of fluted oval shape with gilt interiors and bright-cut decoration, *length 13.5cm, weight 11oz.* (4)

£300 - 400  
 €410 - 540







220



221



222



223



224



225





(part lot)

226 Y Φ

**AN 18TH CENTURY IRISH SILVER PUNCH LADLE**

MAKER'S MARK WD, CIRCA 1760

With a wavy rim and carved wooden handle, together with: a further punch ladle with Rococo chased and embossed decoration, *London 1747*; a punch ladle with a turned wooden handle, *London 1764*; an Exeter punch ladle with whale bone handle by *George Ferris, 1825*; ten further 18th century unmarked punch ladles; one silver plated example; and six toddy ladles, one with a porcupine quill handle. (21)

£1,000 - 1,500  
€1,400 - 2,000

227

**A PAIR OF GEORGE III SILVER ASPARAGUS TONGS**

BY JOHN LAMBE, LONDON C.1775

Together with: a George III skewer, by *John Swift, London 1753*; a further George III game skewer, *Dublin 1809*; a pair of grape scissors, *London 1851*; a George III fish slice, by *William Burch, London 1786*; a further fish slice, by *William Eley and William Fearn, London 1801*; and a set of twelve fox mask cocktail sticks by *Adolph Scott, Birmingham 1929, weight 22oz.* (18)

£800 - 1,200  
€1,100 - 1,600



(part lot)

228

**A SET OF EIGHTEEN PAIRS OF VICTORIAN SILVER FRUIT KNIVES AND FORKS**

BY AARON HADFIELD, SHEFFIELD 1839

With mother-of-pearl handles and thistle engraving on the blades, together with the serving fork and knife, contained in a fitted box, *length of knives 20cm.* (38)

£600 - 800  
€820 - 1,100





229

**A PROVINCIAL GEORGE III SILVER SOUP LADLE**

*BY HAMPSTON, PRINCE & CATTLES, YORK 1804*

In Old English pattern, crested, together with a pair of York silver basting spoons in Old English pattern with the Warde crest, *by Prince & Cattles, 1806*, and a collection of seven 18th century mote spoons, *weight 17.5oz.* (10)

£500 - 600

€680 - 820



230 Y Φ

**A COLLECTION OF SEVEN SILVER PRESENTATION TROWELS**

*VARIOUS MAKERS AND DATES*

Including a George IV example, *by John Watson, Sheffield 1826*, with an ivory handle, and a plated example, *length 29cm.* (7)

£400 - 600

€540 - 820



231

**TWENTY-THREE GEORGE III SILVER TABLE KNIVES**

*BY WILLIAM ABDY, LONDON CIRCA 1780*

Together with eighteen matching dessert knives, and six pairs of silver-handled dessert knives and forks, *by Robert Trickett & Co., Sheffield 1779.* (53)

£600 - 800

€820 - 1,100



(part lot)





232 (part lot)



234



233



235

232

**A VICTORIAN SILVER-MOUNTED GLASS INKWELL**

BY JOHN GRINSELL AND SONS, BIRMINGHAM 1896

And three presentation inkwells, one shaped as a bell, and another with a red enamel lid. (4)

£300 - 400

€410 - 540

233

**A VICTORIAN SILVER-MOUNTED CLARET JUG**

BY RUPERT FAVELL, LONDON 1887

Of baluster form, the silver mounting crested, height 21cm.

£300 - 500

€410 - 680

The crest is that of the Warde-Aldam family.

234

**A GEORGE II SILVER SAUCEBOAT**

BY BENNETT BRADSHAW & ROBERT TYRILL, LONDON 1740

With a wavy edge, a leaf-capped scroll handle, on three hoof feet, length 15cm, weight 8oz.

£300 - 400

€410 - 540

235

**A SET OF SIX VICTORIAN GRADUATED SILVER-MOUNTED HORN BEAKERS**

BY THOMAS JOHNSON, LONDON 1847

In a leather case, another horn beaker engraved 'Paulina Won the St Ledger Sept. 21st 1807', and a small silver-mounted horn beaker. (8)

£400 - 600

€540 - 820







236



238



237



239

236

**A VICTORIAN NOVELTY SILVER OWL MUSTARD POT**

BY EDWARD & JOSEPH MAPPIN LONDON, 1865

With red glass eyes, the spoon terminating in a mouse which fits under the owl's beak, with blue glass liner, height 10cm, weight 4oz. (2)

£700 - 1,000

€950 - 1,400

237

**A GEORGE III SILVER SWING-HANDLED BASKET**

BY ROBERT & SAMUEL HENNELL, LONDON 1810

Of shaped rectangular form with a gadroon and shell border, the cast handle with a stylised central flower, supported on a spreading foot, engraved with a coat-of-arms, length 32.5cm, weight 39oz.

£600 - 800

€820 - 1,100

238

**AN 18TH CENTURY DUTCH SILVER BOX**

ROTTERDAM CIRCA 1780

Of circular form, with English import marks for Chester 1912, diameter 13cm, together with a similar 19th century Dutch box, weight 28oz. (2)

£300 - 500

€410 - 680

239

**A VICTORIAN SILVER AND GLASS CLARET JUG**

BY WILLIAM AND G SISSONS, SHEFFIELD 1887

The silver mountings with pierced floral decoration and beaded borders, the glass engraved with stars, crested, encased in a fitted box, height 24cm.

£400 - 600

€540 - 820



240

**A PAIR OF VICTORIAN SILVER-MOUNTED HORSE HOOF CANDLESTICKS,**

LONDON 1888

With detachable drip pans, inscribed "Beauty, died Jan. 1888", height 13cm. (2)

£300 - 400

€410 - 540

241Y

**AN EDWARDIAN SILVER JEWEL BOX**

BY WILLIAM COMYNS AND SONS, LONDON 1902

And a collection of miscellaneous silver and silver-mounted dressing-table ware, various dates and makers. (Qty)

£400 - 600

€540 - 820

242

**A VICTORIAN SILVER-MOUNTED COMMON PRAYER BOOK**

BY WILLIAM MOERING, LONDON 1898

The removable cover decorated with religious scenes, length 15cm, weight 10oz.

£150 - 250

€200 - 340

243

**A SILVER JEWELLERY BOX,**

BIRMINGHAM 1912

With an engine-turned lid, length 12.5cm, and another with a floral enamelled lid, Birmingham 1953, length 10.5cm. (2)

£200 - 300

€270 - 410

244

**A SET OF FOUR EDWARDIAN FERN POTS**

BY Z. BARRACLOUGH AND SONS, LONDON 1908

Together with: a presentation desk calendar, Birmingham 1952; a pair of sauceboats, Birmingham 1929; a further sauceboat, London 1957; a two-handled porringer, Birmingham 1955; two small sugar basins, Birmingham 1929/London 1959; a small cream jug, Sheffield 1897; a table lighter, Birmingham 1928; a pair of pierced bon bon dishes, Birmingham 1922; a presentation inkstand, Sheffield 1909; a quaich, London 1918; a candlestick, London 1903; a coin-set bowl, London 1938; a small cream jug, Birmingham 1929; a pair of ash trays, London 1912; a further ashtray, date letter rubbed; two cigarette cases; a cigarette box; a match case holder; a compact; and a lid, weight (weighable) 85oz. (Qty)

£800 - 1,200

€1,100 - 1,600

245

**A VICTORIAN SILVER-GILT AND TURQUOISE-SET PART DRESSING-TABLE SET**

BY THOMAS WHITEHOUSE, LONDON 1869/75

Comprising: seven lidded pots and boxes, three scent bottles, a double-ended scent bottle, a clock, a beaker, a medicine spoon by George Adams, and a lid lacking glass bottle, retailed by Asprey. (15)

£500 - 800

€680 - 1,100

246

**A LARGE SILVER PLATE TWO-HANDLED TUREEN AND COVER**

BY DUCHESS OF SUTHERLAND'S CRIPPLES GUILD IN THE 17TH CENTURY STYLE

Decorated with leaf motifs, diameter 35cm. Together with a silver plate jug, and a silver plate hot water jug with a wicker covered handle. (3)

£500 - 700

€680 - 950

247

**A GEORGE III WINE FUNNEL**

BY DUNCAN URQUHART AND NAPTHALI HART, LONDON 1803

And another, marks worn, circa 1780. (2)

£200 - 300

€270 - 410

248

**A LARGE COLLECTION OF OLD SHEFFIELD AND ELECTROPLATE**

VARIOUS MAKERS AND DATES

Including: wine coasters; a two-handled tray; meat dish covers; coffee and tea pots; entrée dishes. (qty)

£500 - 800

€680 - 1,100

249

**A VICTORIAN SILVER HIP FLASK**

LONDON 1859

Rectangular form with rounded shoulders, engraved with initials 'H.G.N. 7th January 1955', with removable cup with silver gilt interior, length 16cm, weight 10.5oz, together with another silver hip flask, London 1901, height 13.3cm, weight 6oz. (2)

£150 - 200

€200 - 270

250

**A SILVER OX-EYE CUP**

BY CARRINGTON AND CO., LONDON 1927

A replica of the Chetwin Cup, engraved with a coat-of-arms, and around the rim the words: '1928. Copy of the Chetwin Cup (1657) presented to commemorate the First Charter granted to the Clothworkers' Company 1528', height 15cm, weight 20oz.

£300 - 500

€410 - 680

251

**A GEORGE III SILVER MUG**

BY SAMUEL MERRITON, LONDON 1779

With gilt interior, engraved with arms, height 7.5cm, weight 6oz.

£300 - 400

€410 - 540







WEDNESDAY

MAY







252

252  
**A CURVED GEORGE SILVER SNUFF BOX**  
 BY SAMUEL PEMBERTON, BIRMINGHAM 1809

The whole of the base engraved with a depiction of a bird-of-prey crest, length 5.6cm, together with further three rectangular snuff boxes by Thomas Shaw, and a further snuff box by Joseph Willmore, Birmingham 1816, length 5.3cm. (5)

£300 - 500  
 €410 - 680

253  
**A WEST COUNTRY SILVER WINE LABEL**  
 BY JAMES & JOSIAH WILLIAMS, EXETER 1853

Of oval form engraved for Sherry, together with: two similar labels for Claret and Madeira by Phipps & Robinson, London 1803; another for Marsala by John Tongue, Birmingham 1857; a set of three vine labels, London 1833; a set of three vine labels by WK, London 1845/46; a set of three vine labels by William Smily, London 1863; and two sauce labels for Chilli Vinegar and Cayenne Pepper by Robert Garrard II, London 1859, weight 4oz. (15)

£400 - 600  
 €540 - 820

254  
**A GEORGE I GOLD SNUFF BOX,**  
 BY JAMES GATLIFFE, LONDON, CIRCA 1715

The rectangular case engraved with monogram 'PW' beneath a wolf's head erased crest within a rocaile shield with a flowering sprig border, length 7.7cm, weight 99gms.

£4,000 - 6,000  
 €5,400 - 8,100

The monogram is that of Patience WARDE (b.1680).

255  
**A GEORGE III OFFICER'S GORGET OF UNIVERSAL PATTERN**  
 CIRCA 1800

Of rounded gilt-copper with turned edges, the front finely engraved with crowned 'GR' cypher between sprigs of laurel, with its light blue silk ribbon, and retaining nearly all its original gilding 11 cm.

£300 - 400  
 €410 - 540

256  
**A 19TH CENTURY SILVER CHATELAINE**  
 MAKER'S MARK AS, PROBABLY DUTCH

The clip with a scene of Moses and the Ten Commandments, attached with an articulated Dutch fish snuff box, a whistle, London 1888, a Sampson Mordan pencil, a compass, Chester 1880, a pin cushion, London 1850, and various charms, weight 8oz.

£600 - 900  
 €820 - 1,200

257  
**A GEORGE III CURVED SNUFF BOX**  
 BY MATTHEW LINWOOD, BIRMINGHAM 1808

With engraved decoration, length 6.2cm, and a Victorian engine-turned snuff box, by Charles Rawlings and William Summers, London 1859, length 8.7cm. (2)

£500 - 700  
 €680 - 950

258  
**A VICTORIAN GOLD AND ENAMELLED**  
**VINAIGRETTE**  
 UNMARKED

Globular, with champlevé enamel decoration, height 3cm, together with a gold fox brooch, length 4.5cm, weight all-in 18gms. (2)

£500 - 700  
 €680 - 950







253



254



255



256



257



258





259

259  
**AN 18TH CENTURY SILVER COUNTER BOX**

*MAKER'S MARK I.E., CIRCA 1790*  
 Of circular form with four George II silver sixpences, together with two further early 19th century coin boxes, a George III patch box by *Samuel Pemberton, Birmingham 1819*, and a 19th century scent bottle with shell-shaped glass bottle. (5)

£300 - 400  
 €410 - 540

260  
**A 17TH CENTURY SILVER MOMENTO MORI SPICE BOX**

*UNMARKED APART FROM LATER FRENCH CONTROL MARKS*  
 Of hinged form, one side cast as a skull and cross bones, the other as the face of an angel, the knopped hanger unscrews to reveal the interior cover and sections, *height 5.5cm*, together with a silver filigree box, *height 2.5cm*. (2)

£800 - 1,200  
 €1,100 - 1,600

261  
**A GEORGE III SILVER OVAL NUTMEG GRATER**

*BY JOSEPH TAYLOR, BIRMINGHAM 1796*  
 The cover with engraved seaweed decoration, the flush-hinged base with bright-cut foliage, *length 3.7cm*.

£400 - 600  
 €540 - 820

262  
**A GEORGE III SILVER-GILT SNUFF BOX**

*BY THOMAS PHIPPS AND EDWARD ROBINSON, LONDON 1809*  
 Of rectangular form with engine-turned decoration and a cast and applied oak leaf border, *length 7cm*.

£300 - 400  
 €410 - 540

263  
**A LATE 17TH CENTURY TEAR-DROP NUTMEG GRATER**

*UNMARKED, CIRCA 1690*  
 Engraved with a foliate heart, *length 4cm*, together with another, *also unmarked and slightly later*, one cover engraved with a bird, *length 3cm*, and an octagonal box, maker's mark Ri beneath a pellet, *length 1cm*. (3)

£700 - 900  
 €950 - 1,200

264  
**A 19TH CENTURY SILVER NOVELTY RABBIT VINAIGRETTE**

*UNMARKED*  
 The base with pierced hinged cover, *length 2cm*, together with a George IV silver-gilt watch-type vinaigrette, by *John Shaw, Birmingham 1821*, diameter 1.5cm, and a silver mounted cowry shell vinaigrette, *length 3.4cm*. (3)

£500 - 600  
 €680 - 820

265  
**A GEORGE III SILVER NUTMEG GRATER**

*BY SAMUEL PEMBERTON, BIRMINGHAM 1792*  
 Of circular form with a domed lid and bright-cut decoration, *height 3cm*, together with a similar nutmeg grater by the same maker, *Birmingham 1796*, *height 2.9cm* and a slightly larger example, *unmarked*, *height 3.5cm*. (3)

£400 - 600  
 €540 - 820







260



261



262



263



264



265





266

266

**A PAIR OF LARGE GEORGE III SILVER SALVERS**

MAKER'S MARK IC, LONDON 1774

Of circular form with beaded wavy edges, standing on four claw and ball feet, engraved with arms, *diameter 34.5cm, weight 82oz.* (2)

£4,000 - 6,000  
€5,400 - 8,100

267

**A VICTORIAN SILVER COASTER**

BY EDWARD BARNARD & SONS, LONDON 1850

With a pierced body and a vine leaf border on a turned wooden base, *diameter 15cm*, together with: a glass-bottomed pint mug, by *Barnard & Sons, London 1935, height 12.5cm*; and a naturalistic cream jug, the handle shaped as lily flowers, by *James Dixon & Sons, 1896, height 7.5cm.* (3)

£400 - 500  
€540 - 680

268

**A GEORGE V SILVER SWING-HANDLED BASKET**

BY JOHN ROUND & SONS, SHEFFIELD 1912

Of circular form with pierced foliate decoration, *diameter 31cm, weight 31.5oz.*

£200 - 300  
€270 - 410

269

**A GEORGE III SILVER WAITER**

BY SOLOMON HOUGHAM, LONDON 1801

Of circular form with a beaded border on three hoof feet, *diameter 20cm, weight 13oz.*

£200 - 300  
€270 - 410

270 YΦ

**A COLLECTION OF FOREIGN SILVER**

VARIOUS DATES AND MAKERS

Comprising: a Swedish cup, 1839; an 18th century French wine taster; a bowl on dolphin feet; an Indian chased bowl; a Norwegian animal tea strainer; a two-handled bowl; a 19th century French beaker; a *Tiffany & Co* saucepan with ivory handle; a pierced open-work frame; and a spoon by *Georg Jensen, weight 39oz.* (10)

£600 - 800  
€820 - 1,100

271

**A COLLECTION OF SILVER FLATWARE**

VARIOUS MAKERS AND DATES

Comprising: a cheese scoop by *Moses Brent, London 1806*; eight pairs of sugar tongs/nips; an 18th century butter spade; two caddy spoons; two butter knives; a quantity of loose teaspoons and salt spoons; four cases of spoons; a mixture of silver items including spoons, knives and a tongue depressor, *weight 50oz.* (Qty)

£600 - 800  
€820 - 1,100

272

**ELEVEN SILVER TROPHY CUPS**

VARIOUS DATES AND MAKERS,

Including a lidded cup of Neoclassical form, by *William Hutton & Sons, Birmingham 1929, height 31cm, weight 89.5oz.* (11)

£400 - 600  
€540 - 820

273

**A GEORGE III SILVER SOUP LADLE**

BY SOLOMON ROYES & JOHN EAST DIX, LONDON 1870

Together with two Old English pattern gravy spoons, *London 1810/1813*, a pair of Old English pattern sauce ladles, by *Stephen Adams, London 1786*, six other sauce ladles, *various dates and makers*, a salad fork, *London 1866*, and seven Dutch spoons (sample illustrated only), *weight 57.5oz.* (Qty)

£500 - 700  
€680 - 950







266





274

274

**AN EDWARDIAN SILVER CIGAR BOX**

BY MAPPIN & WEBB, SHEFFIELD 1901  
Together with a cigar piercer by Sampson Mordan & Co. and a collection of six other cigar/cigarette boxes and cases, length 22.5cm. (7)

£800 - 1,200  
€1,100 - 1,600

275

**A LATE 17TH CENTURY SMALL SILVER-GILT TREFID SPOON**

BY EDWARD HUNSDEN, LONDON 1697  
Length 10.5cm, together with a late 17th century silver-gilt canon-handled knife and fork, maker's mark only: WP. In a later travelling spoon case. (3)

£500 - 700  
€680 - 950

276

**A GEORGE III SILVER WHISTLE**

By Thomas Phipps, Edward Robinson & James Phipps, London 1814  
With a cast head of a lion applied, together with a further whistle (2)

£150 - 200  
€200 - 270

277

**A PAIR OF CASED SILVER SNUFF BOXES**

BY CARRINGTON & CO, LONDON 1934/35  
One silver gilt, bright cut and engine turned, the other silver with identical decoration. Both engraved with a presentation inscription from the Clothworkers Company, length 8.9cm, weight 7oz. (2)

£300 - 500  
€410 - 680

278

**A VICTORIAN SILVER-GILT CHRISTENING SET**

BY GEORGE ANGELL, LONDON 1859  
In Canova pattern, in a fitted case, length of spoon 18cm, weight 6oz. (3)

£200 - 300  
€270 - 410

279

**A GEORGE IV SILVER CHEQUERED VINAIGRETTE**

BY THOMAS SHAW, BIRMINGHAM 1827  
Length 3.5cm, and a small George III vinaigrette, by Samuel Pemberton, Birmingham 1816, length 2.2cm. (2)

£200 - 300  
€270 - 410

280

**A VICTORIAN SILVER DOUBLE-LID MATCH CASE**

BY CRONIN AND WHEELER, BIRMINGHAM 1853  
another similar, by Edward Smith, Birmingham 1856, length 5cm, and a travel candle box, unmarked. (3)

£300 - 400  
€410 - 540







275



276



277



278



279



280



# LIBRARY



281 W

**A FINE VICTORIAN AMBOYNA AND ENGRAVED GILT BRASS MOUNTED FOLIO CABINET**

The top opening to reveal a birch and satinbirch interior with rising hinged folding folio stand, the reverse of the top is crossbanded in tulipwood and mounted with a fret carved foliate scrolled panel, the hinged fall front enclosing an open fret carved divider with red leather handle, the panelled front mounted with gilt bronze crests of the Norbury family and monogrammed CN, the base with calamander mouldings on bracket feet and hidden ceramic castors, 120cm wide x 39cm deep x 98cm high, (47in wide x 15in deep x 38 1/2in high)

£3,000 - 5,000  
€4,100 - 6,800









282 (part lot)



284 (part lot)

282 • W

**ADDISON (JOSEPH)**

Works, 4 vol., Birmingham, J. Baskerville for J. & R. Tonson, 1761--GIBBON (EDWARD) The History of the Decline and Fall of the Roman Empire, 6 vol., *new edition*, A. Strahan, 1788-9--LUMSDEN (M.) A Grammar of the Arabic Language, vol. 1 only (all published), Calcutta, F. Dissent, 1813; and 35 others of similar period, *all contemporary calf or half calf, worn and dry*, 4to (46)

£600 - 800

€820 - 1,100

283 • W

**ALDAM (W.H.)**

A Quaint Treatise on "Flees and the Art a Artyfichall Flee Making", FIRST EDITION, 25 actual specimens of flees and samples of materials within 22 sunken mounts, *light foxing, publisher's pictorial cloth gilt, g.e., extremities lightly rubbed* [Westwood & Satchell, p.3], 4to, Day, 1876

£500 - 700

€680 - 950

284 • W

**BINDINGS - VELLUM**

GRIGGS (W., printer) 83 [-147] Examples of Armorial Book Plates, 2 vol., First [-Second] Series, *original parts wrappers bound in*, W. Griggs, 1884-1892--[DICKENS (CHARLES)] Mr Pickwick, *one of 350 copies signed by the illustrator, tipped-in colour illustrations by Frank Reynolds*, Hodder & Stoughton, [1910]; and approximately 37 others, mainly on Yorkshire, *all in publisher's or contemporary full, half or quarter vellum*, 4to and 8vo (40)

£400 - 600

€540 - 820

285 • W

**BINDINGS**

CAMERON (Mrs H. LOVETT) The Madness of Marriage, [c.1900]--WINTER (JOHN STRANGE) A Girl in London, [c.1900]--KERNAHAN (COULSON) Scoundrels & CO., [c.1900]--LITTLE (W.J. KNOX) The Waif from the Waves, 1894--WHYTE-MELVILLE (G.J.) Contraband, [c.1900]--HOPE (ANTHONY) The Dolly Dialogues, 1894--WARDEN (FLORENCE) A Patched-up Affair, 1902; and approximately 85 others, *near-uniform quarter red roan, covers gilt lettered "Julia Ward-Aldam" at foot, rubbed*, 8vo (quantity)

£600 - 800

€820 - 1,100

286 • W

**BINDINGS - SCHOOL PRIZE**

HYRST (H.W.G.) Adventures in the Great Deserts, Seeley, 1907--CLAXTON (WILLIAM J.) The Mastery of the Air, Blackie, 1914--WILLIAMS (ARCHIBALD) The Romance of Modern Mechanism, Seeley, 1912; The Romance of Modern Engineering, Seeley, 1913--SYNGE (M.B.) A Book of Discovery, Jack, 1912; and 9 others, *early twentieth century calf, all prize bindings with arms of St. Michael's School (Westgate on Sea), Eton, and Banstead*, and 11 further early twentieth century bindings, some of sporting interest, 8vo (25)

£600 - 800

€820 - 1,100

287 • W

**BINDINGS**

WRIGHT (CHARLES) London, 6 vol., 1841--LANE (EDWARD W.) The Thousand and One Nights, 3 vol., 1889--GRAY (THOMAS) Poems and Letters, *woodburytype plates pasted in*, 1879--POOLE (J.W.) An Historical & Descriptive Guide to York Cathedral, York, [1850], *full or half calf*; and 35 others, *various sizes* (46)

£300 - 500

€410 - 680







288



290



288 • W

**BIBLE, IN ENGLISH, GENEVA VERSION**

The Bible, Translated according to the Ebrew and Greeke, *title in red and black within woodcut architectural border, black letter, lacking initial blank and final leaf "A perfitte Supputation", many leaves neatly repaired at lower fore-corner, general title repaired at margins, with a few rust-holes touching text, C3-4 from a shorter copy, 4M4 corner torn away with loss to text, contemporary panelled calf, metal corner-pieces, lacking clasps, rebacked [STC 2136; Herbert 178], folio, Christopher Barker, 1583*

£2,000 - 4,000  
€2,700 - 5,400

An exhibition label on the front pastedown identifies this as item 1066 in the "Ecclesiastic Art Exhibition". Loosely inserted is a letter from Hatchard's dated 3 December 1901 to Mrs Warde Aldam: "Messrs. Hatchard... do not think for a fine copy of the 'Breeches' bible the sum which she mentions [in Mrs Warde Aldam's hand: "i.e. £25"] would be exorbitant. It is, of course, impossible for them to say without seeing the book."

289 W •

**BOTANICAL ILLUSTRATIONS**

'Wild Flowers of Italy', *album containing 72 gouache illustrations heightened with gum arabic, on buff-coloured leaves, each captioned in ink with botanical name, location, and date, bookseller's note on front free endpaper "by Miss Hunt?", occasional light spotting, first 2 leaves working loose, nineteenth century blue-green roan, upper cover gilt lettered, heavily rubbed, large 4to, [mid-nineteenth century]*

£400 - 600  
€540 - 820

290 • W

**CAMPBELL (COLEN)**

Vitruvius Britannicus, or The British Architect, vol. 1-2 only (of 5) in 1 vol., *2 engraved titles, engraved dedication, and 158 plates (numbered 1-100 in each volume), first few leaves lightly waterstained, purchase note dated 1718, bookplate of St. Andrew Ward, contemporary panelled calf, rubbed, joints cracked [Fowler 76; Harris 97 & 99], folio, for the Author, 1715-1717*

£1,500 - 2,500  
€2,000 - 3,400

291 • W

**COOK (JAMES) AND JAMES KING**

A Voyage to the Pacific Ocean. Undertaken by the Command of His Majesty, for Making Discoveries in the Northern Hemisphere, vol. 1-2 only (of 3, i.e. Cook's narrative but without King's continuation), *second edition, 17 engraved maps and coastal profiles, mostly folding, offsetting from plates to text and occasional light spotting, bookplate of St. Andrew Ward, contemporary half calf, spines dry and rubbed [Hill 361; Lada-Mocarski 37; Sabin 16250], 4to, G. Nicol and T. Cadell, 1785*

£400 - 600  
€540 - 820

292 • W

**COOKERY**

A small collection of approximately a dozen manuscript recipe books, *mostly in contemporary cloth or wrappers, 8vo; and sundry recipes on loose leaves, [mostly eighteenth and very early nineteenth century] (small quantity)*

£2,000 - 4,000  
€2,700 - 5,400

Recipes - many with the originators named - include: "To make Walnut Catsup", "To dress a Calve's Head to be like Turtle", "Ragout of Lobster", "To make Currie", "Ripe Gooseberry Cakes", "To dress Mutton to eat like Venison", "Lady Graham's Pudding", "To make a pudding under a Goose", "To preserve Apricots in Kandy", "German Puffs", "Pickled Herrings Miss Sayle", "Artificial Asses Milk", "To make a French Tart Mrs Hart", "The Americans receipt for Orange Marmalade".

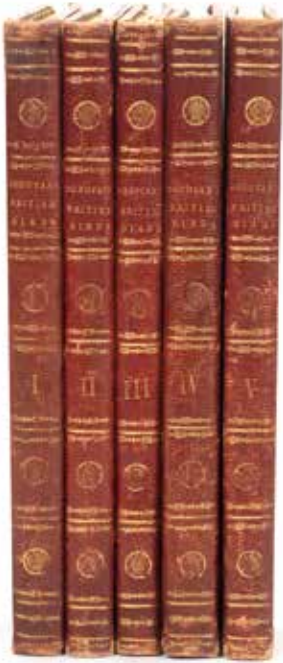
293 W •

**CHILDREN'S**

SHEPHERD (J.A.) Zig Zag Fables, *dust-jacket (frayed)*, [1897]--GREENAWAY (KATE) A Day in a Child's Life, [c.1900]--EWING (J.H.) Daddy Darwin's Dovecot, *illustrated by Caldecott*, [c.1900]--AMES (Mrs. ERNEST) An ABC for Baby Patriots, [c.1900]--EMANUEL (WALTER) A Dog Day, *illustrated by Cecil Aldin*, 1902--WAIN (LOUIS) Summer Book for 1903, 1903, *publisher's pictorial bindings, various sizes; and approximately 50 others (quantity)*

£200 - 400  
€270 - 540





294

294 • W

**DONOVAN (EDWARD)**

The Natural History of British Birds; or, a Selection of the Most Rare, Beautiful, and Interesting Birds Which Inhabit this Country, vol. 1-5 (of 10), reissue, half-titles, 124 hand-coloured engraved plates, plate 32 loose and with short tears to adjacent leaves, bookplates of Sir Thomas Chapman, contemporary red straight-grained morocco, rubbed [Nissen IVB 257; Fine Bird Books, p.72; Wood, p.322; Zimmer, p.175], 8vo, for the Author, and F. and C. Rivington, 1799

£800 - 1,200  
 £1,100 - 1,600

"The hand-colouring is delicate and gives the book an artistic, if not scientific, importance" (Zimmer). The first issue was published in 50 monthly parts from 1794 to 1798 and was considered complete by Donovan. The volumes were reissued in 1799 - as in the present set - and five further volumes added in 1809-1819 to complete the series.



296

296 • W

**ILLUMINATED MANUSCRIPT - HORACE EPISTLES**

Fragment of book 2, Epistle 1 (from line 87 to the end) and Epistle 2 (complete) plus 3 pages of grammatical and calendrical additions at the end, on vellum, a single disbound stitched gathering of 8 leaves (16 pages), in a black gothic bookhand with rubrics, several minor later annotations, final 2 leaves with parchment flaws written around by scribe, one with traces of original stitched repair, first and last leaves rubbed and soiled, 195 x 125mm, justification 135 x 90mm, [?France or England, 14th century]

£600 - 800  
 £820 - 1,100

295 • W

**EPHEMERA - THEATRE**

Approximately 70 broadside theatre bills for the theatres at Doncaster and Sheffield, bound together in nineteenth century half roan, upper cover detached, folio, Doncaster and Sheffield, Brooke, Ridge, Bramley and Whitaker, 1833; and a small collection of printed and manuscript ephemera, including *The English Chronicle* covering George IV's coronation, Sunday School chapbooks, *Radical Reform: or a Better Cure for Poverty and Distress than Burning Corn Stacks and Destroying Thrashing Machines* (Doncaster, C. and J. White, 1831), calligraphic manuscript school books, and a Prospectus for the Leeds & Thirsk Railway (small quantity)

£400 - 600  
 €540 - 820







297

297 • W

**ILLUMINATED INITIALS**

Album containing 18 historiated initials cut from illuminated manuscripts, each approximately 100 x 100mm, body colour and gilt on vellum, provenance note pasted at front, late nineteenth century half morocco, spine defective, folio, [Italy, fifteenth century]

£2,000 - 3,000  
€2,700 - 4,100

298 • W

**JEFFERYS (THOMAS)**

The County of York Survey'd in MDCCLXVII, VIII, IX and MDCCLXX, second edition, engraved map on 19 sheets only (of 20, wanting the Doncaster area), hand-coloured in outline, W. Faden, 1796; GREENWOOD (C.) Map of the County of York, engraved map on 9 sheets, Wakefield, C. Greenwood, 1817; 2 works bound in one vol., light waterstain at gutter throughout, contemporary half calf, spine defective, folio

£500 - 700  
€680 - 950



299

299 • W

**[JOHNSON (THEOPHILUS)]**

Illustrations of British Hawk Moths, and their Larvae, (including the Sesidae), FIRST EDITION, 36 original watercolour plates by the author, title and index lightly foxed, inscribed on fly-leaf "E.B. from R.M., February 1927", contemporary morocco, original front wrapper bound in at end, spine faded [BM(NH) II, p.936; Nissen ZBI 2119], 8vo, 1874

£2,000 - 3,000  
€2,700 - 4,100

300 • W

**KITCHIN (THOMAS) AND THOMAS JEFFERYS**

An English Atlas or a Concise View of England and Wales, engraved title and index, folding table, and hand-coloured map of the UK, and 48 hand-coloured maps in text, bookplate of St. Andrew Ward, contemporary quarter calf, rubbed [Chubb CCLIX], small 4to, Robert Sayer, 1 August 1787--PHILLIPS (RICHARD) The School Atlas [title from upper cover], 15 double-page engraved maps, publisher's printed boards, 8vo, Richard Phillips, [c.1805]; and 3 others, roadmaps (5)

£1,500 - 2,500  
€2,000 - 3,400



300

301 • W

**MONTHLY REVIEW**

The Monthly Review: a Periodical Work, vol. 1-81; The Monthly Review... Enlarged, vol. 1-81, together approximately 150 vol., contemporary calf, spines gilt, rubbed and dry, 8vo, R. Griffiths, 1749 [but later]-1816, sold as a periodical not subject to return

£500 - 700  
€680 - 950





302 • W

**SCHEDEL (HARTMANN)**

Liber chronicarum, FIRST EDITION, first edition, 327 leaves (of 328), lacking fol. 159 but with all blanks present, 64 lines and headlines, text in Latin, over 1800 woodcut illustrations (including map of Germany and beyond) by Michael Wolgemut, Wilhelm Pleydenwuff and their workshop, capital spaces blank, very minor strengthening of sections of margins of initial and final few leaves, title finger-soiled at edges, 2 leaves supplied from a shorter copy, early ink annotations to title identifying Schedel and giving reference to where his name appears in text, early blindstamped calf over bevelled boards, clasps, rebacked [ISTC is00307000; BMC II, 437; Goff S307; Hain \*14508], folio, Nuremberg, Anton Koberger, 12 July, 1493

£20,000 - 30,000

€27,000 - 41,000

The Nuremberg Chronicle is the most extensively-illustrated book published in the 15th century. The artists include Michael Wolgemut and Wilhelm Pleydenwuff and their workshop, including Albrecht Durer, the godson of Koberger.







# SCOTT OF THE ANTARCTIC, AND HOOTON PAGNELL

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Scott (standing centre), Wilson (sitting right)

Amongst the many chapters of Hooton Pagnell's intriguing history is the house's connection to Shackleton and Scott's Antarctic expeditions. In the period leading up to the First World War, the agent and steward at the Hall (the estate manager, in other words) was one E. Bernard Wilson (1868-1950). Bernard's younger brother was Edward Adrian Wilson, a keen naturalist and skilled artist who after a childhood in Cheltenham went on to study natural sciences and medicine at Cambridge. In 1901 Edward was appointed to serve as second surgeon, artist and zoologist on Captain Scott's Discovery Expedition to the Antarctic.

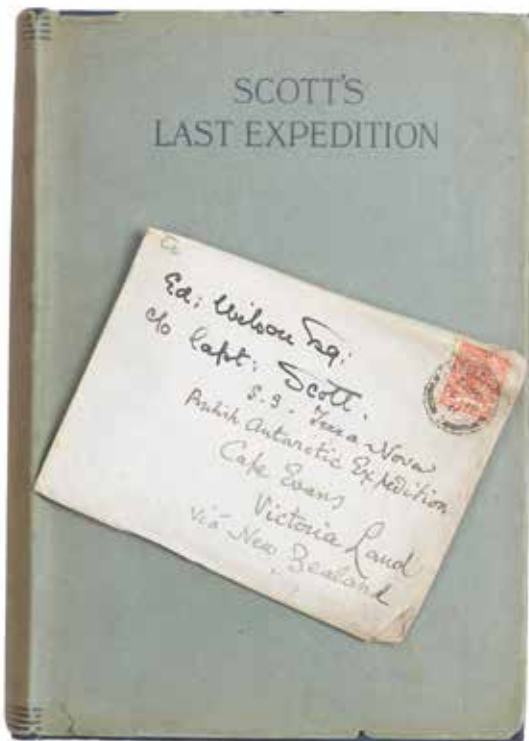
The Warde-Aldams were understandably excited by their link to the newly-explored Antarctic regions, and in 1905 they acquired a copy of Scott's Voyage of the 'Discovery', hot-off-the-press –with its reproductions of a dozen of Edward's drawings. Julia Warde-Aldam treated this volume, along with other accounts of the Scott and Shackleton expeditions in the library at Hooton Pagnell, with reverence, its original dust-jacket carefully preserved and not discarded as was usual at that time.

In 1910, Edward Wilson sailed again for the Antarctic in the Terra Nova, this time as head of the scientific staff. There is a palpable sense of anticipation, tinged with anxiety, in the letters that those at Hooton Pagnell sent to Edward in New Zealand, as time for the sledge journey to the South Pole neared: "Goodbye old chap & take care of yourself... God help you". Edward was one of the five men who made the final push to reach the Pole, only to find that Roald Amundsen had beaten them to it. During the struggle back, Evans and Oates died; Edward perished with Scott and Bowers in their tent on or around 29 March 1912. Their bodies were not found until eight months later, and so it was a bitter irony that Julia Warde-Aldam had written again to Edward in September 1912, little knowing he was already dead: "I do hope it won't be very long now before you are back home again".

Scott's diary, found in the tent later on, describes Edward as "everlastingly cheerful and ready to sacrifice himself for others, never a word of blame to me for leading him into this mess." In one of his final letters, Edward wrote to his wife, "God be with you in your trouble, dear, when I have gone... We have struggled to the end and we have nothing to regret... All is well."







303

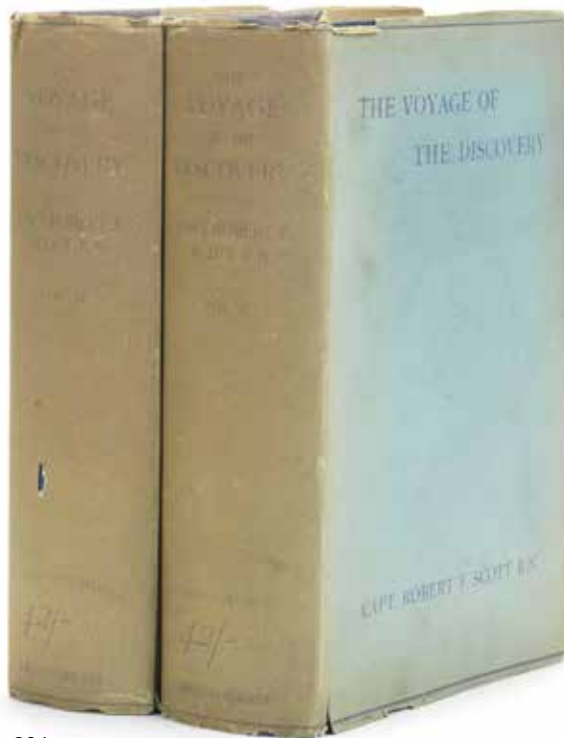
303 • W

**SCOTT (ROBERT FALCON)**

Scott's Last Expedition, 2 vol., FIRST EDITION, titles printed in red and black, half-titles, photogravure frontispieces, folding maps and plates, light foxing, especially to fore-edges, ownership inscriptions of Julia Warde-Aldam, publisher's blue cloth, DUST-JACKETS, that of vol. 1 faded, a handful of short tears, small section of loss to head of vol. 2 [Conrad p.188; Renard 1386; Rosove 290.A1; Spence 1056; Taurus 77], 8vo, Smith, Elder, 1913

£2,000 - 3,000  
 €2,700 - 4,100

"I AM RETURNING A LETTER YOU SENT TO TED. OF COURSE HE NEVER RECEIVED ANY": *Scott's Last Expedition*, and poignant letters linking Dr. Wilson to Hooton Pagnell. Edward Wilson, chief of the Scientific Staff on the Expedition, was the brother of the agent at Hooton Pagnell, Bernard. Included in the present lot are several letters relating to Wilson and the Expedition: Bernard writing on 15 October 1911 ("Goodbye old chap & take care of yourself. God help you"); Julia Warde-Aldam sending news and cursing herself for procrastinating in sponsoring one of the sledges, 14 October 1911; another from Julia, 15 September 1912 ("I do hope it won't be very long now before you are back home again"), the envelope annotated in Julia's hand, "This letter... went out in the 'Terra Nova' when it went to fetch the Expedition back again - in 1913. Only to find alas! that Capt. Scott - Dr. Wilson - Capt. Oates - Bowers & Seaman Evans - had died on their return from the South Pole"; and two from Oriana, Wilson's widow, 20 April and 29 June 1913 ("One feels how mighty Ted's influence has been... I am only truly thankful he was not left alone in this bustling world", "I am returning a letter you sent to Ted").



304

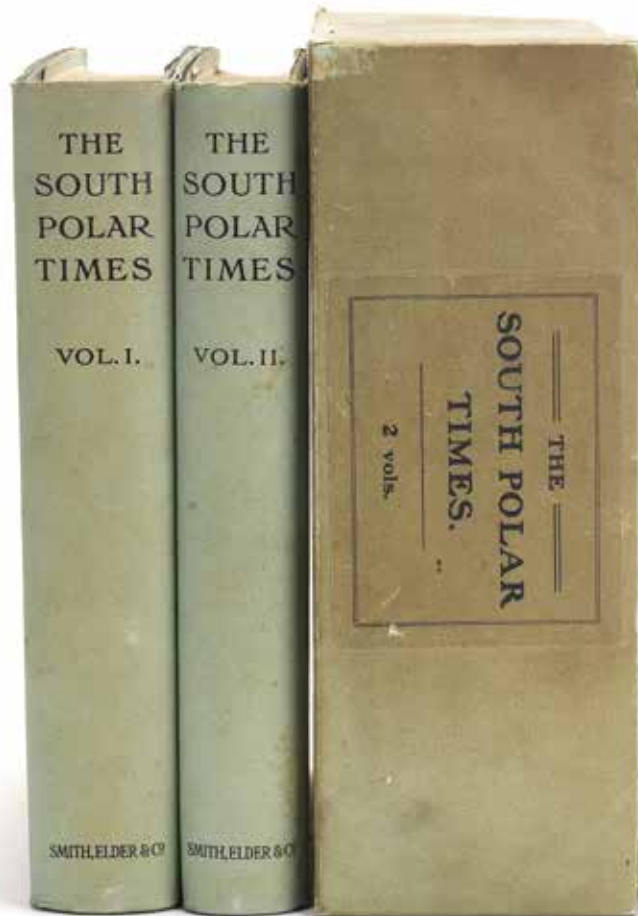
304 • W

**SCOTT (ROBERT FALCON)**

The Voyage of the 'Discovery', 2 vol., second impression, photogravure frontispieces, numerous maps and plates (including 12 coloured reproductions after Dr. Wilson), a folding map in pocket at the end of each volume, light foxing, especially to fore-edges, ownership inscriptions of Julia Warde-Aldam on front free endpapers, publisher's blue cloth with gilt 'medallions' on sides, t.e.g., DUST-JACKETS, these dust-soiled overall, with spines faded, and a few small bumps and nicks at extremities [Conrad, p.121; Rosove 286; Spence 1051; Taurus 41], 8vo, Smith, Elder, 1905

£1,000 - 1,500  
 €1,400 - 2,000





305 • W

**SOUTH POLAR TIMES**

SHACKLETON (ERNEST HENRY), LOUIS C. BERNACCHI and APSLEY CHERRY-GARRARD, editors. South Polar Times, vol. 1-2 (of 3), *limited edition, number 15 of 250 copies, titles and text printed in red and blue, numerous plates and illustrations throughout (many chromolithographed, some mounted) after Herbert Ponting, Edward Wilson and others, endpapers and adjacent leaves lightly spotted, publisher's blue cloth gilt, upper covers with colour pictorial inset panels, g.e., DUST-JACKETS and original publisher's box, dust-jacket spines very lightly spotted, box dust-soiled and split at one joint and cover detached but present [Conrad, pp.111, 121 and 173; Renard 1433 and 1434; Rosove 287.A1 and 291.A2.b; Spence 1094; Taurus 42, 79; OCLC 10187942], 4to, Smith, Elder & Co., 1907*

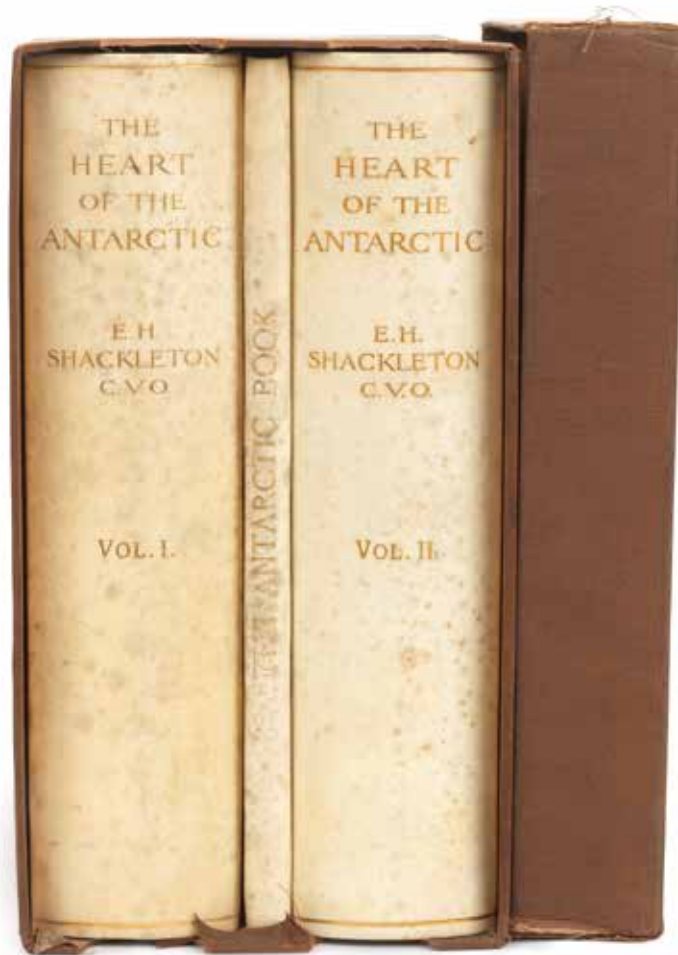
£5,000 - 7,000

€6,800 - 9,500

A FINE COPY of the celebrated Antarctic periodical.







306 • W

**SHACKLETON (ERNEST HENRY)**

The Heart of the Antarctic. Being the Story of the British Antarctic Expedition 1907-1909, 3 vol. (including "The Antarctic Book Winter Quarters 1907-09"), limited to 300 copies, with signatures of the Shore Party, maps in pocket at end of vol. 2, vol. 3 with endpapers browned and light foxing to plates, vols. 1 and 2 publisher's vellum, vol. 3 publisher's vellum-backed boards, volumes one and 2 blocked in gilt with a design of two penguins on upper cover, all lettered in gilt on spines, t.e.g., spines spotted, covers slightly less so, original slip-case, lid split at joints [Conrad p.148; Renard 1446; Rosove 305.A2; Spence 1096; Taurus 57], 4to, William Heinemann, 1909

£8,000 - 12,000

€11,000 - 16,000

With a letter from Henry Walker, bookseller of Leeds, dated 7 December 1909, to Mrs Warde-Aldam, asking her to temporarily return the supplementary volume so it may be sent to Heinemann's for the rectification of an error.





310 (part lot)

307 • W

**STREET LITERATURE**

Collection of approximately 58 broadsides and chapbooks, including 'Pretty Sally's Garland', 'Hunting of Chevy Chase', 'The Craft Lover', 'The Berkshire Lady', 'The Woodpecker', 'The History of Will Brown the Poacher', 'The Butcher's Daughter's Policy', 'Poor Robin's Dream', 'Careless Billy', 'The Babes in the Wood', 'The Battle of Waterloo', 'The Bloody Gardener's Cruelty', and 'The Margate Steam Yacht', bound or tipped onto stubs in late nineteenth century album, boards, rubbed, 4to, [various places, c.1795-1815]

£600 - 800  
€820 - 1,100

Imprints include: J. Drewry, Derby; J. Evans, West-smithfield, London; Burbage and Stretton, Nottingham; D. Wrighton, Birmingham; J. Dean, Congleton; "Chesterfield, Printed by John Ford, / where Travellers &c. may be serv'd"; A. Applegate, Southwark; and J. Pitts, Seven Dials.

308 • W

**TEESDALE (HENRY)**

To the Nobility, Gentry, & Clergy, of Yorkshire, this Map of the County Constructed from a Survey commenced in the Year 1817 & Corrected in the Years 1827 & 1828, is Respectfully Dedicated, large hand-coloured engraved map on 9 sheets by J. Bingley, with a "North West View of York Cathedral" by W. Woolnoth, each dissected and laid on linen, folding into contemporary calf box, box defective [Rodger 547], approximately 1840 x 2220mm. if joined, Henry Teesdale and C. Stocking, 21 April 1828

£400 - 500  
€540 - 680

309

**AN ALL-WORLD GENERAL COLLECTION OF STAMPS IN MIXED CONDITION**

In an old strand album including British Empire, Europe, North and South America, Great Britain with Queen Victoria 1d red plates including a mint block of six PL 116 and a block of twelve PL96 both with much original gum. An album of World revenue issues including Canada, India, Australian states, Ceylon, Cuba, Malaya, with issues for share transfer, court fees and telegraphs, also complete un-mounted mint sheets of forty 1/- and 2/6 values for 1897 Prince of Wales Hospital fund charity labels, (qty)

£400 - 600  
€540 - 820

310 • W

**YORKSHIRE**

The Costume of Yorkshire, hand-coloured aquatint frontispiece and 40 plates, modern half morocco [Abbey Life 433; Colas 3045; Tooley 498], large 4to, T. Bensley, 1814--THORESBY (RALPH) Ducatus Leodiensis: or, the Topography of... Leedes, engraved portrait frontispiece, plates, frontispiece trimmed and laid down, later diced russia, folio, M. Atkins for E. Nutt, 1715; and 11 others, Yorkshire history and various, bindings worn, folio (13)

£1,000 - 1,500  
€1,400 - 2,000





UNITED STATES OF AMERICA.  
3,571,493 square miles. Population—91,972,266.  
Capital—WASHINGTON. President—Dr. Wilson (1912-16).  
Stamps first issued, 1845.







311

311 W

**WELLINGTON (ARTHUR WELLESLEY, FIRST DUKE OF)**

Document signed ("Wellington"), being a warrant authorising payment to a certain corps, printed and accomplished in manuscript, 1 page, folio, Badajoz, [Spain], 10 December 1809; together with a small collection of cut signatures assembled by Julia Warde-Aldam, mostly lords and dukes, Robert Peel (3), Randolph Churchill, Alfred Douglas, Edward A. Wilson (of Scott Expedition fame, 2 autograph letters declining invitations), and Nancy Astor (small quantity)

£200 - 300  
€270 - 410

312 W

**NIGHTINGALE (FLORENCE)**

Autograph letter signed ("in great haste yours truly Florence Nightingale"), to "Madam", informing her that Mrs Eyre's "little operation is over quite successfully" and that "She took Chloroform which prevented her from feeling any pain", 2 pages, 8vo, Upper Harley St., 3 March 1854

£400 - 600  
€540 - 820

313 W

**BOOKPLATES**

The bookplate collection of Julia Warde-Aldam, comprising very approximately 2,000 bookplates, each tipped onto printed cards and annotated in ink with style of bookplate and occasional other details such as Franks number, a few Early Armorial (several dated), Jacobean, Chippendale, and later, and some foreign, various sizes [mostly eighteenth century, some nineteenth]; together with a few reference books, several booksellers' and auctioneers' catalogues of bookplates, and correspondence from booksellers to Julia Warde-Aldam (large quantity)

£1,000 - 2,000  
€1,400 - 2,700

Examples include: William Wilberforce; Joseph Priestley (F24162); Isambard Brunel; Charles James Fox; anonymous Turner by T. Gawton (F30010); engraved label for Harriet Phipps; pictorial for William Edkins by Howitt; Marmaduke Theakston; early armorial for Radcliff; John Percivale dated 1702; William Blathwayt dated 1702; William Bromley dated 1703; Willm. Fearn, Cultor Medicinæ; Birnie of Broomhill by Burden; Henry Maister dated 1719; Dundas of Fingask; Alexander Udny dated 1726; Merchant-Taylor; engraved trade card for John March, Bookseller at ye Sign of the Bible.



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314 W

**A FINE VICTORIAN SATINWOOD AND ENGRAVED GILT BRONZE MOUNTED FOLIO CABINET**

The top decorated with floral engraved foliate scrolled mounts opening to reveal a mahogany interior with rising hinged folding folio stand, with a fret carved foliate scrolled panel, the hinged fall front enclosing an open fret carved divider, the triple panelled front mounted with a central gilt bronze crest of the Norbury family and monogrammed 'CN', with gilt bronze carrying handles to the sides on a plinth base and hidden castors, 147cm wide x 50cm deep x 96cm high, (57 1/2in wide x 19 1/2in deep x 37 1/2in high)

£4,000 - 6,000

€5,400 - 8,100









315 W

**A GEORGE III MAHOGANY METAMORPHIC LIBRARY STOOL**

The hinged upholstered top rising to reveal a set of steps on square section legs, labelled GEO DOBSON & SON 33 COOKRIDGE St LEEDS, 46cm wide x 76cm deep x 110cm high, (18in wide x 29 1/2in deep x 43in high)

£700 - 1,000

€950 - 1,400

George Dobson and Son were antique furniture dealers in Leeds circa 1910.



316 W

**A LATE 19TH CENTURY EBONISED AND MAHOGANY COLLECTOR'S CABINET**

With eighteen drawers containing a collection of minerals, fossils and shells, 103cm wide x 43cm deep x 89cm high, (40 1/2in wide x 16 1/2in deep x 35in high)

£200 - 300

€270 - 410









322



323

317

**VARIOUS ARTISTS**

A large collection of 19th century prints after Old Master paintings predominantly engravings of figurative and pastoral scenes, each on wove, 755 x 1055mm (29 3/4 x 41 1/2in)(SH)(and smaller, unframed)(59)

£500 - 700

€680 - 950

318

**VARIOUS ARTISTS**

A Collection of 19th Century Prints after well-known 19th Century Paintings Predominantly engravings of religious and figurative scenes, including four etchings by Andrew F. Affleck, and two etchings by Hedley Hilton, each signed in pencil; together with one stipple engraving printed in colours after Sir Joshua Reynolds, 800 x 1104mm (31 1/2 x 41 1/2in)(SH)(and smaller)(58 unframed)(59)

£500 - 700

€680 - 950

319

**AFTER SIR EDWIN HENRY LANDSEER, RA**

Ten engravings by various artists, including 'Polar Bears Destroying a Sailing Vessel', 'Bottom and Titania', 'The Sick Monkey', 'The Cover Hack', 'The Maid and Magpie' and 'Bolton Abbey in the Olden Times', each on wove, 816 x 1315mm (32 1/4 x 51 3/4)(SH)(and smaller)(10)

£200 - 300

€270 - 410

320

**VARIOUS ARTISTS**

A large collection of 19th century prints after well-known 19th century paintings predominantly engravings, nine after J.M.W.Turner including 'The Fighting Temeraire', 'Golden Bough', and 'Dido and Aeneas', each on wove, 755 x 1055mm (29 3/4 x 41 1/2in)(SH)(and smaller)(unframed)(63)

£500 - 700

€680 - 950

321

**ENGLISH SCHOOL, 19TH CENTURY**

A large group of watercolours and prints of flowers, and floral studies for embroidery and fabric designs (qty)

£600 - 800

€820 - 1,100

322

**FRANCES MABEL HOLLAMS (BRITISH, 1877-1963)**

'Dispatch' signed and dated 'F. M. Hollams 1925' (lower right) and inscribed 'DISPATCH' (upper left) oil on panel 33 x 40cm (13 x 15 3/4in).

£1,000 - 1,500

€1,400 - 2,000

323

**ARTHUR LEWIS TOWNSHEND (BRITISH, ACTIVE 19TH CENTURY)**

'Dandy Dick' in a stable signed and dated 'A.L. TOWNSHEND / 1899' (lower right) oil on panel 30 x 41cm (11 13/16 x 16 1/8in).

£300 - 500

€410 - 680







# FIRST FLOOR LANDINGS

324 W

## A SOUTH GERMAN 17TH CENTURY CEDARWOOD, MARQUETRY AND POKERWORK DECORATED COFFER

The top inlaid with geometric panels above the front profusely decorated with panels of foliate scrolls issuing from cornucopia and female terms, base fitted with a single drawer, 141cm wide x 65cm deep x 89cm high, (55 1/2in wide x 25 1/2in deep x 35in high)

£700 - 1,000

€950 - 1,400



325 W

## TWO SWISS LATE 18TH AND EARLY 19TH CENTURY OAK AND FRUITWOOD MARQUETRY MARRIAGE CHESTS

With domed lids, dated 1796 and 1826, 138cm wide x 66cm deep x 81cm high, (54in wide x 25 1/2in deep x 31 1/2in high) (2)

£1,000 - 1,500

€1,400 - 2,000



(one from a lot of two)

326 W

## AN EARLY 19TH CENTURY MAHOGANY TRAVELLING SECRETAIRE PEDESTAL DESK

The removable travelling secretaire box fitted with six pigeon holes above five drawers, the kneehole flanked by six drawers, 95cm wide x 46cm deep x 96cm high, (37in wide x 18in deep x 37 1/2in high)

£700 - 1,000

€950 - 1,400











327

**THOMAS COLMAN DIBDIN  
(BRITISH, 1810-1893)**

Old Moreton Hall, Cheshire  
signed and dated 'T.C. Dibdin / 1875' (lower right)  
watercolour  
37.5 x 54.5cm (14 3/4 x 21 7/16in).  
unframed

£400 - 600

€540 - 820

328

**THOMAS COLMAN DIBDIN  
(BRITISH, 1810-1893)**

View in a French town  
signed and dated 'T.C. Dibdin / 1874' (lower left)  
watercolour heightened with white  
55.5 x 77.5cm (21 7/8 x 30 1/2in).  
unframed

£600 - 800

€820 - 1,100



329

**JOHN SALMON  
(BRITISH, ACTIVE 19TH CENTURY)**

Fisherfolk and catch on the beach at evening  
signed and dated 'John Salmon / 1863' (lower right)  
watercolour  
36 x 55cm (14 3/16 x 21 5/8in).

£400 - 600

€540 - 820





330

**JAMES GEORGE PHILIP (BRITISH, 1816-1885)**

Lee near Ilfracombe, Devon

signed 'J. G. Philip' (lower right)

watercolour

35 x 54cm (13 3/4 x 21 1/4in).

with a coastal view at sunset by the same hand (2)

£500 - 700

€680 - 950



331

**JOSEPH JOHN JENKINS (BRITISH, 1811-1885)**

Boys by a stream

signed and dated 'Jos. J. Jenkins / 1864' (lower right)

watercolour

32.7 x 49cm (12 7/8 x 19 5/16in).

£500 - 700

€680 - 950

332

**JOHN FRANCIS SALMON (BRITISH, 1808-1886)**

On the Medway

signed and dated 'J. Salmon 1859' (lower right)

watercolour

38.5 x 55.5cm (15 3/16 x 21 7/8in).

unframed

£400 - 600

€540 - 820





333



(detail of drawer interior)

333 W

**A REGENCY MAHOGANY AND BOXWOOD LINE INLAID COLLECTOR'S CABINET**

With a hinged lid and three drawers, each enclosing a collection of shells including two shell mosaics, 43cm wide x 32cm deep x 70cm high, (16 1/2in wide x 12 1/2in deep x 27 1/2in high)

£500 - 800  
€680 - 1,100

334 W

**A LARGE SET OF VICTORIAN PAINTED CAST IRON AND BRASS SCALES**

Made by Salter's  
38cm wide x 62cm deep x 157cm high,

£150 - 200  
€200 - 270



334

335

**ALARIC A GENEVE. AN 18TH CENTURY GILT METAL AND ENAMEL VERGE WATCH AND A POLYCHROME ENAMEL WATCH BACK**

Movement No.1194, Circa 1790

Gilt full plate fusee verge movement, pierced and engraved balance bridge, white enamel dial with black Arabic numerals, black outer minute divisions, winding aperture at 2, beetle hour hand (minute lacking), stone set bezel, back with polychrome enamel miniature, dial and movement signed, together with a polychrome enamel roundel of a gallant and his lady at a fountain  
45mm. (2)

£200 - 300  
€270 - 410

336 Y

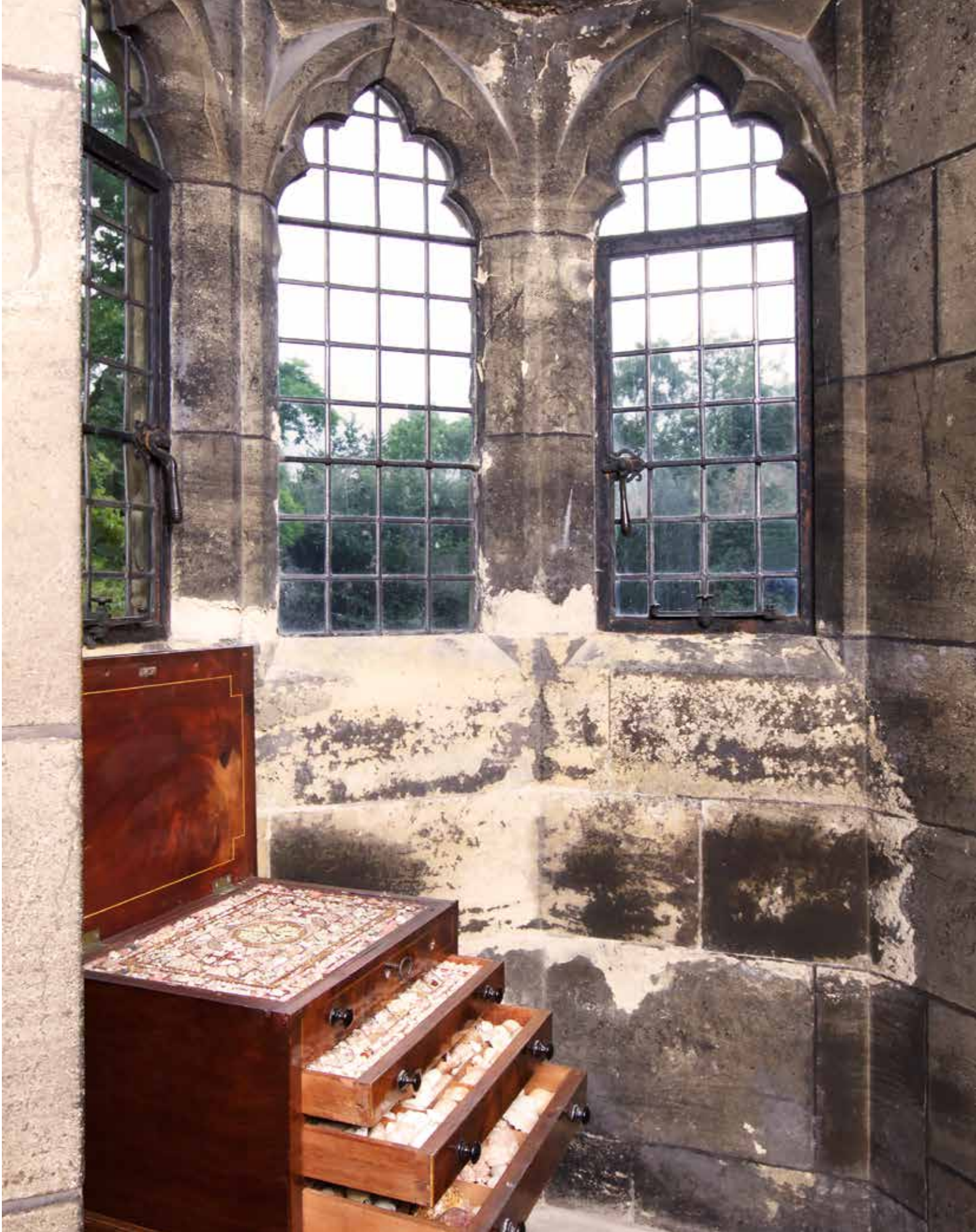
**AN 18TH CENTURY OCTAGONAL MAHOGANY BOUND SEDAN WATCH AND VERGE WATCH MOVEMENT**

Comprising of a watch movement signed J. Johnson, London, numbered 111, with octagonal wooden case; with a fusee verge Jas. Wood, London, numbered 876, signature and number repeated on the dust cap, white enamel dial  
Various sizes and dates (2)

£200 - 300  
€270 - 410











337

**337**  
**A LOT OF SIX SILVER PAIR CASE  
 POCKET WATCHES**

Including a fusee verge signed I. Willmore London with silver champlévé dial; a fusee verge signed Geo. Hallifax, Balby, numbered 21084, white enamel dial with Roman numerals; a fusee verge signed Johns. Rietbergen, Rotterdam, numbered 1, with silver mock pendulum inscribed Alles Uwe Gave; a fusee verge with balance bridge signed Tarts, London, numbered 5740, silver champlévé dial, outer repoussé with a classical scene, together with two others, *Various sizes and dates* (6)

**£500 - 700**  
**€680 - 950**

338

**A LOT OF SEVEN POCKET WATCHES**

Including a fusee verge signed M. Thompson, London, numbered 113, white enamel dial with the letters of Joseph Rogers comprising numerals, gilt metal outer of under painted horn to simulate moss agate; a fusee verge signed Thos. Grenville, London, numbered 4017, white enamel dial, Arabic numerals centred with a polychrome enamel miniature of ships; a fusee verge signed Danl. Catlin, Lynn, numbered 410, white enamel dial, plain inner case, tortoiseshell outer; a silver pair case, eccentric dial with overlapping subsidiary seconds dial, stop slide to inner edge; a silver cased bearing the signature Breguet & Fils, the back with engraved decoration heightened with pastes, together with two others, *Various sizes and dates* (7)

**£500 - 700**  
**€680 - 950**

339

**A LOT OF SIX KEY WIND PAIR CASE  
 POCKET WATCHES**

Including fusee verge J. Williamson, London, numbered 120, plain inner case hallmarked, outer tortoiseshell covered; a fusee verge signed Robt. Bunyan, numbered 123, outer with engraved decoration to the bezels and back; a gilt metal fusee verge signed Saml. Davy, Norwich, numbered 331, outer of under painted horn to simulate moss agate and centred with a riverscape; a fusee verge signed Geo. Clapham, Brigg, numbered 1958, both cases plain; a gilt metal fusee verge signed Jams. Planche London, numbered 732, outer tortoiseshell covered; a fusee verge signed F. Furner, Rochford, numbered 4856, white enamel dial with enamel miniature of a hunting scene  
*Various sizes and dates* (6)

**£600 - 800**  
**€820 - 1,100**

340

**A LOT OF FIVE POCKET WATCHES AND  
 A PEDOMETER**

Including a gold fusee verge full hunter signed Blanc fils, Palais Royale, both bezels set with split pearls; a cylinder movement with gold cuvette inscribed Malignon à Geneve, numbered 1042; a cylinder movement with cuvette inscribed Examined by Purse & Catchpole, 120 Regent St, silvered dial, foliate engraved case; a 14K gold cylinder open face, numbered 12828; a silver pedometer with white enamel dial, signed Payne & Co., 163 New Bond Street, engine-turned case; a gold open face key wind, both bezels set with split pearls  
*Various sizes and dates* (6)

**£500 - 700**  
**€680 - 950**

341

**A LOT OF SIX KEY WIND PAIR CASE  
 POCKET WATCHES**

Including a silver fusee verge with pierced and engraved balance bridge signed Charles Cabrier, London, with plain inner case stamped E. Chomel, the outer repousse case with a scene of Diana in a woodland setting; a foliate engraved gilt metal fusee verge signed John May, Southampton, numbered 206; a gilt metal fusee verge with outer case of under painted horn to simulate moss agate; a silver fusee verge Addison, Chester, numbered 21 with later outer case of under painted horn to simulate moss agate; a silver fusee verge John Wallis, London, numbered 5634, with associated inner case, outer repoussé with a woodland scene; and a silver fusee verge Wm. Mason, London, numbered 21259, outer repoussé with a classical scene  
*Various sizes and dates* (6)

**£500 - 700**  
**€680 - 950**







338



339



340



341



342

**DUFALGA, GENEVE. AN 18TH CENTURY CONTINENTAL GOLD KEY WIND POCKET WATCH**

Circa 1780

Gilt full plate fusee verge movement, pierced and engraved balance bridge, silvered regulation, white dial with black Roman numerals, black outer minute divisions with Arabic five minute markers, gilt pierced hands, winding aperture between 1 and 2, consular case with two-colour gold festoons and foliate decoration, enamel scene to back depicting a group of ladies, case stamped HF, movement signed  
43mm.

£1,000 - 2,000  
€1,400 - 2,700

Philippe Cafarello Dufalga is recorded as working in Geneva from 1712-1794.

343 Y

**EDWARD PRIOR, LONDON. AN 18TH CENTURY SILVER AND TORTOISESHELL TRIPLE CASED TURKISH MARKET POCKET WATCH**

Case No.149, Movement No.79149, London Hallmark for 1868

Gilt full plate movement converted to lever escapement, pierced and engraved balance cock, diamond end stone, silver regulation, white enamel dial with black Turkish numerals, black outer minute divisions, plain inner case, foliate engraved outer with further outer silver-mounted tortoiseshell case with stud decoration, case stamped WCS, dial and movement signed  
61mm.

£500 - 700  
€680 - 950

344

**AN 18K GOLD KEY WIND OPEN FACE REPEATING POCKET WATCH**

Case No.7044, Circa 1820

Gilt full plate cylinder movement, 3-arm balance, silvered regulation, gilt dial with black Arabic numerals, centre with engraved scene of a woman in a chariot drawn by two doves, hinged engine-turned case, reeded band, cuvette signed Breguet A Paris, case stamped DLG  
56mm.

£600 - 800  
€820 - 1,100

345

**AN 18TH CENTURY CONTINENTAL GOLD KEY WIND OPEN FACE POCKET WATCH**

Movement No.2751, Circa 1800

Gilt full plate movement converted to lever escapement, white enamel dial with black Arabic numerals, gilt spade hands, winding aperture at 6, finely engraved consular case, movement inscribed Improved by Norris, Notting Hill  
51mm.

£200 - 400  
€270 - 540

By repute, this watch was once the property of Lady Byron.

346

**VAUCHER, PARIS. AN 18TH CENTURY TRIPLE COLOUR GOLD OPEN FACE REPEATING VERGE WATCH**

Circa 1790

Gilt full plate movement with pierced and engraved balance bridge, white enamel dial with black Roman numerals, black outer minute divisions, gilt hands, three colour gold cast consular case, the back centred with an altar of love, movement signed  
38mm.

£600 - 800  
€820 - 1,100

347

**A LATE 18TH CENTURY CONTINENTAL GOLD KEY WIND PAIR CASE POCKET WATCH**

Movement No.4321

Gilt full plate fusee verge movement converted to lever, 3-arm balance, white dial with black Roman numerals, black outer minute track with Arabic numerals, polished inner case, finely foliate engraved outer case, case stamped IP  
48mm.

£500 - 700  
€680 - 950

348

**JAMES MCCABE, ROYAL EXCHANGE, LONDON. AN 18K GOLD KEY WIND OPEN FACE POCKET WATCH**

Dial & Movement No.00085, London Hallmark for 1844

Gilt three-quarter plate English lever movement, cut and compensated bi-metallic balance, white enamel dial with black Roman numerals, subsidiary dial at 6 for constant seconds, engine-turned consular case, case stamped GH, dial and movement signed  
46mm.

£200 - 300  
€270 - 410

349

**AN 18TH CENTURY GOLD KEY WIND REPOUSSÉ PAIR CASE POCKET WATCH**

English, unsigned, London Hallmark for 1737

Gilt full plate fusée verge movement, silvered pierced and engraved balance cock, florally pierced pillars, white enamel dial with black Roman numerals, outer minute divisions with Arabic five minute markers, blued steel beetle and poker hands, polished inner case, outer repoussé case depicting a classical scene, *Outer case 48mm.*

£1,000 - 2,000  
€1,400 - 2,700

350

**A LOT OF INDIVIDUAL WATCH COCKS AND OTHERS**

Comprising of twenty two balance cocks, seven balance bridges, a chatelaine composed of nine watch cocks, two watch keys, a pair of spectacles, a pair of pince nez and seven gilt metal removable button clips  
*Various sizes and dates (41)*

£80 - 120  
€110 - 160

351

**A LOT OF SIX OUTER WATCH CASES**

18th/19th Century

Comprising of two shagreen outers, one studded leather, one under painted horn with a scene of a huntsman and two others  
*Various sizes and dates (6)*

£400 - 600  
€540 - 820







342



343



344



345



346



347



348



349



352

**A LOT OF SIX POCKET WATCHES**

Including a triple case fusee verge Jas. Shearwood, London, numbered 5439, with silver champlé dial, plain inner case, outer repoussé with a classical scene, further outer shagreen case; a fusee verge signed Saml. Tebsin, London, numbered 533; a keyless verge signed Matt. Jarvis, Dalton; a silver fusee verge with balance bridge signed Demelais, London, with silver champlé dial, plain inner case, outer repoussé case with a scene of Diana signed Cochin F. with later Dutch silver fob, silver key and seal; a fusee verge with balance bridge signed J. Woodford, London, numbered 12336, plain inner case, outer repoussé with a classical scene; a fusee verge signed J. Bennett & Son, Norwich, numbered 140, plain inner case, outer shagreen case  
*Various sizes and dates (6)*

£500 - 700  
€680 - 950



353

**HALEY & MILNER, LONDON. AN 18TH CENTURY GOLD PAIR CASE REPEATING POCKET WATCH**

Movement and Cap No.2433, London Hallmark for 1794  
Gilt full plate fusee verge movement with pierced and engraved balance cock, diamond end stone, silvered regulation, two polished hammers striking on the case, white enamel dial with black Arabic numerals, black outer minute divisions, plain inner and outer cases, inner cap, movement and cap signed  
*50mm.*

£700 - 1,000  
€950 - 1,400

354

**A LOT OF FIVE SILVER PAIR CASE POCKET WATCHES**

Including a fusee verge Sylvens Phybander, London, numbered 73, inner case inscribed W. Hadingham, the outer with a silk watch paper printed with a poem 'To A Friend'; a fusee verge with balance bridge signed Jno. Edmonds, London, numbered 4915, outer repoussé with a classical scene; a cylinder signed Alexr. Mitchelson, London, numbered 782, signed inner cap, centre seconds with stop slide at IX; a fusee verge with balance bridge signed J. Wilders, London, numbered 1057, with silver champlé dial, arcaded minutes; and a fusee verge signed Markwick Markham, London, numbered 6822, plain inner case with winding shutter, outer leather covered  
*Various sizes and dates (5)*

£500 - 700  
€680 - 950







T. J. FREEMAN,  
Watchmaker  
and Optician,  
20, HIGH STREET,  
LONDON.

RECEIVED,  
LONDON.  
T. J. FREEMAN, Watchmaker,  
20, High Street, London.

Silver  
of date  
Date 1768  
2: 1/2  
3: 1/2  
4: 1/2  
5: 1/2  
6: 1/2  
7: 1/2  
8: 1/2  
9: 1/2  
10: 1/2  
11: 1/2  
12: 1/2

REPAIRS.—Watches, Clocks, Jewellery  
and Optics a Speciality  
T. J. FREEMAN,  
Watchmaker, Jeweller, and  
Dealer in Antique Silver, Jewellery, & Old Sheffield Plate.  
OLD GOLD AND SILVER BOUGHT FOR CASH  
OR TAKEN IN EXCHANGE.



Not your approval  
due perfect  
22  
1752  
1747  
1790  
1799  
1723  
1823  
watch  
case  
Two sets of figures  
1720-1760  
1760-1780  
Two sets  
watch with face in Dutch style in silver  
case - Two sets  
to Lady Byron.





355 W

**FOLLOWER OF GIOVANNI PAOLO PANINI (ITALIAN, 1691-1765)**

Marcus Curtius riding into the chasm of fire  
oil on canvas

109.5 x 127cm (43 1/8 x 50in).

£12,000 - 18,000

€16,000 - 24,000

The present composition is based on Panini's original, now in the collection of the Louvre, Paris. Several versions are known, not all of which are autographed.

The present lot depicts the sacrificial death of the Roman soldier Marcus Curtius. According to Livy 7:6, a fiery chasm suddenly appeared in the Forum at Rome and soothsayers proclaimed that the gap could only be filled by throwing into it 'Rome's greatest treasure'. There was much speculation but Marcus Curtius interpreted this to mean the brave youth of the city and sacrificed himself by riding in full armor into the chasm, which immediately closed above him.











356

**SEBASTIAN HORSLEY (BRITISH, 1962-2010)**

Crucifixion

dated '1998' (verso)

oil on canvas

91.5 x 55cm (36 x 21 5/8in).

£1,000 - 1,500

€1,400 - 2,000



357

**SEBASTIAN HORSLEY (BRITISH, 1962-2010)**

Vortex

dated '1997' (verso)

oil on canvas

101.5 x 75.5cm (39 15/16 x 29 3/4in).

£1,000 - 1,500

€1,400 - 2,000





358

**AFTER REV. MATTHEW WILLIAM PETERS, 19TH CENTURY**

The Resurrection of a pious family  
pastel

123 x 90cm (48 7/16 x 35 7/16in).

£2,000 - 3,000

€2,700 - 4,100

This composition by Peters was copied in various media by a number of different artists, including engravings by Benjamin Smith, James Hill of Boston and Francesco Bartolozzi. The original by Peters was in Totteridge Church until 1886, while its companion piece *Angel carrying the Spirit of a Child to Paradise* of 1782 is now at Burghley House, Stamford, Lincolnshire.



359

**JOHN MORE (ACTIVE BRITAIN, 18TH CENTURY)**

The Ascension of Christ  
signed and dated 'John More Pinxt / 1741' (lower left)  
oil on canvas, arched top

148 x 130.6cm (58 1/4 x 51 7/16in).

£1,000 - 2,000

€1,400 - 2,700



360 W

**A DUTCH 19TH CENTURY POLYCHROME DECORATED CABINET ON STAND**

With a frieze drawer above a panelled door painted with a landscape, fisher folk and a shipping scene, the sides decorated with coats of arms including the arms of the provinces of Zeeland and Overijssel, 77cm wide x 33cm deep x 137cm high, (30in wide x 12 1/2in deep x 53 1/2in high)

£500 - 700  
€680 - 950

Presumably decorated in a town along the coast of the former 'Zuiderzee' (now the IJsselmeer), possibly Hindeloopen.



360

361

**A LATE 19TH CENTURY MAHOGANY AND MARQUETRY CASED DECANTER SET**

The hinged lid containing six gilt decorated decanters with stoppers and a pair of liquor glasses, 25.5cm wide x 17.5cm deep x 21cm high, (10cm wide x 6 1/2in deep x 8in high)

£200 - 300  
€270 - 410



362

362 W Y Φ

**A GEORGE III MAHOGANY LINEN PRESS**

The panelled doors enclosing four slides above two short and two long drawers on splayed bracket feet, the top of the base has a label which appears to be 18th century and reads: From Wilkinson & Co ..... Campbell....High Street Hull... Doncaster 121cm wide x 62cm deep x 210cm high, (47 1/2in wide x 24in deep x 82 1/2in high)

£400 - 600  
€540 - 820

363 W

**A LATE 17TH CENTURY OAK BACK STOOL**

With turned legs and a bobbin turned front stretcher, 51cm wide, (20in wide)

£200 - 300  
€270 - 410







The first floor landing, circa 1890



364

**A LATE 19TH CENTURY GRAND TOUR ITALIAN  
MICROMOSAIC PANEL**

By the Vatican Mosaic Studio

Depicting the River Tevere, Rome, with Castel St Angelo and St Peter beyond, in a carved giltwood and composition frame, the back with a label RF SPV (Reveranda Fabbrica San Pietro-Vaticano) and written 1300 (presumably Vatican lira) and with a reference number, 22cm high x 35cm wide (panel only)

£6,000 - 10,000

€8,100 - 14,000

A similar smaller micromosaic panel of the same view looking towards the Castel Sant'Angelo from the same studio as the above lot was sold at Christies, New York, 20-21 April 2005 lot 366.

Castel Sant'Angelo is a towering cylindrical building in Parco Adriano, Rome, and was commissioned by the Roman Emperor Hadrian as a mausoleum for himself and his family. The building was later used by the Popes as a fortress and castle.

**Comparable Literature**

*The Gilbert Collection, Micro-mosaics*, Phillip Wilson publishers, p.p. 11, 12, 13, 14, 293.











365

365

**TWO ROYAL ARTILLERY OFFICER'S SWORDS, AND A WILLIAM IV 1822 PATTERN INFANTRY OFFICER'S SWORD THE FIRST BY HENRY WILKINSON, PALL MALL, LONDON, NO. 56546 FOR 1919, THE LAST CIRCA 1835**

The first with bright etched and fullered blade including maker's details on one side of the forte, nickle-plated regulation steel hilt retaining its plaited leather sword-knot, and wire-bound fishskin-covered grip; the second of very similar regulation pattern; the last with bright slightly curved fullered blade double-edged at the point, regulation brass hilt with pierced crowned 'WIVR' cypher, and wire-bond fishskin-covered grip, in its leather scabbard with linear engraved brass locket and chape, the former with frog-button (3)

*The first 86 cm. blade*

£350 - 450

€480 - 610

366

**AN ELIZABETH II COLDSTREAM GUARDS OFFICER'S SWORD BY WILKINSON SWORD LTD., NO. 77908 FOR 1956**

With bright fullered blade etched with battle honours and crowned regimental badge along one side, and with maker's details, owner's crest and motto, further battle honours and crowned 'EILR' cypher along the other, pierced nickle-plated regulation hilt incorporating a garter star, and fishskin-covered grip bound with copper wire, in its nickle-plated scabbard with two rings for suspension, and complete with its chamois leather bag and buff leather travelling cover

*81.9 cm. blade*

£300 - 500

€410 - 680

The crest and motto is that of the Norbury family

367

**A SCOTTISH BASKET-HILTED BACKSWORD MID-18TH CENTURY**

With tapering single-edged blade with narrow fuller along the back for most of its length on each side, characteristic russet iron guard of rounded bars framing fretted panels incised with lines and pierced with stylised hearts and circles, the main panels centred on saltires, the side panels (one partly detached) each set above a 'ram's horn', a pair of fore-guards, bun-shaped pommel partly incised with parallel lines, and spirally fluted fishskin-covered wooden grip (some worming, binding missing), in its leather scabbard with linear engraved locket and chape, the former with frog-hook (steel parts with surface rust and pitting)

*75.5 cm. blade*

£600 - 800

€820 - 1,100

368

**A FRENCH SMALL-SWORD WITH CHISELLED AND GILT HILT, A MOURNING SMALL-SWORD, AND A DRESS SMALL-SWORD THE FIRST TWO 18TH CENTURY, THE LAST 19TH CENTURY**

The first with sharply tapering blade of hollow diamond section (areas of pitting overall), the forte retaining some etched decoration on one side and with remains of St. Michel, Paris, bladesmith's details on the other, characteristic russet steel hilt chiselled in relief with flowering foliage picked-out in gold against finely punched gilt grounds, and grip bound with two thicknesses of twisted silver wire between Turk's heads, in original wooden scabbard covered in fishskin (damaged and incomplete) with russet locket en suite with the hilt; the second of similar form, the forte etched on both sides with a panel of strapwork enclosing a bird above the inscription 'Spernit humilia Virtus' on one side, and with a sun-in splendour on the other, blackened iron hilt (some rusting), and wooden grip (cord binding incomplete); the last with bright blade of hollow diamond section, and bright steel hilt (surface rust) set overall with beadwork (knuckle-chains incomplete), in original vellum-covered wooden scabbard (broken towards the chape) with linear engraved steel mounts and two rings for suspension (3)

*The first 82.3 cm. blade*

£800 - 1,000

€1,100 - 1,400

369<sup>W</sup>

**A TAXIDERMY MOUNTED RED STAG'S HEAD**

Shot at Ederline, Argyllshire in 1916 by W.W. Warde-Aldam, together with a mounted Sika head, 62cm wide (2)

£300 - 500

€410 - 680







367



366



368



# NURSERY AND BEDROOMS



370

370 Y

### THREE DECAMPS CLOCKWORK PIG AUTOMATA

French circa 1900

Covered in chamois leather, inset glass eyes, two with keywind to side and with articulated heads and internal grunting mechanism, 36cm maximum, and a collection of Victorian and later children's toys and games. (qty)

£1,000 - 2,000

€1,400 - 2,700

371

### A GEORGE III MAHOGANY MINIATURE CHEST

Of four graduating drawers on bracket feet, 34cm wide x 17cm deep x 28.5cm high, (13in wide x 6 1/2in deep x 11in high)

£150 - 250

€200 - 340

372 W

### A SMALL GEORGE III OAK COFFER

With a single drawer to the base on bracket feet, 117cm wide x 38cm deep x 45cm high, (46in wide x 14 1/2in deep x 17 1/2in high)

£50 - 70

€70 - 100

373 W

### A LATE 17TH CENTURY OAK AND WALNUT TABLE TOP DESK

The hinged fall above a carved frieze, 86cm wide x 49cm deep x 42cm high, (33 1/2in wide x 19in deep x 16 1/2in high)

£200 - 300

€270 - 410









374

**AN IMPORTANT ENGLISH WOODEN DOLL AND HER CONTEMPORARY SMALLER DOLL, MID-18TH CENTURY**

The finely carved head with ears and gently delineated chin, the inset glass eyes edged with dotted lines, the jointed wooden body with carved fork-like hands, wearing original wig and bonnet, yellow bodice, blue skirt and underclothes and shoes, the smaller wooden doll of similar date with painted eyes and simpler stick-like limbs, also with original wig and silk costume, 57cm and 15cm high (2)

£10,000 - 15,000

€14,000 - 20,000

A related example of the larger doll was sold in these rooms on 4 December 2013, lot 94 and another on 16 November 2011, lot 261. Both the larger and smaller doll in this lot appear to be of the same date and are likely to have been together since the 18th century. By the second quarter of the 18th century, most English wooden dolls are found with inset glass eyes. Smaller dolls, like the example here, continued to be made with painted eyes and many exhibit strong similarities in their facial features. See Susan Dossetter, *Adventures of a Dollhouse Sleuth: Another Sliver*, *Doll News*, Spring 2011 for a number of similar smaller examples.







375 Y Φ

**ENGLISH SCHOOL, 18TH CENTURY**

A gentleman, wearing green coat with gold trimmings, white embroidered waistcoat, white stock and frilled chemise, his powdered wig worn *en queue* and tied with a black ribbon.

Watercolour on ivory, turned wood frame.

Oval, 34mm (1 5/16in) high

£50 - 70

€70 - 100

376 Y Φ

**LATE 19TH / EARLY 20TH CENTURY**

A lady, her powdered wig dressed with a pink bandana.

Watercolour on ivory, turned ivory frame, circular, 37mm diameter; together with a photograph of a Gentleman and a lady, in profile, wearing white dress and dark pelise, pearl necklace, her dark hair upswept and curled around her face (cracked) in a papier-mache frame with gilt-metal border(2).

Oval, 82mm (3 1/4in) high (3)

£80 - 120

€110 - 160

377 Y Φ

**EUROPEAN SCHOOL, EARLY 20TH CENTURY**

A young boy, wearing green skeleton suit with white collar.

Watercolour on ivory, gilt metal frame, the obverse signed and dated *Luigi Bunieri 1901*.

Oval, 85mm (3 3/8in) high

£100 - 150

€140 - 200

378

**AFTER RICHARD CROSSE**

A lady, wearing green dress with white embroidered trim, a blue cloak draped over her right shoulder, her hair upswept.

Watercolour on ivory, gilt-wood frame with beaded border.

Oval, 35mm (1 3/8in) high

£200 - 300

€270 - 410

379 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A lady, wearing brown dress with lace trim, flowers at her corsage, an ermine shawl draped around her right arm, pearl necklace choker, her powdered hair curled and upswept.

Watercolour on ivory, giltwood frame with beaded border.

Oval, 58mm (2 5/16in) high

£200 - 300

€270 - 410

380 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A lady, wearing embroidered white dress, double-strand pearl necklace, her dark hair upswept beneath a lace cap.

Watercolour on ivory, gilt-wood frame with beaded border, together with a young boy, wearing apricot coat with lace ties and frilled collar, fair hair (2).

Oval, 48mm (1 7/8in) high

£400 - 600

€540 - 820

381 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A young boy, wearing white gown with blue bows to the sleeves, his fair hair worn short, his right hand raised.

Watercolour on ivory, giltwood frame with beaded border.

Oval, 34mm (1 5/16in) high

£100 - 200

€140 - 270

382 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A young boy, wearing white gown with frilled trim, blue ribbon bow to his right sleeve, a blue drape over his left shoulder.

Watercolour on ivory, gilt-wood frame with beaded border.

Oval, 31mm (1 1/4in) high

£100 - 200

€140 - 270

383 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A lady, wearing pink dress, white chemise and frilled collar, black gauze cloak, her dark hair upswept beneath a white cap and pink hat.

Watercolour on ivory, gilt-wood frame with beaded border.

Oval, 54mm (2 1/8in) high

£200 - 300

€270 - 410

384 Y Φ

**FOLLOWER OF SAMUEL SHELLEY (BRITISH, 1750-1808)**

A young lady, wearing white dress with lace trim, a blue cloak draped over her left shoulder, her upswept hair dressed with a rose.

Watercolour on ivory, gilt-wood frame with beaded border, bearing initials to the obverse S.S.

Oval, 40mm (1 9/16in) high

£100 - 200

€140 - 270

385

**ENGLISH SCHOOL, CIRCA 1700**

A gentleman, wearing dark coat and white chemise, his wig curled and worn long.

Oil on copper, giltwood frame with beaded border.

Oval, 82mm (3 1/4in) high

£100 - 200

€140 - 270

386 Y Φ

**ENGLISH SCHOOL, EARLY 20TH CENTURY**

A lady, seated, wearing cream dress, porcelain cameo choker necklace, gold bracelets and rings, her upswept hair beneath a straw hat with blue ribbon.

Watercolour on ivory, gilt-metal frame, signed with initials to the obverse *E.G.K.*

Rectangular, 105mm (4 1/8in) high

£100 - 200

€140 - 270







377



380 (one of two)



383



378



381



384



379



382



385



387



387 W

**AN ARTS AND CRAFTS OAK BED**

The panelled headboard surmounted by the words, 'GOOD ANGELS GUARD THEE. FAIR DREAMS ATTEND THEE', flanked by spiral twist columns, 153cm wide x 203cm deep x 162cm high, (60in wide x 79 1/2in deep x 63 1/2in high)

£800 - 1,200  
€1,100 - 1,600

388 W

**A VICTORIAN BUTTON BACK UPHOLSTERED CHAISE LONGUE**

With button back upholstery on turned walnut legs and ceramic castors, one leg stamped B7281, 175cm wide, (68 1/2in wide)

£400 - 600  
€540 - 820

389 W

**A VICTORIAN GILT COMPOSITION POLE SCREEN**

In the Rococo style

The adjustable oval screen mounted with a print of two children, 42cm wide x 44cm deep x 135cm high,

£80 - 120  
€110 - 160

388







390

390 W

**A DUTCH LATE 18TH CENTURY WALNUT AND MARQUETRY ARMOIRE**

The ogee moulded cornice above a pair of panelled doors inlaid with floral filled urns and flowers enclosing a pair of shelves and four shallow drawers on bun feet, 176cm wide x 72cm deep x 185cm high, (69in wide x 28in deep x 72 1/2in high)

£1,500 - 2,500  
€2,000 - 3,400

391 W

**A DUTCH EARLY 19TH CENTURY MAHOGANY AND FLORAL MARQUETRY WASH STAND**

With divided hinged top above a cupboard door and a deep drawer containing a ceramic chamber pot, 46cm wide x 39cm deep x 94cm high, (18in wide x 15in deep x 37in high)

£400 - 600  
€540 - 820





392

392 W

**A GEORGE III MAHOGANY TRAY TOP COMMODE**

With pierced carrying handles to the gallery above a panelled door and a drawer, 53cm wide x 48cm deep x 85cm high, (20 1/2in wide x 18 1/2in deep x 33in high)

£300 - 500

€410 - 680

393 W

**AN EARLY 19TH CENTURY OAK CRADLE TOGETHER WITH A 19TH CENTURY OAK CHILD'S ROCKING CHAIR**

The cradle with panelled sides and front on rocking sleighs, the rocking chair with shaped sides, 56cm wide x 99cm deep x 79cm high, (22in wide x 38 1/2in deep x 31in high) the rocking chair, 32cm wide (2)

£200 - 300

€270 - 410



393



394

**A VICTORIAN WALNUT AND BRASS BOUND LADIES TOILETTE CASE**

Made by Asprey

Fitted with cut glass and silver mounted accessories, the hinged lid bearing an entwined monogram and opening to reveal bottles and jars, the fall front revealing the reverse fitted for sewing implements and a drawer, 35cm wide x 23.5cm deep x 19cm high, (13 1/2in wide x 9in deep x 7in high)

£100 - 150

€140 - 200

395 W

**A SMALL VICTORIAN WALNUT WELLINGTON CHEST**

With locking baton to one side on a plinth base, 55cm wide x 32cm deep x 58cm high, (21 1/2in wide x 12 1/2in deep x 22 1/2in high)

£100 - 150

€140 - 200



(Cradle in the great hall, circa 1890)

396 W Y

**A SMALL INDO-PORTUGUESE 18TH CENTURY WALNUT, IVORY AND MOTHER OF PEARL INLAID TABLE TOP CABINET**

The hinged top above a pair of panelled doors enclosing eight drawers on bun feet, 55cm wide x 34cm deep x 57cm high, (21 1/2in wide x 13in deep x 22in high)

£200 - 300

€270 - 410





397 W

**A GEORGE III MAHOGANY LINEN PRESS**

With panelled doors enclosing five slides above two short and two long drawers, 132cm wide x 66cm deep x 192cm high, (51 1/2in wide x 25 1/2in deep x 75 1/2in high)

£500 - 700

€680 - 950

398 W

**A GEORGE IV MAHOGANY LINEN PRESS**

With a pair of panelled doors above two short and two long drawers on turned feet, 136cm wide x 60cm deep x 215cm high, (53 1/2in wide x 23 1/2in deep x 84 1/2in high)

£500 - 700

€680 - 950

399 W Y

**A COLLECTION OF SEVEN 18TH AND 19TH CENTURY MAHOGANY DRESSING MIRRORS**

Including three with bases containing drawers, damages, 60cm wide x 22cm deep x 70cm high, (23 1/2in wide x 8 1/2in deep x 27 1/2in high)

£800 - 1,200

€1,100 - 1,600

400 W

**TWO EDWARDIAN MAHOGANY BIJOUTERIE TABLES**

The larger of the two with blind fret carved decoration on square tapering legs, 60cm wide x 42cm deep x 74cm high, (23 1/2in wide x 16 1/2in deep x 29in high) (2)

£400 - 600

€540 - 820

401 Y Φ

**ENGLISH SCHOOL, LATE 18TH CENTURY**

Admiral John Hawke (1715-1781), wearing blue coat with gold trim, white waistcoat, stock and chemise, his powdered wig worn *en queue* and tied with a black ribbon.

Watercolour on ivory, gilt-wood frame with beaded border, the obverse and reverse of the frame later inscribed *admiral Lord Hawke/ Born 1715 Died 1781*.

Oval, 38mm (1 1/2in) high

£100 - 200

€140 - 270



397



398





402

402 W Y

**A PAIR OF LATE 19TH/EARLY 20TH CENTURY TAXIDERMY CASED DISPLAYS OF HUMMINGBIRDS AND OTHER EXOTIC SMALL BIRDS**

The birds perched on branches within a mahogany framed case, possibly originally in dome cases, 47cm wide x 28cm deep x 58cm high, (18 1/2in wide x 11in deep x 22 1/2in high) (2)

£800 - 1,200  
€1,100 - 1,600

403

**VARIOUS ARTISTS**

A large collection of 19th century prints after Old Master paintings  
Predominantly engravings of religious and mythological scenes, each on wove; together with 'Holy Family with St. John' after Erich Corrons, offset lithograph printed in colours, 700 x 840mm (27 1/2 x 33in)(SH)(and smaller, 48 unframed)(49)

£500 - 700  
€680 - 950

404

**CIRCLE OF PETER BIEGEL (BRITISH, 1913-1987)**

Portrait of a bay horse in a landscape oil on canvas 45.7 x 55.7cm (18 x 21 15/16in). with another study of two horses, signed 'D.D. Hudson' oil on ceramic, 14.5 x 14.5cm (5 11/16 x 5 11/16in) (2)

£200 - 400  
€270 - 540

405

**C. GIESLER (19TH CENTURY)**

The Poacher signed and dated 'C Giesler / Jan 1846' (lower right) pencil and watercolour 35.5 x 24.5cm (14 x 9 5/8in). With a portrait of Miss H.M. Griffith of Bristol and an English School landscape (3)

£200 - 300  
€270 - 410

406

**JOSEPH JOHN JENKINS (BRITISH, 1811-1885)**

An Italian peasant with bagpipes signed and dated 'Jos. J.J. / 1858' (centre right) watercolour, oval 37 x 30.5cm (14 9/16 x 12in).

£300 - 500  
€410 - 680

407

**PAUL H. ELLIS (BRITISH, ACTIVE 1871-1908)**

A mountain waterfall signed 'P.H. Ellis' (lower left), signed and inscribed 'Waterfall Nr Ar\*\*\*/ P.H.Ellis' (on the reverse) oil on canvas 67.3 x 55.5cm (26 1/2 x 21 7/8in).

£200 - 300  
€270 - 410











408

408  
**GUILLAUME (WILHELM) WINTZ**  
**(FRENCH, 1823-1899)**

Girl and cattle by a stream  
 signed 'G. Wintz' (lower left)  
 oil on canvas  
 46 x 37.7cm (18 1/8 x 14 13/16in).

£500 - 700  
 €680 - 950



409

409  
**PAUL MARY GRAY (IRISH, 1842-1866)**

The wine tasting  
 signed and dated 'Paul M Gray 1864' (lower left)  
 watercolour  
 22.8 x 18.3cm (9 x 7 3/16in).

£500 - 700  
 €680 - 950

410  
**ALFRED LANE (BRITISH, 19TH CENTURY)**

A view in Surrey  
 signed with initials (lower left)  
 watercolour and bodycolour  
 20.5 x 17cm (8 1/16 x 6 11/16in).  
 together with a watercolour titled 'Near Ripley,  
 Surrey' by the same hand (2)

£500 - 700  
 €680 - 950

411  
**JOHN SAUNDERS (ACTIVE ENGLAND, CIRCA 1750)**

Portrait of lady, bust-length, in a pink dress  
 with an elaborate brooch  
 signed, inscribed and dated 'Saunders Pinxt:  
 no. 1957 / Leicester March 1754' (centre left)  
 pastel  
 49.5 x 39.5cm (19 1/2 x 15 9/16in).

£600 - 800  
 €820 - 1,100

412  
**EDWIN OLDFIELD (BRITISH, 20TH CENTURY)**

'Grey Lady'  
 signed '-OLDFIELD-' (lower right) also signed  
 and inscribed with title (on a label on the  
 reverse)  
 oil on canvasboard  
 89 x 58cm (35 1/16 x 22 13/16in).

£600 - 800  
 €820 - 1,100

413  
**NAZZARENO CIPRIANI (ITALIAN, 1843-1923)**

Girls by a well  
 signed and inscribed 'N. Cipriani Roma' (lower left)  
 pencil and watercolour  
 31.5 x 21.5cm (12 3/8 x 8 7/16in).

£400 - 600  
 €540 - 820







410



411



412



413





414 (part lot)

414

**JOHN GLOVER OWS (BRITISH, 1767-1849)**

Study of cattle by a lake

brown wash

39 x 45cm (15 3/8 x 17 11/16in).

unframed

Together with unframed watercolours by Thomas Charles Leeson Rowbotham, George Nicholson, L. Sampson and two English School works (6)

£500 - 700

€680 - 950

415

**ATTRIBUTED TO JOHN VARLEY, OWS (BRITISH, 1778-1842)**

A view at Conway, with the castle beyond

watercolour, upper corners rounded

28.5 x 26.2cm (11 1/4 x 10 5/16in).

unframed

£600 - 800

€820 - 1,100

416 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A lady, wearing pink dress and white chemise, pearl necklace choker, her powdered hair curled and upswept.

Watercolour on ivory, turned wood frame.

Oval, 54mm (2 1/8in) high

£200 - 300

€270 - 410



415



417

417

**F.J. SOPER (BRITISH, ACTIVE 19TH CENTURY)**

A homestead in Surrey

watercolour

46 x 67cm (18 1/8 x 26 3/8in).

£400 - 600

€540 - 820





418

**GEORGE WEATHERILL (BRITISH, 1810-1890)**

View of Scarborough from the harbour looking up towards the castle  
signed 'G. Wetherill' (lower left)  
watercolour, vignette  
21 x 13cm (8 1/4 x 5 1/8in).  
unframed

£2,000 - 2,500  
€2,700 - 3,400



418

419

**ENGLISH SCHOOL, CIRCA 1660**

A young boy, wearing white chemise, a black cloak draped over his left  
shoulder.  
Oil on copper, gilt-wood frame with beaded border.  
Oval, 38mm (1 1/2in) high

£200 - 300  
€270 - 410



420

420

**EDWIN TAYLOR (BRITISH, ACTIVE 1882-1884)**

Fishing Boats in choppy water  
watercolour  
39 x 57.3cm (15 3/8 x 22 9/16in).  
unframed

£400 - 600  
€540 - 820

421

**THOMAS COLMAN DIBDIN (BRITISH, 1810-1893)**

Abbeville  
signed, inscribed and dated 'Abbeville / TC Dibdin 1877' (lower left)  
pen, ink and watercolour  
38 x 27cm (14 15/16 x 10 5/8in).  
Inscribed 'Made from a sketch by J Norbury Eq / to whom the artist  
has much pleasure in presenting it / Old houses opposite Hotel de  
France / Abbeville' (on the mount)

£400 - 600  
€540 - 820



421

422 Y Φ

**MANNER OF ANDREW BENJAMIN LENS**

A lady, wearing black dress with blue and pink flowers to the corsage,  
fur trim and pink ties, a white cloak draped over her left shoulder, her  
brown hair in ringlets around her face and under a black cap.  
Watercolour on ivory, turned wood frame.  
Oval, 54mm (2 1/8in) high

£200 - 300  
€270 - 410



# JEWELLERY



423



423

## **A STUART CRYSTAL BROOCH AND A SLIDE, FIRST HALF OF 18TH CENTURY**

The slide with enameled skull and crossed bones, over woven hairwork, in closed back setting, reverse initialled IB, the brooch with oval faceted crystal over woven hairwork, with gold thread initials DMH, in closed back setting, *slide 18 x 16.5mm, brooch 23 x 20mm. (2)*

£500 - 700  
€680 - 950

424

## **A STUART CRYSTAL RING, FIRST HALF OF 18TH CENTURY**

The faceted crystal over woven hairwork, with gold thread detail, in reeded closed back setting, with rose-cut diamond set shoulders, *ring size L.*

£200 - 300  
€270 - 410



424

425

## **A PAIR OF STUART CRYSTAL CUFFLINKS, FIRST HALF 18TH CENTURY**

The crystal over gold thread monograms, mounted in silver.

£200 - 300  
€270 - 410



425





426

**A PAIR OF LATE 18TH CENTURY MEMORIAL BROOCHES/PENDANTS**

Each comprising an oval blue enamel panel applied with a weeping willow tree motif of rose and old mine-cut diamonds, to a border of half pearls, with glazed hairwork panel verso, supporting initials in gold, one with brooch fitting and suspensory loop, the other with half pearl set bale, *panels 46 x 33mm*.

£2,000 - 3,000

€2,700 - 4,100



427

**A PAIR OF COQUE DE PEARL GIRONDOLE EARRINGS, 3RD QUARTER OF 18TH CENTURY**

Each with three drops, mounted in yellow gold, *length 65mm*.

£1,500 - 2,000

€2,000 - 2,700

428

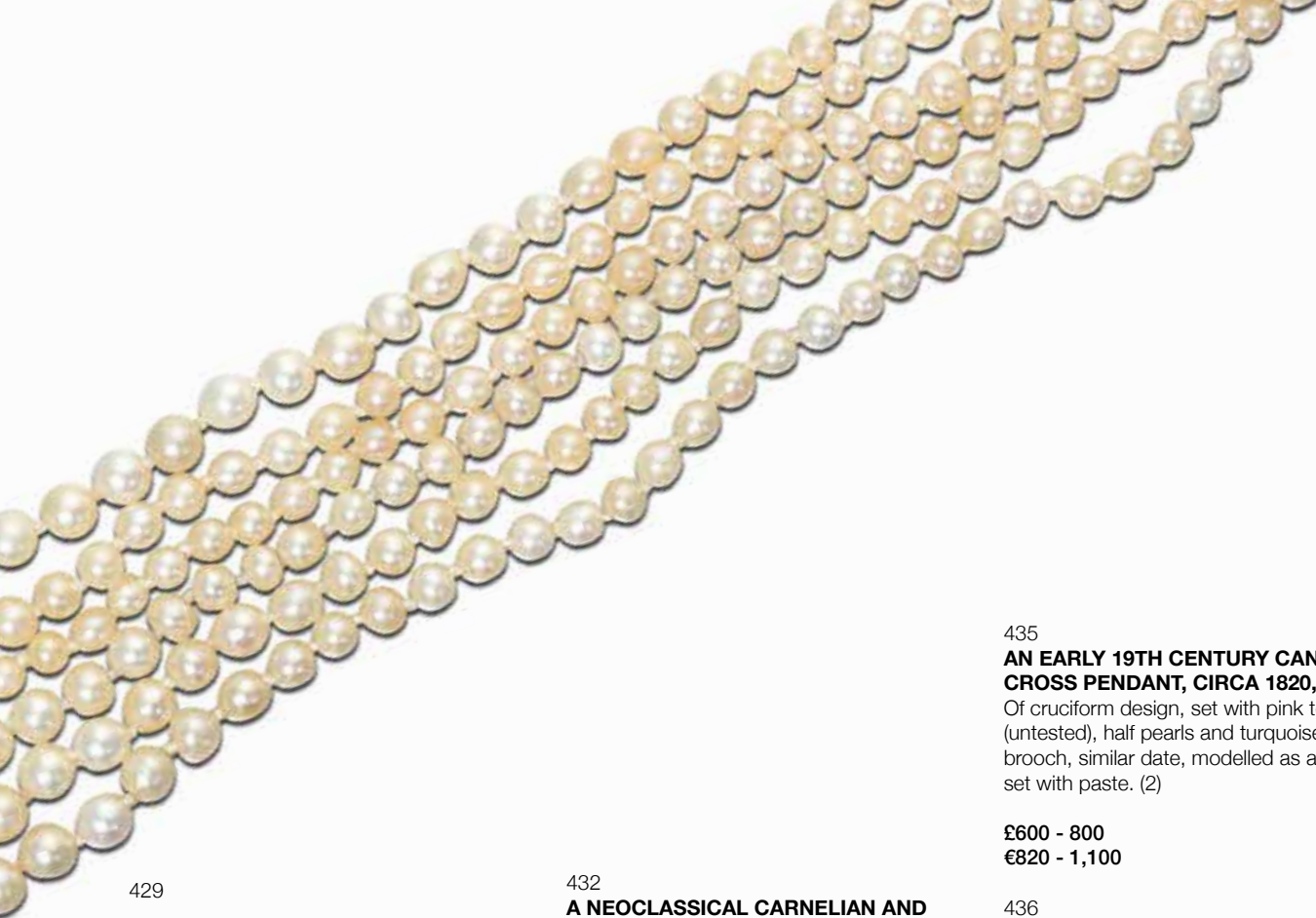
**AN 18TH/19TH CENTURY VLAAMS HART OR COEUR FLAMAND PENDANT**

The heart shaped pendant with garland surmount, of stylized pierced and open work form, with lasque/rose-cut diamonds (one replaced with paste), *length 71mm*.

£600 - 800

€820 - 1,100





429

429

**SIX SHORT STRANDS OF PEARLS**

Plus six loose pearls, all pearls are untested and unwarranted, *pearl diameters 3.5-5mm.*

£800 - 1,200  
€1,100 - 1,600

430

**A GEM SET REGIMENTAL BROOCH, FOR THE COLDSTREAM GUARDS**

The eight rayed star set throughout with single and rose-cut diamonds, with central cross of calibre-cut rubies within a blue enamel garter surround, *length 3.1cm.*

£600 - 800  
€820 - 1,100

431

**A LATE VICTORIAN COLLAR NECKLACE**

With applied wirework detail, suspending a large oval hinged locket with applied half pearl and blue enamel star motif, reverse of locket bearing presentation inscription, *in fitted case.*

£1,000 - 1,500  
€1,400 - 2,000

432

**A NEOCLASSICAL CARNELIAN AND GOLD RING**

The part intaglio engraved with the head of a bearded deity, with incomplete copy of Dioskourides signature, mounted in a yellow gold closed back setting, between pierced shoulders, *panel dimensions 22 x 18mm.*

£300 - 400  
€410 - 540

433

**AN ENAMELLED PENDANT**

Modelled as the red rose of the House of Lancaster, decorated with red and green enamel, on plain bale, *signed Pearce & Sons, in semi fitted case, diameter 24.5mm.*

£200 - 300  
€270 - 410

434

**TWO ANTIQUE PENDANTS AND A RING**

The first of a triangular and round-cut citrine, to plain bale; the second a Maltese cross pendant of closed back set round-cut garnets; together with a memorial ring of glazed hairwork within a surround of half seed pearls to reeded shoulders. (3)

£250 - 350  
€340 - 480

435

**AN EARLY 19TH CENTURY CANNETILLE CROSS PENDANT, CIRCA 1820,**

Of cruciform design, set with pink topaz (untested), half pearls and turquoise, with a brooch, similar date, modelled as a peacock, set with paste. (2)

£600 - 800  
€820 - 1,100

436

**TWO SETS OF GENTLEMANS WAISTCOAT BUTTONS**

Each set with mother of pearl, with central crossed thread detail and blue enamel borders, *all stamped 18, both cased.*

£200 - 300  
€270 - 410

437

**A COLLECTION OF ANTIQUE SHOE BUCKLES**

Mostly pairs, some singles, set with white paste, together with cut-steel and gilt metal examples. (qty)

£300 - 500  
€410 - 680

438

**A 19TH CENTURY HEART-SHAPED LOCKET PENDANT**

The double sided domed glass locket collet set, beneath a coronet surmount, the five strawberry leaves each set with an old brilliant-cut diamond, to plain bale, *total diamond weight approximately 0.2ct, length 5.8cm.*

£200 - 300  
€270 - 410







434 (part lot)



431



432



433



430



435 (part lot)





439 (part lot)

439

**A COLLECTION OF FOUR PAIRS OF ANTIQUE EARPENDANTS, FIRST QUARTER OF 19TH CENTURY**

Including a pair of torpedo drop earrings, with applied burr detail, a pair of chalcedony drop earpendants, a pair of shell cameo drops, depicting Diana and Apollo, in closed back settings, lacking fittings, and a pair of foiled back garnet earrings. (qty)

£600 - 800  
€820 - 1,100

440

**THREE PAIRS OF ANTIQUE EARRINGS**

Comprising a pair of Regency carnelian and seed pearl set hoop earrings, a pair set with white paste and a pair set with clusters of round-cut garnets.

£400 - 600  
€540 - 820



440



440



440



443

441 Y Φ

**A COLLECTION OF EARLY 19TH CENTURY SENTIMENTAL MOURNING JEWELS**

Comprising six brooches/pendants and a ring, of navette-shaped ivory panels, painted en-grisaille, a similar heart-shaped pendant in white paste surround, two rings and two pendants inset with hairwork and a carnelian pendant containing two locks of hair, the mount inscribed 'Nelson's and Napoleon's hair'. (qty)

£1,000 - 1,500  
€1,400 - 2,000







441

442

**A SET OF NINE LARGE ANTIQUE ENAMEL AND WHITE PASTE BUTTONS**

Each with central blue guilloche within a surround of round-cut white paste stones, *diameter 37mm.* (9)

£500 - 700

€680 - 950

443

**A PAIR OF LONG DROP EARPENDANTS, CIRCA 1840**

Of scrollwork form, central panel with polychrome enamel decoration, including insect detail, *length 79mm.*

£500 - 700

€680 - 950



442





444

**444  
A COLLECTION OF THIRTEEN  
UNMOUNTED SHELL CAMEOS**

Various mythological and other scenes, together with another, in scrolled gilt metal brooch mount. (14)

£300 - 500  
€410 - 680

**445  
A 9CT GOLD CIGARETTE CASE**

With engine-turned decoration, hallmarked, inscribed "Betty Jan 7th 1930" to interior and initialled HGN to exterior, *dimensions 8.4 x 11.5cm, weight 133gms.*

£1,000 - 1,500  
€1,400 - 2,000

**446  
A HALF HUNTER FOB WATCH**

With white enamel dial, case stamped '18k' with enamel floral detail to reverse, suspended on a uniform rope-twist Albert chain, together with an 18ct gold retractable pencil fob, hallmarked and signed Asprey.

£1,500 - 2,000  
€2,000 - 2,700

**447  
A SMALL COLLECTION OF JEWELLERY  
AND ACCESSORIES**

Comprising a bangle stamped 9ct (a/f), two pencil fobs, one gold mounted, three safety pin brooches, a Swedish stickpin with pearl terminal (pearl untested), a half pearl and rose diamond set stickpin, a 22ct gold wedding band, and a 9ct gold Grenadier Guards regimental brooch.

£650 - 750  
€880 - 1,000

**448  
A LATE 19TH CENTURY TURQUOISE SET  
NECKLACE AND BRACELET**

The necklace comprising a belcher-link chain suspending a fringe of irregular turquoise matrix drops, together with matching bracelet. (2)

£250 - 350  
€340 - 480



446







449

449

**A 19TH CENTURY DUTCH SILVER-MOUNTED DRESSING TABLE MIRROR**

*BY ROELOF HELWEG, AMSTERDAM 1843*

The silver mounting on velvet and pierced with bird and floral scenes, height 55cm, together with an Edwardian Art Nouveau photo frame by James Dixon & Sons, Chester 1904, height 31cm. (2)

£600 - 800  
€820 - 1,100

450

**A SOVEREIGN-SET SILVER GILT PRESENTATION BOX**

*BY ZACHARIAH BARRACLOUGH & SONS, CHESTER 1911*

Of rectangular form, engraved on the base: "Given to his wife Julia Warde-Aldam on her birthday Feb 28 1919 by W. W. Warde-Aldam. William Wright Warde-Aldam carried these inset gold coins in his pocket daily together with a gold 10/- which he paid away in mistake for a sixpence during the spring of 1919 all through the years of the Great War from June 4th 1914 to December 1919", length 8.1cm, together with a further oval presentation box by Deakin & Francis 1917, length 7.4cm, weight 5oz. (2)

£300 - 500  
€410 - 680





451

451 Y Φ

**A COLLECTION OF FIVE PAIRS OF ANTIQUE EARRINGS**

Including a pair of Regency hoop earrings, circa 1810, set with seed pearls, two pairs of carved ivory drop earendants, a pair of Georgian woven coral tassel drop earendants, with pineapple coral bead surmounts, a pair of Indian miniature drop earendants and a pair of blue glass cabochon cluster earclips. (qty)

£500 - 700  
€680 - 950

452

**A 19TH CENTURY DIAMOND BROOCH**

Of pierced form, set throughout with rose-cut diamonds, in closed back settings, *length 55mm*.

£300 - 500  
€410 - 680



452

453

**A COLLECTION OF 19TH CENTURY RINGS AND TWO BROOCHES**

To include a Georgian serpent panel ring, with glazed hairwork panels, set with seed pearls and garnets; a glazed hairwork, enamel and rose-cut diamond memorial ring, reverse inscribed "Lady Hawke, died 22 Aug 1810"; further rings of assorted designs, a memorial brooch and a citrine and half pearl set cluster clasp. (15)

£500 - 700  
€680 - 950

454

**TWO ENAMELS, BY W. E. ESSEX**

The first depicting a King Charles spaniel, unmounted, the second depicting a fox mask, in stickpin mount, both signed to reverse. (2)

£200 - 300  
€270 - 410

455

**A CHARM BRACELET**

The fine fetter-link chain bracelet suspending 21 assorted charms, including enamelled and gem set examples.

£200 - 250  
€270 - 340

456

**A COLLECTION OF GENTLEMAN'S DRESS ACCESSORIES**

Comprising a pair of 9ct gold cufflinks, the plain oval panels applied with enamelled Coldstream Guards regimental motifs, hallmarked, with chain connections, marker's mark C&F; a part dress set of four buttons and two studs, of square form, set with mother of pearl and sapphire, stamped 18ct&PT; three mother of pearl and enamel buttons (lacking central seed pearls); two cultured pearl collar studs; three half pearl set collar studs; three plain gold collar studs, stamped 18; and two costume jewellery pairs of cufflinks.

£300 - 400  
€410 - 540

457

**AN ANTIQUE DIAMOND BAND RING**

Set with two rows of small old brilliant-cut diamonds, in closed back settings, *ring size N*.

£200 - 300  
€270 - 410

458

**A COLLECTION OF AGATE JEWELLERY**

Including three fancy-ink agate bracelets (*a/f*), a bracelet of graduated spherical beads, with further loose beads, a cross pendant, a heart pendant, a 'Faith, Hope and Charity' charm, two panel brooches, a further crystal brooch and an ammonite brooch. (qty)

£350 - 450  
€480 - 610

459

**FOUR BROOCHES/STOCKPINS**

Comprising two fox mask bar brooches, a riding crop and horseshoe brooch, and a hunting horn brooch. (4)

£350 - 400  
€480 - 540







453



454



455



460

**A DIAMOND PENDANT NECKLACE, BY CARTIER**

The white gold C motif set with brilliant-cut diamonds, to plain bale, on a yellow gold fetter-link chain, *bale signed Cartier, 750 and numbered 567849, clasp signed Cartier, 750 and numbered 725294, chain length 44cm.*

£300 - 500

€410 - 680

461

**A STIRRUP-LINK NECKLACE, BY CARTIER**

In yellow gold, with central white gold hoop motif set with brilliant-cut diamonds, *clasp signed Cartier, 750 and numbered 560029, in Cartier case, length 41.5cm.*

£1,500 - 2,000

€2,000 - 2,700

462

**A THREE STONE DIAMOND RING**

The central old brilliant-cut diamond, between two pear-cut diamond shoulders, all claw set, *old brilliant-cut diamond approximately 0.64ct, pear-shape diamonds approximately 1.05ct and 0.89ct respectively.*

£3,000 - 4,000

€4,100 - 5,400

463

**A DIAMOND FIVE STONE RING**

Claw set with graduated old brilliant-cut diamonds, *total diamond weight approximately 1.5ct.*

£700 - 900

€950 - 1,200

462



464

**A CULTURED PEARL NECKLACE WITH LATE 18TH CENTURY DIAMOND AND ENAMEL CENTREPIECE**

The three rows of uniform cultured pearls to an octagonal centrepiece in blue enamel with white enamel border, centred with an old mine-cut diamond within surrounds of rose-cut and small old-cut diamonds, reverse of panel inscribed Stanhope Harvey Esq, Ob 10 September 1797, Ae 74, to a later clasp similarly enamelled and set with a half pearl flowerhead, *necklace length 36.5cm, centrepiece width 19.5mm, principal diamond approximately 0.7ct.*

£1,500 - 2,000

€2,000 - 2,700

465

**A DIAMOND THREE STONE RING**

Claw set with three graduated old brilliant-cut diamonds, shank stamped '18ct&pt', *total diamond weight approximately 1.8ct.*

£1,000 - 1,500

€1,400 - 2,000

466

**A DIAMOND SET BAND RING**

The polished tapered band rub over set with five graduated brilliant-cut diamonds, *total diamond weight approximately 0.56ct, ring size Q.*

£250 - 300

€340 - 410

467

**A LARGE COLLECTION OF WHITE PASTE SET JEWELLERY**

Including pendants, brooches, a bracelet, buttons, a cased pendant, etc. (qty)

£250 - 350

€340 - 480

463



468 Y Φ

**A COLLECTION OF JEWELLERY**

To include an enamel and rock-crystal pendant, the heart-shaped pendant with crown finial, suspend from a polished loop and two enamel and gem-set pendants depicting St George and the dragon, accompanied by a large quantity of mixed jewellery. (qty)

£200 - 300

€270 - 410

469

**AN ARTS AND CRAFTS PENDANT**

The pear-shaped faceted crystal drop in stylised foliate mount with acorn detail, *length 50mm.*

£100 - 150

€140 - 200

470

**AN AMETHYST AND DIAMOND DRESS RING**

The step-cut amethyst collet set within a surround of channel set brilliant-cut diamonds, to broad reeded shoulders, *ring size N.*

£250 - 350

€340 - 480

471

**A SMALL GROUP OF SILVER JEWELLERY, BY GEORG JENSEN**

Comprising a pair of earclips, numbered 85, a carnelian set pendant, numbered 82, on chain, and a floral pendant on chain, all signed. (qty)

£200 - 300

€270 - 410

465







461



464



472

**A GOLD BRACELET, BY CARTIER**

Of fancy stirrup links, suspending a detachable running panther pendant drop, *clasp signed Cartier, 750, bearing French assay marks and numbered 701257, pendant bale signed Cartier, 750 and numbered 668362, in Cartier case.*

£1,500 - 2,000  
€2,000 - 2,700

473

**A FANCY-LINK BRACELET**

Hallmarked for 9ct gold, suspending eight 9ct gold disc pendants, each inscribed with a name and date.

£400 - 500  
€540 - 680

474

**A SET OF ELEVEN HOLLOW BEADS**

Yellow metal, unmarked and untested, *diameter 13.5mm. (11)*

£400 - 600  
€540 - 820

475

**A GEM SET DRESS RING**

Of odeonesque design, with lines of channel set calibre-cut diamonds and rubies and two cabochon ruby highlights, rubies untested, *ring size O.*

£400 - 500  
€540 - 680

476

**AN EMERALD AND DIAMOND RING**

The step-cut emerald split collet set between reeded shoulders highlighted with trios of claw set baguette-cut diamonds, shank stamped 14k, *ring size N.*

£1,000 - 1,500  
€1,400 - 2,000

477

**A GEM SET BAND RING**

The broad heavy band with raised borders, set with three oval cabochon garnets, hallmarked for 18ct gold, *ring size L.*

£350 - 450  
€480 - 610

478

**A PAIR OF HOOP EARRINGS, BY CARTIER**

The entwined three colour hoops, with hinged back fittings, *signed Cartier, 750 and numbered C12826, with European convention marks.*

£300 - 400  
€410 - 540

479

**A TRACK-LINK BRACELET**

Of rectangular links with peaked detail, *bearing French eagle's head assay mark, length 19cm, width 15mm.*

£700 - 800  
€950 - 1,100

480

**A DIAMOND TRACK-LINK BRACELET, BY CARTIER**

Of polished yellow gold brick-link form, alternate links set with trios of brilliant-cut diamonds, *clasp signed Cartier, 750 and numbered 795011, in fitted Cartier case.*

£2,000 - 3,000  
€2,700 - 4,100

481

**AN 18CT GOLD BOW BROOCH, MID 20TH CENTURY**

The ribbon bow in textured yellow gold, with small single-cut diamonds highlights, bearing import marks, *length 5.7cm.*

£200 - 300  
€270 - 410

482

**A BAND RING**

With human mask detail.

£60 - 80  
€80 - 110

483 Y

**A COLLECTION OF ASSORTED ANTIQUE JEWELLERY ITEMS**

Including a very fine long gold chain, a pair of coral bead set earendants, circa 1870s, a pair of coral bead cufflinks, a pair of late 18th century mother of pearl earrings, two hair slides, one set with foiled paste, the other with cut-steel, together with a selection of more recent jewellery and costume jewellery, including an 18ct three colour gold reeded wedding band, by Cartier. (qty)

£250 - 350  
€340 - 480







472



475



476



477



480

# ATTICS AND CELL

484 W

## A COLLECTION OF TRIBAL WEAPONS AND ARTEFACTS

Including two Samoan clubs, an Aboriginal club, Solomon Island paddle and a Dinka club, (qty)

£300 - 500  
€410 - 680

485 W

## A COLLECTION OF THREE SKULL MOUNTED REINDEER ANTLERS

Together with three dik-dik skull mounts and one steenbok skull mount on oak shields, the largest, 92cm wide, (7)

£300 - 500  
€410 - 680

486

## AN EARLY 20TH CENTURY MOROCCAN LEATHER BOUND BOOK OF SALMON AND TROUT FLIES

With fourteen pages of flies, together with a Moroccan leather case and canvas cover, 24cm wide x 33cm deep x 4.5cm high, (9in wide x 12 1/2in deep x 1 1/2in high)

£100 - 150  
€140 - 200

487

## AN EARLY 19TH CENTURY NEEDLEWORK SAMPLER

By Ann Margate, Dec 13th 1824, aged 9 years seven months,

Depicting the front view of Solomon's temple with religious passage underneath and surrounded by trees and deer within a zigzag border with hooked flower heads, 52cm x 56cm

£800 - 1,200  
€1,100 - 1,600

488

## AN EARLY 19TH CENTURY SAMPLER

by Mary Lewis

With religious passage above church and houses flanked by birds and trees, within a stylised foliate border, 43cm x 39cm

£500 - 700  
€680 - 950

489

## A LATE 19TH CENTURY PROCESSIONAL CROSS

Of gilt sheet metal, with Christ on the cross, the terminals with applied saints and decorative strapwork panels, on a long wooden painted shaft, 211cm high

£200 - 300  
€270 - 410







COLDSTREAM GUARDS





490

490 W

**A COLLECTION OF STICKS, PARASOLS AND RIDING CROPS TOGETHER WITH A LARGE BRASS AND COPPER WATER JUG**

Including parasols with carved wooden parrot handle, a carved wooden terrier head handle, a carved wooden swan head handle and various sticks and riding crops, *the jug, 51cm high (qty)*

£400 - 600

€540 - 820

491 W

**TWO VICTORIAN ASH AND ELM CHILD'S WINDSOR CHAIRS**

One a rocking chair and damaged, 42cm wide, (16 1/2in wide) (2)

£200 - 300

€270 - 410

492 W

**AN 18TH CENTURY OAK HANGING CUPBOARD**

With single panel door, painted with the date 1726 and initialled S U N with iron hinges, 45cm wide, 22cm deep, 70cm high (17 1/2in wide, 8 1/2in deep, 27 1/2in high) 45cm wide

£300 - 500

€410 - 680

493 W

**A GEORGE II ELM CORNER ARMCHAIR**

With vase shaped back above a plank seat, 77cm wide, (30in wide)

£80 - 120

€110 - 160



492





494 W

**A COLLECTION OF CASED TAXIDERMY BIRDS AND ANIMALS**

Comprising a green woodpecker and a kingfisher, red squirrels, a bantam cockerel, a cuckoo and a robin, the case bearing a paper label for T. B. Cockerill, Doncaster, the squirrels: 69cm wide x 23cm deep x 48cm high, (27in wide x 9in deep x 18 1/2in high) (5)

£400 - 600  
€540 - 820



495

**A LATE VICTORIAN CLOCK BAROMETER OF NAUTICAL THEME**

The clock and barometer within life rings surmounted by an anchor and crossed oars with applied thermometer, the marble base with applied rope twist edge and compass, bearing presentation plaque for 1893, 34cm wide

£500 - 700  
€680 - 950

496 W

**A MINIATURE GEORGE II OAK CHEST OF DRAWERS TOGETHER WITH A LEATHER COVERED WORK BOX, A VICTORIAN MAHOGANY COIN COLLECTOR'S CABINET AND A CONTINENTAL WHITE PAINTED AND WHITE METAL MOUNTED LADIES CASKET**

The chest with four short and three long drawers, the coin cabinet with trays to each of the drawers, 34cm wide, 25cm deep, 48cm high (13in wide, 9 1/2in deep, 18 1/2in high) (4)

£400 - 600  
€540 - 820



496

494

497 W

**A VICTORIAN MAHOGANY WORK FRAME**

The rotating frame above an oval base, 79cm wide, 21cm deep, 45cm high (31in wide, 8in deep, 17 1/2in high) (2)

£100 - 150  
€140 - 200





498



500 (one from a lot of two)



499



501

498 Y Φ

**AN ANGLO INDIAN 19TH CENTURY IVORY AND SADELI WARE WORK BOX**

The mosaic and ivory lined top and sides enclosing a fitted interior above a drawer fitted with a writing surface, (damages) 43cm wide, 29cm deep, 15cm high (16 1/2in wide, 11in deep, 5 1/2in high)

£500 - 700  
€680 - 950

499 W

**A DUTCH LATE 17TH / EARLY 18TH CENTURY WALNUT AND GILT BRASS REPOUSSÉ CASSET**

The domed hinged lid and sides veneered with walnut oyster panels embellished with gilt brass repoussé mounts decorated with birds and flowers, 62cm wide x 43cm deep x 30cm high,

£600 - 800  
€820 - 1,100

500

**A LATE 18TH / EARLY 19TH CENTURY MAHOGANY TABLE TOP BUREAU TOGETHER WITH A WILLIAM IV BURR YEW TEA CADDY**

Of small proportions, the fall enclosing fitted interior above a frieze drawer, 47cm wide, 27cm deep, 25cm high (18 1/2in wide, 10 1/2in deep, 9 1/2in high) (2)

£400 - 600  
€540 - 820

501 W

**AN 18TH CENTURY IRON STRONG BOX**

With four mortar lock and side carrying handles, 57cm wide x 34cm deep x 31cm high, (22in wide x 13in deep x 12in high)

£400 - 600  
€540 - 820







502



504



503



505

502 W

**AN 18TH CENTURY OAK TABLE TOP BUREAU**

The hinged fall front enclosing seven small drawers above a foliate carved frieze, 75cm wide, 48cm deep, 31cm high (29 1/2in wide, 18 1/2in deep, 12in high)

£400 - 500

€540 - 680

503

**A VICTORIAN SUEDE COVERED CASKET**

Containing a collection of mainly 19th century bags and purses including a Native American beadwork bag, a bag of weighted knitted cotton, a white leather drawstring bag, seventeen various miser's purses, nine beadwork purses and fourteen bags of embroidered silk, wool work, velvet and beadwork, 35cm wide, 22cm deep, 20cm high (13 1/2in wide, 8 1/2in deep, 7 1/2in high) (qty)

£300 - 500

€410 - 680

504 Y Φ

**AN ANGLO-CEYLONESE CALAMANDER, EBONY AND IVORY INLAID WORK BOX**

Of scalloped outline, the hinged lid inlaid with a specimen wood roundel to the underside enclosing two removable trays fitted with lidded compartments, 44cm wide, 31cm deep, 19cm high (17in wide, 12in deep, 7in high)

£600 - 800

€820 - 1,100

505

**A LARGE CHINESE 19TH CENTURY HEXAGONAL LACQUER BOX**

The black lacquer typically decorated in gilt with figures and dwellings in a luxuriant riverscape; together with a small red lacquer rectangular chest carved with a diaper pattern and decorated with gilt. *The hexagonal box: 51cm (20in) wide (2).*

£300 - 400

€410 - 540





506<sup>W</sup>

**A 19TH CENTURY HORSE'S SKULL**

With inset glass eyes, mounted on a wooden stand, 58cm wide

£200 - 300

€270 - 410

This horse's skull was left behind after a group of Mummers had performed at the house.

507<sup>YΦ</sup>

**THREE VICTORIAN ROSEWOOD WORK OR DRESSING BOXES**

One made by G.C. Diller, Covent Garden with a floral cut brass inlaid border to the top enclosing a fitted interior, together with another work box with a fitted interior of compartments and bottles and vanity case, 42cm wide x 26cm deep x 10cm high, (3)

£800 - 1,200

€1,100 - 1,600



508

**A 19TH CENTURY MAHOGANY AND BRASS BOUND WRITING SLOPE**

Together with three others, with fitted interiors, all of similar size, one writing slope: 51cm wide, 28cm deep, 19cm high (20in wide, 11in deep, 7in high) (4)

£400 - 600

€540 - 820





509

**A COLLECTION OF LATE 19TH CENTURY GRAND TOUR  
PLASTER INTAGLIOS**

Of classical scenes, each wrapped in a band of yellow paper, ropetwist gilt edge and the name 'John Tyrrell', contained in a pine box with seven trays and fall front, 43cm wide, 41cm deep, 31cm high (16 1/2in wide, 16in deep, 12in high)

£1,000 - 1,500

€1,400 - 2,000

Prince Stanislas Poniatowski (1754-1833), the nephew of the last King of Poland, commissioned approximately 2500 gems in the neo-classical style by a group of gem-engravers in Rome. After his death, Poniatowski's collection was offered for sale as ancient gems by Christie's in London in 1839. Once it was discovered that the gems were not ancient, the sale was unsuccessful, however, John Tyrrell acquired over 1000 and had numerous plaster casts made. Tyrrell and James Prendeville published the collection in 1841 in their Explanatory catalogue of the proof-impressions of the antique gems possessed by the late Prince Poniatowski, and now in the possession of John Tyrrell, esq.



510

**A 19TH CENTURY NORTH EUROPEAN PINE  
AND IRON BOUND BOX**

The top and sides decorated with stylised scrolling foliate strapwork and tulips, with carry handles, 49cm x 46cm x 24cm, together with a 19th century pine iron bound box, smaller, both with keys, (2)

£500 - 700

€680 - 950



511

**A LATE VICTORIAN WRITING SLOPE**

The sloping front with a classical scene, the interior fitted with travelling paints, inks etc, together with a small travelling paint box by George Rowney & Comp., contained in a mahogany case, (2)

£300 - 500

€410 - 680





512

512 W

**AN 18TH CENTURY CARVED OAK AND GESSO LION**

The crowned beast seated and holding a sceptre, with traces of polychrome and gilt decoration, 27cm wide x 55cm deep x 80cm high, (10 1/2in wide x 21 1/2in deep x 31in high)

£800 - 1,200  
€1,100 - 1,600

513

**JOSEPH APPLEYARD (BRITISH, 1908-1960)**

Hunting scene in an open landscape signed 'Joseph Appleyard' (lower right) gouache 26 x 36cm (10 1/4 x 14 3/16in).

£200 - 300  
€270 - 410

514

**FOLLOWER OF HERMAN SAFTLEVEN (DUTCH, CIRCA 1609-1685)**

On the Rhine a pair, oil on metal 12 x 17cm (4 3/4 x 6 11/16in). (2)

£300 - 500  
€410 - 680

515

**AN AUSTRIAN LATE 19TH CENTURY COLD PAINTED BRONZE MODEL OF A KINGFISHER**

stamped GESCHUTZ to the underside, 10cm high

£150 - 250  
€200 - 340

516

**CONTINENTAL SCHOOL EARLY 19TH CENTURY**

A set of three topographical views, watercolour on card, 6cm x 9cm, in ebony frames, (3)

£400 - 600  
€540 - 820

517

**A GEORGE III MAHOGANY AND FAN MARQUETRY, BOXWOOD AND EBONY STRUNG ARTIST'S WORKBOX**

Containing a fitted interior with sliding compartments, fitted bottles and trays including three tea caddies, 30cm wide, 23.5cm deep, 17cm high (11 1/2in wide, 9in deep, 6 1/2in high) 30.5cm wide

£300 - 500  
€410 - 680

518

**AN 18TH CENTURY PEWTER STOUP**

The spherical reservoir above a shaped backplate with scalloped edge, decorated with an image of Christ being baptised by John the Baptist, with a circular bowl below, raised on three spherical feet, dated 1736, 61cm high

£200 - 300  
€270 - 410









519

519  
**AN ITALIAN LATE 16TH CENTURY FRAGMENT OF CISELE VELVET**

The cream silk ground with cut red velvet displays of carnations, tulips, pomegranates, leaves and upright stems, outlined and enhanced with uncut red velvet,  
 32cm x 13cm

£400 - 600  
 €540 - 820

This fragment is reputed to be from a gown that belonged to Mary, Queen of Scots (1542–1587).

*Mary Queen of Scots* by Susan Watkins, pub. 2001 'In addition to a preponderance of white and black, the inventories of the Queen's wardrobe include crimson velvet, green velvet, orange damask embroidered with silver, yellow satin trimmed with fur and silver braiding and blue and purple satin.' p.106

*Mary Queen of Scots An Illustrated Life* by Susan Doran, pub. 2007 'She continued to be fashionable and sumptuous in her dress: the inventory of her clothes in 1562 listed 131 items including 60 gowns of cloth of gold, silver, velvet, satin and silk.' p.78

520  
**A LATE 19TH CENTURY BLACK SILK STOCKING BELONGING TO QUEEN VICTORIA**

With a white silk cuff and foot monogrammed VR with a crown and numbered 9, repairs to toe and heel,

£200 - 300  
 €270 - 410

521  
**A PAIR OF 17TH CENTURY WHITE LINEN INFANTS MITTENS**

With bobbin lace border and trim within a glazed frame, together with a section of mid 18th century Devonshire bobbin lace edging 15cm, 20cm and 4.5cm, 188cm (2)

£150 - 250  
 €200 - 340

522  
**AN EARLY 19TH CENTURY NEEDLEWORK SAMPLER**

Depicting a central house surrounded by animals, plants, flowers and buildings, within a scrolling foliate border, dated 1810, unframed, 62cm x 62cm

£500 - 700  
 €680 - 950



520





523

523

**AN EARLY 20TH CENTURY CREWEL WORK BEDSPREAD**

The linen ground embroidered with blue, brown and green wools in a variety of stitches, designed with birds, flowers and leaves, the upper right border stitched with the words: 'LOVINLY WORKED FOR MRS WARDE-ALDAM BY LK BEGUN IN 1913 FINISHED IN THE YEAR OF PEACE 1919', 232cm, 170cm

£400 - 600  
€540 - 820

This bedspread made by 'LK' for Julia Warde-Aldam was most likely a grateful soldier who was treated at Hooton Pagnell. Mrs Warde-Aldam received many gifts from soldiers who recovered at the hall including a large stuffed crocodile!

524

**A MID-18TH CENTURY CREAM SILK APRON FRONT**

Embroidered in coloured silks and gold thread embellished with spangles and flowers later mounted and framed, together with an oval silk and wool work picture, a pair of embroidered seascape scenes and another embroidered picture, all framed, 53cm, 101cm (5)

£400 - 500  
€540 - 680





525

525 W

**A LARGE EARLY 18TH CENTURY OAK GATELEG DINING TABLE**

The oval drop leaf top on block carved and turned legs, 155cm wide x 180cm deep x 75cm high, (61in wide x 70 1/2in deep x 29 1/2in high)

£500 - 700

€680 - 950

526 W

**A LATE 19TH/ EARLY 20TH CENTURY PINE FRAMED ORKNEY ARMCHAIR**

Of typical form with woven black-oat straw back, 59cm wide

£400 - 600

€540 - 820

527

**A MID 19TH CENTURY SLATE AND MARBLE MANTLE TIMEPIECE**

by Webster, Cornhill

The enamel dial with Roman chapter ring flanked by green marble fore edges, on a high plinth base, 22cm high

£100 - 200

€140 - 270



526







528 W

**A 3RD BATTALION COLDSTREAM GUARDS SIDE DRUM**

With battle honours from Tangier to Hindenburg Line, some paint loss, impressed marks and dated 1929, together with a framed poster commemorating Coldstream Guards who were killed in action or from wounds in South Africa 1899 - 1902, in a plain oak frame, *Poster 61cm x 49cm (2)*

£600 - 800  
 €820 - 1,100

The battalion was commanded by Lt-Col. William St. Andrew Warde-Aldam (1882-1958) DSO, (Coldstream Guards) Great-Grandfather of the current vendor, Mark Warde-Norbury.



528

529 W

**A 5TH BATTALION THE KING'S OWN YORKSHIRE LIGHT INFANTRY SIDE DRUM**

With battle honours from Minden to Italy 1917-18, impressed marks and dated 1935, bearing presentation plate to Col. Ward Aldham. D.S.O.

£700 - 900  
 €950 - 1,200

Lt-Col. William St. Andrew Warde-Aldam (1882-1958) DSO, (Coldstream Guards) was the Honorary Colonel of the battalion and the Great-Grandfather of the current vendor, Mark Warde-Norbury.



529





530

**A SELECTION OF CHINESE EXPORT DISHES**

18th century

Comprising: nineteen graduated famille rose dishes from a set, decorated with a central phoenix holding a scroll depicting prunus and magnolia, all surrounded by vibrantly enamelled decorative borders; a pair of Chinese Imari dishes decorated with floral designs; and two pairs of rouge-de-fer dishes enamelled with deer in a fenced terrace; together with a famille rose 'peony' punchbowl, 18th century; two smaller famille rose bowls; a blue and white bowl, Xuande mark, 19th century; and two Japanese Imari barber's bowls, 17th/18th century. *The largest famille rose dish: 35.5cm (14in diam.) (31).*

£500 - 800

€680 - 1,100

531 Y Φ

**A COLLECTION OF CARVED IVORY AND BONE**

Mainly 19th century and including; a pocket knife with ivory grip, a carved needlecase, cane top, parasol handle, fan, miniature portrait roundals of Cardinal Wolsey and Edward III in profile and a large ivory circlet bearing an old paper label inscribed, 'Brought over from the Zulu War', (qty)

£800 - 1,200

€1,100 - 1,600



532

**A RARE CHINESE ARMORIAL ENAMELLED PART TEA SET**

circa 1750

Each bearing the arms and crest of the EURE family and comprising: a teapot with associated cover and stand, a milk jug, a tea caddy and cover, two tea bowls and two coffee cups, all delicately enamelled with a pale blue and gilt 'European leaf' border above a central coat of arms; together with a gilt-decorated, blue and white part set painted with a landscape beneath Fitzhugh-style borders, comprising of a tea caddy and cover, a milk jug and cover, a teapot and cover, spoon tray, eight tea bowls and saucers, a larger bowl and two dishes, circa 1780; and three further similar bowls with two matching saucers, also c. 1780; together with a Japanese Kutani part tea set of tapot, milk jug, sugar pot and two tea bowls and saucers, Meiji period. *The willow pattern teapot: 23cm (9in) wide (51).*

£500 - 600

€680 - 820





533

**A LARGE GROUP OF CHINESE EXPORT TEA WARE**

18th century

Including: a 'Mandarin pattern' part set comprising of a teapot and cover, a milk jug and cover, a tea caddy and cover, six tea bowls, three saucers and three coffee cups; fifteen various Chinese Imari tea bowls; a blue and white teapot enamelled in Europe with gilt and iron-red; two lobed famille rose tea bowls and three matching saucers; a gilt and famille rose bowl; two further saucers; a 'Mandarin pattern' underglaze blue and famille rose double-handled tazza; together with five Japanese Imari tea bowls and six saucers of similar design, and two English porcelain tea bowls. *The 'Mandarin pattern' teapot: 18.5cm (17 1/4in) wide (60).*



£500 - 1,000

€680 - 1,400



534

**TWO MINTON MAJOLICA WARE GAME DISHES, COVERS AND LINERS, DATED 1877 AND 1866**

The covers moulded in high relief with game picked out in soft colours, the sides moulded with basket weave entwined with oak leaves and acorns, all naturalistically coloured, the larger 40cm wide, impressed MINTONS, date code for 1877, the smaller 33.8cm wide, impressed MINTONS, datecode for 1866 (6)

£800 - 1,200

€1,100 - 1,600

535

**A MASSIVE SLIPWARE TEAPOT AND COVER, DATED 1885**

Of globular form with a domed cover and broad strap handle, two further handles applied below the rim at either side, the red body dipped in cream-coloured slip and decorated in sgraffito with scrollwork and leaves, inscribed on one side 'Julia Warde Aldam 1885' below a coat of arms, the reverse with 'All ye who love a cup of tea...', 36cm high (2)

£200 - 300

€270 - 410

Julia Warde-Aldam (the vendors great, great grandmother) was a great traveller, collector, philanthropist and responsible for turning Hooton Pagnell Hall into an auxiliary hospital during the Great War and played a very large role in the local social and administrative landscape around South Yorkshire.



# HOOTON PAGNELL DURING THE GREAT WAR



Drawing room at Hooton Pagnell Hall

Like Many of England's stately homes, Hooton Pagnell Hall played a vital role during the First World War when in 1914 it was turned into an Auxiliary Military Hospital by the then owner, Julia Warde-Aldam, the current owner's Great, Great Grandmother.

During the war, over three thousand Auxiliary Hospitals were set up across the United Kingdom from elementary schools and town halls to private country houses, including one at Oxford University and Cheltenham racecourse to stately homes such as Longleat and Wilton House. Injured servicemen preferred recovering in the more 'homely' Auxiliary Hospitals which were generally less crowded.

Julia Warde-Aldam not only gave her home over to the injured servicemen, she personally oversaw the care they received and was the Hospital's Commandant where she led a team of nurses, doctors and local volunteers.

It is a testament to the care and affection she provided the injured soldiers that, in the attic of Hooton Pagnell can be found trunks and a chest of letters sent to Mrs Warde-Aldam from the recovered soldiers who mostly went back to the front line. The letters weren't simply thank you letters, but were regular correspondence between the soldiers and Mrs Warde-Aldam who sent them food and clothing parcels, when she would organise the ladies of South Yorkshire to knit for Britain!

The hospital admission and discharge book lists over one thousand servicemen, starting with 11 injured soldiers in 1914, then increasing rapidly throughout the war to 480 in 1918, with injuries such as shrapnel and bullet wounds to trench fever and gas poisoning. Although mainly British, soldiers treated at Hooton Pagnell came from all over the Commonwealth and America.







Julia Warde-Aldam, centre



536

**A COLLECTION OF WORLD WAR I CURIOSITIES**

Including badges, shrapnel scraps, field dressings, a leather pistol holster belonging to Captain Warde-Aldham 1st Coldstream Guards, a picklehaube badge, contained in a white painted tin medical chest marked 'WAIFS AND STRAYS',

£200 - 300

€270 - 410

537

**A LATE 17TH CENTURY BRONZE BELL ON STAND**

The bell made by Melchior de Haze (1632-1697) With cast inscription M. De Haze Me Fecit 1684, mounted on a later ironwork frame and oak plinth stand, *the bell 19cm high*

£500 - 700

€680 - 950

The 17th Century Antwerp bell founder Melchior de Haze and is believed to have been a pupil of the Hemonys. He is best known for casting carillons (at least twenty three cast bronze bells, which are played successively to produce a melody) including the belfry in Bruges in 1676 and the Escorial near Madrid in 1674, (both which have now been demolished) and the carillons for Alkmaar and Salzburg which are still in existence.

Hooton Pagnell Church has its own carillon installed by Julia Warde-Aldam.



538 W

**FIVE VARIOUS MILITARY HELMETS LATE 19TH CENTURY AND LATER**

Comprising an 1878 pattern grey cloth helmet of the Eton rifle volunteer corps (faded, some moth damage), the interior with adjustable leather sweat-band and paper label inscribed 'Warde Aldam Esq - A.J. - (chin chain missing); a WWII period MKII British officer's service helmet retaining its camouflage netting, the interior with silk label of Hubert Johnson, 38 New Bond St., London, and in fine condition; two WWII period Home Guard and Volunteer Fire Service helmets, one painted with a crest and motto (some loss of painted finish); and a German Model 1916 military helmet (some surface rust), the interior stamped 'ET66 (for Eisen-und Hüttenwerke); together with a French cuirassier's breast-plate (pitted overall) (6) *The first 26 cm. high*

£400 - 600

€540 - 820









539

539 W

**A 19TH CENTURY IRON MANTRAP**

With eighteen inch jaws and a tilting footplate, 167cm wide x 43cm deep x 26cm high, (65 1/2in wide x 16 1/2in deep x 10in high)

£400 - 600

€540 - 820

Estates used man traps to deter and catch poachers in the 18th and 19th centuries. They became illegal in 1826 although a law was passed in 1830 allowing for them to be used by licence before finally banned for good in 1861.

540

**AN 18TH CENTURY IRON PADLOCK**

With paper label attached 'Padlock from Old Village Stocks', with key, 16cm, together with two sets of manacles and a circlet of chain, (5)

£200 - 300

€270 - 410



540

541

**AN OTTOMAN MATARA WATER FLASK, POSSIBLY 17TH CENTURY**

With wooden stopper, 44cm high

£400 - 600

€540 - 820

542 W

**A SET OF FOUR VICTORIAN PAINTED WROUGHT IRON PRICKET CANDLESTICKS**

With scrolled decoration to the stems and scrolled legs, 21cm wide, 22cm deep, 84cm high (8in wide, 8 1/2in deep, 33in high) (4)

£500 - 800

€680 - 1,100

















# OUTBUILDINGS



543

543 W

## A LARGE COLLECTION OF 17TH AND 18TH CENTURY DELFT FIREPLACE TILES

Of either polychrome, manganese or blue and white decorated with tulips, figures within landscapes or vignettes of figures, 13cm wide (qty)

£500 - 700

€680 - 950

544 Y

## A WILLIAM IV ROSEWOOD TREEN TAZZA TOGETHER WITH AN EARLY 19TH CENTURY POLYCHROME DECORATED BOWL AND A 19TH CENTURY CARVED SLATE CHILD'S SHOE MOULD

The tazza with stylised lotus leaf and turned body on a circular socle, the bowl dated 1827, 20cm wide x 20cm deep x 16cm high, (7 1/2in wide x 7 1/2in deep x 6in high) (3)

£200 - 300

€270 - 410

545 W

## A FRAMED COLLECTION OF THIRTY FIVE 18TH AND 19TH CENTURY DELFT TILES

Of blue and white and polychrome decoration painted with figures within landscapes, scenes from the Bible and landscapes, The frame: 96cm high, 70cm wide

£400 - 600

€540 - 820

546

## A LARGE 19TH CENTURY BROWN GLASS BOTTLE

Of typical blown wine bottle form, now empty with a cork stopper, 58cm high

£200 - 300

€270 - 410



545









547

547 W

**A 19TH CENTURY PAINTED WOOD FIREPLACE**

With architectural pediment above a breakfront frieze decorated with Neoclassical ornament, 200cm wide x 20cm deep x 176cm high, (78 1/2in wide x 7 1/2in deep x 69in high)

£700 - 800  
€950 - 1,100

548 W

**A COLLECTION OF VICTORIAN PAINTED AND COMPOSITION ARCHITECTURAL MOULDINGS**

En-suite to previous lot, including a pair of fluted columns, a pair of pediments and three ceiling borders decorated with ribbon tied bell flower chains, *The columns: 127cm high (50in high)*

£600 - 1,000  
€820 - 1,400

549 W Y Φ

**A WILLIAM IV MAHOGANY CASED SQUARE PIANO**

Made by George Dettmer & Son, 50 Upper Marylebone Street, Fitzroy Square  
On turned legs, 168cm wide x 63cm deep x 87cm high, (66in wide x 24 1/2in deep x 34in high)

£400 - 600  
€540 - 820

George Dettmer, who had presumably been born in Germany, founded his piano-making firm in London in the early 19th Century. His son William Dettmer (born 1775) joined 'George Dettmer and Son' and ran the company for many years. By 1820, Dettmer and Son were apparently advertising 'Square and Circular Cornered Pianofortes'. In 1827 they took out a patent for a system for changing the pitch of a piano. Following financial difficulties in 1845, William emigrated to Australia, continued the business and died there in 1858.







550 (part lot)

550 W

**THREE VICTORIAN CARVED OAK PANELS**

With carved scrolled foliage and floral and fruit filled baskets, together with another carved oak panel of scrolled acanthus leaves, 96cm x 114cm, 112cm x 86cm and 119cm x 34cm (3)

£500 - 700

€680 - 950

551 W

**TWO ARTS AND CRAFTS OAK ARMCHAIRS**

One with an upholstered back in the manner of William Morris, the other with a splat back, both with drop in seats (one lacking rush work), 71cm wide, (27 1/2in wide) (2)

£500 - 700

€680 - 950

552 W

**AN EDWARDIAN MAHOGANY PEDESTAL DESK**

The kneehole enclosed by nine drawers, 120cm wide x 68cm deep x 74cm high, (47in wide x 26 1/2in deep x 29in high)

£300 - 500

€410 - 680

553 W

**A LATE 17TH/ EARLY 18TH CENTURY OAK AND FRUITWOOD INLAID COFFER**

With panelled front and sides on stile feet, 130cm wide x 57cm deep x 74cm high, (51in wide x 22in deep x 29in high)

£150 - 250

€200 - 340





554 (one of a pair)

554 W

**TWO SIMILAR 18TH CENTURY OAK SETTLES**

Both with arched panelled backs on front cabriole legs and pad feet, 185cm and 189cm wide (2)

£800 - 1,200  
€1,100 - 1,600

555 W

**AN ALTO ADIGE 18TH CENTURY CEDAR CASSONE**

The hinged lid decorated with pokerwork to the reverse above the front carved in low relief with punched and pokerwork decoration, 185cm wide x 61cm deep x 62cm high, (72 1/2in wide x 24in deep x 24in high)

£600 - 1,000  
€820 - 1,400

556 W

**A SMALL LATE 17TH CENTURY AND LATER OAK REFECTORY TABLE**

With a plank top above the frieze carved to one side on turned supports, 161cm wide x 67cm deep x 77cm high, (63in wide x 26in deep x 30in high)

£200 - 300  
€270 - 410



555

557 W

**A FIRST HALF 20TH CENTURY CARVED AND POLYCHROME DECORATED ROCKING HORSE**

Retailed by Harrods

The dappled grey horse on pine base stamped 'Harrods Knightsbridge', 138cm wide x 44cm deep x 123cm high, (54in wide x 17in deep x 48in high)

£500 - 700  
€680 - 950

558 W

**A GEORGE III MAHOGANY D-SHAPED TEA TABLE**

With reeded edge on turned tapering legs, 94cm wide x 46cm deep x 75cm high, (37in wide x 18in deep x 29 1/2in high)

£200 - 300  
€270 - 410



556

559 W

**A DUTCH EARLY 19TH CENTURY MAHOGANY AND FLORAL MARQUETRY LIT EN BATEAU**

With scrolled ends profusely inlaid with flowers, birds and scrolls, lacking feet, 130cm wide x 182cm deep x 90cm high, (51in wide x 71 1/2in deep x 35in high)

£400 - 600  
€540 - 820

END OF SALE





Julia Warde-Aldam  
Certificates -  
Etc - Etc.



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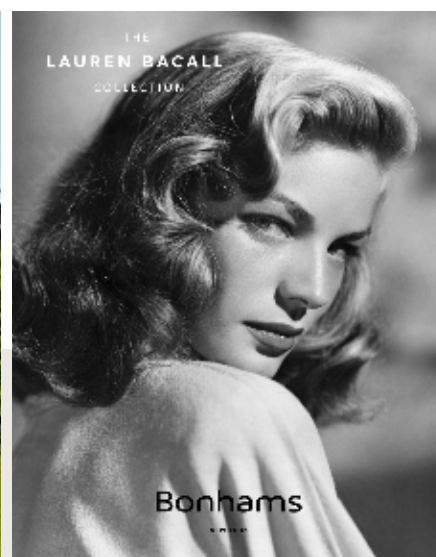
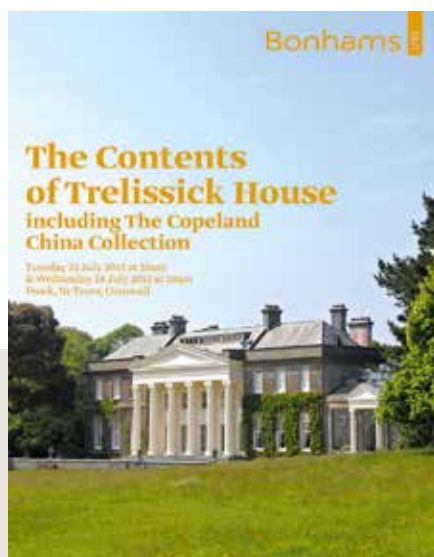
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# 100% SOLD



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Collection of Lock Mechanisms

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Knightsbridge, London

**A FINE GERMAN OR AUSTRIAN  
WHEEL-LOCK MECHANISM FOR  
A SPORTING RIFLE**

Early 18th century  
£1,500 - 1,800

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## A LATE 18TH CENTURY RUSSIAN GOLD AND ENAMELLED IMPERIAL PRESENTATION PORTRAIT BOX

by Pierre Theremin, St Petersburg 1799,  
the miniature by Franz Gerhard von  
Kuegelgen (1772-1820)

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# Bonhams

LONDON

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**OLD MASTER  
PAINTINGS**

Wednesday 9 December 2015  
New Bond Street, London

**GYSBRECHT LEYTENS  
(ANTWERP 1586-CIRCA 1656)**

A winter landscape with figures  
gathered in the foreground  
oil on panel  
£20,000 - 30,000

**ENQUIRIES**

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

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

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

#### **Alterations**

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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



## Bidding in person

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

## Bidding by telephone

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

## Bidding by post or fax

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

## Bidding via the internet

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

## Bidding through an agent

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

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

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

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

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

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

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

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

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

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

## 8. VAT

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

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

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

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

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

## 9. PAYMENT

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

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

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

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

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

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

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

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

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

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

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

## 12. EXPORT/TRADE RESTRICTIONS

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

## 13. CITES REGULATIONS

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

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

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

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ≈ Ruby and Jadeite

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



## Gemstones

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

## Estimated Weights

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

## Signatures

### 1. A diamond brooch, by Kutchinsky

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

### 2. A diamond brooch, signed Kutchinsky

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

### 3. A diamond brooch, mounted by Kutchinsky

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

## 20. PHOTOGRAPHS

### Explanation of *Catalogue* Terms

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

## 21. PICTURES

### Explanation of *Catalogue* Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

*Buyers* outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto:info@bonhams.com)

## APPENDIX 1

### CONTRACT FOR SALE

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

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

### 1 THE CONTRACT

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

## 2 SELLER'S UNDERTAKINGS

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

## 3 DESCRIPTIONS OF THE LOT

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

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

## 5 RISK, PROPERTY AND TITLE

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

## 6 PAYMENT

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

## 7 COLLECTION OF THE LOT

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



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

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

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

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

#### 3 PAYMENT

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

#### 4 COLLECTION OF THE LOT

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

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

#### 5 STORING THE LOT

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

#### 6 RESPONSIBILITY FOR THE LOT

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



<p><b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b></p> <p>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):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the Lot;</p> <p>7.1.3 to remove, and/or store the Lot at your expense;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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;</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p><b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b></p> <p>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:</p> <p>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</p> <p>8.1.2 deliver the Lot to a person other than you; and/or</p> <p>8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p> <p>8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.</p> <p>8.2 The discretion referred to in paragraph 8.1:</p> <p>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</p> <p>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.</p> <p><b>9 FORGERIES</b></p> <p>9.1 We undertake a personal responsibility for any Forgery in accordance with the terms of this paragraph 9.</p> <p>9.2 Paragraph 9 applies only if:</p> <p>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</p> <p>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</p> <p>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.</p>	<p>9.3 Paragraph 9 will not apply in respect of a Forgery if:</p> <p>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</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.</p> <p>9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.</p> <p>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.</p> <p><b>10 OUR LIABILITY</b></p> <p>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.</p> <p>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:</p> <p>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</p> <p>10.2.2 changes in atmospheric pressure; nor will we be liable for:</p> <p>10.2.3 damage to tension stringed musical instruments; or</p> <p>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.</p>
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10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

## 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

# Bonhams Specialist Departments

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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**Paddle number (for office use only)**

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

### Data protection – use of your information

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

### Credit and Debit Card Payments

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

### Notice to Bidders.

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

### If successful

I will collect the purchases myself   
Please contact me with a shipping quote (if applicable)

Sale title: Hooton Pagnell Hall		Sale date: 1 December 2015													
Sale no. 23248		Sale venue: Knightsbridge, London													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p><b>General Bid Increments:</b></p> <table border="0"> <tr> <td>£10 - 200 .....by 10s</td> <td>£10,000 - 20,000 .....by 1,000s</td> </tr> <tr> <td>£200 - 500 .....by 20 / 50 / 80s</td> <td>£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000 .....by 50s</td> <td>£50,000 - 100,000 .....by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000 .....by 100s</td> <td>£100,000 - 200,000 .....by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000 .....by 200 / 500 / 800s</td> <td>above £200,000 .....at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000 .....by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s	£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s	£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s	£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion	£5,000 - 10,000 .....by 500s	
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Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

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

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Your signature: \_\_\_\_\_ Date: \_\_\_\_\_

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