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1793

Pictures, Furniture, Tribal, Islamic and European Works of Art

to include a private collection of Netsuke

Wednesday 28 November 2012
Oxford





Pictures, Furniture, Tribal, Islamic & European Works of Art to include a private collection of Netsuke

Wednesday 28 November 2012 at 11am
Oxford

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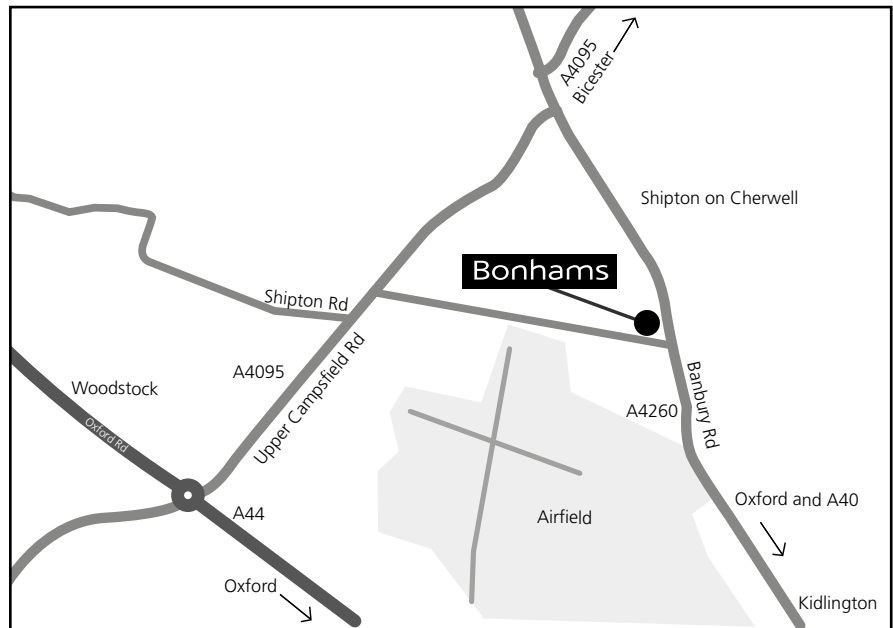
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Condition Reports

We highly recommend that
potential buyers make efforts to
inspect the lots in Oxford in
person, during our public viewing.
We expect that there may be
a large number of condition
enquiries, and the effect will be
that clients submitting long and
elaborate requests are likely to be
dealt with after those with short
and specific requests.

Prints

1AR

Christopher Sanders RA (British, 1905-1991)

Irises

approximately 100 signed limited colour prints, 62 x 62cm; together with 'Poppies' - approximately 150. (250 unframed works)
£100 - 200

2AR

Anton Lock (British, 1893-1971)

A small collection of etchings, horse subjects, and four etchings after Rembrandt, all unframed (qty)

£500 - 700

3AR

David Hockney R.A. (British, born 1937)

Two Apples, one lemon and four flowers

Offset lithograph, 1997, printed in colours, on thin wove, published in the Independent, 367 x 580mm (14 3/8 x 22 7/8in)(SH) (unframed)
£600 - 800

4

Robert Dighton (British, 1752-1814)

A First Rate Man of War taken from the Dockyard Plymouth

Hand-coloured print

£200 - 300

5

After Rembrandt Harmensz van Rijn

Faust (Bartsch 270)

Etching, c.1652, a later printing, on laid, trimmed to platemark, 210 x 160mm (8 1/4 x 6 1/4in)(PL) (unframed).

£500 - 600

6AR

Leonor Fini (Italian, 1907-1996)

Three Prints of female nudes

Colour lithographs, c1970, on textured japan paper, each signed and numbered 3, 5 and 41 respectively out of 100 in pencil, 380 x 520mm (14 7/8 x 20 1/2in)(Sheet)(3 unframed)

£500 - 700

7

LeRoy Neiman (American, 1921-2012)

Behind the Bar

signed in pencil

screenprint

62 x 89cm.

£200 - 300

8

Edmund Blampied (British, 1886-1966)

Night-time in a Stable

Etching, plate dated Jan 1948, signed and numbered 20/100 in pencil, 25 x 30cm, (unframed), together with another by the same hand "Fire in a Stable", signed and numbered 21/100 in pencil, 17 x 22cm, and twenty other prints by various British and continental artists including: Stanley Anderson, Arthur Brisco, Marius Bauer, Louis Rosberg, Job Nixon, William Walcott, Ernest Lumsden, William Morgan, Edward Hoyton, Geoffrey Wedgwood, Joseph Grey and Kerr Ely (22)

£600 - 800



3



10

9AR

Albert Irvin RA (British, born 1922)

Abstract

Colour screenprint, 1998, on wove, signed, dated and numbered 36/125 in pencil, 1335 x 1050mm (52 1/2 x 41 3/8in)(l)

£400 - 600

10AR

Bruce McLean (British, born 1944)

Where do you Stand; Lobster Factor 10, Days 1-14

Screenprint in colours, 1988-9, on wove, each signed, dated and numbered in pencil, from the editions of 45 and 75 respectively, with full margins, 1195 x 915mm (47 x 36in)(2)(unframed)

£500 - 700



11



14

11
John Martin (British, 1789-1854)
 The Crucifixion
 Mezzotint, 1834, from the later edition published by Thomas Boys in 1853, on wove, 51.6 x 73.2cm (20 5/16 x 28 13/16in.). (Sheet size)
 Ref. Campbell 91
 £400 - 600

12
Dr Robert John Thornton (Publisher) (British, London circa 1768-1837)
 The Perisan Cyclamen; and The Snowdrop
 aquatints
 49 x 40.5 cm. (19 1/4 x 15 7/8 in.). (PL.)
 (2)
 £800 - 1,200



12

13AR
Georges Braque (French, 1882-1963)
 Birds (Verve 31/32)
 four lithographs from the sketches for the ceiling decoration of the Etruscan Room in the Louvre, 34.5 x 25.5cm; also Braque - 'Carnets intimes', lithograph, 34.5 x 25cm and a cover design for a special issue of Verve VIII (1955), together with a textile design (Flammarion), 35 x 52cm. (7)
 £500 - 600

14AR
Barnett Freedman (British, 1901-1958)
 Two London Transport posters (2)
 Amid the groves under the shadowy hills, by Barnett Freedman, 1956
 Published by London Transport, 1956
 Printed by The Baynard Press, 1956
 Tomorrow to fresh woods and pastures new, by Barnett Freedman, 1956
 Published by London Transport, 1956
 Printed by The Baynard Press, 1956
 Format: Double royal
 Dimensions: Width: 635mm, Height: 1016mm
 Reference number: 1983/4/6858 (2)
 £500 - 700



15



16

15
Henry (Henry Samuel or Henry Thomas) Alken (British)
 Panorama of a fox hunt, with entitled scenes, handcoloured lithograph on wove paper probably published by R.Ackermann London circa 1830s
 11cm wide x 325cm.
 £1,000 - 1,500

16AR
Paul Nash (British, 1889-1946)
 Bird

1925, etching, signed, inscribed with title and dated in pencil 50 x 60cm.
 (2 x 2 3/8in.) (PL.) together with Gerald Leslie Brockhurst (British, 1891-1978): Fabien, etching, 1921, signed in pencil, 16.5 x 12.5cm (PL.) (2)
 £500 - 700



16



17

17AR

Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)

Woman on a balcony

Etching, signed and numbered '8' in pencil, 172 x 135mm (6 3/4 x 5 1/4in) (PL) (1)

£500 - 700

18*

After Giovanni Paolo Panini

Temple of Minerva and other classical ruins in Italy

18th Century engravings, a set of four

34 x 47cm.

(4)

£500 - 700



20

19AR

Joan Miro (Spanish, 1893-1983)

Two plates, from La Mélodie Acide (Cramer books 248)

Two lithographs, from the set of 14, printed in colours, 1980, on Arches, each numbered 442/1500, printed by Ateliers Polígrafa, Barcelona, published by Au Pont des Arts, Paris, 215 x 160mm (8 1/2 x 6 1/4in)(1)(2) (unframed)

£250 - 350

20AR

Joan Miro (Spanish, 1893-1983)

Two plates, from La Mélodie Acide (Cramer books 248)

Two lithographs, from the set of 14, printed in colours, 1980, on Arches, each numbered 442/1500, printed by Ateliers Polígrafa, Barcelona, published by Au Pont des Arts, Paris, 215 x 160mm (8 1/2 x 6 1/4in)(1)(2) (unframed)

£250 - 350



21

21AR

Sir Peter Blake (1932-)

Bobbie Rainbow

Lithoprint in colours on tin, 2001, signed and numbered 1697/2000 in black ink, published for the Pallant House Gallery appeal, 660 x 445mm (26 x 17 1/2in)(SH)(unframed)

£200 - 300

22AR

Panagiotis Tetsis (Greek, born 1925)

Shipyards

coloured print, signed in pencil (lower right) and numbered '59/350' (lower left), to be sold together with 3 additional prints, 'Sunset', 'Boats' and 'Landscape' by the same hand.(24 x 78 cm) (4)

£500 - 700

23

Giovanni Battista Piranesi (Italian, 1720-1778)

'Veduta del Ponte Molle sul Tevere due miglia lontan da Roma', 'Veduta del Tempio di Cibele a Piazza della Bocca della Verita' and 'Veduta dell' Arca di Tito',

engravings, 44 x 67cm, 39.5 x 59cm and 40 x 62cm. (3)

£600 - 800



25



26

24

Edouard Manet (French, 1832-1883)

La Convalescente

Etching with aquatint, 1876-80, on laid paper, as published in Manet, E. Bazire, Paris, 1884, with margins, 127 x 102mm (5 x 4in)(PL)

£300 - 500

25AR

Pablo Picasso (Spanish, 1881-1973)

Hommage a H.D. Kahnweiler (Mourlot 404)

Lithograph, 1964, on wove, printed by Reutlingen, Germany 30.5 x 48.5cm. (12 x 19 1/4 in.)

£200 - 300

26†AR

Lynn Chadwick (British, 1914-2003)

Figure on a Green Wave

Lithograph printed in green and black, 1971, on wove, signed, dated and numbered 54/200 in pencil, published by Erker Presse, St.Gallen, with their blindstamp, the full sheet printed to the edges, 555 x 755mm (21 3/4 x 29 3/4in)(SH)(unframed)

£300 - 400



27

27†

Erté (Romain de Tirtoff) (Russian, 1892-1990)

Monte Carlo

Screenprint in colours, 1983, on wove, signed and numbered 336/350 in pencil, 425 x 338mm (16 3/4 x 13 3/8in)(l)(unframed)

£300 - 400

28

After James Gilray

'Fatigues of the campaign in Flanders'

later hand-coloured engraving, 35 x 50cm (13 3/4 x 19 11/16in).

together with four other later hand-coloured engravings by the same artist to include 'Company shocked at a lady getting up to ring a bell', 'The men of feeling in search of indispensables', 'A broad hint of not meaning to dance', 'Advantages of not wearing muslin dresses'. (5)

£500 - 700

29AR

Georges Braque (French, 1882-1963)

Figure (Fragment) (Verve 1939)

lithograph in colours, 35 x 26cm; together with another of a still life (Derriere le Miroir 1952), 37 x 26.5cm, an offset lithograph of a bird (Verve VIII 1955), 34 x 51cm and a cover design for Derriere le Miroir (1952). (4)

£500 - 600

30AR

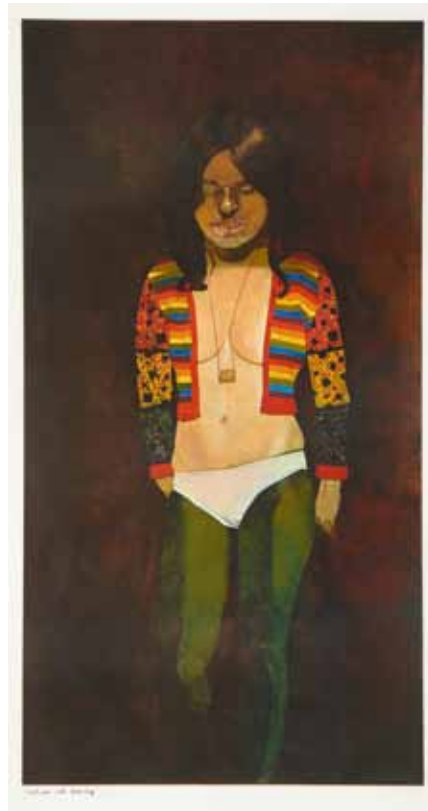
Bernard Buffet (French, 1928-1999)

Toreador self portrait; Self portrait as Clown I; Self portrait as Clown II; Two Birds; (Mourlot, 1968)

colour lithographs, signed in the stone, 30.5 x 23.5cm, and another of the front cover for *Bernard Buffet* (publ. Tudor, New York), 29.5 x 51cm.

(5)

£500 - 600



35

31AR

Salvador Dalí (Spanish, 1904-1989)

Le Christ (Michler&Löpsinger 97 b)

Etching, 1964, on Arches, signed and numbered 84/150 in pencil, with margins, 523 x 402mm (20 5/8 x 15 7/8in)(PL)

£300 - 500

32

Archibald Thorburn (British, 1860-1935)

Jay

signed in pencil

colour reproduction, pub. by W. Embleton, 1921

38 x 27cm,

and two similar smaller signed prints, 1929 and 1930. (3)

£400 - 500

33AR

Théo Tobiasse (b.1927)

The Lovers

signed in pencil and numbered 47/200

lithograph

50.5 x 66cm,

and another print "l'homme qui chante dans les cours des maisons".

(2) (2)

£200 - 300

34*AR

David Hockney R.A. (British, born 1937)

David Hockney: New Drawings; Salts Mill, Saltaire, Yorkshire

Lithographic poster, on wove, 1994,

signed in black ink

69 x 82.5cm

£300 - 400



37

35AR

Sir Peter Blake (British, born 1932)

Costume life drawing

Screenprint in colours, 1972, on wove, signed and numbered 118/125 in pencil, titled in black ink, 430 x 223mm (16 5/6 x 8 3/4in)(l)

£200 - 300

36

Wifredo Lam (Cuban, 1902-1982)

Untitled Etching, 1945, on wove, signed and numbered 69/124 in pencil, dedicated to the present owner in red ink on the back of the frame, 200 x 150mm (7 7/8 x 5 7/8in)(PL)

£200 - 300

37AR

Stanley Roy Badmin RWS (British, 1906-1989)

Burford, Oxfordshire

Etching, signed and numbered 17/45 in pencil, 132 x 185mm (5 1/8 x 7 1/2in.) (PL) (1)

£500 - 700

38AR

Eduardo Paolozzi (British, 1924-2005)

Brazil

signed, titled and dated 1988 screenprint
36 x 26.5cm (14 3/16 x 10 7/16in).

£200 - 300

39AR

Christopher Richard Wynne Nevinson A.R.A. (British, 1889-1946)

The Balcony, Dieppe

Etching, 1929, signed, dated and numbered '17' in pencil, with margins, from an edition of 75, 170 x 137mm (6 3/4 x 5 1/4in) (PL) (1)

£500 - 700

40AR

Russell Sidney Reeve (British, 1895-1970)

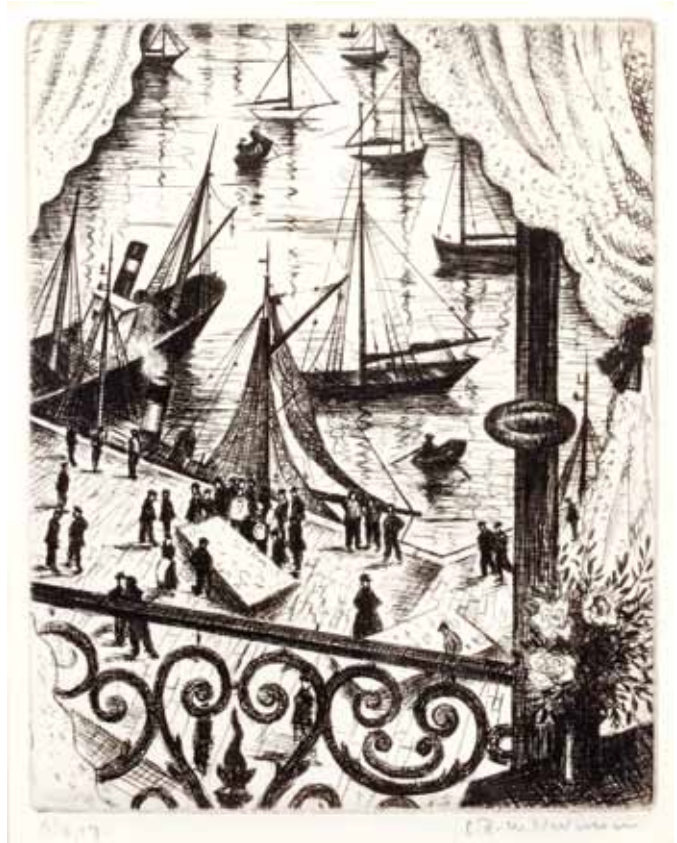
The Elephant Act

colour lithograph

42 x 68 cm. (16 1/2 x 26 3/4 in.)

and two further lithographs of a similar size, Phyllis Ginger 'Town Centre' and Barbara Jones 'Fairground' (3)

£400 - 600



39



40



42



43



44

41

Jacques Philippe Le Bas (French, 1707-1783), after Carel van Falens
 'Prise de Heron' and 'Depart de Chasse',
 a pair, engravings, 47 x 61 cm.
 £300 - 500

42AR

Tim Maguire (born 1958)

Closed Tulip; Open Tulip

Two lithographs printed in colours, 2002, on wove, each signed, dated
 and numbered from the edition of 80 in pencil, the full sheets printed to
 the edges, 740 x 600mm (29 x 23 1/2in)(SH)(2)(unframed)
 £300 - 500

43AR

Joseph Hecht (Polish/British, 1891-1951)

Grosvenor Avenue; Nelson's Column; Waterloo Bridge

Three engravings, each on laid, each signed in pencil, 220 x 300mm (8
 3/4 x 11 3/4in)(PL)(and smaller)(unframed)(3)
 £300 - 500

44AR

Josef Herman (British, 1911-1999)

Fisherfolk

Lithograph printed in colours, 1997, on wove, signed and numbered
 135/150 in pencil, 490 x 645mm (19 3/8 x 25 3/8in)(l)(unframed)
 £200 - 300



47

45AR

Ruskin Spear R.A. (British, 1911-1990)

A Thin Edge

Screenprint in colours, 1989, on wove, title and dated in pencil, numbered 41/175, 320 x 925mm (12 5/8 x 36 3/8in)

£500 - 800

46AR

Paul Wunderlich (German, 1927-2010)

Dame Ohne Unterlieb

Lithograph printed in colours, 1985, on wove, signed and numbered 22/100 in pencil, the full sheet printed to the edges, 760 x 520mm (29 3/4 x 20 1/2in)(SH)(unframed)

£200 - 300

47AR

Andre Masson (French, 1896-1987)

Jeune fille presentant une gravure surrealiste

Etching with aquatint printed with tone, 1967, on wove, signed and numbered 15/125 in pencil, with full margins, 290 x 230mm (11 3/8 x 9in)(PL)(unframed)

£300 - 400



49

48AR

Bernard Buffet (French, 1928-1999)

Poisson (Fish) (Rheims 37)

Drypoint engraving, 1962, on BFK Rives paper, signed and numbered 50/75 in pencil, printed by Frélaud et Lacourière, published by Editions Lacourière, 490 x 635mm (19 1/4 x 25in)(PL) (unframed)

£500 - 700

20th Century Paintings

49AR

Owen Bowen (British, 1873-1967)

Roses and summer flowers in a green jug on a table
signed 'Owen Bowen' (lower left)

oil on canvas

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

£600 - 800



50



51



52

50AR
 Richard Price (British, born 1962)
 St Mark's Square
 signed 'Richard Price' (lower right), oil on
 canvas board
 30.5 x 30.5cm (12 x 12in).
 £600 - 800

51AR
 Clifford Hall (British, 1904-1973)
 A Blonde Girl
 signed 'Clifford Hall' (lower right)
 oil on board
 101.5 x 50.5cm (39 15/16 x 19 7/8in).
 £700 - 1,000

Exhibited:
 The Royal Institute of Oil Painters, 150gns.

52
 Eran Shakine (Israeli, born 1962)
 Study of horses
 signed and dated '96 (lower left)
 oil/mixed media on canvas
 144 x 225cm (56 11/16 x 88 9/16in).
 (unframed)
 £3,000 - 5,000



57

53AR

Zdzislaw Ruszkowski (Polish, 1907-1991)
Portrait of a girl
signed 'Z Ruszkowski' (upper right)
oil on board
17.5 x 14cm (6 7/8 x 5 1/2in).
£500 - 700

54AR

Philippe Henri Noyer (French, 1917-1985)
Prinzessin Kristin
signed and dated 'P.H.Noyer 84' (lower left)
oil on canvas
60 x 60cm (23 5/8 x 23 5/8in).
£600 - 800



55



58

55AR

Peter Biegel (1913-1987)
Moorland hunting scene
signed and dated '72 (lower right)
oil on canvas
45 x 59.5cm (17 11/16 x 23 7/16in).
£1,000 - 1,500

56AR

Fredrich Donald Blake (British, 1908-1997)
Boats in a harbour
signed 'F.DONALD BLAKE' (lower right),
oil on board,
30.5 x 38.5cm (12 x 15 3/16in).
£500 - 600

57AR

Patrick Hughes (British, born 1939)
Natural Encounter
signed and inscribed with title 'Natural/
Encounter/Patrick/Hughes' (on the reverse)
gloss paint on board
51.5 x 37cm (20 1/4 x 14 9/16in).
(unframed)
£800 - 1,200

58AR

George Edward Lodge (British, 1860-1954)
Mallards in flight in a marshy landscape
signed (lower right)
oil on canvas
59.5 x 90cm (23 7/16 x 35 7/16in).
£1,000 - 1,500



59



62



60

59AR

Christopher Sanders RA (British, 1905-1991)
A high street, thought to be Finchley High Road
oil on board,
121 x 121cm (47 1/2 x 47 1/2in).
£500 - 700

60AR

Charles Ginner (British, 1878-1952)
The Porcelain Bull
signed 'C. GINNER' (lower right)
oil on canvas
43 x 53.2 cm. (17 x 21 in.)
£1,500 - 2,000

61AR

Benson Landes (British, born 1927)
Female nude with child
indistinctly signed and numbered '6/450' (on reverse of thigh)
bronze with a brown patina
44 cm. (17 1/4 in.) long
£150 - 200

62AR

Peter Greenham (British, 1909-1992)
Autumn Shades
signed with initials 'PG' (lower right),
oil on board
46 x 62cm (18 1/8 x 24 7/16in).
£600 - 800



66



67

63AR

Sandra Blow R.A. (British, 1925-2006)
 'Porthmeor beach'
 signed and dated 'Blow '96' (lower right), mixed media and collage
 16 x 22cm (6 5/16 x 8 11/16in).
 £500 - 700

64AR

Philippe Henri Noyer (French, 1917-1985)
 Wolfgang Amadeus Mozart
 signed and dated 'P.de Noyer 83' (lower left)
 oil on canvas
 81 x 116cm (31 7/8 x 45 11/16in).
 £1,000 - 1,500

65

British School, 20th Century
 A cobbled alleyway to the sea
 oil on canvas
 60 x 50cm (23 5/8 x 19 11/16in).
 £500 - 700

66

Sidney Wright (British, 20th Century)
 "Via Crucis"
 signed and dated 1942/43 (upper right)
 oil on board
 120 x 71cm (47 1/4 x 27 15/16in).
 £300 - 400

67*AR

John Bratby R.A. (British, 1928-1992)
 Male model against easel
 oil on panel
 137 x 65 cm. (54 x 25 1/2 in.)
 Painted in 1957
 £700 - 900

PROVENANCE:

With Beaux Arts Gallery, London
 Private Collection, New York



68



70



71

68AR

David Backhouse (British, born 1941)

Three Graces

inscribed with initials and dated '74' (underneath)

bronze with a green patina

109.2(43in.) high, including base

£600 - 800

"My work is a synthesis of two levels of experience. My concern with natural forms and with the materials of sculpture underlies my exploration into man's identity, his reaction to his environment and his relationship with the natural world." (David Backhouse, 1975)

69AR

Leslie Hurry (British, 1909-1978)

Conflict - 74 together with 'Rejection Meeting', 'Womb Knows', 'Ritual', 'Hemloch' and another work by the same hand. (6)

variously signed, titled and dated

pen, ink and wash each measuring approximately

68 x 58.5cm (26 3/4 x 23 1/16in).

(unframed)

£600 - 700

70AR

Philip Rickman (British, 1891-1982)

Pheasants in an autumnal wooded landscape

signed and dated 1930 (lower right)

watercolour with bodycolour

53.5 x 74.5cm (21 1/16 x 29 5/16in).

£700 - 1,000

71AR

Duncan Grant (British, 1885-1978)

Portrait of a man

signed 'Duncan Grant' (lower left) and inscribed 'à Pierre/Charleston/

Fév. 1968' (lower right)

charcoal with red crayon

29 x 24cm (11 7/16 x 9 7/16in).

and a charcoal Portrait of a woman, signed, inscribed and dated 'For Pierre from Duncan/Charleston/April 7/69' (lower left) (31 x 22cm.), and a pencil portrait of Mrs Redpath, inscribed with title (lower right), (27 x 20cm.) (all unframed), and two framed pencil sketches; the first of a man smoking, signed with initials, inscribed and dated 'DG. Paris 1906' (lower left) (26.5 x 21cm.); the second a pencil study of an orchestra, signed with initials, inscribed and dated 'DG 1906 Concert Rouge' (lower left), (22.2 x 31.5 cm.) (5)

£1,200 - 1,800



72

72
Di Lifong (Chinese, born 1958)
 A girl reading
 signed in chinese and dated '1993' (lower right)
 oil on canvas
 100 x 80cm (39 3/8 x 31 1/2in).
 £2,000 - 3,000

Provenance:
 Purchased in Hong Kong by the present owner

73AR
Raymond Booth (British, born 1929)
 Cows in an autumn landscape
 signed 'RC Booth' (lower right),
 oil on board
 26 x 46.5cm (10 1/4 x 18 5/16in).
 £500 - 700

74
Umberto Ongania (Italian)
 The Piazzetta, Venice
 signed 'U.Ongania' (lower right)
 watercolour
 34 x 57cm (13 3/8 x 22 7/16in).
 £600 - 800

75AR
Norman Adams, R.A. (British, 1927-2005)
 Judas Kiss
 signed 'NORMAN ADAMS' (verso),
 oil on canvas board,
 62 x 47cm (24 1/2 x 18 1/2in).
 £300 - 500



73



76

76*AR
Niki de SaintPhalle (French, 1930-2002)
Factice Géant du Parfum
 1982
 moulded signature to the cover
 painted resin and glass scent bottle, together with a small Niki de Saint
 Phalle scent bottle
 36.3 x 12.5 x 12.5 cm.
 (14 1/4 x 5 x 5 in.)
 These works were executed in 1982.
 (2)
 £600 - 800



78



80



77

77AR

John Hassall (British, 1868-1948)

"Social Announcement - there was a small musical party at Mrs de Laundry's on the 16th"

signed (lower left)

ink, grey wash and heightened with white

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

together with another by the same hand: "An Entertainer", signed and inscribed, watercolour and white. (2)

£500 - 700

78AR

Christopher Sanders RA (British, 1905-1991)

'English Roadside'

signed 'Sanders' (lower right); signed on reverse of frame and signed

and inscribed with title on canvas overlap,

oil on canvas,

90 x 114cm (35 1/2 x 45in).

£700 - 900

79*

William Bruce Ellis Ranken (British, 1881-1941)

Portrait of Miss Agnes Ruth (Nancy) Finnie

signed with monogram and dated 1937 (lower right); further signed and

inscribed verso oil on canvas

95 x 70cm (37 3/8 x 27 9/16in).

(unframed)

£500 - 700

80AR

Terry Bailey (British, born 1941)

'Oystermen off St. Mawes'

signed and inscribed with title (on mount),

watercolour,

41 x 56cm (16 x 22 in).

£600 - 800

81

Aurelio Tolosa Alsina (Spanish, 1861-1938)

Figures by village houses

signed (lower right)

oil on canvas

39 x 59cm (15 3/8 x 23 1/4in).

£300 - 500



83

82*AR

Christopher Hall (British)
 San Francisco, Castelfidardo
 signed and dated 1963 (lower right)
 oil on board
 23.5 x 31.5cm (9 1/4 x 12 3/8in).
 £500 - 700

83AR

Frances Mabel Hollams (British, 1877-1963)
 "Rajah", a chestnut hunter
 signed and dated '49 (lower right)
 oil on wood
 37 x 49.5cm (14 9/16 x 19 1/2in).
 £500 - 600

84AR

Sally Arnup (British, 1930)
 Lamb
 signed and numbered 'XX' (on the hind of left leg)
 bronze with a dark green patina
 40 cm. (15 3/4 in.) high
 £800 - 1,200

85AR

Christopher Sanders RA (British, 1905-1991)
 Still life of vase and flowers
 signed 'Sanders' (lower right),
 oil on canvas,
 79 x 79cm (31 x 31 in).
 £250 - 350

86AR

Henry Lamb (British, 1883-1960)
 Dorelia John in a Train Carriage
 stamped 'Lamb' (lower left), inscribed and dated 'Dorelia John in a train carriage c. 1910' (verso of sheet)
 watercolour and pencil
 21.3 x 14.8cm (8 3/8 x 5 13/16in).
 £3,000 - 4,000

Dorelia John was the muse and lover of the artist Augustus John, and later married him after the death of his wife Ida.



84



86



87



88



89

87AR

Diana Maxwell Armfield RA (British, born 1920)
 San Giorgio Maggiore, evening light
 signed with initials 'DMA' (lower left),
 oil on board
 16.5 x 22.5cm (6 1/2 x 8 7/8in).
 £500 - 700

EXHIBITED:
 New Grafton Gallery

88AR

Raoul Millais (British, 1901-1999)
 Elegant figures by the coast, with sailing boats at sea
 signed (lower right)
 oil on canvas
 19 x 24cm (7 1/2 x 9 7/16in).
 £700 - 900

89AR

Raoul Millais (British, 1901-1999)
 Figures beside a lake, with elegant lady conversing with a gentleman on
 a grey horse
 signed (lower right)
 oil on panel
 19.5 x 24cm (7 11/16 x 9 7/16in).
 £1,000 - 1,500

90AR

Raoul Millais (British, 1901-1999)
 Figures by a lake in an autumnal landscape
 signed (lower right)
 oil on canvas
 24 x 29cm (9 7/16 x 11 7/16in).
 £600 - 800



96

91AR

Arthur K. Maderson (Irish, born 1942)

'Frosty Dawn'

signed 'A.K. Maderson' (lower right); inscribed with title on artist's label (verso),

oil on board,

24.5 x 34cm (9 5/8 x 13 3/8in).

£600 - 800

92AR

Patrick Hayman (British, 1915-1988)

Seated woman

signed 'Hayman' (lower right)

mixed media on paper

25 x 17cm (9 13/16 x 6 11/16in).

with a biro sketch of a seated woman (verso), signed and inscribed in pencil

£500 - 700

93AR

Tadeusz Koper (born 1913)

Untitled

signed and dated 'KOPER 80' (on the base')

marble

44.5 cm. (17 1/2 in.) high

£500 - 700



92

94AR

Joseph Verdegem (Belgian, 1897-1957)

Female nude

signed 'Jos Verdegem' (lower right), oil on canvas

93 x 62cm (36 5/8 x 24 7/16in).

£600 - 800

PROVENANCE:

Acquired by the Belgian jazz violinist Jean Lensen, probably from the artist.

Thence by descent.

95AR

Douglas Stannus Gray (British, 1890-1959)

Lincoln Cathedral

oil on canvas,

40 x 29.5cm (15 3/4 x 11 1/2in).

£500 - 700

EXHIBITED:

London, Spink Gallery, *Douglas Stannus Gray Centenary Exhibition*, 31 October - 23 November 1990.

96AR

Vernon Ward (British, 1905-1985)

Mousehole Harbour Entrance

signed (lower right)

oil on canvas

41 x 51cm (16 1/8 x 20 1/16in).

£700 - 900



99

97AR

Keith Vaughan (British, 1912-1977)
Chairs, Table and Still Life, 1950, six studies framed as one
one signed with initials and one inscribed
pencil
13 x 9cm (5 1/8 x 3 9/16in). (each)
£500 - 700

98

Fabbri (Italian, 20th Century)
Off Capri
signed verso
oil on canvas
69 x 98cm (27 3/16 x 38 9/16in).
£500 - 700

99AR

Ken Howard R.A. (British, born 1932)
Mousehole, early morning
signed 'Ken Howard' (lower right),
oil on board
25.5 x 20cm (10 1/16 x 7 7/8in).
£500 - 700

EXHIBITED:
New Grafton Gallery



100

100AR

Sir Max Beerbohm (British, 1872-1956)
Lord William Nevile
signed "Max" (lower left), inscribed (centre right)
pen and ink
31.5 x 20cm (12 3/8 x 7 7/8in).
£500 - 700

101

Linda Weir (British, born 1951)
Black Boats, High Tide, St. Ives
signed with initials and dated '12 (lower left)
oil on canvas
19.5 x 49.5cm (7 11/16 x 19 1/2in).
£500 - 600



102

102

Linda Weir (British, born 1951)
 Hot Cats, Springtime, St. Ives 2012
 signed with initials and dated '12 (lower left)
 oil on canvas
 50.5 x 76cm (19 7/8 x 29 15/16in).
 £800 - 900

103

Frank Dean (British, 1865-died circa 1907)
 Goat Herders in a Middle Eastern landscape
 signed (lower left)
 oil on board
 29 x 35cm (11 7/16 x 13 3/4in).
 £500 - 700

104AR

Rowland Fisher (British, 1885-1969)
 Portsmouth Ferry
 oil on board
 37 x 50cm (14 9/16 x 19 11/16in).
 £500 - 700

105AR

Cowan Dobson, RBA (British, 1893-1980)
 Reclining female nude
 signed 'COWAN DOBSON' (lower right)
 oil on canvas
 42 x 52cm (16 9/16 x 20 1/2in).
 £500 - 700

106AR

Frances Mabel Hollams (British, 1877-1963)
 "Silvertop", portrait of a grey hunter
 signed and dated '48 (lower right)
 oil on wood
 23 x 31.5cm (9 1/16 x 12 3/8in).
 £300 - 400



103

107AR

Peter Newcombe (British)
 Evening light, Helmdon
 signed and dated 1989 (lower left)
 gouache
 17.5 x 27cm (6 7/8 x 10 5/8in).
 £400 - 500

108AR

Robert Eadie, RSW (British, 1877-1954)
 The Forth Bridge
 signed (lower left),
 watercolour,
 34 x 47.5cm (13 1/2 x 18 3/4in).
 £500 - 600

109AR

Christopher Sanders RA (British, 1905-1991)
 Grassy verge with wooden fencing
 oil on canvas,
 59.5 x 69.5cm (23 1/2 x 27 1/2in).
 £200 - 300

110

Sergei Chepik (Russian, 1953-2011)
 Salome
 signed
 gouache on paper
 39 x 15cm (15 3/8 x 5 7/8in).
 Marie-Aude Albert, 'Sergei Chepik', Prudence Cummings Associates
 and Claude Gaspari, 1994, p.67, illustrated (another verso).
 £700 - 900

111AR

Clive Madgwick (British, 1934-2005)
 Les Baigneuses
 signed (lower right)
 oil on canvas
 75 x 120.5cm (29 1/2 x 47 7/16in).
 £800 - 1,200



113



115



114

112AR

John Cyril Harrison (British, 1898-1985)

Kingfisher

signed (lower right)

watercolour

17 x 12cm (6 11/16 x 4 3/4in).

£500 - 700

113AR

William Russell Flint (Scottish, 1880-1969)

The Ball Dress

signed 'W Russell Flint' (lower left), signed twice again, inscribed with title and dedicated 'For Sheila Fry/upon her Wedding/with heartiest good wishes/from W Russell Flint' (on the backboard)

red chalk on pink paper

19 x 13cm (7 1/2 x 5 1/8in).

£1,000 - 1,500

114AR

John Rattenbury Skeaping R.A. (British, 1901-1980)

Coming round a bend

signed and dated 'John Skeaping 1970' (lower right)

watercolour and gouache

51.5 x 73.5cm (20 1/4 x 28 15/16in).

£700 - 1,000

115AR

Merio Ameglio (Italian, 1897-1970)

A busy quayside

signed (lower left)

oil on canvas

48 x 59cm (18 7/8 x 23 1/4in).

£700 - 1,000



116

116AR

Peter Biegel (1913-1987)

Horse racing scene
signed (lower right)
oil on canvas
44.5 x 60cm (17 1/2 x 23 5/8in).
£1,000 - 1,500

117

René Sinicki (French)

Le Rappaseuse
signed 'Sinicki' (lower right) oil on canvas
27 x 22cm (10 5/8 x 8 11/16in).
£600 - 800

118AR

Pierre Langlade (French, 1909-1972)

La Rochelle Port; and Cornfield a pair,
both signed 'P.Langlade' (lower right and lower left respectively),
oil on canvas,
45 x 54cm (17 11/16 x 21 1/4in).
£600 - 800

119AR

Philippe Henri Noyer (French, 1917-1985)

The centurion
signed and authenticated by the artist's wife (on the reverse)
oil on canvas
60 x 60cm (23 5/8 x 23 5/8in).
£600 - 800

120

English School, 20th Century

November Sunshine in Surrey
signed 'Don Vaughan' (lower right) and inscribed with title (on canvas overlap)
oil on canvas
61.5 x 91.5cm (24 3/16 x 36in).
£300 - 500

121AR

Christopher Sanders RA (British, 1905-1991)

'Meadow with wall'
signed 'Sanders' (lower right); signed and inscribed with title on canvas overlap,
oil on canvas,
79 x 79cm (31 x 31 in).
£300 - 500

122AR

Peter Snow (1927-2008)

Garden Pond
oil on canvas
76 x 60cm (29 15/16 x 23 5/8in).
£300 - 400

Provenance:

The Artist's Estate

123AR

Christopher Sanders RA (British, 1905-1991)

Study of a standing female nude
signed 'Sanders' (lower right),
pen and ink drawing,
34 x 20cm (13 1/2 x 8in).
Together with four other female nude studies. (5)
£200 - 300

18th and 19th Century Paintings

124

Dutch School, 19th century

Girl on a mule driving sheep in a landscape
bears signature 'Verboekhoven' (lower left),
oil on panel,
11.5 x 15.8cm (4 1/2 x 6 1/4in).
£500 - 700



125



128

125
Patrick Nasmyth (Edinburgh 1787-1831 Lambeth)
 Figure on a country path, a windmill nearby
 signed and dated 'Pat'k Nasmyth 1826' (lower centre),
 oil on canvas,
 24 x 29cm (9 7/16 x 11 7/16in).
 £600 - 900

126
Edward Duncan, R.W.S. (British, 1803-1882)
 Shipwreck on rocks below Tantallon Castle
 signed and dated 'E.Duncan 1868' (lower left),
 watercolour,
 22 x 31cm (8 3/4 x 12 1/4in).
 £600 - 800



126

127
John Blair (British, 1850-1934)
 The street musician
 signed and dated 'J.Blair/1882' (lower right),
 watercolour,
 32.5 x 23.5cm (12 13/16 x 9 1/4in).
 £500 - 700

128
William Shayer, Snr. (British, 1787-1879)
 Beach scene, with numerous fishermen and their families, drawing the
 boats in and landing the catch
 signed and dated 1837 (lower right)
 oil on canvas
 73 x 100cm (28 3/4 x 39 3/8in).
 £2,500 - 3,000

129
Circle of Patrick Nasmyth (Edinburgh 1787-1831 Lambeth)
 Woodland stream with angler
 oil on canvas,
 29.5 x 37.5cm (11 5/8 x 14 3/4in).
 £1,000 - 1,500

130
Continental School, 19th Century
 Lady with cherries and dog
 indistinctly signed and dated '1851' (lower right)
 oil on canvas
 89 x 76cm (35 1/16 x 29 15/16in).
 £500 - 700

131
Charles Sims (British, 1873-1928)
 Family on a beach
 signed with initials (lower left)
 pencil and watercolour
 39 x 53cm (15 3/8 x 20 7/8in).
 £500 - 700



132

132

William Abraham Le Mesurier (British, 1785-1845)
 Figures crossing a bridge in the Rhone valley
 indistinctly signed, inscribed and dated 'May 1827' on label verso,
 oil on board,
 44.5 x 59.6cm (17 1/2 x 23 7/16in).
 £800 - 1,000

133

Greek, 19th century

Tha Archangels Michael and Gabriel shown full-length in bright colours
 on gilt ground
 36 x 27cm (14 3/16 x 10 5/8in).
 £300 - 500



133

134

Sydney Herbert (British, 1854-1914)

'Rue Damiette, Rouen, St Ouen in background'
 signed 'Sydney Herbert' (lower left); signed and inscribed with title
 (verso),
 oil on canvas,
 90.5 x 69cm (35 5/8 x 27 3/16in).
 £600 - 800

135

Oliver Clare (British, 1853-1927)

Still life with birds nest
 signed 'Oliver Clare' (lower right)
 oil on canvas
 15.2 x 20.5cm (6 x 8 1/16in).
 £700 - 900



135

136

Bolognese School, 17th Century

The Virgin and Child
 oil on canvas,
 73.5 x 61cm (29 x 24in).
 £500 - 700



139



142

137

Manner of William Davis

Figure on a path in a lightly wooded landscape
 canvas stamped Liverpool and bearing inscribed date 26/2/74 verso
 oil on canvas
 30.5 x 45cm (12 x 17 11/16in).
 (unframed)
 £500 - 700

138

Circle of Sir Godfrey Kneller (Lübeck 1646-1723 London)

Sketch of a man
 bears inscription 'an original sketch by Kneller-/ done for the sitter to
 approve the position (upper centre)
 pen and ink, heightened with white on blue paper
 27.7 x 20.7cm (10 7/8 x 8 1/8in).
 unframed
 £200 - 300

139

Arthur Henry Enock (British, active 1869-1910)

Sunset on The Dart
 signed and inscribed 'Arthur H.Enock D.207.' (lower left),
 watercolour,
 33 x 58.5cm (13 x 23 in).
 £700 - 1,000



140

140

Follower of Patrick Nasmyth (Scottish, 1787-1831)

A fisherman on the banks of a river
 bears a signature (lower left)
 oil on canvas
 55 x 65cm (21 5/8 x 25 9/16in).
 £800 - 1,200

PROVENANCE:

with Frost and Reed, London, No R11656, 1966
 Private collection, UK

141

English School, circa 1790

Portrait of Reverend William Jones of Nayland, half-length, in a black
 coat
 oil on canvas
 91 x 72cm (35 13/16 x 28 3/8in).
 £500 - 700

The present lot is accompanied by a brief illustrated biography of the
 sitter, The Reverend William Jones of Nayland

142

A 19th Century school

Hunter in a Paddock painted as an oval
 signed "Spode" lower left
 oil on canvas
 45 x 59cm (17 11/16 x 23 1/4in).
 £800 - 1,200



146



145

143

John Noble Barlow (British, 1861-1917)

Figures walking in autumnal woodlands

signed (lower left)

oil on canvas

100 x 75cm (39 3/8 x 29 1/2in).

£700 - 900

144

Philip Hutchins Rogers (British, 1794-1853)

A Cumberland landscape

oil on canvas,

44 x 59.5cm (17 1/4 x 23 1/2in).

£500 - 700

145

Charles Hunt (British, 1829-1900)

Cottage interior with donkey and poultry

signed 'CHunt' (lower left)

oil on canvas

51 x 41cm (20 1/16 x 16 1/8in).

£800 - 1,200

146

M. Martinet, late 19th/early 20th Century

Still life with exotic fruit, coffee pot, cup and saucer

signed (lower left)

oil on canvas

50 x 62cm (19 11/16 x 24 7/16in).

£500 - 700

147

Italian School, 19th Century

Portraits of a girl and a boy

indistinctly signed Crotti (?) (lower right)

oil on canvas (a pair)

18 x 15cm (7 1/16 x 5 7/8in).

(2)

£500 - 700



148



150

148

Sarah Stone (British, circa 1760-1844)

Blue Jay on a branch and a butterfly
watercolour

21.5 x 30cm (8 7/16 x 11 13/16in).

and another, circular, study by the same hand of a macaw and a dragonfly, signed (lower right), 31.5cm diameter. (2)

£2,000 - 3,000

One bears a label verso inscribed "from Sir Ashton Lever's museum". Ashton Lever was born in 1729 at Alkington Hall, and gradually accumulated one of the richest private collections of natural objects, including live animals. He opened it to the public in April 1766, in Manchester, moving the museum to his family home at Alkington Hall, near Rochdale, Lancashire in 1771. In 1774, Lever moved to London, and next year his Holophusicon opened to the public in Leicester Square. Captain James Cook was so impressed by Lever's collection that he donated objects from his own voyages to the museum. A watercolour by Stone depicting the interior of Sir Ashton Lever's museum when at Leicester House, London was sold at Sotheby's Sydney in 2000.

149

George Armfield (British, 1810-1893)

Two spaniels chasing a mallard
indistinctly signed (lower left)

oil on canvas

36 x 46cm (14 3/16 x 18 1/8in).

£600 - 800

150

Julius Caesar Ibbetson (Fulneck 1759-1817 Masham)

Blind Man's Buff

oil on panel

16.5 x 22.5cm (6 1/2 x 8 7/8in).

£600 - 800



151

151

Bernard Vaillant (Flemish, 1632-1698)

A mother and child
signed and dated 'B.Vallant (sic)/f. 1683' (upper left)
black chalk and pastel on paper
41 x 33cm (16 x 13in).
£500 - 700

152

John Wilson Carmichael (British, 1799-1868)

The Russian ship, the Dygden, rescuing the crew of the wrecked British Brig, the Caledonian; and another similar, both signed 'J.W. Carmichael' (lower left) and numbered 'No.5' and 'No.6' respectively,
pencil, watercolour and bodycolour,
26 x 35cm (10 1/4 x 13 3/4in).
together with two unframed monochrome sketches of the same event
20.5 x 33cm and accompanying contemporary hand written documents.
£1,200 - 1,800

The watercolours and sketches in the present lot relate to the rescue of the Caledonian by the Russian ship, the Dygden, in 1837. They were specially commissioned by John Thomas Carr of Newcastle-upon-Tyne, who was Russian Vice Consul at the time.

This lot is accompanied by a letter to Carr from Stephen Prust, dated Bristol 30th January 1838. He describes how the artist, J.W. Carmichael, was briefed for his commission: *'the accompanying sketches are as near a resemblance of the facts as the Marine Painter could catch from description'* but also comments that *'the sea is not sufficiently tremendous'* and that *'the Caledonian's stern was lower in the water and the bow higher up, with these exceptions they are considered faithful delineations'*.



152



152

The lot is also accompanied by a hand-written document describing all six watercolours that were commissioned (of which we are offering two), and a translated account of the heroic rescue Carl Thornberg, captain of the Dygden.

153

Samuel Owen (British, born 1768-1857)

Dictator attacking the Vryheid at the Battle of Camperdown: and companion
signed and dated 1797 (lower left)
watercolour (a pair)
33.5 x 49.5cm (13 3/16 x 19 1/2in).
(2)



154



155

154
Philip James de Loutherbourg (Basel 1740-1812 Chiswick)
Figures on a rocky shoreline, before a castle
with signature and date 1803 (lower left)
oil on canvas
55.5 x 75cm (21 7/8 x 29 1/2in).
£2,000 - 3,000

155
John Cyril Harrison (British, 1898-1985)
'Grouse, the edge of the lock'
signed "Jack Harrison" (lower right)
watercolour
17 x 24.5cm (6 11/16 x 9 5/8in).
£500 - 700



156

156
James Webb (British, 1825-1895)
 Figures on a track in a sunset moorland landscape, with distant castle ruin
 signed (lower left)
 oil on canvas
 60.5 x 91cm (23 13/16 x 35 13/16in).
 £2,000 - 2,500

157
Henry Swinburne, (British, 1743-1803)
 Figures in a classical landscape
 watercolour 33 x 50cm (13 x 19 11/16in).
 £500 - 700

PROVENANCE:
 With Covent Garden Gallery, London WC2.

158
Continental School, 18th Century
 Venetian scene
 oil on canvas
 20.5 x 17cm (8 1/16 x 6 11/16in).
 £700 - 1,000

159
Circle of John Frederick Herring, Jnr. (British, 1815-1907)
 Farmyard
 oil on canvas
 69 x 90cm (27 3/16 x 35 7/16in).
 £800 - 1,000

160
After Diego Rodríguez de Silva y Velázquez, 19th Century
 Portrait of King Philip IV of Spain, three-quarter-length, in an embroidered coat, standing
 oil on canvas
 113 x 87cm (44 1/2 x 34 1/4in).
 £1,000 - 1,500



160



173

161
Cornelius Varley (British, 1781-1873)
 Harlech Castle
 pencil
25 x 38cm (9 13/16 x 14 15/16in).
£400 - 600

PROVENANCE:
 With Spink, King St., London S.W.1.

162
McNeil MacLeay, ARSA (British, 19th Century)
 Storm clouds over a loch
 signed and dated 1865
 oil on canvas
53.5 x 86.5cm (21 1/16 x 34 1/16in).
£1,500 - 2,000

163
James Baker Pyne (British, 1800-1870)
 Christchurch, Oxford
 signed 'JB Pyne' (lower left)
 pencil and watercolour
21 x 15.5cm (8 1/4 x 6 1/8in).
£600 - 700

164
English School, 19th Century
 Horse and foal before a hall
 indistinctly signed and dated 'W Powell 1884' (lower left),
 oil on panel
40 x 54cm (15 3/4 x 21 1/4in).
 Within a contemporary grained faux birds-eye maple frame.
£500 - 700

165
David Cox Snr. O.W.S. (British, 1783-1859)
 The young James II holding an orange
 pencil and watercolour
20 x 13cm (7 7/8 x 5 1/8in).
£300 - 500

This is a study after Van Dyck's portrait of the Stuart children.

PROVENANCE:
 With Anthony Reed, 3 Cork St., London W1X 1HA.

EXHIBITED:
 Anthony Reed: David Cox Exhibition, Autumn 1976, Cat. No. 55.

Davis & Long Company, 746 Maddison Avenue, New York: David Cox,
 Drawings & Paintings, Nov 2 - Nov 20, 1976, Cat. No. 55.

166
Harold Clayton
 Roses and Summer Flowers
 signed lower left
 oil on canvas
53 x 82cm
£1,500 - 2,000

167
Theresa Sylvester Stannard
 Cottage Garden signed lower left, watercolour *35 x 24cm*, together with
 another of figures beside a cottage
 (2)
£500 - 700

168
Joseph August Satory (19th Century)
 Still life of flowers
 signed and dated 'Joseph Satory.1821' (lower right)
 gouache
22 x 16.5cm (8 11/16 x 6 1/2in).
£500 - 600

169
Thomas Smith (Flourished 1780-1822)
 The Benedictine monastery, Vallombrosa
 extensively inscribed, pen and monotone wash
23.5 x 34cm (9 1/4 x 13 3/8in).
£250 - 350

PROVENANCE:
 With Anthony Reed, 3 Cork St., London W1X 1HA.

170
Frederick Samuel Beaumont (British, born 1861)
 Portrait of a brown and white terrier
 signed with initials and inscribed xmas 99 (lower left)
 oil on board
31.5 x 24.5cm (12 3/8 x 9 5/8in).
£500 - 700

171
Edward Mills (British, 19th Century)
 St Peter's and Castel Saint Angelo from the Tiber
 signed (lower left)
 oil on panel
24 x 34cm (9 7/16 x 13 3/8in).
£500 - 700

172
Cornelius Varley (British, 1781-1873)
 'Tiverton, Devon'
 inscribed as titled and signed 'C Varley June' (lower right),
 pencil
35 x 25cm (13 3/4 x 9 13/16in).
£250 - 350

PROVENANCE:
 With Abbott & Holder.

173
John Wilson Carmichael (British, 1799-1868)
 A sailing vessel in stormy waters
 signed with initials and dated 'J.W.C./1839' (lower right),
 oil on canvas,
36 x 55.5cm (14 1/4 x 22in).
£600 - 800



175

174

Continental School, 19th Century

Portrait of a young woman, half length, wearing gold embroidered black shawl over a blue dress,
oil on canvas,
85 x 59.5cm (33 1/2 x 23 1/2in).
£600 - 800

175

Douglas Cameron (British 19th/20th Century)

Highland Rovers
signed (lower left)
oil on canvas
90.5 x 70cm (35 5/8 x 27 9/16in).
£800 - 1,200

EXHIBITED: R.A. 1915

PROVENANCE:

James Adam sale of 16th November 2010, lot 42.

176

Millson Hunt (British, active 1875-1900)

On the Cornish Coast
each signed (lower right) and inscribed (verso)
oil on canvas (a pair)
49.5 x 75cm (19 1/2 x 29 1/2in).
(2)
£700 - 900



176



176

177

Manner of Michelangelo Maestri

Classical female studies, a group of six
oil on board
35 x 24.5cm (13 3/4 x 9 5/8in).
(6)
£500 - 700

178

Alfred Vickers (British, 1786-1868)

An extensive river landscape with cattle at the water's edge,
Signed dated '1841',
oil on canvas,
16.7 x 27cm (6 9/16 x 10 5/8in).
£700 - 900

179

Cornelius Varley (British, 1781-1873)

Welsh mountain landscape
signed 'C Varley' (lower right), pencil and sepia wash
24 x 33cm (9 7/16 x 13in).
£300 - 500

PROVENANCE:

With Anthony Reed, 3 Cork St., London W1X 1HA.



185



180

180
Robert Angelo Kittermaster Marshall (British, 1849-1926)
 Near Abergavenny
 signed (lower right)
 watercolour
 34 x 50cm (13 3/8 x 19 11/16in).
 £600 - 800

181
Oliver Clare (British, 1853-1927)
 Still life of grapes and plums on a mossy bank; and companion
 each signed (lower right)
 oil on canvas (a pair)
 21.5 x 16cm (8 7/16 x 6 5/16in).
 (2)
 £500 - 700

182
Circle of George Moreland
 Figures merrymaking before an inn
 oil on panel, unframed,
 15 x 19.5cm (6 x 7 11/16in).
 £500 - 600

183
Follower of Joseph Mallord William Turner, RA (British, 1775-1851)
 Landscape with figures on a wooded path
 oil on tin,
 17 x 21cm (6 3/4 x 8 1/4in).
 £500 - 700

184
Attributed to Miles Edmund Cotman (British, 1810-1858)
 Shipping Off the Coast
 oil on panel
 14.5 x 22cm (5 11/16 x 8 11/16in). 14.5 x 22cm.
 £600 - 800

185
Charles Hunt (British, 1829-1900)
 Children picnicking in a landscape
 signed and dated 'CHunt 83' (lower right)
 oil on canvas
 61 x 91cm (24 x 35 13/16in).
 £1,000 - 1,500

186
William Hughes (British, 1842-1901)
 Studies of dead game
 each signed with a monogram and dated 1862
 oil on board (3) and canvas (1)
 43.5 x 28.5cm (17 1/8 x 11 1/4in). and slightly smaller
 (4)
 £300 - 500



187

187AR

Bernard de Hoog (Dutch, 1867-1943)

Spinning

signed 'Bernard de Hoog' (lower right)

oil on panel

37.5 x 30cm (14 3/4 x 11 13/16in).

£600 - 800

188

Edmund John Niemann (British, 1813-1876)

View of a river in a moorland valley

signed 'Niemann' (lower centre)

oil on canvas

76.5 x 127cm (30 1/8 x 50in).

£500 - 700

189

Henry Schafer (British, died circa 1900)

Caudebec and Bamberg, Bavaria (a pair)

the first, signed with initials and dated '1883' (lower left), the second

signed with initials and dated '1880' (lower left)

oil on board

50.2 x 17.6cm (19 3/4 x 6 15/16in).

(2)

£600 - 800



188



190

190

James Syer (British, active 1867-1878)

Scarborough

signed and dated 1878 (lower left)

oil on canvas

77 x 128cm (30 5/16 x 50 3/8in).

£700 - 900

191

Attributed to Charles Bentley (British, 1806-1854)

'Fishing Boat at Sea'

oil on panel

13.5 x 19.5cm (5 5/16 x 7 11/16in).

£400 - 500

192

Henry William Carter (British, active 1867-1893)

The blackbird's nest

signed and dated 'Henry W. Carter 1889' (lower left),

oil on canvas,

33.5 x 29cm (13 1/4 x 11 1/2in).

£600 - 800



193



198

193
Dr. Thomas Boswell Watson (British, 1815-1860)
 A Chinese man asleep; Bamboo grove; Sampans at sea; A Chinese figure
 a set of four sketches, pencil, pen and brown ink
various sizes, all in one mount
£500 - 800

EXHIBITED:
 London, Martyn Gregory, *Dr. Thomas Boswall Watson (1815-1860)*
Physician and Amateur Artist in China, 1985, catalogue 40, no. 84.



195

194
Patty Townsend Johnson (British, ?-1907)
 Gypsy family in a hilly landscape
 signed (lower right)
 watercolour
20 x 31.5cm (7 7/8 x 12 3/8in).
 and five further watercolours by the same hand; by the canal, Bingley;
 Bingley with distant industrial buildings; and three other small works. (6)
£500 - 700

PROVENANCE:

From a direct descendant of the artist.

195AR
Richard Price (British, born 1962)
 The Rehearsal
 signed 'Richard Price' (lower right),
 oil on canvas board
25.5 x 30.5cm (10 1/16 x 12in).
£500 - 700

196
Patty Townsend Johnson (British, ?-1907)
 Numerous fisherfolk on the shore awaiting the catch
 signed and dated 1902 (lower right) watercolour
24.5 x 44cm (9 5/8 x 17 5/16in).
 and three further watercolours by the same hand; forge interior; boating
 landscape, Norwich; and still life of flowers in a Chinese jar. (4)
£500 - 700

PROVENANCE:

From a direct descendant of the artist.

197
 No lot

198
Carlo Antonio Buffagnotti (Italian, born 1660)
 Figures among classical ruins
 signed 'Buffagnotti fecit' (lower centre)
 pen and brown ink
18.2 x 23.9cm (7 3/16 x 9 7/16in).
£300 - 500



199

199
 David Emile Joseph de Noter (Belgian, 1825-1892)
 Kitchen maid with game and vegetables
 signed 'David de Noter' (lower right)
 oil on panel
 77 x 62cm (30 5/16 x 24 7/16in).
 £7,000 - 9,000

200
 Circle of Giulio Carpioni (Italian, 1613-1679)
 Narcissus and Echo
 oil on panel
 49 x 38cm (19 1/4 x 14 15/16in).
 £800 - 1,200



201



204



203

201*
Henry John Boddington (British, 1811-1865)
 Moonlit French street scene
 watercolour
19 x 27.5cm (7 1/2 x 10 13/16in).
 and three further similar works by the same hand. (4)
£700 - 900

202
English School, Early 19th Century
 Beached Fishing Vessels in a Busy Cove
 indistinctly signed lower left
 oil on board
22 x 30cm (8 11/16 x 11 13/16in).
£500 - 700

203
C. Webster (British)
 A misty morning on the Scheldt
 signed (lower left)
 oil on canvas
58 x 104cm (22 13/16 x 40 15/16in).
£1,000 - 1,500

204
William Charles Thomas Dobson (German, 1817-1898)
 Patsy and her Pitcher
 signed, inscribed and dated 'To Mrs Moore/with WCTDobson's/comp. ts/1886'...(on the mount, lower right) and inscribed with title (on the mount lower left)
 pencil and watercolour
13 x 9.7cm (5 1/8 x 3 13/16in).
£200 - 300



207

205

Archibald Thorburn (British, 1860-1935)

Two studies of a golden eagle
pencil, watercolour and bodycolour
13.5 x 13.5cm (5 5/16 x 5 5/16in.) and 9 x 17 cm. (3 1/2 x 7 in.)
framed as one
£300 - 500

Provenance:
with St James's Deeside Gallery, Dinnet, Aberdeenshire

206

Charles Leslie (British, circa 1835-1890)

Highland loch scene, and another similar, a pair,
signed and dated 'Chas J. Leslie 1883' (one lower right and the other
lower left),
oil on canvas,
29 x 60cm (11 1/2 x 23 1/2in).
£700 - 900

207AR

Robert Trenaman Back (British, 1922-2004)

'*Olinda* off Boston'
signed 'Back' (lower right), signed, inscribed and dated 1980 (reverse)
oil on canvas
54 x 76.7cm (21 1/4 x 30 3/16in).
£1,500 - 2,000

PROVENANCE:
with King Street Galleries Ltd, London

The brig *Olinda*, 178 tons, was built at Salem, Massachusetts, in 1825 and owned jointly by Gideon and Samuel Tucker in partnership with Daniel H. Mansfield. Trading out of Salem for twenty voyages, she was eventually sold to new Boston owners in January 1847 after which date she disappears from record, probably renamed.



206

208

Follower of Richard Wilson (British, 1752-1807)

Classical landscape
Bears initials R.W.
Oil on canvas
61 x 74cm (24 x 29 1/8in).
£500 - 700

209

Circle of Eugène Verboeckhoven (Belgian, 1798-1881)

Cattle, goats and sheep in a landscape
oil on canvas,
39.5 x 48.5cm (15 1/2 x 19 in).
£800 - 1,200

210

Lester Sutcliffe (British, active 1880-1930)

"Close of day"
signed (lower right) oil on canvas
35.7 x 46cm (14 x 18 1/16in).
£200 - 300



214



216



217

211
William Baptiste Baird (American, 1847-1899)

Feeding time
 signed 'W.BAIRD' (lower right)
 oil on board
 25.5 x 34.5cm (10 x 13 9/16in).
 £500 - 800

212
After William Etty, RA
 Figures in Mortal Combat
 oil on canvas
 58 x 82cm (22 13/16 x 32 5/16in).
 £1,000 - 1,500

213
Arthur Percy Dixon (Scottish)
 Portrait of a Gentleman
 signed 'A.P.Dixon' (lower left)
 oil on canvas
 35.5 x 25.5cm (14 x 10 1/16in).
 £500 - 700

214
Follower of Barend Cornelis Koekkoek (Dutch, 1803-1862)
 Extensive landscape with figures
 bears indistinct signature 'B...Koek...' (lower left),
 oil on panel,
 24 x 35cm (9 1/2 x 13 3/4in).
 £800 - 1,200

215
German provincial school
 Portrait of Wilhelmine Amalia
 oil on canvas (oval)
 29 x 21cm (11 7/16 x 8 1/4in).
 £400 - 600

216
Follower of William Lee Hankey, RWS, RI, ROI, RE (British, 1869-1952)
 The grape harvest
 signed indistinctly (lower right)
 oil on canvas
 65 x 81cm (25 9/16 x 31 7/8in).
 £1,000 - 1,500

217
Circle of John Downman A.R.A (British, 1750-1824)
 A Young Ensign wearing scarlet coatee with white facings and collar,
 white cross belt, silver epaulettes, white frilled chemise, black stock and
 bicorne hat
 oil on panel
 29 x 24cm (11 7/16 x 9 7/16in).
 £700 - 900



221

218

William Minshall Birchall (British, 1884-1941)

(i) In and out of port; (ii) With the torpedo boats; (iii) In the North Sea, a group of three, each signed 'W M Birchall' and inscribed with title (lower left), watercolours,

21 x 31cm (8 1/4 x 12 1/4in) and smaller.

(3)

£500 - 700

219

William Shayer, Snr. (British, 1787-1879)

Landscape with labourer and his family resting by the wayside signed (lower left)

oil on panel

60 x 49cm (23 5/8 x 19 5/16in).

£2,500 - 3,000

220

Thomas Sewell Robins (British, died 1880)

Haybarges on the Medway, near Rochester Castle, watercolour heightened with white,

18 x 27cm (7 x 10 1/2in).

£500 - 700

PROVENANCE:

With the Heather Newman Gallery

221

Charles Edward Dixon (British, 1872-1934)

Off Purfleet

signed and inscribed (lower left)

watercolour heightened with white

25.5 x 73.5cm (10 1/16 x 28 15/16in).

£1,000 - 1,200



219



222



222



223

222
Antonio De Simone (Italian, 1851-1907)
 S.Y. Clementina in the Bay of Naples; S.Y. Clementina in calm waters, a pair,
 one signed 'De Simone' (lower right), both inscribed 'S.Y.CLEMENTINA'
 (lower left),
 gouaches,
 42 x 61cm (16 1/2 x 24in).
 £700 - 900

223
Samuel Atkins (British, fl.1787-1808)
 Man o War and other vessels in calm evening waters,
 signed 'Atkins' (lower right),
 watercolour,
 13.5 x 18cm (5 1/4 x 7 in).
 £600 - 800

224
Harry Sutton Palmer, R.I. (British, 1854-1933)
 Highland Landscape
 signed 'Sutton Palmer' (lower left),
 watercolour,
 53 x 77cm (21 x 30 1/4in).
 £500 - 700

225
Harry Sutton Palmer, R.I. (British, 1854-1933)
 Richmond Castle, Yorkshire
 signed 'Sutton Palmer' (lower left),
 watercolour,
 36 x 52cm (14 1/4 x 20 1/2in).
 £1,000 - 1,500



225

226

Joseph Murray Ince (British, 1806-1859)

Shipping off a coastal town
signed and indistinctly dated 'J.M.Ince 1834(?)' (lower right),
watercolour with gum arabic and scratching out,
17.5 x 31cm (6 7/8 x 12 3/16in).

£600 - 800

227

Charles (The Elder) Heath (British, 1785-1848)

Plymouth from seaward, with a Man o War and other vessels,
signed 'C.Heath pinxit' and inscribed 'Plymouth' (within wash-line
border),
watercolour

15.5 x 22.5cm (6 x 9in).

£500 - 700

228

John Callow, R.W.S. (British, 1822-1878)

A steam tug towing three masted Frigate into Plymouth
signed and dated 'John Callow 1871' (upside down, lower right),
watercolour,

13 x 38.5cm (5 x 15 1/4in).

£500 - 700

229

Manner of Nicolaes Maes, 19th Century

A young girl crowned by attendants
oil on canvas,

43.2 x 34.3cm (17 x 13 1/2in).

£300 - 400

230

Henry Scott Tuke, RA, RWS (British, 1858-1929)

A rocky headland
signed and dated 1920 (lower left)
watercolour

13.5 x 21cm (5 5/16 x 8 1/4in).

and two further similar studies by the same hand. (3)

£600 - 800

231

English School, circa 1770

Lieutenant Richard Webb (1755-1779) of the 9th Regiment (East
Norfolk) of Foot wearing scarlet coat with dark blue and gold facings,
gold epaulette, white waistcoat, frilled chemise and black stock, his
white cross-belt bearing oval gilt-metal belt plate, worn over his right
shoulder

oil on board, *verre églomisé* border

16.5 x 12.3cm (6 1/2 x 4 13/16in).

£300 - 500

Richard was the son of John Webb Esq. of Powerlands. A Lieutenant in
the 9th Regiment of Foot, Richard was fatally wounded in a skirmish
between British and French forces in 1779, resulting in his premature
death aged just twenty-four years old.

232

Augustus Osborne Lamplough, A.R.A., R.W.S (British, 1877-1930)

Middle Eastern scene
signed and dated 'A.Lamplough 9.9.9' (lower left),
watercolour,

75 x 30cm (29 1/2 x 11 13/16in).

£500 - 700



236

235

Hercules Brabazon Brabazon (British, 1821-1906)

Becalmed

signed with initials 'H.B.B.',

watercolour,

17 x 25cm (6 3/4 x 9 3/4in).

£500 - 700



240

236

Charles Leslie (British, circa 1835-1890)

Highland loch scene with farmer and sheep on the bank

signed and dated 'Chas J. Leslie 1883' (lower left),

oil on canvas,

44 x 74.5cm (17 1/4 x 29 1/4in).

£500 - 700

237

Clarkson Stanfield (British, 1793-1867)

Storm clouds off Calais

signed with initials 'C.S.' (lower left),

watercolour heightened with bodycolour,

21 x 52cm (8 1/4 x 20 1/2in).

£500 - 700

238

Attributed to William Hamilton (Chelsea 1751-1801 London)

Portrait of a Gentleman Wearing a Blue Coat, together with another of a Lady, a pair

watercolour

24 x 20cm (oval)

(2)

£300 - 500

233

Augustus Osborne Lamplough, A.R.A., R.W.S (British, 1877-1930)

'Arab Village of Kafra Zaval, Upper Nile'

signed and dated 'A. Lamplough/17.5.03' (lower left) and inscribed with title (lower right),

watercolour

74 x 52cm (29 1/8 x 20 1/2in).

£600 - 800

239

William Payne (British, 1760-1830)

'View near Barnstaple'

watercolour,

12 x 16.5cm (4 3/4 x 6 1/2in).

together with another view of Plymouth. (2)

£600 - 800

234

Circle of Thomas Faed, RA HRSA (British, 1826-1900) Children and dog on a mountain pass

Children and dog on a mountain pass

oil on canvas,

80 x 80cm (31 1/2 x 31 1/2in).

£800 - 1,200

240

After Claude Lorrain

Harbour scene

oil on canvas

71 x 92cm (28 x 36 1/4in).

£700 - 1,000

The present work is after the painting in the collection of Her Majesty the Queen.



242



243



244

241
Arthur James Wetherall Burgess (Australian, 1879-1957)
 Scapa Flow
 signed, inscribed and dated 'ARTHUR W BURGESS/SCAPA FLOW 1918'
 (lower right),
 watercolour and bodycolour on buff-coloured paper,
 16 x 78.5cm (6 1/4 x 31in).
£500 - 700

PROVENANCE:
 With Calton Gallery, Edinburgh

242
Thomas Sewell Robins (British, died 1880)
 Dutch fishing vessels entering an estuary
 signed with initials 'T S R' (lower right),
 watercolour,
 23 x 32.5cm (9 x 12 3/4in).
£600 - 800

243
After Michiel Jansz. van Mierevelt, 17th Century
 Portrait of Maurice of Nassau, Prince of Orange
 oil on canvas,
 37.5 x 25.5cm (14 3/4 x 10in).
£600 - 800

244
Joseph Wrightson McIntyre (British, active 1866-1888)
 Burning Off Boats, Scarborough 1875
 inscribed verso
 oil on canvas
 61 x 126cm (24 x 49 5/8in).
£1,200 - 1,500



245

245
James Webb (British, 1825-1895)
View of Heene, Sussex, with church and mill
signed, inscribed and dated 1881 (lower left)
oil on canvas
70.5 x 91cm (27 3/4 x 35 13/16in).
£4,000 - 6,000

246
Manner of Bartolomé Esteban Murillo, 18th Century
Christ child with lamb
oil on canvas
126 x 101cm (49 5/8 x 39 3/4in).
in a carved English frame.
£600 - 800



246

247
Flemish School, 17th/18th Century
 Holy family with St. John the Baptist and St. Elizabeth
 oil on panel
 92 x 121cm (36 1/4 x 47 5/8in).
 £1,500 - 2,000

248
Italian School, 18th Century
 A martyred Saint
 oil on canvas
 115 x 87cm (45 1/4 x 34 1/4in).
 £500 - 700

249
British School, late 18th Century
 Two figures resting in a landscape, a view of Edinburgh in the distance
 oil on panel
 28.1 x 41.5cm (11 1/16 x 16 5/16in).
 unframed
 £500 - 700



247



250

250
Attributed to Samuel Hieronymus Grimm (Swiss, 1733-1794)
 Bolsover Castle
 bears inscription 'SH Grimm' (lower right)
 watercolour on paper
 42 x 50.5cm (16 9/16 x 19 7/8in).
 £500 - 700



251



251



252



253

251
 William Hamilton (Chelsea 1751-1801 London)
 Puppies and Kittens
 a pair, pen, ink and watercolour on paper, ovals
 15.5 x 20cm (6 1/8 x 7 7/8in). (2).
 £600 - 800

252
 Spanish School, (?), 18th Century
 Shepherds in an extensive landscape
 oil on canvas
 120 x 171cm (47 1/4 x 67 5/16in).
 (unframed)
 £500 - 700

The following 41 lots are the property of a Private European Collector (to be sold without reserve)

253
 Manner of Sir Peter Paul Rubens, circa 1800
 Study for heads
 oil on canvas
 44 x 65cm (17 5/16 x 25 9/16in).
 unframed
 £400 - 600

The central figure is derived from Rubens' study for *The head of an African man wearing a turban*, formerly with Jean-Luc Baroni, London.



254

254
Continental School, 19th Century
Portrait of a gentleman, bust-length, in a black coat
oil on canvas
64.5 x 54cm (25 3/8 x 21 1/4in).
unframed
£600 - 800



255

255
Roman School, 18th Century
Tobias and the Angel, within a painted oval
oil on canvas
28.5 x 21cm (11 1/4 x 8 1/4in).
unframed
£200 - 300



256

256
Italian School, 17th Century
Portrait of a king, bust-length, in a red silk robe
oil on panel
22.2 x 16.5cm (8 3/4 x 6 1/2in).
£200 - 300



257



258



259

257
Italian School, circa 1800
 The Madonna and Child with Saint John and Saint Francis
 an oval, oil on panel
 20 x 15cm (7 7/8 x 5 7/8in).

258
After Jacopo Robusti, called il Tintoretto, 19th Century
 The Last Judgment
 oil on paper laid down canvas
 114.5 x 53cm (45 1/16 x 20 7/8in).
 £300 - 500

The present composition is after Tintoretto's original, now in the Church of Madonna dell'Orto, Venice.

259
Italian School, late 16th Century
 The Road to Calvary
 oil on panel
 45 x 55cm (17 11/16 x 21 5/8in).
 unframed
 £600 - 800



260

260
 Venetian School, 17th Century
 Saint Jerome
 oil on canvas
 51 x 38cm (20 1/16 x 14 15/16in).
 unframed
 £400 - 600



261



262

261
 After Carlo Maratta, late 19th Century
 The Adoration of the Shepherds
 oil on canvas
 90 x 117cm (35 7/16 x 46 1/16in).
 unframed
 £500 - 700

The central section of the present composition are based on Carlo Maratta's *The Adoration of the Shepherds*, now in the Gemäldegalerie, Dresden.

262
 North Italian School, 17th Century
 The Birth of St John the Baptist
 oil on canvas
 87 x 124cm (34 1/4 x 48 13/16in).
 unframed
 £500 - 700



263



264



265

263

Follower of Nicolas Poussin (Villers 1594-1665 Rome)

Christ and an Apostle in a landscape

oil on canvas

35 x 41cm (13 3/4 x 16 1/8in).

unframed

£600 - 800

264

Follower of Jacopo da Ponte, called Bassano (Bassano circa 1510-1592)

The Flagellation

oil on canvas

43 x 59cm (16 15/16 x 23 1/4in).

unframed

£500 - 700

265

French School, late 18th Century

Portrait of an artist at his easel

oil on canvas

79 x 59cm (31 1/8 x 23 1/4in).

unframed

£500 - 700



266

266
Follower of Francesco Giambattista da Ponte, called Bassano
(Bassano 1549-1592 Venice)
The Madonna and Child with the Infant Saint John
oil on canvas
35 x 31.5cm (13 3/4 x 12 3/8in).
unframed
£600 - 800



267

267
Manner of Gerard David, 17th Century
Pieta
oil on panel
31 x 25cm (12 3/16 x 9 13/16in).
unframed
£400 - 600



268

268
German School, 18th Century
An extensive river landscape
oil on canvas
23 x 41cm (9 1/16 x 16 1/8in).
unframed



269



270



271



271

269
Neapolitan School, 17th Century
The Penitent Magdalen
oil on canvas
116 x 93cm (45 11/16 x 36 5/8in).
unframed
£700 - 1,000

270
Flemish School, 18th Century
A biblical scene
oil on canvas
132 x 97cm (51 15/16 x 38 3/16in).
unframed
£400 - 600

271
Follower of François Clouet (Tours 1522-1572 Paris)
Portrait of a woman, half-length, said to be Anne De. S. Chamont; and a Portrait of a woman, half-length, said to be Diane De Montfort
two of a set, oil on panel
38.5 x 28.5cm (15 3/16 x 11 1/4in). (2)
unframed
£400 - 600



273



272



274

272
 Follower of Gaspard Dughet, called
 Gaspard Poussin (French, 1615-1675)
 A classical landscape, with waterfalls in the
 distance
 oil on canvas
 95 x 135cm (37 3/8 x 53 1/8in).
 unframed
 £600 - 800

273
 Circle of Willem Key (Breda circa 1515-1568
 Antwerp)
 Jude the Apostle
 oil on panel
 43.5 x 32.5cm (17 1/8 x 12 13/16in).
 unframed
 £500 - 700

274
 After Claude François Vignon, 18th Century
 The Penitent Saint Jerome
 oil on canvas
 105 x 146cm (41 5/16 x 57 1/2in).
 unframed
 £800 - 1,200

The present composition is after Vignon's
 original, whereabouts unknown



275



276



277



278

275
After Jacopo Robusti, called il Tintoretto, 19th Century
The Miracle of the Slave
oil on canvas
44.5 x 60cm (17 1/2 x 23 5/8in).
unframed
£200 - 300

The present composition is after Tintoretto's original work, now in the Gallerie dell'Accademia, Venice.

276
Follower of Domenico Maggiotto (Venice 1713-1794)
Peasants smoking in an interior
oil on canvas
66.2 x 83.5cm (26 1/16 x 33 7/16in).
unframed
£600 - 800

277
Italian School, 17th Century
Christ Healing the Sick
oil on canvas
101 x 133.5cm (39 3/4 x 52 9/16in).
unframed
£500 - 700

278
French School, 18th Century
Portrait of a gentleman, bust-length, in a black tunic
bears date 'Avril 1765' (lower right)
oil on canvas
39 x 29.5cm (15 3/8 x 11 5/8in).
unframed
£500 - 700



279

279
 Follower of Sir Peter Paul Rubens (Siegen 1577-1640 Antwerp)
 Portrait of a monk, half-length, holding a skull
 oil on canvas
 105 x 83cm (41 5/16 x 32 11/16in).
 unframed
 £600 - 800



280

280
 French School, 17th Century
 Portrait of a man, said to be 'Louis de Trimouille', half-length, in early
 16th Century costume
 bears inscription 'Louis de la Trimouille' (upper centre)
 oil on panel
 30 x 23cm (11 13/16 x 9 1/16in).
 unframed
 £400 - 600



281

281
 Follower of Cornelis Cornelisz. van Haarlem (Haarlem 1562-1638)
 The Judgement of Paris
 oil on panel
 34.5 x 47.5cm (13 9/16 x 18 11/16in).
 unframed
 £200 - 300



282



284

282
Follower of Gaspard Dughet, called Gaspard Poussin (Rome 1615-1675)
 A classical figure resting in an Italianate landscape
 oil on canvas
 64 x 74.5cm (25 3/16 x 29 5/16in).
 unframed
 £600 - 800

283
South American School, 19th Century
 Portrait of a gentleman, half-length, in a beige jacket and a black neckerchief
 bears indistinct initials (lower left)
 oil on unlined canvas
 74 x 96cm (29 1/8 x 37 13/16in).
 unframed
 £500 - 700



283

284
After Jacques Callot, 17th Century
The March of the Bohemians
 oil on unlined canvas
 180 x 291cm (70 7/8 x 114 9/16in).
 unframed
 £700 - 1,000

The present composition is after an engraving by Jacques Callot.



285

285
English School, late 18th Century
 Travellers crossing a river before an open landscape
 oil on canvas
 117.5 x 94cm (46 1/4 x 37in).
 unframed
 £600 - 800



286

286
Spanish School, 18th Century
 Portrait of a Dominican Monk
 oil on canvas
 59.5 x 44.5cm (23 7/16 x 17 1/2in).
 unframed
 £500 - 700



287

287
Manner of Rembrandt Harmensz. van Rijn, 19th Century
 Portrait of an old man, half-length, in a brown coat and hat
 oil on panel
 26 x 19cm (10 1/4 x 7 1/2in).
 unframed
 £300 - 500



288



290



289

288
North Italian School, 17th Century
Wooded landscape with houses
oil on canvas
78 x 103cm (30 11/16 x 40 9/16in).
unframed
£300 - 500

289
Continental School, 19th century
Head study
oil on canvas
61 x 50cm (24 x 19 11/16in).
unframed

290
French School, 17th Century
Portrait of a nun with a child
oil on canvas
86 x 66.5cm (33 7/8 x 26 3/16in).
unframed
£500 - 700



291

291
French School, 18th Century
 Figures fishing by ancient ruins, a mountainous landscape beyond
 oil on canvas
 19 x 24.5cm (7 1/2 x 9 5/8in).
 unframed



292

292
Scandinavian School, 18th Century
 Portrait of a lady, half-length, in a red and white dress, within a painted oval
 oil on canvas
 78.5 x 63cm (30 7/8 x 24 13/16in).
 unframed
 £800 - 1,200



293

293
English School, 19th Century
 A weeping woman
 oil on panel
 18.5 x 23.5cm (7 5/16 x 9 1/4in).
 unframed



294

294
French School, 19th Century
The Crucifixion
oil on card
22 x 15.5cm (8 11/16 x 6 1/8in).
unframed

The present composition is loosely based on Rubens's *The Crucifixion*, now in Musée des Augustins, Tolosa, Spain.



295

Miniatures

295^Y

Jerome Girardier (French, active circa 1896)

A Young Boy, wearing a white chemise edged with blue and white stripes, a blue and white striped sailor collar, tied with a black ribbon bow.

Signed on the obverse and dated *Jerome Girardier - 1896*, gilt-metal frame with pierced ribbon cresting and standing attachment to the reverse.

Oval, 75mm (2 15/16in) high

£500 - 700

296^Y

English School, circa 1840

A pair of portrait miniatures of Amantine Lucile Aurore Dupin ('George Sand'), later Baroness Dudevant (1804-1876) and her husband, François Casimir, Baron Dudevant (1795-1871); the former, wearing white dress with lace collar, gold brooch, a blue and white striped shawl draped about her, her dark hair parted and upswept beneath a black lace Spanish-style veil, dressed with black orchids; the latter, wearing black coat, buff waistcoat, white chemise, blue and white embroidered stock and necktie, his brown hair parted to one side.

Rectangular gilt wood frame, velvet mount.

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

£500 - 700

Amantine was the daughter of Maurice Dupin and Sophie-Victoire Delaborde; born in Paris, she was raised primarily by her grandmother at the family estate of Nohant, Berry, which later provided the backdrop for several of her pastoral novels.

297^Y

After Andrew Plimer, 19th Century

A Lady, wearing white dress, her dark hair tied back.

Gilt-metal *fausse-montre* frame, the reverse of blue glass; together with a portrait miniature of a Gentleman, wearing dark blue coat, white waistcoat and chemise, black stock and cravat secured in place with a gold neckpin, his brown hair worn short, (*English School, circa 1815*), gilt-mounted on rectangular papier-mâché frame.

Oval, 76mm (3in) high and 79mm (3 1/8in) high, respectively (2)

£500 - 700

298^Y

English School, circa 1840

A Lady, seated on a red upholstered chair draped with her tartan stole, wearing white underslip and black décolleté dress with short bouffant sleeves edged with lace, her blonde hair upswept into a knot upon her head, the front parted and curled in ringlets framing her face.

Gilded composition frame; together with a further portrait miniature of a Young Girl, seated in a garden and wearing pale blue dress, white underslip, bobby socks and black shoes, her blonde hair worn short and parted to the right, gilt-metal frame with border of acanthus leaves.

Rectangular, 96mm high (3 3/4in) and oval, 75mm (2 15/16in) high, respectively (2)

£500 - 700

299^Y

Sir William John Newton (British, 1785-1869)

A Gentleman, standing in an interior, wearing black coat, dove grey buttoned waistcoat, dark grey trousers, white chemise, black and blue striped stock and cravat, silver pocket watch and pearl cravat pin, a bloodhound gazing up at his master.

Gilt-mounted within a burgundy leather travelling case with foliate inlay and brown velvet lining.

Rectangular, 209mm (8 1/4in) high

£300 - 400



296

300

James T. Mitchell (British, active 1798-1830), and Joshua Trewinnard (British, active 1804-1830)

A three-quarter-length silhouette of Sir Narborough D'Aeth (b. circa 1750-1808), 3rd Baronet of Knowlton, in profile to the left, wearing scarlet coat with green facings, vermilion and gold epaulette, white breeches and frilled cravat, black stock and scabbard, his pigtail wig powdered and tied with a black ribbon bow.

Painted on paper in colour, rectangular papier-mâché frame, the reverse inscribed *Sir Narborough D'Aeth Bart*, and bearing trade label No. 2 of Trewinnard (Trewinnard/Mitchell).

Oval, 94mm (3 11/16in) high

Provenance: The D.S. Patton Collection; Bonhams, 21 Nov 1997, lot 26.

Literature: S. McKechnie, *British Silhouette Artists and their Work 1760-1860*, London, 1978, p.753, ill.p.753, pl.1616.

£500 - 700

Narborough was the only child of Sir Narborough D'Aeth, 2nd Baronet of Knowlton (d.1773) and Anne Clarke of Blake Hall. Since Narborough died unmarried and without issue in 1808, his estates were passed by right of primogeniture to George William Hughes-D'Aeth.

301

Royal Victoria Gallery (British, after 1837-circa 1854)

A full-length silhouette of a Lady, in profile to the left, wearing dress with *engageantes*, lace pelerine held at the bodice with a hardstone brooch, the back section of her hair plaited and coiled in a knot, the front parted and curled in ringlets framing her face, she holds an open book in her left hand.

Bronzed cut-out on card, watercolour background, ebonised and gilt-wood frame, the reverse bearing handwritten label inscribed *From the Collection of/ The Rev^d Canon Pouden/ The Rectory Lisburn. 1917.*

Rectangular, 255mm (10 1/16in) high

Provenance: The Collection of Reverend William D. Pouden, Rector of Lisburn, Co. Antrim by 1917.

£200 - 300



308

302^Y

Patrick John McMor(e)land (Scottish, 1741-circa 1809)

A Lady, wearing green dress with sheer white trim to her décolleté, her brown hair partially upswept and worn *au pouf* (cracked). Gold bracelet clasp frame with pierced ribbon cresting of split seed pearls, the hinged reverse glazed to reveal curled strands of blonde and brown hair set with gilt-wire and split seed pearls on an ivory plaque; together with a Lady, seated beneath a green canopé, wearing white dress, blue embroidered shawl draped around her head and arms, plum hat and embroidered headscarf dressed with a tassel of pearls, pearl necklace and bracelets, jewelled rings on both hands, she holds a pike staff in her right hand (*Continental School, circa 1800*), gilt-metal frame; with a further portrait miniature of a Lady (cracked), wearing violet dress edged with white lace, white fichu, her hair upswept beneath a white lace cap tied with ribbons below her chin (*English School, circa 1800*), gilt-metal mount.

Oval, the title miniature: 39mm (3in) high (3)

£250 - 350

303^Y

Sylvester Harding (British, 1745-1809)

Two portrait miniatures of George Hakewill (c.1578–1649) and Sir Harbottle Grimston, 2nd Baronet (1603–1685): the former, wearing black and red cloak, white cuff and ruff; the latter, seated on a red upholstered chair before a stone pillar and blue tasseled drapery, wearing black coat embellished with gold lace and braid piping, white lace lawn collar and black skull cap.

Watercolour on card, mounted within gilt-wood frames.

Rectangular, 127mm (5in) high (2)

£200 - 300

Another version of the present portrait of Sir Harbottle Grimston by Harding after Sir Peter Lely resides in the British Museum.

304^Y

English School, circa 1790

An Officer, wearing red coat with blue standing collar and silver epaulettes, white waistcoat and black stock, his hair powdered. Gold frame, the reverse glazed to reveal a lock of hair set with gilt-wire and split seed pearls on opalescent glass.

Oval, 71mm (2 13/16in) high

£300 - 400

305

After Adam Buck, 19th Century

A Mother and Child, reclining on a chaise longue; the former, wearing white Directoire-style dress with matching 'antique' headdress, her brown hair upswept in a Psyche knot; the latter, wearing white chemise dress and holding a book in the left hand.

Watercolour and pencil on paper, gilt-wood frame.

Rectangular, 194mm (7 5/8in) high

£500 - 700

306^Y

English School, circa 1800

An Officer of the 11th Regiment of Foot, wearing red coat with dark blue standing collar and gold epaulette, white cross belt bearing rectangular belt plate of the 11th Regiment of Foot, white concertinaed chemise, his black stock tied beneath his chin.

Gilt-metal frame with foliate cresting, studded border and standing attachment to the reverse; together with a portrait miniature of an Officer, circa 1800, wearing red coat edged with gold piping, gold epaulette, black stock, white chemise and lace cravat (*English School, mid-19th century*), gilt-metal frame with pierced ribbon cresting, blue glass to the reverse; a portrait miniature of a Gentleman, wearing red coat with black standing collar lined with red and black stock (*Russian School, circa 1800*), pierced gilt-metal and enamel frame.

Oval, the title miniature: 60mm (2 3/8in) high (3)

£300 - 400

307

English School, circa 1815

An Officer, wearing red coat with silver epaulettes, dark blue standing collar, white chemise and black stock.

Watercolour on paper, indistinctly signed on the obverse *W/ De****, gilt wood frame; together with a portrait of an Officer, standing in a landscape, wearing black coat with standing collar, shoulder lapels and gold piping, red sash and black buckled belt, white gloves, he carries a swagger stick beneath his left arm (*Anglo-Indian School, circa 1840*), watercolour on paper, painted turned wood frame.

Rectangular, 149mm (5 7/8in) and 180mm (7 1/16in) high respectively (2)

£200 - 300

308^Y

John Bogle (British, 1746-1803)

Mrs Anne Murray (née Campbell-Colquhoun) (b. circa 1768), wearing yellow dress, her white fichu tucked into the sky blue sash at her waist, a matching bandeau in her curled and powdered hair.

Signed on the obverse and dated *I.B./ 1794*, gold frame, the reverse glazed to reveal plaited hair, the lower rim engraved *Mrs Murray of Polmaise Ob^t 2. Aug^t 1802.*, belt loops to the left and right.

Oval, 51mm (2in) high

£500 - 700

Since the reign of James III, the Murrays had been amongst the most pre-eminent and wealthy families of Scotland. In addition to their seats of Polmaise (held since the 14th century) and Touchadam, the family owned several estates in Fife and throughout Stirlingshire.



312

309

Henry Bone, R.A. (British, 1755-1834), after Guido Reni (Italian, 1575-1642)

Head of Christ.

Enamel, signed on the obverse *HBone*; signed and inscribed on the reverse *Christ/ London/ Augst. 1806./ Painted by Henry Bone ARA./ Enamel painter to His Royal/ Highness the Prince of Wales/ for the Rt. Hon^{ble}. the Earl of/ Suffolk, after the Original by/ Guido, in his Collection*, unframed but bearing the original wooden slip sealed at the back with gold beater skin.

Oval, 150mm (5 7/8in) high

Provenance: General John Howard, 15th Earl of Suffolk.

Literature: R. Walker, *Henry Bone's Pencil Drawings*, The Walpole Society, 1999, vol.II, p.16, pl.9.

£500 - 700

Guido Reni completed several variants of this composition, all of which have been endlessly reproduced since their conception in both painted and printed form. The subject would appear to have derived from Reni's earliest altarpiece, painted for the Church of the Cappuccini in Bologna (R. E. Spear, *The "Divine" Guido; Religion, Sex, Money and Art in the World of Guido Reni*, 1997, p.181, ill.p.182). The 'Cappuccini Crucifixion' (1619) now resides in the Pinacoteca Nazionale, Bologna.

John Howard, 15th Earl of Suffolk (1776-1820), for whom the present lot was executed, was himself the subject of an enamel portrait by Bone. Dated 1819 and exhibited at the Royal Academy in the same year (no.502), the miniature later appeared at Christie's on 28 May 2002 (lot 8).

310^Y

Circle of John Linnell (British, 1792-1882)

A Lady, wearing dark blue décolleté dress edged with gold and gemstones and with pale yellow embroidered sleeves, white chemise, a dark blue, green and amber stole draped over her right shoulder, pearl necklace, her hair upswept, dressed with strings of pearls and sapphires, her curls framing her face.

Gilt-metal frame, set within a gilt-wood composition case with pale green velvet lining and gilt-metal standing attachment to the reverse.

Oval, 144mm (5 11/16in) high

£300 - 400

311^Y

French School, circa 1780

Two portrait miniatures of Ladies: the first, wearing white dress with full-length sheer sleeves, pink laced bodice and pink ribbon bows to her sleeves, white lace trim to her décolleté and matching lace kerchief draped around her shoulders and tied at her corsage, powdered wig; the second wearing sky blue dress with frilled trim to her sleeve and a white lace bow at her corsage, white slip edged with lace, her powdered wig dressed with pink roses and white plumes.

The first portrait miniature housed in a gilt-metal *fausse-montre* locket frame; the second housed in a gilt-metal frame with mother-of-pearl panel to the reverse.

Oval, 51mm (2in) and 44mm (1 3/4in) high respectively (2)

£500 - 700

312^Y

Adalbert Suchy (Austrian, 1783-1849) after Caspar Netscher (Dutch 1639-1684)

The Death of Cleopatra.

Signed on the obverse *Adalb. Suchy pinxit*, gilt-mounted on rectangular turned wood frame.

Circular, 78mm (3 1/16in) diameter.

£500 - 700

The present lot derives from the 1673 full-scale oil painting by Caspar Netscher, which resides in the Staatliche Kunsthalle, Karlsruhe in Germany.



313

313^Y

Kenneth Macleay, R.S.A. (Scottish, 1802-1878)

Isabella Campbell of Sonachan, wearing white dress with sky blue sash and matching ribbons at her shoulders, she holds a sprig of holly in her left hand, blonde hair.

Gilt-metal frame.

Rectangular, 72mm (2 13/16in) high

£500 - 700

Isabella was born in 1818. She was the daughter of Robert and Susan Campbell of Sonachan, who lived on the banks of Lochawe in Argyllshire. Virtually the entire county of Argyllshire was owned by members of the Campbell clans, the head of them being the Duke of Argyll, whose ancestral home was Inverary Castle.

314^Y

English School, 19th Century

A portrait miniature of a royal sitter, wearing white chemise, chestnut cloak edged with fur, pearl pendant necklace and earring, her hair partially upswept, curled and powdered beneath a pearl-tipped diadem. Silver frame; together with a portrait miniature of a Lady, wearing white frilled chemise, tangelo dress edged with jewels, her hair partially upswept, powdered and dressed with jewels and flowers, gilt-metal mount.

Oval, 77mm (3 1/16in) and 63mm (2 1/2in) high, respectively (2)

£300 - 500



315

315^Y

Frederick Cruickshank (British, 1800-1868)

Charlotte Esther Lister (1808-1827), wearing black dress with white lace trim, red stole, her blonde hair elaborately upswept and curled in ringlets.

Signed on the obverse and dated *F. C/ 1827*, gilt-metal frame with easel reverse.

Rectangular, 89mm (3 1/2in) high

£600 - 800

Charlotte's parents were Thomas Lister, a lawyer and his second wife, Mary (née Grove). Charlotte grew up with her brother and sister, Charles and Adelaide and their half brother, Thomas Henry (1800-1842), by Lister's first wife, Harriet Anne (née Seale). Thomas went on to become the first Registrar General for England and Wales and a commercially successful novelist although he has been forgotten by posterity. Among Thomas's full-length works are 'Granby' (1826), 'Herbert Lacy' (1828) and 'Arlington' (1832). His story 'A Dialogue for the Year 2130', published by 'The Keepsake', is considered to be one of the earliest examples of the science fiction genre.

Their grandfather, Nathaniel Lister, was MP for Clitheroe and a noted poet and author. A friend of Anna Seward and Samuel Johnson, he had two sons and four daughters but Charlotte's father Thomas was the only son to have any children so Thomas and his first-born son inherited the family seat at Armitage Park, Staffordshire. Armitage Park was eventually lived in by Josiah Wedgwood and later rebuilt by Josiah Spode.

The present lot was painted during the year of the sitter's death at nineteen years of age.



316

316^Y

George Place (Irish, died 1805)

A Lady, wearing white dress with frilled neckline and lace slip, a small gold buckle to her waistbelt, gold hoop earring, her powdered hair dressed with a tied white bandeau.

Gilt-mounted on rectangular papier-mâché frame.

Oval, 87mm (3 7/16in) high

£500 - 700

317^Y

W.P.J Lodder (British, active 1783-1804)

A Lady, called Susannah, Lady Stirling, wearing white dress with frilled trim to the décolleté (cracked), pearl necklace, her brown hair upswept beneath a brown hat trimmed with violet-blue feathers.

Gilt-metal mount, the reverse inscribed *Susannah, Lady Stirling by*, and in an earlier hand *W P J Lodder/ Oc^t 1800*; together with a portrait miniature of a Lady, wearing white dress with capped sleeves and frilled décolleté, pearl pendent earrings, her hair powdered, partially upswept and tied with a white bandeau (*English School, circa 1790*), ebonised turned wood frame; and finally, a portrait miniature of a Lady, wearing white chemise, black skirt and shawl edged with coloured embroidery, grey fingerless gloves, black beribboned bonnet and white frilled mob cap, tied with ribbons beneath her chin (*English School, circa 1820*, gilt-metal rectangular frame.

Oval, the title miniature: 66mm (2 5/8in) high (3)

£500 - 700

318^Y

Frederick Buck (Irish, 1771-circa 1840)

A Gentleman, wearing dark blue coat, white waistcoat, chemise, stock and cravat, his wig powdered.

Gilt-metal and papier-mâché mount.

Oval, 61mm (2 3/8in) high

£500 - 700



321

319^Y

English School, circa 1765

A Gentleman, wearing burnt umber coat, white chemise, waistcoat, stock and knotted cravat, his powdered wig worn *en queue*.

Silver frame with pierced cresting; together with a portrait miniature of a Gentleman, wearing blue coat, white chemise, waistcoat and stock, his natural hair tied with a black ribbon bow (*English School, circa 1800*), gilt-metal frame, the reverse glazed to reveal plaited hair.

Oval, 40mm (1 9/16in) and 50mm (1 15/16in) high, respectively (2)

£500 - 700

320^Y

English School, circa 1830

A Lady, wearing white décolleté dress with bouffant sleeves and wildflower corsage, lavender sash, her blonde hair parted, the back plaited and coiled in a knot on top of her head, the front curled in ringlets framing her face.

Gilt-metal frame; together with an oval portrait miniature of a Lady, her blonde hair partially upswept and dressed in falling ringlets, she holds a forget-me-not in her right hand (*English School, circa 1830*); and finally, a rectangular portrait miniature of a Child, standing in a landscape, wearing white chemise and tartan sash (*After Kenneth MacLeay, 19th Century*); gilt-metal frames.

The title miniaure: rectangular, 105mm (4 1/8in) high (3)

£500 - 700

321^Y

Philip Jean (British, 1755-1802)

A Lady, wearing white dress and frilled fichu, her powdered hair dressed with a white bandeau.

Gilt-mounted on rectangular papier-mâché frame.

Oval, 66mm (2 5/8in) high

Provenance: Sotheby's, Derwydd Mansion Sale, Llandeilo, Carmarthenshire, 15 September 1998, lot 136 (sold together with a 19th century copy of the same subject).

£600 - 800



322

322^Y

Samuel Shelley (British, 1750-1808)

A Lady, wearing sheer chemise and brown stole draped around her shoulders, a strand of pearls strapped across her décolleté, powdered wig.

Gilt-metal frame.

Oval, 49mm (1 15/16in) high

£300 - 500

323^Y

Louise Howland King Cox (American, 1865-1945)

A Lady, in profile to the left before an 'Arts and Crafts' background, wearing duck egg blue draped dress with bell sleeves, her brown hair upswept and plaited into a knot at the back of her head.

Signed on the obverse *L. Cox.*, gilt-metal frame, the reverse glazed; together with a portrait miniature of Colonel John James Scott Chisholme (1851-1899) of the Imperial Light Horse, wearing dark grey coat with red facings, gold standing collar, epaulettes and regalia, a medal pinned to his left breast (*Caroline Titford, British, active circa 1899*), photographic base, signed on the obverse *CT*, inscribed on the reverse *Colonel Chisholme! Painted by! Caroline Titford! 1899*, gold frame; a portrait miniature of a Naval Officer, wearing blue coat with white standing collar and uniform shirt, black tie, dress hat with visor (*Russian School, circa 1900*), gilt-metal frame with pierced paste border, the reverse glazed; a portrait miniature of a Lady, wearing diamond earrings, her auburn hair upswept (*20th Century School*), signed on the obverse with monogram *CEB*, gilt-metal pierced foliate frame, the reverse glazed; a portrait miniature of a Baby, wearing white chemise (*English School, circa 1900*), photographic base, gilt-metal frame with border of split seed pearls.

Rectangular, the title miniature: 113mm (4 7/16in) high (5)

£400 - 600



323

324^Y

Henry Jacob Burch (British, born 1763)

A Lady, wearing white dress with frilled lace collar, lemon yellow sash and matching bonnet dressed with wide white ribbon, fastened beneath her chin.

Gold frame, the reverse glazed to reveal nine locks of hair set on ivory and marked with painted initials.

Oval, 70mm (2 3/4in) high

£600 - 800

325^Y

Modest School, circa 1765

A Gentleman, wearing mauve coat, white waistcoat, stock and lace cravat, his powdered wig worn *en queue*.

Gold bracelet clasp mount; together with a portrait miniature of a Gentleman, wearing blue coat edged with grey piping, matching waistcoat, grey stock and cravat, his natural hair worn *en queue* and tied with a black ribbon bow (*English School, circa 1770*), gilt-metal bracelet clasp mount with paste border.

Oval, 39mm (1 9/16in) and 34mm (1 5/16in) high respectively (2)

£250 - 350



324



327

326^Y

Attributed to Samuel John Stump (British, 1778-1863)

A Gentleman, wearing black coat (faded), black waistcoat, white chemise, stock, cravat and gold stickpin.

Gold frame; together with a portrait miniature of a Gentleman, profile to the left, wearing dark blue coat, white chemise, stock and cravat (*English School, circa 1810*), gold frame, the border to the obverse engraved with floral motif, the reverse set with blue glass border surrounding gold-mounted aperture, glazed to reveal gilt-metal initials *JWL* on plaited hair, brooch pin attachment.

Oval, 66mm (2 5/8in) and 70mm (2 3/4in) high respectively (2)

£500 - 700

327^Y

Henry Jacob Burch (British, born 1763)

A Lady, wearing white dress, fichu and neck tie, blue sash, a white turban in her powdered hair.

Gold frame, the reverse glazed to reveal plaited hair.

Oval, 68mm (2 11/16in) high

£600 - 800

328^Y

James Heath Millington (British, 1799-1872)

A Lady, wearing white dress with lace trim to her décolleté, bronze sash, her red stole edged with embroidery and draped around her arms, pendant monocle suspended from her neck on a gold chain, gold diadem and diamond pendant earring, her dark hair curled and piled high on top of her head (cracked).

Signed on the obverse *J. H. M. 1822 C - k. JD*, gilt-wood composition frame with gilt papier-mâché slip; together with a portrait miniature of Sarah Siddons (1755-1831) as the Tragic Muse, wearing blue dress with white lace trim to her décolleté, her auburn hair partially upswept, plaited and dressed with strands of pearls (cracked) (*After Sir Joshua Reynolds, 19th Century*), gold frame.

Oval, 75mm (2 15/16in) and 50mm (1 15/16in) high respectively (2)

£500 - 700

329^Y

English School, 19th Century

A Lady, wearing white dress c.1780s, white muslin stole and fichu trimmed with pearls, her brown hair worn *à la conseilleur*.

Gold frame with blue and white enamel border set with gilt-metal stars, the reverse glazed to reveal plaited hair; together with a portrait miniature of a Lady, wearing white dress, fichu and knotted chemisette, her powdered hair worn *à la conseilleur* and dressed with a white bandeau (*After Andrew Plimer, 19th Century*), gold frame, the reverse glazed to reveal blonde hair.

Oval, both 65mm (2 9/16in) high (2)

£600 - 800



336

330

English School, circa 1620

A Lady, wearing embroidered saffron robe edged with reticella, needlelace ruff, double-stranded pearl necklace and pendant earring, her hair upswept and dressed with jewels.

Oil on copper, ebonised turned wood frame; together with a portrait of a Lady, wearing blue robe and white chemise, her brown hair partially upswept and falling over her left shoulder (*After Christian Richter, 19th Century*), ebonised turned wood frame with gilded border.

Oval, 44mm (1 3/4in) high and 75mm (2 15/16in) high respectively (2)

£300 - 500

331^Y

Follower of John Linnell (British, 1792-1882)

A Gentleman, seated on a green and red upholstered chair, wearing black coat, waistcoat and stock, white linen shirt, he holds a document in his left hand.

Gilt-mounted within brass frame with pierced scrolling rocaille decoration and putti.

Rectangular, 112mm (4 7/16in) high

£300 - 400

332^Y

English School, circa 1840

A Young Child, wearing pale blue décolleté dress with short bouffant sleeves and matching sash, her blonde hair parted to one side and curled in ringlets framing her face.

Set within a gilt-metal locket.

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

£500 - 700

333^Y

William Hudson (British, active 1803-1846)

A pair of portrait miniatures of a Husband and Wife; the former, seated on a red upholstered chair, wearing navy double-breasted coat, white and blue spotted waistcoat, white chemise, stock and cravat; the latter, seated on a divan before a Classical colonnade, wearing cornflower blue décolleté dress with short bouffant sleeves, white lace underslip and shawl draped about her, pendant pearl earring and necklace, her hair parted, elaborately upswept, plaited and curled in ringlets framing her face.

The former, signed and dated on the obverse *WHudson Pinxt 1820* and inscribed on the reverse *Painted by W Hudson/ 77 Cheapside/ 1820/ Mr Escarcott/ 62 Threadle. Ln/ 94-18-*; the latter, signed and dated on the obverse *W Hudson 1820*, inscribed on the reverse *Painted by WHudson/ Oct. 1820/ 77 Cheapside*, rectangular papier-mâché frames with ormolu slips and detachable standing attachments.

Rectangular, 130mm (5 1/8in) and 151mm (5 15/16in) high, respectively (2)

£500 - 700

334

Circle of Simon Jacques Rochard (French, 1788-1872)

Charles Alphonse Galignani (1811-1829), wearing black coat, white waistcoat, chemise, stock and knotted necktie.

Oil on card, gilt-metal frame with pierced foliate cresting and standing attachment to the reverse, handwritten label to the reverse inscribed *Charles Galignani/ frère d'Antoine et de William Galignani*.

Oval, 100mm (3 15/16in) high

£500 - 700

Charles was the youngest son of Giovanni Antonio Galignani (1757–1821) and Anne Parsons (1776–1822). Unlike his elder brothers Antoine (b.1796) and William (b.1798) who were born in London, Charles grew up in Paris where his parents established a reading room, bookshop and daily newspaper, 'Galignani's Messenger'. Antoine and William later founded a pre-eminent publishing firm of British works in France, which was responsible for bringing the writings of Sir Walter Scott and Charles Dickens to attention across the Channel.

335^Y

French School, circa 1795

A Lady, seated before a four poster bed, wearing dark blue dress, white fichu, her brown hair worn in a mass of curls beneath a white lace cap, edged with black ribbon and loosely tied beneath her chin, she holds an open book in her hands.

Ebonised gilt-metal frame with pierced beaded border; together with a portrait miniature of a Husband and Wife; the former, wearing brown coat; the latter, wearing brown coat with white fur collar, her white hair curled beneath a white lace mob cap, with ribbon (*English School, circa 1820*), painted on porcelain and gilt-mounted on turned wood frame.

Oval, 53mm (2 1/16in) high and 51mm (2in) high, respectively (2)

£500 - 700

336^Y

Thomas Richmond (British, 1771-1837)

Reverend Thomas Forster Saunders, wearing brown coat, apricot embroidered waistcoat, white chemise, stock and cravat, his wig powdered.

Gilt-mounted on rectangular papier-mâché frame, label to the reverse inscribed *Rev. Thos. S. Forster/ Chaplain R.N./ married Barbara Morgan/ 12 March, 1807*.

Oval, 69mm (2 11/16in) high

£500 - 700

Thomas was the son of Richard Saunders and Rebecca Forster of Cork. He was ordained at Cloyne on 24 August 1800. He married Barbara Morgan at Christ Church, Cork on 12 March 1807. Thomas was a trustee of the Green Coat Hospital School, Cork.



338

337Y

English School, circa 1840

A Lady, seated on a balcony, wearing white décolleté dress with salmon pink lace pelerine, a pink shawl draped over her left arm, a gold jewelled bracelet on her left wrist and a monocle on a black cord suspended from her neck, her brown hair parted; the back partially upswept, the front worn in *spaniel* curls and dressed with wild flowers.

Gilt-mounted on papier-mâché frame.

Rectangular, 122mm (4 13/16in) high

£500 - 700

338

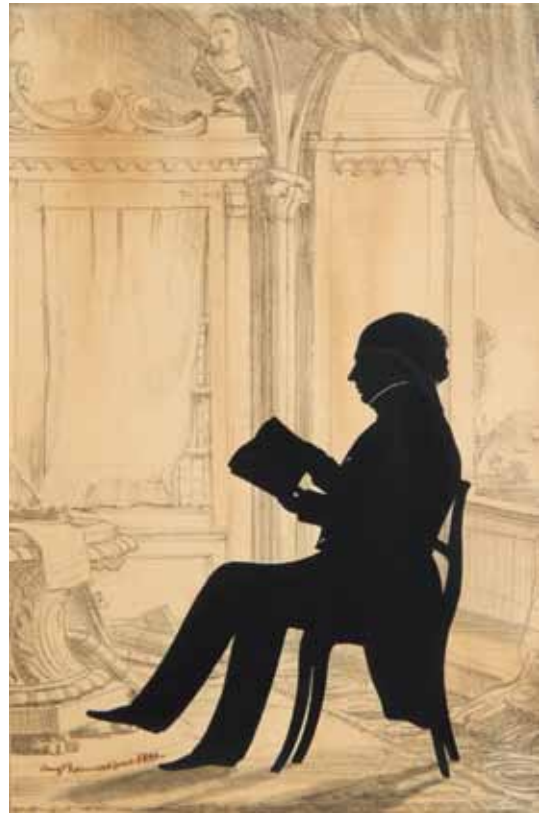
Henry Bone, R.A. (British, 1755-1834) after Giovanni Pietro Rizzoli, called il Giampietrino (Italian, active 1495-1549)

Madonna and Child, seated before an aperture; the former, wearing vermilion robe edged with blue, an ivory mantle (cracked) edged with gold and draped over her left shoulder, her hair upswept beneath a gold-edged veil, she holds the Christ child in her arms.

Enamel, the counter-enamel inscribed *London/ July 1816/ Painted by Henry Bone R.A./ Enamel painter in Ordinary to his/ Majesty, & Enamel painter to H.R.H./ the Prince Regent, after the Original/ in the possession of A. Champes*****/ Esq, carved gilt-wood Florentine frame with pierced scroll leaf border and fleur-de-lis cresting.*

Rectangular, 142mm (5 9/16in) high

£500 - 700



340

339Y

Irish School, circa 1770

An Officer, wearing red coat with green facings, white waistcoat, chemise, stock and cravat, his wig powdered, worn *en queue* and tied with a black ribbon bow.

Gilt-metal bracelet clasp mount with black velvet strap; together with a portrait miniature of a Lady, wearing lavender dress with frilled trim to the bodice, white lace fichu, her hair covered by a white lace mob cap, dressed with purple ribbon and tied beneath her chin (*Irish School, circa 1800*), gilt-metal bracelet clasp mount with black velvet strap.

Oval, 48mm (1 7/8in) and 34mm (1 5/16in) high respectively (2)

£500 - 700

340

Augustin Amant Constant Fidèle Edouart (French, 1789-1861)

A full-length silhouette of a gentleman, profile to the left, seated and reading a book, wearing trousers, coat, waistcoat, stock and chemise. Black cut-out on card on a lithographic background, signed on the obverse and dated *Augst Edouart fecit 1838*, maplewood frame with gilded slip.

Rectangular, 264mm (10 3/8in) high

£500 - 700

341

Mrs. Isabella Beetham (British, circa 1753-1825)

A bust-length silhouette of a Gentleman, in profile to the right, wearing coat with standing collar, waistcoat, chemise, stock and cravat, his pigtail wig tied in a ribbon bow.

Painted on the reverse of convex glass with *verre églomisé* border, turned and ebonised pearwood frame.

Oval, 74mm (2 15/16in) high

£400 - 600



349

342

Studio of John Miers (British, circa 1758-1821)

A bust-length silhouette of a Gentleman, called William Twopeny Senior, in profile to the left, wearing coat, cravat and physical wig.

Painted on plaster, turned wood frame with *verre églomisé* border, the reverse with trade label no.162 and inscribed *Wm Twopeny senr/l of Rochester*; together with a bust-length silhouette of a Gentleman, called Edmund Soan Twopeny, in profile to the right, wearing coat, frilled cravat, his pigtail wig tied with a ribbon bow, gilt-mounted on rectangular papier-mâché frame, the reverse inscribed *Edmund Soan Twopenny of/ Rochester Sq obit *****/ 1809 - third son of Wm Twopeny*. Oval, 87mm (3 7/16in) high and 90mm (3 9/16in) high respectively (2)

£500 - 700

Edmund was the third son of William and Charlotte Twopeny. The family originated from the parish of St Margaret's in Rochester, Kent.

William is listed as having been an attorney-at-law.

343

Thomas Wheeler (British, active circa 1783-1810)

A pair of bust-length silhouettes of a Gentleman and a Lady; the former, in profile to the left, wearing coat, waistcoat, chemise, stock and necktie, powdered *long bob* wig; the latter, in profile to the right, wearing dress, fichu, her powdered hair worn in a *banging chignon* beneath a lace mob cap, the fringe concertinaed and dressed with ribbon.

Painted on card, wood frames with hammered brass mounts; the reverse of the latter bearing a modern handwritten label inscribed *T. Wheeler. Windsor/ 1794*.

Oval, 110mm (4 5/16in) high (2)

Provenance: The Gutteridge Collection; The Martin Willcocks Collection; Phillips, London, 10 November 1998, lot 120.

Literature: S. McKechnie, *British Silhouette Artists and their Work 1760-1860*, London, 1978, pp.510-511, nos.970 and 971, respectively.

£300 - 500

Tribal Art

344

A Songye kifwebe mask

Democratic Republic of Congo

of typical design with domed forehead, arched and slit pierced eyes, rectangular projecting mouth, surmounted with sagittal crest, parallel incisions allover and painted black and white, raffia beard, 40cm high (excluding beard)

£600 - 800

345

A Hemba monkey mask

Democratic Republic of Congo

of small size, carved with large gaping mouth, pointed nose and slanted eyes, 26cm high

£200 - 300

346

A Teke prestige axe

D.R.Congo

the swollen and bowed head ornamented with tacks, above a copper ribbon wound handle and flaring butt, large flared iron blade 33cm long

£700 - 1,000

347

A collection of African carvings

to include a Songye fetish, a Wurkun figure, a Bamana figure, a Lobi figure, a Mumuye fetish and an Ekoi dance crest, tallest 31cm high (6)

£400 - 600

348

A Tongan pole club

With slightly flared butt and carved with geometric bands to one end, 97cm.

£300 - 500

349^Y

An Inupiaq walrus ivory pipe

Inupiat Eskimo, Alaska

Carved in high relief with two figures holding the tails of two harnessed sledge dogs, two other behind on the stem, the mouth piece with two polar bears emerging from the water and confronting a recumbent seal, the squat conical bowl above a seal mask to the front, 28cm long

£1,500 - 2,000

Provenance: This, and the following five Eskimo pipes, were purchased by Thomas Gerrard in Alaska between 1915-16 from Eskimo traders, and thence by descent to the present owner.

Thomas was the son of Edward Gerrard whose family firm "Edward Gerrard & Sons" in Camden Town were taxidermists from 1850. Thomas travelled widely, he was a member of the Museums Association and acted in an advisory capacity at the San Francisco Exhibition of 1915, the Wembley Exhibition of 1924/25, and various conferences around the world. Thomas also collected living specimens for Lord Rothschild, whose natural history collection is stored at Tring, Hertfordshire. Famously, he worked on the preparation of the Blue Whale skeleton for the opening of the Natural History Museum in South Kensington. At the end of the 1930s, Thomas set up "T.Gerrard & Co. Naturalists" with his son, also Thomas, in Pentonville Road, Islington. This company supplied educational establishments and government departments with a variety of products from living specimens to scientific instruments.

350^Y

A large Inupiaq stained walrus ivory pipe,
Inupiat Eskimo, Alaska

The flared circular bowl set into a bowed,
tapering lozenge section stem, incised and
coloured with scenes illustrating hunting,
drunkenness(?), eating and travel, *41cm long*
£4,000 - 6,000

Provenance: Purchased by Thomas Gerrard
in Alaska between 1915-16, and thence by
descent to the present owner.

350



351^Y

A fine Inupiaq stained walrus ivory pipe,
Inupiat Eskimo, Alaska

the flaring bowl incised with hunters and birds
to the perimeter and applied with a mask to
the front, the stem sides incised with scenes
of caribou and birds being pursued by archers,
figures dragging deer and loading canoes, and
a whale hunting party in several canoes, the
top edge carved in high relief with a crawling
figure, two seals and an animal head, *27.5cm*
long
£4,000 - 6,000

Provenance: Purchased by Thomas Gerrard
in Alaska between 1915-16, and thence by
descent to the present owner.

Cf. Bonhams 9 June 2008 San Francisco, Native
American Indian & Pre-Columbian Art sale, lot
no. 6072, for a comparable pipe with incised
and relief carved decoration, from the Heye
Foundation - Museum of the American Indian.

351





352

352^Y
An Inupiat walrus ivory pipe
 Inupiat Eskimo, Alaska
 Carved in high relief with polar bears hunting seals either side of the small integral bowl, the stem with a whale hunting scene to the top and side, the other side with seals and walruses, the front applied with a seated shaman with drum, *24cm long*
£1,500 - 2,000

Provenance: Purchased by Thomas Gerrard in Alaska between 1915-16, and thence by descent to the present owner.



353

354^Y

A fine Yup'ik stained walrus ivory pipe, c.1880-1900

Yup'ik Eskimo, Alaska/Siberia

The bowl carved as a walrus head with hinged cover, the stem of tapering rectangular section, incised and coloured with shamen and wild animals within compartments to the sides, the top with zigzag decoration, the base with a series of hunting tableaux, the mouthpiece with small animal mask eyelet for holding a pipe tamper, *16cm long*

£4,000 - 6,000

Provenance: Purchased by Thomas Gerrard in Alaska between 1915-16, and thence by descent to the present owner.

355

A dance shield

New Britain

of narrow oval form, engraved and later painted with geometric panels, central basses (red stained cane binding lacking), *157 x 18cm*

£500 - 800

356

A Dan or Guerze animal mask

Liberia/Guinea

for the Poro society, the oval mask with grooved border, circular eyes applied with copper ring (one missing), red cloth to the face, monkey fur to the prognathus mouth, *27cm high*

£300 - 500

Cf. A similar mask collected in the N'Zerekore region in the Paolo Morigi collection, sold Sotheby's Paris, 6 June 2005, lot 151. Also Harley, G., Notes on the Poro in Liberia, 1941, Papers of the Peabody Museum of American Archeology and Ethnology, Harvard University, vol. XIX, no. 2, plate VII.



354

353^Y

An Inupiat walrus ivory pipe

Inupiat Eskimo, Alaska

The the sides and top of the stem carved in high relief with rows of polar bears, caribou and animal heads, the front with an animal head, *38cm long*

£2,000 - 3,000

Provenance: Purchased by Thomas Gerrard in Alaska between 1915-16, and thence by descent to the present owner.



361

357

A Yoruba epa mask

Nigeria

typical domed helmet mask supporting a conical crest, large eyes, double square pierced mouth, painted with black and white highlights to a brick red ground, 50cm high

£400 - 600

358

A Gere mask

Ivory Coast

carved with bulbous slit eyes, grooved horns and triangular nose, open mouth with metal teeth, shotgun cartridge fringe, painted red, black and white, 35cm high

£600 - 800

Cf. A similar mask with shotgun cartridge fringe in the Lowie Museum, Berkley, California.

359

A Dogon samana 'master of the bush' mask

Mali

of large rectangular form with zoomorphic nose, square pierced eyes and open mouth, traces of black paint to the mouth, 47cm high

£300 - 400

360

A Dogon dyommo 'the hare' mask

Mali

the rectangular face with deep vertical grooves, square pierced eyes, erect ears and grooved lateral flanges, painted with spots, traces of pink pigment, 34cm high

£600 - 800



363

Islamic and Asian Art

361Y

A gilt-bronze mounted conch-shell Trumpet (*Sankha*)

Tibet, 17th/18th Century

the conch itself of plain form, the conical cap decorated with a gilt band of lotus flowers and a further band of petals above, the staff and panel attachment with raised diagonals and floral bands between, the side panel with scrolling gilt-decorated filigree set with twelve stone-inlaid bosses, a central figure of a *makara* set with rock crystal, figures of deities surrounding, to reverse an engraved lotus flower

43cm. high x 29cm. wide

£600 - 800

362

A group of Middle Eastern pottery items, 11th century and later, mainly turquoise glazed and mostly with extensive damage or restoration, comprising:

A small monochrome ewer on short foot with strap handle, 14cm high; a Kashan lustre figural bowl of rounded form, decorated in brownish gold lustre, with a roundel containing a seated figure, a band of abstract motif and a band of pseudo inscription on the exterior, 17cm diameter; two painted bowls of round form decorated in black with a turquoise glaze, one with four radiating stylised leaf motifs interspersed with thick vertical lines, the other with a roundel containing a bird with a woman's head and plants surrounded by four circles containing a scrolling vine design with cross hatched circles and a further scrolling design on exterior, 18.5 and 20cm diameter; a globular vase with tall waisted neck, 33cm high; a small lamp; and various other bowls.

(parcel)

£1,000 - 1,500

363

A group of twelve bronze, brass and wood Figures

India, 19th - 20th Century

comprising figures of *Mahadevi*, *Vishnu*, an infant *Krishna*, a seated *Ganesha*, other minor deities, and warriors on horseback the largest 34 cm. high(12)

£400 - 600



364



365



367

364

Two Ottoman Scutari voided velvet Panels
Turkey, 19th Century

each of rectangular form, decorated with a central cartouche of floral and foliate motifs with an outer band of scrolling foliate vines
38.5 x 19.5 cm.(2)

£500 - 700

365

A block-printed quilted cotton panel (*kalamkari*) for the Qajar Market
India or Persia, second half 19th Century

rectangular, decorated in polychrome with a central flowerhead on a red ground with a repetitive 'boteh' motif, surrounded by a double border with a scrolling floral pattern

130 x 85 cm.

£500 - 700

366

A Persian polychrome painted papier mache panel
with figures in a courtyard, 82cm x 58cm, framed

£400 - 600

367

A Samanid slip-painted pottery Bowl
Eastern Persia or Transoxiana, 10th Century

of deep form with slightly curved sides on a short flared foot, decorated in manganese on a cream ground with three circles in the well, the rim with two lines interspersed by calligraphy

21.5 cm. diam.
£700 - 1,000



368

368
A Qajar underglaze-painted moulded pottery Tile
Persia, 19th Century

Of rectangular form, moulded and decorated in cobalt blue, ochre and black outline with a trefoil arch containing a band of inscription, the spandrels with scrolling vines terminating in feline heads, above a band of stylised palmettes interspersed by foliate motifs, framed
 28 x 29cm
 £200 - 300

369
A silk-embroidered cotton Veil
possibly Kandahar, 19th Century
 rectangular, the white ground embroidered with geometric and abstract floral designs to borders, framed
 54.5 x 100 cm.
 £400 - 600



369

370
A woven silk Ikat panel Fragment
Uzbekistan, 19th Century
 rectangular, woven in polychrome with a central band containing two abstract floral motifs flanked by two panels containing stylised foliate vines, framed
 56 x 83.5 cm.
 £400 - 600



370



371

371W

A carved and painted wood Horse

India, 19th Century

carved and painted in polychrome standing upright with ornate trappings on a rectangular stand, with applied glass eyes

90 cm. high

£400 - 600

372

Five items of Middle Eastern copper and brassware, including:

A pierced and engraved circular, covered, brazier with carrying handle, 40cm diameter; a pierced and engraved circular box and cover, with carrying handle; and three other items of metalware.

(5)

373

An underglaze painted pottery Dish

Jerusalem, early 20th Century

of shallow form with everted rim, decorated in polychrome with a central flower head flanked by a pair of saz leaves on a ground of carnations, tulips and foliate vines

29 cm. diameter.

£80 - 120



373

374

Six paintings, depicting enthroned princes and other scenes, in imitation of Mughal and Safavid Persian originals

India, 20th Century

gouache on unrelated Persian and Arabic manuscript leaves (themselves 17th-19th Century), framed

the largest 260 x 160 mm.(6)

£200 - 300

375Y

The Sikh ruler Maharajah Ranjit Singh

Delhi or North India, circa 1840-50

gouache on ivory, oval

60 x 48 mm.

£100 - 150



376

376
A hero, probably Bahram Gur, slaying a deer; and a polo match
Persia/Iran, 20th Century, after Safavid originals
 gouache on paper, the first with Persian text written in four partial columns of *nasta'liq* script, the second with Persian phrases in *nasta'liq* within cartouches in the border, both with borders with profuse floral motifs, framed
 410 x 320 mm.; 395 x 280 mm.(2)
 £300 - 400

377
A Multan moulded pottery Tile
Northern India, 19th Century
 rectangular, moulded and decorated in turquoise and cobalt blue on a white ground with geometric designs interspersed by foliate vines
 34.5 x 29 cm.
 £200 - 300



378

378
A Ottoman brass Candlestick
Turkey, dated AH 1289/ AD 1872
 cast in two parts, on a stepped base, rising in sections to flared flat rim
 56 cm. high(2)
 £500 - 700

Provenance: European private collection.

The inscription reads: *belgrade muhaciri molla huseyin'in pedari halil aga'nin vakfi bi-camii fi 12 s 1289*, "Waqf of Halil Aga, father of the Molla Huseyin, the refugee from Belgrade, to the mosque in Yali on the 12th Shawwal/Shab'an(?) 1289 (October/December 1872)".

There is a village called Yali on the Marmara Sea.



379



380



381

379

A Damascus underglaze-painted pottery Tile Panel
Syria, 17th/ 18th Century

comprising sixteen tiles, decorated in turquoise, cobalt blue and green with a pavilion flanked by floral sprays, the border with a repeated design of interlocking foliate motifs

99 x 96 cm. (16)

£1,000 - 1,500

380

An Ottoman repousse silver Mirror
Turkey, late 19th Century

of circular form, decorated to the reverse with raised bands radiating from a central medallion, the edges with a band of engraved flowerheads flanked by foliate motifs on a ground of repeated embossed circles, the edge with suspension loops and chain

32 cm. diam.

£600 - 800

Provenance: European private collection.

381

A group of thirteen Qajar underglaze painted pottery Tiles
Persia, 19th Century

each of square form, decorated in cobalt blue, turquoise and manganese with black outline with a central quatrefoil cartouche containing a floral spray, the spandrels with foliate vines

each 14 x 14 cm.(13)

£300 - 400



382

382*W

A large hardwood side cabinet

Qing Dynasty

The rectangular cabinet with upturned eaves at the sides, set above three drawers and a central compartment with two doors, all flanked by a pair of openwork shaped panels carved with a chilong amidst a foliate scroll with lingzhi fungus. 221cm (87in) wide x 51cm (20in) deep x 90cm (35 1/2in) high

£4,000 - 6,000

Provenance: Sotheby's London, 5 June 1981, lot 195

The form of the present lot is a continuation of the Ming Dynasty cabinet and may be compared to a huanghuali cabinet, Ming Dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Beijing, 2002, pl.171.

383Y

A late 19th century Chinese carved ivory chess set

each piece having concentric ball columns to pedestal bases.

£500 - 700

384

A pair of relief-moulded hardstone table screens on hardwood stands

The circular screens decorated with birds, flowers and foliage, the stands with pierced foliate panel on a rectangular base, screen 27.5cm diameter, 53cm total height (4)

£1,200 - 1,800

385Y

A Japanese carved ivory elephant tusk

carved with graduating elephants on an ebony plinth

46cm overall, 10cm high

£300 - 400



384



389

386^Y

A pair of Japanese ivory tusks with shibayama decoration
On gilded black octagonal lacquered stands
26cm high (2).
£500 - 700

387^Y

Four Japanese carved ivory figures
Depicting a labourer carrying a basket of fruit *22cm high*, a Bijan and child *13cm high*, and two other figures
(4).
£300 - 500

388

A pair of Chinese late 18th/early 19th Century blue and white export dishes
Decorated with two deer in a landscape, *28cm x 19cm*; also another pair with pagoda and figures in a landscape, *28 x 21cm (4).*
£400 - 500

389^W

A large hardwood robe stand
18th century, with 19th century elements
The rectangular frame surmounted by two confronted red, black and gilt finials of a dragon pursuing the flaming pearl above foliate lotus scrolls, the upper frame inset with reticulated key-fret scrolls enclosing lotus blossoms, bats and chilong, the lower frame with four inset panels variously carved with mythical beasts and animals amongst precious objects framed by reticulated lotus scrolls, all supported on a stand with carved foliate supports.
204cm (80¾in) wide; 51.2cm (20 1/8in) deep; 188cm (74in) high
£1,000 - 1,500

Provenance: a German private collection

390^Y

A late 19th century Chinese carved ivory cylindrical jar and cover
decorated with an extensive exterior scene
16cm high, 9cm diam
£600 - 800

391

A 20th Century Chinese blue ground cloisonne enamel lamp stand base
Of baluster form, with brass reserves of figures in landscapes,
74cm high
£800 - 1,200

392

Three Chinese octagonal wood water carriers
Decorated with carved and parcel gilt panels of figures,
31cm high (3).
£100 - 200

393^Y

A Japanese meiji period carved ivory okimono
Depicting Ebisu standing on a fish, *10cm high*, a further carving of a monkey on a toad, *11cm*, another figure with monkey, *12.5cm*, a further figure group and a Shibayama decorated figure (5)
£500 - 700

394^Y

A Japanese Meiji period carved ivory 'clams dream', 6cm
A small figural netsuki, *1.4cm high*; an okimono figural group with a dragon, *1.4cm (damaged)*; and a Chinese carved ivory seal modelled as a kylin on a square base, converted to a netsuki, *4.5cm high (4).*
£200 - 400



400

395^Y

An impressive Japanese two fold screen

Circa 1900

Of large size, the central inlaid panels with birds of prey in relief carved ivory, bone and mother of pearl within a red lacquered ground and mounted in dragon carved ebonised frame surmounted by pierced panels, 189cm high

£1,000 - 1,200

396^Y

A Japanese Meiji period sectional tusk carving

Decorated with three tigers, hard wood stand, 11.5cm high, a similarly decorated tusk vase and cover, 16.5cm high and a further carved ivory box and cover

£200 - 300

397^Y

A Middle Eastern backscratcher; a Burmese staff; an ivory handled spoon; chopsticks in fitted case; and a small carved cup

The backscratcher inset with coral and with niello type mount and ivory knob finial, 44cm long; the Burmese staff with engraved tiger and elephant designs, 52cm long. (5).

£300 - 500

398^Y

A Japanese lacquer circular wall plaque depicting a "lion dance"

The bas relief figures in mother o'pearl, ivory and bone, late 19th Century, 46cm diameter; and a pair of small lacquer circular wall plaques, bas relief decorated with two eagles locked in combat and Mount Fuji with cockerel and hen, 38cm diameter. (3).

£500 - 550



402

399^Y

A large Japanese carved ivory figure beating a drum

Standing on a rock, red seal stamp to base,

41cm high

£300 - 500

400^Y

A lacquered-wood and inlaid ivory panel

Meiji Period

Delicately inlaid with a butterfly and various blooms arranged in two containers, the first a vase lacquered to imitate bronze with a decorative roundel in gold lacquer depicting a dragon amongst clouds, the second a footed foliate vessel with cloud decoration painted in gold lacquer, the blooms and butterfly inlaid in ivory, green-stained ivory, and mother-of-pearl, unsigned.

66.5cm x 38cm (26 3/16in x 15in).

£300 - 500

401

A pair of Japanese parcel gilt bronze vases

Meiji period

The everted necks cast in relief with pairs of cavorting Ho-Ho birds, above bulbous bodies cast with sinuous dragons amid crashing waves, 52.5cm (20.5in) high (2).

£500 - 700

402

A large pair of Japanese floor standing pottery vases

Each encircled with a dragon in high relief, over a turquoise glaze, 94cm high; on hardwood stands, (4).

£600 - 800



403, 410, 412, 418



404

**A Private Collection of Netsuke,
the Property of a Lady**

403^Y
An ivory netsuke of a grazing horse
early 19th Century.
5cm
£500 - 600

404
A wood netsuke of two owls
Unsigned, late 19th Century,
5cm.
£500 - 800

405
A wood netsuke of a cicada on half a
walnut shell
19th Century,
4.8cm
£400 - 500

406
A wood netsuke of a seated wolf with hare
Inscribed Masatamo, 4cm
And another of a toad on a well bucket,
signed.
(2)
£500 - 600

407^Y
An ivory netsuke of a seated monkey
examining an intro
Signed Masatami, 19th Century.
4cm
£500 - 600

408^Y
An ivory netsuke of a monkey and octopus
Signed Ikkosai, 19th Century.
4cm
£300 - 400

409^Y
An ivory netsuke of Jurojin seated upon a
stag
Reading a scroll, signed Mitsutsugu, 19th
century.
4.6cm
£300 - 400

410^Y
An ivory netsuke of a seated goat
On a seal base, unsigned, 18th Century
4.5cm
£400 - 500

411^Y
Three ivory netsuke:
One of a seated monkey eating a peach,
3.3cm; another of a badger with extended
scrotum; and another of a bird in a cluster of
fruit, late 19th Century.
(3)
£400 - 500

412^Y
An ivory netsuke symbolic of peace
Of cockrell, hen, chicks and hare on a discarded
war drum, signed Kogyokusai, 19th Century.
3.7cm
£400 - 500



415, 417

413^Y

An ivory netsuke of a seated baku
 unsigned but in the style of Mitsuharu, early
 19th Century.
 6cm (chipped and re-carved)
 £700 - 800

414^Y

An ivory netsuke of a Dutchman
 Standing, holding a cockrell, 19th Century.
 8.5cm
 £250 - 300

415^Y

Two ivory netsuke of shishi:
 One with added base, both unsigned, 19th
 Century.
 (2)
 £500 - 600

416^Y

Two ivory netsuke of shell fish
 One of three clams and a crab, 19th Century,
 4cm; the other of an Awabi and a clam.
 (2)
 £700 - 800

417^Y

An ivory netsuke of a shishi and a cub
 Unsigned, 18th Century.
 £500 - 600

418^Y

An ivory netsuke of a cock and hen
 Signed Masatoshi, 19th Century.
 3.5cm
 £400 - 500

416



419^Y

An ivory netsuke of a badger in human
 stance
 Holding a lantern and wearing a lotus leaf hat,
 unsigned, early 19th Century.
 6cm possibly damaged and repolished
 £300 - 400

420^Y

An ivory netsuke of a seated monkey
 Balancing a cup on his head, signed Shugyoku,
 19th Century.
 5cm
 £300 - 400



413



421



422

421

Six various netsuke:

A wood turtle, 4.5cm; a lacquered shishi; a wood seated rat; a shishi mask; mushrooms; and a carved nut.

(6)

£800 - 1,000

422

Four ivory netsuke:

One of a seated Hotei, 18th Century, 2.5cm; and three others 18th/19th Century: a rat; a rat on a leaf; and a recumbent boar.

(4)

£700 - 800

423

Possibly European: A stag antler carving of the head of man with an elongated nose

converted to a netsuke

£300 - 400

424

A wood netsuke of a recumbent puppy

Unsigned, late 19th Century.

£500 - 600



426

425

A wood netsuke of a shishi mask

Unsigned, 19th Century.

2.8cm

£400 - 500

426^Y

Seven wood netsuke Noh mask subjects

Three signed: Hidenao; Masamitsu and Masatsugu.

A nut netsuke carved as a mask, indistinctly signed and two other masks, one in ivory.

(10)

£1,500 - 2,000

427

Three wood netsuke of figures:

A seated sage with crane, signed; a seated boy holding a clam and Okame, signed.

(3)

£500 - 600



405, 406, 428, 430, 432, 433, 434, 436

428
 A wood netsuke of a seated tiger
 Bears signature.
 2.7cm
 £500 - 600

429^Y
 Three netsuke of Daruma
 One carved wood with ivory face, signed Masatoshi on an ivory plaque,
 3.5cm and two others.
 (3)
 £700 - 800

430
 A wood netsuke of a seated tiger
 Signed Masanao, late 19th Century.
 3.5cm
 £400 - 500

431
 A wood netsuke of a rat on a straw hat
 Unsigned.
 4.5cm diameter
 £400 - 500

432
 Wood tiger and a cub
 Unsigned, early 19th Century,
 3.4cm
 £500 - 600

433
 A wood netsuke of a coiled snake
 Unsigned, early 19th century.
 2.5cm
 £500 - 600

434
 A manju style wood netsuke
 carved as a pine tree and a Kiku bloom, 18th/19th Century.
 4.3cm
 £400 - 500



435



437

435^Y

Four wood netsuke of animals:

A monkey, signed Ryukei, 3cm; a seated Shishi, signed Minkoku; two rabbits; and a seated monkey.

(4)

£700 - 800

436^Y

Two wood netsuke of Daruma:

One in red painted wood, seated and with a female face, 4.5cm; the other carved as a mokugyo, signed.

(2)

£400 - 500

437^Y

Four wood netsuke of figures:

One of Kanyu standing in a marshal pose, 19th Century, 6cm; one of an Okame dancer; one of a seated man; and one of a seated blind man.

(4)

£700 - 800



407, 408, 438



445

438^Y

Three ivory netsuke:

One of a quail, signed Masatami, 3.5cm; one of Oni with Shoki's boot, signed Tomochika; and one of a Sambasso dancer, signed Minkoku, late 19th Century.

(3)

£500 - 600

Works of Art

439

A Burmese white metal three piece teaset

Comprising a teapot, a cream jug and a sugar bowl, all with repoussé decoration depicting figures and mythical beasts, the handles formed as figures in typical dress, (3)

£600 - 800

440

A pair of Edward VII menu holders

Enamelled with a cock pheasant and a wild fowl, Birmingham 1908 (cased) together with contemporary usual menu cards

£180 - 200

441

Franz Bergmann (Austrian, 1861-1936)

A cold painted bronze of a North African boy writing on a pad, whilst sitting cross-legged on a rug, stamped twice on the underside with the model number '459', stamped 'F.Bergmann' and 'Oesterreich Deutschland' and 'Geschutzt' three times, 11.5cm long; with another similar of a seated African boy, lacking base, 9.5cm high 3.5" high) (2)

£500 - 600

442

A pair of Regency red lacquer wine coasters

Together with an oval papier-mache basket. (3)

£250 - 350

443

R J Gunther (?): Portrait Of A Soldier of The Life Guards,

Inscribed with signature and further inscribed, bronze, 53cm.

£500 - 700

Inscribed with signature and (late Lieut 2nd Life Guards) 'Presented by the sculptor to the Warrant and Non-Commission Officers of the Lifeguards July 1933'.

444

A George II mahogany tea caddy

Of ogee form, together with another. (2)

£500 - 700

445

Franz Bergmann : A cold painted bronze figure of a carpet seller, Impressed mark to underside, 17.5cm high.

£1,000 - 1,500



446

446
 After Frederic Remington, American (1861-1909)
 A 20th century bronze group of the Wounded Bunkie
 The two figures on horseback above a naturalistic base inscribed *Frederic Remington*, dark brown patination, raised on a grey marble, oval plinth, 51cm high
 £400 - 600

447
 A bronze figure by Walter Schott (German 1861-1938)
 'Kugelspielerin'
 The figure stooping, holding a sphere in her outstretched hand, 42cm high, (Gladenbeck edition)
 £500 - 600

448^Y
 A mid Victorian papier mache gilt and mother of pearl inlaid folding games board,
 In the form of a pair of books, inscribed on the spines 'Vol I/Vol II', chess/ draughts board to the exterior, leather lined backgammon to the interior; together with red stained and natural ivory counters; a pair of diablos; and dice. 40.5cm wide, 22.5cm deep, 8cm high (15.5" wide, 8.5" deep, 3" high) (parcel)
 £400 - 600

449
 A late 19th/early 20th century Austrian cold painted bronze novelty inkwell, probably by Franz Bergmann (1861-1936)
 In the form of a wren-type bird sitting on a branch alongside an egg nestled in twigs, with a hinged upper section, stamped with the model number '448' in two places and stamped on the underside of the tail feathers 'Deutschl Geschutzt Oesterreich', porcelain inkwell restuck, 16cm wide, 7cm high (6" wide, 2.5" high)
 £500 - 600



447

450
 A pair of French gilt and metal mounted scent bottles
 Of rectangular form, the sides mounted with oval carved shell cameo portraits, 12cm high (2)
 £500 - 600

451
 A South American 19th century miniature of a native woman
 Circular, oil on panel, in a contemporary carved and gilt frame, 13cm overall; two Balinese carved and painted childrens' theatrical masks and a 19th large costrel with oak staves and osier banding, 37cm high (4)

452
 A Regency mahogany two handled brass bound oval tray, 51cm wide
 A similar, inlaid, example with later brass handles, 50cm wide; and a baluster glass vessel and stopper, 56cm high (4)
 £300 - 400

453
 A Watcombe Pottery terra cotta bust of Benjamin Disraeli, after Mario Reggi
 Impressed mark and incised inscription "Published by the Watcombe Pottery Co, St Marychurch, South Devon, Mario Reggi Sc", 28cm (11") high
 £300 - 400

454^Y
 A 19th Century carved Dieppe ivory bust of Napoleon
 On socle base, 16.5cm high
 £150 - 200



463



464

455
A continental silver and guilloche enamel rectangular cigarette box
The cover painted with a romantic genre scene, 6 x 9cm.
£150 - 200

456^Y
A Continental 19th century ivory crucifix
The figure of Christo morte on an oak cross 53cm high overall
£400 - 500

457
A pair of 19th Century French gilt candlesticks
26cm high. (2)
£300 - 500

458
Three Russian icons
The Virgin of the Sign, Novgorod School, 35x28cm; The Virgin Hodegetria, 40x32cm; St Nicholas, holding the gospels, with small figures of the Virgin and St John flanking his nimbus, 45x38cm (3)
£300 - 400

459^Y
A Swiss tortoiseshell cased singing bird automaton musical box
With gilt metal oval cover enclosing the rising bird, and having a compartment to the back with hinged cover, 10cm wide, in original fitted box with a key.
£600 - 800

460
A pair of 19th Century French agate and ormolu mounted urns and covers
With fruit and flower finials, cut fluted sides and three ring handles, on waisted triform bases, 21.5cm high.
£250 - 350

461
A wax portrait of Horatio, Lord Nelson,
By Petit, signed, profile to the left, 7cm high, in rectangular glazed frame, another, of Sir Thomas Picton, another of Admiral Duncan, profile to the right and another, of Admiral St Vincent, all signed in glazed frames, a bronze medallion courting prints depicting "the battles of the British army in Portugal, Spain and France from the year 1808-1814" (leather case) four further composition bust profiles and two items of pottery (parcel)
£1,000 - 1,500

462
A pair of French ormolu mounted variegated marble vases
With twin stylised swan necked handles, 48cm high (2)
£500 - 700

463
A late 19th Century French gilt bronze twin handled campana vase
The sides decorated with classical figures, on a square pedestal base, 29cm high
£300 - 500

464^Y
A Scrimshaw marine ivory tusk
Entitled "The whaling fleet at work", engraved with numerous vessels, harpoon boats and whales, 19cm long; a similar smaller example entitled "Shannon", 16cm long; another "Truelove" engraved with the ship's crew, 18.5cm; and a small untitled example, 12.5cm (4)
£1,200 - 1,800

465
A glass and gilt bronze hall lantern
The body with bevelled divisions, having acanthus "coronet" top; 40cm high



472

466

A late 19th century Austrian cold painted bronze novelty inkwell in the form of two conjoined chicks, probably by Franz Bergmann (1838-1894)

The standing chick with a hinged head and flanked by a seated chick, both stamped with the model number '478' and both stamped in several places indistinctly 'Geschutzt', 10cm wide, 9.5cm high (3.5" wide, 3.5" high)

£600 - 800

467

A good 19th century papier mache tray

With shaped gilded border, painted with an Italiante landscape with a peacock in the foreground, 64 x 81cm

£350 - 450

468

No lot

469

A pair of French bronze candlesticks

Second half 19th Century, the vase shape sconces on slender slightly tapering cylindrical stems and round tapering columns on domed spreading circular bases, foliate banded, the twin scrolled side handles with mask terminals and entwined with floral swags, 29cm high (2)

470^Y

A Continental ivory snuff box

In the form of wild boar and dead hare, 19th Century. 9.5cm

£200 - 250

471

A 19th Century Italian micro-mosaic panel

The oval panel depicting Classical ruins within a slate border and gilt metal frame with ropetwist edge, 24 x 17.5cm ((restored))

£400 - 600

472

Paul Edouard Delabrierre (French, 1829-1912)

Le chasseur a cheval

The Middle-Eastern rider holding a hare aloft with his lurcher below, on a naturalistic base, signed, bronze, 31cm high

£1,200 - 1,800

473^Y

A Victorian ivory page turner

The handle turned in the form of a tooth, restuck, 51cm long; a 19th century sperm whale tooth with pricked decoration depicting a mother holding her child in her arms, 14.5cm long; a 19th century gold pique decorated ivory toothpick box, 8cm long; an early 20th century cylindrical ivory box; an early 20th century ivory ring tree; a pair of ivory handled nut crackers; an ivory bodkin and a small, turned ivory (lens?) box, 1.5cm high (8)

£150 - 200



474

474
An 18th century Spanish Colonial painted terracotta figure of the Virgin
 Seated on a large throne, her eyes closed and wearing a crown, the throne surmounted by a sunburst, raised on a later ebonised plinth, extensively repaired, 64cm high overall
£500 - 700

475
A late 19th/early 20th century Austrian cold painted bronze of a dog, probably a Bernese mountain dog,
 Standing on all fours, 11.5cm long; with another of the same breed in sejant pose, 8cm high 3" high) (2)
£300 - 400

476
A pair of tapestry cushions
 Depicting figures, part 17th Century, 45cm square and four other assorted needlework cushions (6)
£200 - 300

477
A mahogany barograph, circa 1910
 The rectangular cover with 5 bevelled glass panels, enclosing a 4.5" silvered dial, inscribed with the registered number '428606', the base with a drawer, on bracket feet, 37cm wide, 22cm deep, 20cm high (14.5" wide, 8.5" deep, 7.5" high) with a rectangular moulded mahogany bracket, with scroll supports united by a glazed panel, enclosing a barograph chart, (2)
£300 - 400

478
A silver rule
 With openwork handle, dated London 1919, retailers John Collard Vickery, 26cm long.
£250 - 350

479
An 18th Century Orthodox Icon
 Virgin and Child with St Nicholas on hardwood panel (restored) 19.5 x 13.5 cm. (7 3/4 x 5 3/8 in.) and another Orthodox icon, Virgin and Child, on softwood panel 18 x 15 cm. (7 1/8 x 5 7/8 in.) and another, similar, on cedar panel, 13 x 11 cm. (5 1/8 x 4 1/4 in.) (3)
£200 - 300

480
A late 17th/early 18th century leather relief panel
 Of the Pieta after Michaelangelo, housed in a early leaf carved frame 40cm x 34cm
£300 - 400

481AR
Miguel Berrocal (Spanish, 1933-2006)
 Mini David
 Sectional nickel plated and gilt sculpture on circular base, stamped signature and numbered 5796, 14.5cm high
£300 - 500

482Y
A tortoiseshell veneered ivory banded tryptych dressing table mirror
 Early 20th Century, with arched shaped plates in the early 18th Century style, 64cm high x 98cm wide
£600 - 800

483
An early 20th Century Austrian cold painted bronze figure of a standing Old English Bulldog
 Unmarked, 11.5cm long
£250 - 300

484
After Barye
 A bronze model of a horse
 Standing on rectangular base 17cm x 13cm high
£200 - 300

485
An alabaster model of a wild boar, 20cm long
 An ebony snuff box with oval cartouche depicting a general on horseback 8cm x 9cm; a papier mache round snuff box entitled life in London; and a snuff box with inset gilded medallion entitled Caroline De Brunswick 8cm diameter (4)
£200 - 300

486
A Persian white metal rose bowl
 Eight circular tea bowls; a pair of small shallow bowls; six salts/pepperettes; and a plate, all with engraved floral decoration, (18)
£500 - 600



489



487

A pair of Louis XVI style ormolu triple branch wall applique
 With ribbon tied quiver of arrows backplates, cast with curved lobes and flutes and palmettes, the foliate cast scrolled arms with vase shape sconces and hung with foliate swags,
71cm.
£500 - 700

488

A late 19th Century Austrian silver gilt and enamelled snuff box
 Compressed circular form, the hinged cover painted on the exterior with a courting couple in a classical garden, the interior with figures in a water landscape, the sides and base enamelled in red heightened with a border of foliate gilding,
5.25cm diameter
£300 - 400

489

Two Austrian cold painted bronzes
 Of a pointer and a hound,
3.5cm high (2)
£300 - 400

490

North India, 18th Century School -
 Two illuminated leaves from a Persian manuscript of Hindu mythology with script heightened with gilt,
15 x 16cm 2
£500 - 600

Clocks and Barometers

491

An early 20th Century repeating carriage clock
 With a brass corniche case, the white enamel dial bearing traces of retailers name and set-out with Roman numerals, the twin train movement striking a gong, together with a velvet lined case, *12cm high (4.5" high)*
£400 - 600

492

A French brass carriage clock by Henri Jacot
 With push repeat and half-hour strike on a gong, having a replaced lever escapement, in an anglaise case *15cm high*
£400 - 600



495

493

A 19th century octagonal mahogany wall timepiece
 By H. Williams, London,
 Decorated with satinwood stringing, the 14" signed, circular, silvered dial with Roman numerals and minute markers, the 8 day single train movement with single fusee, with pendulum (top broken), *46cm high*
£500 - 700

494

A late 19th Century Portico clock
 The ebonised case inlaid with brass and mother-of-pearl, the white enamel dial marked in Roman numerals fitted to a French drum movement with compensating pendulum, now lacking its bell, *54cm high (21" high)*
£300 - 500

495

A George III mahogany longcase clock,
 P Clare, Manchester, the arched hood with gilt decorated blue glass panels, brass mounted freestanding fluted columns, the shaped crossbanded and strung long trunk door between fluted quarter pilasters, on a canted corner raised panelled base with ogee feet, the 13.5" brass dial with silvered chapter ring, moon sets and rises at night in the arch, date aperture, subsidiary seconds, signed 'P Clare, Manchester', the twin train movement striking on a bell, *228cm.*
£1,500 - 2,000

496

A late 19th Century Meissen mantel clock

With white enamel dial with Roman numerals, the movement contained within a porcelain case, surmounted by an array of items representing the arts and flanked by a seated cherub reading a book, raised on a rectangular plinth with shell moulding and patera on bun feet, underglaze blue, crossed swords to base, incised D.78 *25cm high, 25cm wide*

£400 - 500

497

A late 19th century French, Empire style bronze and gilt bronze mantel clock

The 4" dial with enamelled Arabic numerals on a wreath form chapter ring, beneath a quiver of arrows and flanked on the left by the figure of Cupid sitting down with an arrow in his hands, on a rouge royale-type marble pedestal with a central gilt metal wreath and bow mount, on a foliate moulded plinth base with conforming block feet, with an 8 day twin-train movement, striking on a bell, part of arrow detached, with pendulum, no key, backplate unsigned, *43cm high (3)*

£600 - 800

498

A 19th century brass skeleton clock,

The shaped and pierced frame surmounted by a bell, on an oval ebonised base, the 4 1/2" silvered Roman chapter with shaped border, single fusee movement with anchor escapement, pendulum and glass dome, *31cm high*

£600 - 700

499

An early 20th Century green onyx four glass mantel clock

The case with gilt fluted Corinthian columns, the cream dial with foliate swags and Roman numerals fitted to an eight day drum movement with mercury compensating pendulum and gong, *28cm high (including key)*

£100 - 150

500

A first half of the 19th Century brass skeleton clock,

Coleman London
the shaped frame surmounted by the bell on oval brass inlaid mahogany base, the 4" silvered Roman chapter with shaped border, single fusee movement with anchor escapement and passing, strike on a bell, pendulum and glass dome, *41cm high.*

£800 - 850

501

A George III mahogany longcase clock,

John Wady, London, movement of earlier date, crossbanded boxwood and chevron strung, the arched hood with inlaid bell-flower pendants, and having freestanding fluted pilasters, the long arched moulded trunk door between canted corners, on a raised panelled base and later shaped apron stand, the 12" brass dial with strike/silent in the arch, silvered chapter ring, subsidiary seconds and date aperture, signed 'John Wady, London', the twin train movement striking on a bell, *222cm.*

£1,000 - 1,200

502

A mid 19th Century French brass skeleton clock,

Enamel dial with Roman chapter ring signed 'F L Hausberg A Paris', in a shaped frame, the brass barrel movement with counterstrike wheel, brass bob pendulum under a glass dome and ebonised base, *26cm high*

£400 - 500

503

A late 19th Century blue and white ceramic mantle clock in the Arts & Crafts manner

The case painted for Howell James & Co. by Fred Miller, decorated extensively with butterflies, flowers, foliage, swags and anthemion motifs, the dial within a giltmetal bezel marked in Roman numerals and fitted with a eight-day drum movement striking a bell, *the case inscribed and dated 1880, 27cm high*

£400 - 600

504

A gilt brass repeater carriage clock, circa 1900

The 2.75" enamelled dial with Roman numerals and inscribed with the retailer 'Edward & Sons Paris London & Glasgow', the top with carrying handle, oval, bevelled glass viewing panel displaying the 8 day lever escapement and compensated balance wheel and push repeat buttons, striking on a gong, the base stamped '3497', (with key) *14cm high (2)*

£600 - 800

505

A French brass carriage clock with push repeat, circa 1910

The rectangular top with a rectangular, bevelled glass viewing panel, push repeat button and shaped handle, the edge of cavetto cornice form above a frieze moulded as a horizontal baluster, on broad fluted pilasters, embracing a 2.5" enamelled dial with Roman numerals, the base mirroring the design of the frieze, the 8 day lever movement with compensated balance wheel, striking on a gong, with handle down *14cm high, back plate stamped '19876', with key (2)*

£300 - 400

506

A French brass carriage clock by Richard & Cie

Lever escapement, push repeat and half hour gong strike, in a step-moulded case *15cm high*

£500 - 600

507

A late 19th century, Renaissance style gilded mantel clock

Japy Freres,
Decorated in relief with strapwork panels, masks and foliage, the arched top with a central plumed finial above, the porcelain dial painted with birds in a nest and musical trophies, with an inset Sevres style painted panel below, eight day, twin-train movement, striking on a bell, backplate with Japy Freres circular stamp and stamped '3556 MF', *42cm high, including stand*

£600 - 800

Rugs

508

A Spanish rug

With red ground, 216cm x 179cm.

£200 - 300

509

A Ria rug

With blue ground, 176cm x 142cm.

£200 - 300

Furniture and Mirrors

510

A set of nine George IV mahogany dining chairs

Comprising a pair of elbow and seven standard chairs, all with bar top rails above rop-twist horizontal splats and stuff-over seats, on turned legs, (9)

£500 - 800

511

An early 19th Century black and gilt japanned landscape mirror

The bevelled rectangular plate within a floral and foliate decorated frame and a silvered leaf moulded border, 59cm wide x 45cm high

£300 - 500

512

A Victorian black japanned papier mache nest of four tables

Painted with scenes of dogs, on turned legs, 58cm wide (4)

£400 - 600

513

An 18th Century style gilt wood and gesso moulded wall mirror

With broken swan neck pediment and shell apron, 94 x 54cm

£200 - 300

514

A large Regency convex mirror

The circular plate within leaf and ball decorated moulded frame, 94cm overall width.

£200 - 400

515

A Regency giltwood and gesso convex wall mirror

With eagle surmount and foliate cresting, reeded ebonized slip to plate, 51cm diameter

£200 - 400

516

An 18th Century ebonised and gilt metal mounted cushion framed wall mirror

With applied cresting and ripple moulding, 100cm x 70cm

£300 - 500



511

517

An 18th Century walnut veneered swing toilet mirror

With pierced fretwork cresting above an arrangement of small drawers on bracket feet, 51cm wide

£200 - 400

518

A George III mahogany rectangular mirror

With brass urn finials on square tapering stand, splayed feet and brass capped casters 205cm x 76cm

£300 - 500

519

A Victorian, Regency style, sarcophagus form mahogany and marquetry wine cooler, possibly Irish

Inlaid with ebony and boxwood stringing and goncalo alves type crossbanding, decorated all over with paterae, garrya pendants, ribbons and foliate scrolls, the hinged lid enclosing a lead-lined, compartmentalised interior, the tapering sides with brass lions' mask carrying handles, on a plinth base with ebonised lions' paw feet, base with part of retailer's label '6703...AR & Beatty, Ltd, House Furnishers, ...fton St, Dublin', lacking several small sections of veneer, 70cm wide x 56cm deep x 64cm high, (27.5" wide x 22" deep x 25" high)

£500 - 600

520

A 19th Century Dutch walnut and floral marquetry inlaid bureau de dame

The fall inlaid with birds amongst foliage and revealing a plain interior of pigeon holes and central cupboard with a base exterior drawer on cabriole legs, 88cm wide

£600 - 800



521

521
A 19th century Louis XV style marquetry walnut bureau plat
 The floral marquetry top framing the leather writing surface, above plain frieze fitted with concealed single drawer, legs with gilt metal clasps, *123cm wide x 66.5cm deep x 73.5cm high*,
£700 - 900

522
A pair Louis XIV-style walnut fauteuils
 Needlework backs and seats, scrolled arms, acanthus and shells carved to the seating rails, knees and scrolled feet, wavy X-stretchers (2)
£600 - 800

523
A George II style mahogany bureau bookcase
 Pierced swan neck pediment, dentil cornice, fielded panelled doors above a chest base, *107cm wide x 60cm deep x 242cm high, (42" wide x 23.5" deep x 95" high)*
£700 - 1,000

524
A late 19th century Mannerist style bronze standard lamp
 The shade on a short cylindrical support with a foliate moulded disc at the base, above a naturalistic column, with an ionic capital beneath a double bust and over a long ivy-clad shaft, the tripod base with cartilaginous mask buttresses and hoof feet, *196cm high, 77" high*
£600 - 800

525
An 18th Century oak bureau
 With fitted stepped interior and well above two short and two long exterior drawers on bracket feet, *92cm wide*
£500 - 800

526
A late 17th/early 18th Century walnut framed wing back armchair
 The arched padded back and outswept arms above an overstuffed seat on turned baluster legs and bun feet united by turned stretchers
£600 - 800

527
A Queen Anne walnut and cross-banded chest on stand
 The moulded cornice above two short and three long drawers, a single drawer to the stand, on cabriole legs, *98cm wide x 155cm high*
£800 - 1,000

528
A pair of 19th century painted mahogany elbow chairs
 In the Hepplewhite style
 With oval pierced anthemion backs, stuff-over seats on tapering, fluted legs
£600 - 1,000

529
A mid 18th Century, and later, Irish mahogany tea table,
 The moulded rectangular fold over top of a later date, the undulating frieze centred by a scallop shell, on leaf carved cabriole legs with paw feet.

530
An 18th Century walnut veneered and feather banded chest
 Of two short and three long drawers on bracket feet, *96cm wide*
£1,000 - 1,500



531

531

A pair of mahogany three tier library steps

With inset leather treads, applied moulding and panelled ends on ring turned legs, *46cm wide (2)*

£1,000 - 1,500

532

A George III oak potboard dresser base

With five frieze drawers on plain stile supports, *140cm wide*

£500 - 800

533

A George III mahogany chest on chest

The upper section with two short and three long drawers flanked by fluted canted corners above a further three long drawers on bracket feet, *108cm wide*

£600 - 800

534

A pair of Aesthetic Movement ebonized side chairs

In the manner of E W Godwin, each with two rows of spindles and with stuff-over seats, on turned legs, (2)

535

A George I walnut standard chair

With solid vase splat back, drop in needlework seat, on shell carved cabriole legs with claw and ball feet.

536

A Queen Anne walnut cabinet/cupboard

The crossbanded, featherbanded and 1/4 veneered top above a pair of later glazed doors, enclosing 2 shelves, the projecting base with 2 featherbanded doors, on bun feet, restorations, *78cm wide x 44cm deep x 134cm high, (30.5" wide x 17" deep x 52.5" high)*

£800 - 1,200

537

A Victorian figured walnut and gilt metal mounted credenza

Decorated with marquetry panels, beading and egg and dart mouldings, the shaped, crossbanded top above a central panelled door, flanked by a fluted pilaster on each side, flanked in turn by a convex, glazed door, enclosing 2 shelves, on a base with turned feet, *151cm wide x 108cm high, (59" wide x 42.5" high)*

£1,500 - 2,000

538

A good Victorian, bleached walnut, breakfront bookcase

The cyma recta cornice above 4 glazed and panelled doors, enclosing 3 adjustable shelves, the projecting base with 4 panelled doors, enclosing 2 adjustable shelves, on a plinth base, *199cm wide x 210cm high, (78" wide x 82.5" high)*

£1,200 - 1,800

539

A Victorian walnut veneered and marquetry inlaid serpentine credenza

The central door inlaid with a vase of flowers flanked by carved scrolled supports and similar serpentine end cupboards on plinth base, *166cm wide*

£800 - 1,200

540

A Georgian small gilt oval wall mirror

With a beaded carved inner frame and acanthus leaf surmount, plate of period, *overall height 48cm*

£300 - 400



541

541

A George III carved and gilt gesso oval mirror

The frame moulded and bead-edged and decorated at intervals with small paterae, the cresting with ears of corn issuing from a lobed urn hung with swags of oak leaves and acorns which continue down outside the sides of the frame; *138cm high*

£2,500 - 3,000

542

A Regency rosewood breakfront side cabinet

Grey marble top above frieze applied with gilt metal anthemion applique, three satin backed cupboard doors fitted with grilles, plinth base, *157.5cm wide x 18.5cm deep x 92cm high*,

£500 - 800

543

An early 19th century mahogany crossbanded bowfront sideboard

With central cutlery drawer and underarch napery drawer, rounded corner cupboard and cellaret drawer, side chamber pot cupboard, tapering square legs, *209cm wide x 77cm deep x 92cm high*,

£700 - 1,000



546

544

A George III mahogany chest on chest

The cavetto cornice above two short and two long graduated and cockbeaded drawers, with original gilt brass knob-form handles and ivory kite-shaped escutcheons, the unusually flush base with two long, graduated drawers above a shaped apron, on bracket feet, veneers and cockbeads chipped, *108cm wide x 50cm deep x 156cm high, (42.5" wide x 19.5" deep x 61" high)*

£500 - 800

545

An early 18th century walnut tea table

With demi-lune fold over top, on club legs and pad feet, 80cm wide; and a very similar tea table, restorations,

74cm wide (2)

£700 - 900

546

A mid 19th Century teak secretaire military campaign chest,

With sunk brass corner mounts and handles, the fitted interior enclosed by a hinged dummy drawer fall front, flanked by two short drawers with three long drawers below, on turned legs, *99cm wide*.

£1,500 - 2,000



549

547
 A European rectangular iron 'strong box',
 With strap bound sides and hinged cover, ornate lock and key, 39 x 27
 x 33cm
 £300 - 500

548
 A late 19th century verde antico-type marble pedestal
 In the form of a column, the capital with a circular, ovolo moulded top,
 above a deeply moulded spiral fluted support, with the lower section
 carved in the form of a repeating palm motif, on a stepped octagonal
 base, 30cm wide x 112cm high, (11.5" wide x 44" high)
 £500 - 600

549
 A George III mahogany chest on chest
 With dentil pediment above two short and six long drawers, and with
 brushing slide, on bracket feet, 118cm wide
 £1,500 - 2,000

550
 A George III mahogany breakfast table
 The circular top with reeded edge and rosewood crossbanding on a
 turned support, the base fitted with four sabre reeded legs, 117 cm
 diameter (46" diameter)
 £800 - 1,000

551
 A late George III mahogany pedestal dining table
 The tip-up top with curved angles, on plain column and downswept
 legs, with brass paw cappings and castors, 175cm square.
 £1,000 - 1,200

552
 A 19th Century Chinese hardwood low table
 With applied carved frieze and open sides, 178cm wide x 26.5cm deep
 x 52cm high
 £500 - 600

553
 A 19th Century mahogany sarcophagus shaped wine cooler
 With acanthus moulding on lions paw feet, stamped T Wilson, London,
 78cm wide
 £600 - 800

554
 An early 20th Century painted and gilt framed three piece salon
 suite,
 In the French Rococo style, comprising low back settee with serpentine
 frame, on four cabriole legs, and two wing back armchairs, one with
 pierced panel back, all with loose feather cushions, in shot silk damask,
 settee 208cm wide. (3)
 £600 - 800



568

- 555
An Edwardian inlaid satinwood and mahogany torchere,
The hexagonal top on panelled column inlaid husks, triform base with
carved central column on spool feet, 30cm diameter, 107cm high.
£500 - 700
- 556
A 19th Century gilt metal mounted and figured walnut jardiniere,
Of serpentine form, the castellated top with inset metal liner on cabriole
legs, 60 x 33cm.
£600 - 700
- 557^Y
A George IV rosewood console table
With giltmetal mounts, scroll front legs and a later black marble top, on
platform base, 107cm wide
£500 - 700
- 558
A pair of George IV mahogany hall chairs
The waisted backs with reeded borders, on turned and lobed legs (2)
£600 - 700
- 559^Y
An early Victorian rosewood card table
The serpentine fold over top with scroll and leaf frieze on four 'C' scroll
supports, united by a central carved column and cabriole legs, 91cm
wide
£600 - 800

- 560
A Japanese export lacquer and bone-applied two-fold screen
One side decorated with bone hanging baskets of flowers, birds and
blossom, the other lacquered with trees in blossom 186cm high
£400 - 500
- 561
A Regency mahogany dumb waiter
With two graduated tiers on a swept tripod base, 105cm high
£300 - 400
- 562
A late 18th/early 19th Century gilt wood and gesso jardiniere
table,
With fluted tapered legs, applied gesso mounts, the legs united by
arched stretchers, 155 x 54cm
£300 - 500
- 563^Y
A Regency rosewood and brass line inlaid bowfront fold-over card
table
On quadruped support with brass capped lions paw feet and castors,
90cm wide
£500 - 700
- 564
An 18th Century style mahogany framed chair-back settee
With upholstered padded back and seat, on acanthus carved cabriole
legs and pad feet, 106cm wide.
£500 - 700
- 565
A Regency mahogany sofa table
With line inlaid ebony stringing and two frieze drawers, on twin ring
turned column supports and reeded sabre legs, terminating with brass
lion paw capped castors, 94cm wide.
£800 - 1,200
- 566
A late 17th Century Tuscan walnut small side cabinet
The frieze converted to hold three drawers with cupboards under, on
later bracket feet, 71cm wide.
£300 - 500
- 567
An 18th Century veneered and boxwood line inlaid kneehole desk
With recessed central cupboard flanked by numerous drawers, on
bracket feet, 80cm wide
£500 - 700
- 568
An early Victorian portable water closet with flush action
The mahogany frame, with carrying handles, opening to reveal a
wooden-lidded ceramic lavatory pan with blue and white floral
decoration and royal arms, inscribed R. Wiss patentee, 38, Charing
Cross, London, having to one side a fist-handled plunger.
£200 - 300

R. Wiss, formerly of 167 Fleet St; at Charing Cross 1831-1858



569

569
George III mahogany plate pail,
 Of coopered construction and with brass bands and swing handle, *40cm high*
 £600 - 800

570
A mid-19th Century mahogany three tier library step
 With inset leather treads on turned legs, *42cm wide*
 £500 - 700

571
A mahogany gout stool
 The rectangular adjustable top upholstered in green hide, on turned legs
 £150 - 200

572
A late 17th Century walnut veneered chest
 Of three short and two long drawers, with feather crossbanded and quarter sectioned top, on later bun feet, *85cm wide*
 £1,000 - 1,500

573
A late 17th/early 19th Century laburnam oyster veneered chest
 Of two short and three long drawers, on later bracket feet, *98cm wide*
 £1,000 - 1,500



572

574
A George IV mahogany bowfront chest
 Of two short and four long drawers with ebony line inlaid string on swept bracket feet, *110cm wide*
 £600 - 800

575
A 19th century Indian brass inlaid hardwood "Savanorola-type" armchair
 Decorated all over with arabesques, the detachable back of undulating form and pierced with two birds, *76cm wide x 95.5cm high, (29.5" wide x 37.5" high)*
 £500 - 600

576
A Georgell/George III mahogany cupboard on chest, of small proportions
 The ogee-moulded cornice above paneled doors, on a chest base fitted with an arrangement of five drawers, on bracket feet *91.5cm wide x 37.5cm deep x 168cm high, (36" wide x 14.5" deep x 66" high)*
 £1,000 - 1,500

577
A George III mahogany small chest of drawers
 The moulded top with inset corners above a brushing slide and four graduated drawers, on bracket feet, *75cm wide x 46.5cm deep x 79cm high, (29.5" wide x 18" deep x 31" high)*
 £800 - 1,200



579



587

578

A George IV mahogany secretaire bookcase

The arched pediment with reeded mouldings, above two glazed doors with reeded glazing bars, enclosing two adjustable shelves, the base with reeded mouldings, the secretaire drawer, enclosing a fully fitted interior, above three long, graduated and cockbeaded drawers, above an apron, on splayed bracket feet, approximately *115cm wide x 51cm deep x 252cm high, (45" wide x 20" deep x 99" high)*

£600 - 900

579Y

A William IV rosewood fold-over tea table

On octagonal cluster column, *87cm wide*

£400 - 600

580

A George III mahogany chest

Of two short and four long drawers with brass swan neck handles on bracket feet, *110cm wide*

£500 - 700

581

A late 18th Century French fruitwood farmhouse side table

With three frieze drawers on shaped legs, *193cm*

£800 - 1,000

582

A George III mahogany oval butlers tray

With folding sides and brass hinges, on later stand, *101cm wide*

£500 - 700

583

A George III mahogany bowfront sideboard

The crossbanded top above three frieze drawers and recessed centre cupboard flanked by a cellarette drawer and a cupboard on square tapering legs and spade feet, *184cm wide*

£1,000 - 1,500

584

A Chinese padouk high side table

With panelled top and carved frieze, *86cm high x 94cm wide*

£500 - 700

585

An 18th century sundial by William Yeadon of Stourbridge

Signed 'Willm Yeadon Stourbridge', the outer border engraved with Roman numerals, enclosing the months of the year, in turn enclosing dates in Arabic numerals over text, such as 'clocks' and 'flowers', on a large 18th century stone doric column, indistinctly inscribed 'amid flowers...'', *128cm high*

£500 - 600

586

A late 17th Century walnut veneered featherbanded chest on stand

The upper part with three short and three long drawers, the projecting base with a moulded edge above three drawers to a shaped arched apron, on later cabriole legs (restoration), *106cm wide*

£800 - 1,200

587

A Regence kingwood commode

Of en arbaete shape, with brass mounts and a breche marble top, fitted with two short and two long drawers on swept feet, *128cm wide x 64cm deep x 84cm high,*

£1,200 - 1,500



588

588

An Edwardian satinwood and painted kidney-shaped desk

Decorated overall with ribbons, floral sprays and strings of pearls, the sides and back decorated with ribbon-suspended musical trophies and baskets of flowers, the gilt tooled leather top above nine drawers, 122cm wide x 62cm deep x 74cm high, (48" wide x 24" deep x 29" high)

£600 - 800

589

A George III mahogany tulipwood crossbanded boxwood and ebony strung serpentine fronted chest,

The moulded edge top above four long drawers, the upper originally fitted, with flanking canted corners, on shaped bracket feet (originally with side carrying handles), 108cm wide

590

A George IV burr elm breakfast or centre table

The circular tip-up top on a plain turned column and concave sided platform base, on lobed bun feet with conforming cappings, 132cm diameter

£3,000 - 5,000

591

A good Regency mahogany hall chair

In the manner of Gillows, with a boldly and well carved shell back, on opposing 'C' scroll supports with a carved anthemion below on a gadrooned base, the lyre form seat on foliate carved, reeded and beaded legs with peg feet,

£500 - 600

592

A Regency painted correction chair

Painted in browns and black on a cream ground, the rectangular 'panelled' back on simulated bamboo legs united by stretchers,

£200 - 300

593

A mid-19th Century mahogany Biedermeier secretaire à abattant

The rectangular top with moulded frieze drawer above a fall front with four drawers, set on a plinth base,

89cm wide.
£300 - 350

594

A Victorian mahogany partners pedestal desk,

The inset rounded edge top fitted with six frieze drawers each pedestal fitted with three drawers with opposing cupboard doors,

149 x 98cm
£1,000 - 1,200

595

A George IV mahogany sofa table

The rectangular top with drop ends and rosewood crossbanding above an arrangement of two drawers with opposing dummy drawers on twin turned end-supports joined by a stretcher, on short moulded sabre legs ending in brass cappings and castors, 133cm wide extended (52" wide extended)

£800 - 1,200

596

A carved mahogany serving table

In the Chinese Chippendale style

The rectangular top with flower-head edge and blind fret frieze, on square chamfered legs with pierced brackets, 126cm wide x 57cm deep x 77.5cm high, (49.5" wide x 22" deep x 30.5" high)

£1,500 - 2,000

597

A pair of alabaster and gilt metal mounted cylindrical columns

With revolving square tops on stepped square base, 106cm high (2)

£600 - 800



598

598
 A 19th century carved mahogany elbow chair of George III style
 Decorated with leaves and flowers, pierced vase splat, stuff-over seat on cabriole legs and claw and ball feet
 £500 - 600

599
 An early 19th Century mahogany 'D' end dining table,
 With reeded edge on a plain frieze and turned tapered legs, with two leaves; together with a set of eight mahogany shield back dining chairs, with stuff over seats, on square tapered legs and spade feet, to include a pair of elbow chairs, table 216cm x 107cm overall (9)
 £1,000 - 1,200



600

600
 A George III style satinwood mahogany, boxwood and ebony strung vitrine,
 Late 19th/early 20th Century, the moulded cornice above a glazed door and glazed sides enclosing a plate glass shelf, the projecting base with an undulating apron, on square tapered legs united by curved stretchers,
 80cm wide
 £800 - 1,200

601
 A George III mahogany and cross-banded wine cooler
 Of shaped outline, adapted, with fitted interior on a fixed stand with fluted frieze on four reeded legs with spade feet, 45.5cm wide x 45cm deep x 80cm high, (17.5" wide x 17.5" deep x 31" high)
 £1,500 - 2,000

602

A George I walnut veneered chest of drawers

Inlaid all over with featherbanding and crossbanding, the top with a rectangular panel, enclosing a large circle flanked on each side by a smaller one, above two short and three long, graduated drawers, divided by reeded stiles and rails, with later drop handles, on later bracket feet, restored, 97cm wide x 52cm deep x 96cm high, (38" wide x 20" deep x 37.5" high)

£700 - 800

603

An early 19th century mahogany sideboard, probably Scottish

The inverted breakfront, boldly reeded top, above a central frieze drawer, with brass ring handles and foliate stamped backplates, above an arched apron drawer, flanked on both sides by a boldly reeded 1/4 pilaster, in turn flanked on the left by a cellarette drawer and on the right by a cupboard, on reeded and turned legs, 172cm wide x 70cm deep x 94.5cm high, (67.5" wide x 27.5" deep x 37" high)

£800 - 1,200

604

An early 19th century mahogany sideboard, possibly Scottish

Of breakfront form, inlaid with boxwood stringing and rosewood banding, the frieze drawer above a deep apron drawer, flanked on the left by a deep convex-fronted drawer and on the right by a cellarette drawer, all with later lions' mask handles within oval panels, on square tapering legs inlaid with dot and ogee-strung 'panels', terminating in spade feet, lacking small section of edge veneer, another segment detached, 168cm wide x 70cm deep x 91cm high, (66" wide x 27.5" deep x 35.5" high)

£1,000 - 1,500

605

An antique hall porter's chair

With domed top, upholstered and buttoned in tan hide, having an open shelf beneath the seat 161cm high

£500 - 600

606

George III mahogany pembroke table

Crossbanded and inlaid with boxwood stringing, the moulded top above a frieze drawer, on square tapering, chamfered and fluted legs, terminating in block feet with brass castors, extended 79cm wide x 67cm deep x 73cm high, (31" wide x 26" deep x 28.5" high)

£500 - 600



601

607

A mahogany D-shaped sidetable, George III Irish with later alterations

The top inlaid with segmental stringing, the frieze with three shell motifs, on tapering legs, 122cm wide (adapted from a dining table end)

£150 - 200

608

An Edwardian mahogany serpentine display cabinet on stand

Inlaid and outlined with banding and stringing, the swan neck pediment above a central glazed door enclosing shelves, the base of two long drawers, with square tapered legs united by an open shelf, on spade feet, 117.5cm wide x 40cm deep x 217.1cm high, (46" wide x 15.5" deep x 85" high)

£600 - 800

609

A late 19th century inlaid mahogany vitrine

the frieze decorated with trailing flowers, 90 cms wide.

£600 - 700

End of Sale

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot*

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

Estimates

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

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

The Seller's responsibility to you

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

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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 to 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, financial details and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving license (or similar photographic proof of identity) and a debit or credit card. 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 when submitting bids. Failure to do this may 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 may 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 £25,000 of the *hammer price*
20% from £25,001 of the *hammer price*
12% from £500,001 of the *hammer price*

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

<i>Hammer Price</i> amount	Percentage
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 seventh working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). Bonhams reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £5,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £5,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 3% surcharge;

Union Pay Cards: Are now accepted at our Knightsbridge and

New Bond Street offices, when presented in person by the card holder. These cards are subject to a 3% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 3% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* information at the front of the catalogue. Our offices are open 9.00am - 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out at the end of this *Notice to Bidders*.

11. SHIPPING

Please see details on *Sale* information page at the front of the catalogue.

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 the Museums, Libraries and Archives Council and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the MLA website www.mla.gov.uk or by phoning MLA on 020 7273 8266. 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 www.cites.gov.uk or may be requested from:

DEFRA, Global Wildlife Division
1st Floor, Temple Quay House
2 The Square
BRISTOL BS1 6EB

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. 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.

16. 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.

17. 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*.

In so far that it is reasonably practicable, *Descriptions* of jewellery will conform to the guidelines set out by the International Jewellery Confederation, CIBJO, a copy of the *Blue Book* detailing their guidelines is available to *Bidders*. Please contact our jewellery department if you wish to view it.

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.

18. 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 certainly 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 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; 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.

19. PORCELAIN

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.

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 An <i>Additional Premium</i> will be payable to us by the <i>Buyer</i> to cover our expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details |
| AR | The <i>Seller</i> has been guaranteed a minimum price for the <i>Lot</i> , either by <i>Bonhams</i> 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. |
| ○ | <i>Bonhams</i> owns the <i>Lot</i> either wholly or partially or may otherwise have an economic interest. |

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

UNDER THIS CONTRACT, THE *SELLER'S* LIABILITY IN RESPECT OF THE QUALITY OF *THE LOT*, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY *DESCRIPTION* IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE *THE LOT* FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1 THE CONTRACT

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual*

	<p><i>Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i>, whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise, and whether by or on behalf of the <i>Seller</i> or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i>, is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.</p>	7.2	<p>The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i>.</p>	8.2	<p>You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses 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.</p>
3.2	<p>Except as provided in paragraph 2.1.5, the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by or on behalf of the <i>Seller</i> including by <i>Bonhams</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i>.</p>	7.4	<p>You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p>	8.3	<p>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.</p>
	<p>4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</p>		<p>7.5</p>		<p>9 THE SELLER'S LIABILITY</p>
4.1	<p>The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.</p>	8	<p>FAILURE TO PAY FOR THE LOT</p>	9.1	<p>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>.</p>
4.2	<p>The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.</p>	8.1	<p>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):</p>	9.2	<p>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.</p>
	<p>5 RISK, PROPERTY AND TITLE</p>			9.3	<p>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>,</p>
5.1	<p>Risk in the <i>Lot</i> passes to you when it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i>, with whom you have separate contract(s) as <i>Buyer</i>. You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.</p>	8.1.1	<p>to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;</p>	9.3.1	<p>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>;</p>
5.2	<p>Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i>.</p>	8.1.2	<p>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;</p>	9.3.2	<p>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;</p>
	<p>6 PAYMENT</p>				
6.1	<p>Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>.</p>	8.1.3	<p>to retain possession of the <i>Lot</i>;</p>	9.3.3	<p>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.</p>
6.2	<p>Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i>. Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i>. Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i>. If you do not pay any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.</p>	8.1.4	<p>to remove and store the <i>Lot</i> at your expense;</p>	9.4	<p>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.</p>
	<p>7 COLLECTION OF THE LOT</p>				
7.1	<p>Unless otherwise agreed in writing with you by <i>Bonhams</i>, the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i>.</p>	8.1.5	<p>to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;</p>		
		8.1.6	<p>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;</p>		
		8.1.7	<p>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;</p>		
		8.1.8	<p>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;</p>		
		8.1.9	<p>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 sale in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i>; and</p>		
		8.1.10	<p>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.</p>		

- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the 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.

the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed at the beginning of 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 and 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

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of

	set out in the <i>Notice to Bidders</i> , and		acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .	7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for sale) until all sums due to us have been paid in full;
3.1.3	if the <i>Lot</i> is marked ^[A8] , an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with <i>VAT</i> on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .	4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.				
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> 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.	4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.	7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for 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;
3.4	Unless otherwise stated in this agreement all sums payable to us will be subject to <i>VAT</i> at the appropriate rate and <i>VAT</i> will be payable by you on all such sums.	5	STORING THE LOT	7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and <i>VAT</i> and any interest earned and/or incurred until payment to the <i>Seller</i> .		We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.	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.
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.			7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i> .	6	RESPONSIBILITY FOR THE LOT		
4	COLLECTION OF THE LOT	6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.		
4.1	Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.	6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .	7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
4.3	For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> 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 <i>Notice to Bidders</i> .	7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
1.4	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus <i>VAT</i> per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i> .	7.1.1	to terminate this agreement immediately for your breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .	7.1.2	to retain possession of the <i>Lot</i> ;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/ or
4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You	7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
		7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
		7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.2	The discretion referred to in paragraph 8.1:
		7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
		7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;		

8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or		post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:		
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or		
9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	11.5	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.
9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .			11.8	In this agreement "including" means "including, without limitation".
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:			11.9	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.
9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or			11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.			11.11	Save as expressly provided in paragraph 11.12 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.
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .			11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .	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.	12	GOVERNING LAW
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	11	MISCELLANEOUS		
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .	11.1	You may not assign either the benefit or burden of this agreement.		
10	OUR LIABILITY	11.2	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.		
10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	11.3	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.		
10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	11.4	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		

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 1,000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a

value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the description of the *Lot*.

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

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

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

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

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

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

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

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

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

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

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

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

Bonhams Specialist Departments

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

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