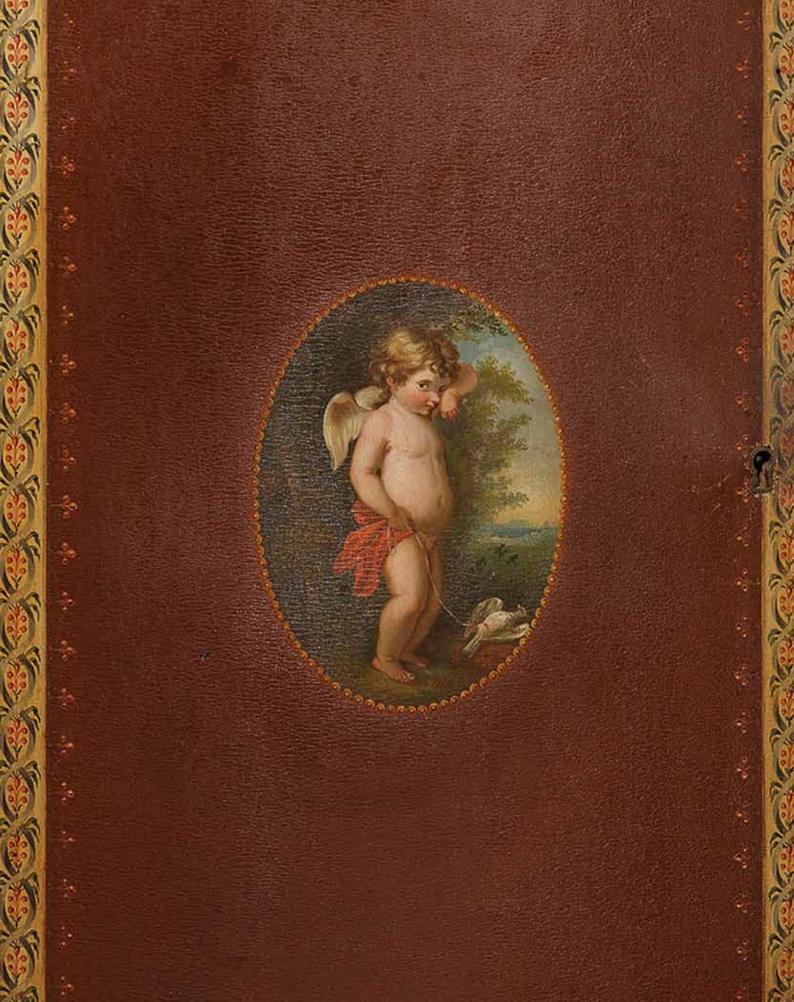
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Illustrations

Front cover: Lot 20 Back cover: Lot 18

Inside front cover: Lot 285 (detail) Inside back cover: Lot 285 (detail)

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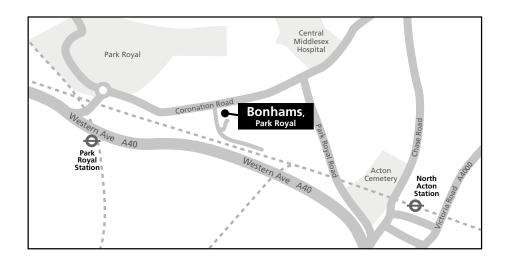
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UK CITES Management Authority Zone 117 Temple Quay House 2 The Square Temple Quay BRISTOL BS1 6EB

1*Y

A William & Mary walnut, oyster-veneered, ebony, sycamore and green stained horn floral marquetry cabinet on later stand in the manner of Thomas Pictor.

in the manner of Thomas Pistor

The rectangular cavetto moulded cornice above a cushion moulded marquetry drawer and a pair of oval panelled doors inlaid with floral sprays and birds on double eagle headed brackets, with floral inlaid spandrels enclosing a central cupboard door enclosing three short drawers surrounded by eleven inlaid short drawers; the later stand with two short drawers on five spirally turned legs joined by flattened wavy stretchers, on turned bun feet, with indistinct paper collector's label to the underside, 118cm wide, 51cm deep, 170cm high (46" wide, 20" deep, 66.5" high).

£5,000 - 8,000 €5,800 - 9,300 US\$7,900 - 13,000

A similar example sold at Christie's, *The English Collector and Tapestries, 500 years*, 31st October 2012, lot 62.

The style and handling of the marquetry on the present cabinet has affinities with the inlay on a cushion frame mirror and a side table probably supplied by Thomas Pistor senior, to James Grahme for Levens Hall, Cumbria circa 1685, illustrated in Adriana Turpin, 'Thomas Pistor Father and Son', Furniture History, 2000, pp. 44-45, figs. 1-5.

Thomas Pistor Senior is recorded as a resident of Moorfields in 1678 and by 1693 he had moved to Bell Court in the same area. A 1693 tax assessment refers to his dwelling house and timber yard at the latter address, giving rise to the likelihood that his work shop was in the same location since he was said to own all the property at Bell Court. His son Thomas junior who is recorded as trading from a premises in Ludgate Hill, London and was dead by 1711, the same year his stock was sold off following an announcement in the Spectator on 22nd March. (see Turpin op. cit, P. 43 and Geoffrey Beard and Christopher Gilbert eds., The Dictionary of English Furniture Makers 1660-1840, 1996, p. 700).





(detail of interior)



2 A late 17th/early 18th century Anglo-Dutch gilt-metal wall applique

Of cartouche shape the decoration in relief, possibly depicting Charlemagne, *originally incorporating an arm with candleholder now lacking*, 90cm wide, 57.5cm high (35.5" wide, 22.5" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

3

An 18th century Anglo-Flemish walnut 'dolls' chair' retaining it's original upholstery

The rectangular padded back within a studded metallic braid border and flanked by paterae carved spiral turned uprights, surmounted by turned finials and a pierced cabochon, dolphin and coronet cresting, the upholstered seat with metallic thread fringing on paterae carved spirally turned legs joined by spirally turned stretchers, 20cm wide, 20cm deep, 53cm high (7.5" wide, 7.5" deep, 20.5" high).

£3,000 - 4,000 €3,500 - 4,600 US\$4,700 - 6,300

Provenance: Sotheby's, London 18 May 1990, Lot 26 as 'An Important Franco-Flemish Miniature Chair, circa 1685' (£4500 hammer)

Chairs of this small scale and period are extremely rare. Although often cited erroneously as 'apprentice pieces', the existence of two beech armchairs of this scale in The V&A Museum collection, with their accompanying late 18th century wooden dolls, makes the case for these 'miniature chairs' being intended for use as 'toys' all the more likely. The V&A examples (T.846Y-1974 and T.846V-1974) which accompany the celebrated Lord and Lady Clapham dolls (circa 1690-1700) follow the pattern of full sized chairs of the period. The chairs would almost certainly have been made by a professional chair maker and the construction techniques mirror those found on full sized examples from the period. The scarcity of surviving late 17th century dolls, although many were produced, may well reflect the few surviving miniature chairs. Other surviving period miniature chairs, including one of the 'Clapham' chairs are in poor condition implying the likelihood of them having been played with and hence the few surviving examples.

The Lord and Lady Clapham dolls are thought to have belonged to the Cockerell family who were descendants of Samuel Pepys. Pepys' nephew John Jackson married a Cockerell and the dolls were named 'Lord' and 'Lady' of the family home in Clapham. The remarkable condition of the Clapham dolls suggests that in this instance they may have been admired by adults rather than being played with by children and were viewed more as decoration for the home.

An early 18th century walnut 'dolls' chair was sold Bonhams London, 13 June 2012, lot 7. A damaged late 17th century walnut and caned miniature armchair formerly in the collection of Roger Warner was exhibited Sotheby's London, 2-27 January 1988,no.33 and later sold Christie's London, The Roger Warner Collection - Part 1, 20-21 January 2009, lot 201.

A fine late 17th century lignum vitae monteith

Of usual form with scalloped top, the bowl with an ogee and reed band of turning, on a large spreading foot, 30.5cm in diameter, 26cm high (12" in diameter, 10" high).

£6,000 - 7,000 €7,000 - 8,100 US\$9,400 - 11,000

Provenance: The W.J.Shepherd Collection of Treen, sold Sotheby's London, 30 November 1983, lot 575 (No.D 1883) Csaky Antiques 20th August 1985 £6500.

Literature: Edward H. Pinto *Treen and Other Wooden Bygones*, 1969, pl. 59.

The present lot is a rare example of a Monteith bowl made from the exceptionally dense timber lignum vitae, as opposed to the more common medium of silver. Bowls of this kind were drinking-glass coolers, designed so that glass vessels may be suspended by their feet from the indentations in the rim, allowing the glasses to be immersed in chilled water. The term Monteith is reputed to have been derived from a fantastical Scot Monsieur Monteigh whose cloak was similarly notched at its hem. It has been suggested that examples such as the offered lot may have been created as models or 'try-outs' for Monteiths in silver or earthenware (see Pinto op.cit., p.65. However the prevalence of recorded drinking vessels in lignum vitae, dating from the same period, including wassail bowls would appear to contradict this theory.





5 A small William and Mary walnut oyster-veneered and holly banded chest

nolly banded chest
The rectangular moulded top inlaid with concentric circles, above two short and two long drawers and a moulded plinth on turned later feet, 79cm wide, 53cm deep, 77cm high (31" wide, 20.5" deep, 30" high).
£6,000 - 8,000
€7,000 - 9,300
U\$\$9,400 - 13,000



A rare set of five Elizabethan painted sycamore roundels Each inscribed to the centre with a verse within a border of scrolling flowers in green and pink highlighted in gilt, with gilt outer border, each with a paper label 'Bt at Christies, lot 78 May 28.89. One of a set of 5 old English ROUNDEL TRENCHERS. In original box'; now contained in a 17th century turned beech roundel box naively scratch carved with a design of fish and fowl, the roundels 13cm in diameter (5" in diamater), the box 15.5cm (6" in diamater).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

Provenance: the roundel box, Christie's, London, The El-Helou Collection, 19th May 1999, lot 786 (£4693). The roundels Alistair Sampson, London, 22nd December 1993, (£3600)

Related Literature: Edward H. Pinto *Treen and Other Wooden Bygones*, 1969, pl. 77

Roundels of this type were used at banquets as a form of entertainment. Sets of typically eight roundels would be arranged before each diner toward the end of a feast and placed with the decorated side facing down. Guests would then use the plain side as a trencher to eat such delicacies as marzipan or sugar plumbs. After feasting, once Grace had been said, guests would turn over the roundels to reveal painted images and verses which could then be sung or recited in turn, probably to the accompaniment of a lute (see Edward H. Pinto *Op. Cit.*, 1969, p. 80).

Similar examples sold Sotheby's London 'The W.J.Shepherd collection of Treen', 30 November 1983, lot 1770 and subsequently in the same rooms 6 June 2006, lot 228 and Christies, South Kensington, 14 November 2001, lot 227.



A Queen Anne carved and ebonised beechwood wing armchair

Upholstered in Mortlake tapestry, the serpentine top rail above a rectangular padded back and shaped sides with overscrolled padded arms and rectangular seat with loose squab cushion, above an undulating stuff over apron with a pierced scrolling fascia stretcher, with double scroll legs on 'Braganza' feet, joined by a block and baluster turned 'H' stretcher.

£5,000 - 8,000 €5,800 - 9,300 US\$7,900 - 13,000

Provenance:

M. Harris & Sons The Eric Moller Collection, sold Sotheby's London, 18 November 1983, lot 38.

Literature:

M. Harris & Sons, A Catalogue and Index of Old Furniture and Works of Decorative Art from Late Sixteenth Century to Early Nineteenth Century, Part I, c.1560 to c.1740, privately printed, c.1930, p.45 M. Harris & Sons, The English Chair, 1948, p.90

The combination of the inverted scroll leg and double arched forerail with turned tapered stretchers is seen on a walnut 'easy chair' retaining its original upholstery, in the collection of the V&A Museum, London and formerly at Chastleton House, Oxfordshire. The chair is illustrated in A.Bowett, English Furniture, 1660-1714, p.252, pl.8.43.



The chair illustrated in M. Harris, A Catalogue and Index of Old Furniture and Works of Decorative Art (Part I), p.45





A rare early 18th century marble portrait relief depicting

Of oval form, her hair in an elaborate coiffure, wearing drop earrings and a pearl necklace, 30cm high (11.5" high)

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700 A William and Mary walnut, crossbanded and sycamore floral marquetry chest

Inlaid with boxwood and ebonised lines, the rectangular moulded top with a central inlaid panel of a bird amongst scrolling acanthus and floral marquetry, with quartered floral inlaid spandrels, above two short and two long drawers, each iniaid spandreis, above two short and two long drawers, each inlaid with marquetry ovals, with similar inlaid sides, on a plinth base and turned later bun feet, 88cm wide, 56cm deep, 73cm high (34.5" wide, 22" deep, 28.5" high). £10,000 - 15,000 €12,000 - 17,000 US\$16,000 - 24,000





11 A Queen Anne walnut, plum and elm banded bureau

Inlaid with boxwood and ebonised lines, the rectangular top above a sloping fall enclosing a fitted interior of seven short drawers, eight pigeonholes and a sliding well, the reverse of the fall inset with a later gilt tooled leather writing surface, above a plain frieze and two short and two long drawers, on later turned bun feet, 104cm wide, 60cm deep, 99.5cm high (40.5" wide, 23.5" deep, 39" high).

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

A pair of Anglo-Dutch carved walnut caned back side chairs

The pierced acanthus and scroll carved crestings above caned backs within moulded frames with curved central splats, above stuff over seats on pierced scroll and shell carved aprons, with cabriole acanthus carved legs and hoof feet, joined by moulded serpentine 'H'

£7,000 - 10,000 €8,100 - 12,000 US\$11,000 - 16,000

stretchers. (2)

probably late 17th century

Provenance: Colonel H. H. Mulliner, Christies, 10 July 1924, lot 134.illus.

Purchased by Sir Harold Wernher at the above sale, then purchased by the current owner, Sotheby's, London, 'Furniture, Silver, Paintings & Works of Art from the Collection of the late Sir Harold Wernher, Bt., G.C.V.O.', 24 & 25 May 1995, lot 3.

The Mulliner sale was one of the most important of the interwar period, where Sir Harold bought several lots. After the war the chairs were placed in the Entrance Hall at No. 15 Grosvenor Square, later moved to the head of the principal staircase at Luton Hoo.

Literature:

H.H. Mulliner, *The Decorative Arts in England during the late XVIIth and XVIIIth Centuries*, 1923, Chap.1.fig.3;

Inventory of Furniture Pictures and Effects, The Property of Major General Sir H.A. Wernher, K.C.V.O., 15 Grosvenor Square, London W1, April 1947, p.1 (Wernher Archives);

'No 15 Grosvenor Square, London, The Mayfair Flat of Sir Harold Wernher.Bt., and Lady Zia Wernher', *The Antique Collector*, December 1960, p.208, illus.





13 A George I walnut crossbanded and featherbanded bureau cabinet

The rectangular cavetto moulded cornice above a pair of shaped bevelled mirror doors enclosing three adjustable shelves; above a pair of candleslides, the lower part with a sloping fall with rest enclosing a tooled leather later writing surface, a central panelled cupboard door flanked by a pair of parcel gilt pilaster 'secret' drawers, above two short and three long drawers on shaped bracket feet, with restorations, 95cm wide, 60cm deep, 205cm high (37" wide, 23.5" deep, 80.5" high). £4,000 - 6,000

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400



14 A William and Mary style carved giltwood and gesso centre table

The replaced white marble top above a lambrequin frieze and strapwork apron with central stylised scallop shell and further embellished with foliate scrolls, supported on square section legs with fielded panels incorporating trailing harebells and acanthus leaves and carved female head capitals, joined by a shaped X-stretcher centred by an urn, 19th, possibly including earlier elements, 123cm wide, 72cm deep, 89cm high (48" wide, 28" deep, 35" high).

£6,000 - 10,000 €7,000 - 12,000 US\$9,400 - 16,000

Provenance: Allerton Park, Yorkshire Marcus, The Property of Lord Mowbray and Stourton and The Honourable James Stourton.



15 A burr ash and walnut secretaire cabinet on chest

The rectangular cavetto moulded cornice above a pair of panelled doors enclosing two adjustable shelves, the lower part with a secretaire drawer enclosing a later velvet slide, six arcaded pigeonholes and five short drawers; above two long drawers on shaped ogee bracket feet, first half 18th century and later, 111cm wide, 55cm deep, 203cm high (43.5" wide, 21.5" deep, 79.5" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

A pair of carved giltwood and cut gesso sofas

in the George I style Upholstered in cream silk damask, the serpentine padded backs and outscrolled arms, on rectangular seats, with loose cushions, on cabriole acanthus carved legs and lion paw feet, parts of one sofa 18th century, labelled to the underside Phillips of Hitchin, each 165cm wide (64.5" wide). (2)

£15,000 - 25,000 €17,000 - 29,000 US\$24,000 - 39,000

Provenance: Phillips of Hitchin.







A pair of George I style carved giltwood and gesso mirrors in the style of John Belchier

The arched rectangular plates within strapwork, bell-flower and stylised flowerhead decorated frames, surmounted by scroll carved shaped crestings decorated with a central cartouche and scrolling acanthus on a punched ground, the similarly decorated shaped aprons below centred by a carved shell, 131cm high, 67cm wide (51.5" high, 26" wide). (2)

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400

18

A George I burr walnut crossbanded and featherbanded bachelor's chest

The rectangular caddy moulded top above a moulded slide and two short and three long graduated drawers flanked by moulded canted angles on shaped bracket feet, 76cm wide, 43.5cm deep, 82.5cm high (29.5" wide, 17" deep, 32" high).

£12,000 - 18,000 €14,000 - 21,000 US\$19,000 - 28,000







Library at 24 Great Cumberland Place, London, The Home of Sir James and Lady Leigh-Wood destroyed by enemy action on the night of 15th-16th October 1940. Private Collection.

A George I elm two-seater settee

The curved rectangular back, scrolling arms and rectangular seat upholstered in floral needlework on cabriole legs and pad feet, *re-framed*, *147cm wide*, *(57.5" wide*).

£6,000 - 9,000 €7,000 - 10,000 US\$9,400 - 14,000

Provenance: Christie's, The Mill House, Sonning, Berkshire, 20-22 June 1994, lot 190 (£10,500 hammer).

20

A William and Mary small scarlet japanned cabinet on a carved giltwood stand

Heightened with gilt chinoiseries of fishermen, pagodas and flowers, the rectangular top above a pair of doors with gilt brass pierced strap hinges and clasped corners enclosing a similarly decorated interior with an arrangement of eleven small drawers; the stand with a pierced scrolling leaf carved apron centred by a figure of Fortitude with a lion, with shell and scroll carved sides on cabriole acanthus leaf and flowerhead carved legs and scroll feet, 82cm wide, 51cm deep, 135cm high (32" wide, 20" deep, 53" high). £10,000 - 15,000

£10,000 - 15,000 €12,000 - 17,000 US\$16,000 - 24,000

(see front cover illustration).

Provenance: Sir James and Lady Leigh-Wood, 24 Great Cumberland Place, London. Thence to the present owner.

A water colour depicting the drawing room at the above address records the present lot in situ and bears the inscription "Library at 24 Great Cumberland Place, London. The Home of Sir James and Lady Leigh-Wood destroyed by enemy action on the night of 15th-16th October 1940."

A closely related small 'Queen Anne Scarlet Japan' cabinet on carved silvered stand from the collection of J. S. Sykes Esq., is illustrated in R.W. Symonds *Masterpieces of English Furniture and Clocks* 1940, p. 92, col. pl. VII. A further comparable black Japanned cabinet on a similar carved stand which also appears to be of rare small proportions, is recorded from the National Trust's collection at Chastleton House (see Adam Bowett *English Furniture* 1660-1714 From Charles *II to Queen Anne*, 2002, p.156, pls. 5:16 and 5:17.

The lacquered objects and screens brought back to Europe by the East India Company in the late 17th century created a demand for larger, more practical objects which shared the same highly colourful and decorative surfaces of their Eastern counterparts. In order to try and recreate the rich and highly finished effect of oriental lacquer work, European cabinet makers turned to John Stalker and George Parker's 1688 Treatise of Japanning and Varnishing which soon became a key reference work, since it contained not only recipes for producing the various different colours but also patterns of Chinese figures, plants and gardens which could be adapted as necessary. European 'Japanning' was popular until the end of the eighteenth century, and was often used in bedroom apartments in the decoration of mirrors on stands and various cabinets such as the present example.





21Y

A George II stained burr maple and rosewood banded travelling writing/dressing box

The rectangular top above a sloping fall enclosing a veneered surface and a later green morocco lined recess above a pull out dressing mirror flanked by lopers, the sides with carrying handles, one side with a shallow drawer with apertures for inkwells, the other side with a deep drawer, on a moulded plinth with bracket feet, 36.5cm wide, 32cm deep, 17cm high (14" wide, 12.5" deep, 6.5" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

22

Miniature Furniture: A George II mahogany and chequerbanded bureau bookcase With oak sides, the chequered lines inlaid in walnut, bog oak and fruitwood, the moulded cornice above a pair of mirrored panel doors enclosing a shelf, above a fall enclosing a later rectangular green velvet writing surface and fitted interior, comprising a collection of four pigeon holes and three small drawers, above three graduated drawers on bracket feet, 25.5cm wide, 14.5cm deep, 44cm high (10" wide, 5.5" deep, 17" high).

£4,000 - 5,000 €4,600 - 5,800 US\$6,300 - 7,900

Provenance: E.F.Benson.

Edward Frederic Benson (24 July 1867-29 February 1940) was an English author. Born at Wellington College in Berkshire, educated at Marlborough College, Benson was a prolific writer, publishing his first book while still a student. He is principally known for his Mapp and Lucia series about Emmeline "Lucia" Lucas and Elizabeth Mapp, which was adapted for television and radio.

23

A George I walnut fret carved swing frame toilet mirror

The rectangular shaped bevelled plate within a moulded frame and a scrolling fret carved cresting flanked by moulded uprights, above a stepped base with three short and one long drawer on shaped bracket feet, 42.5cm wide, 21cm deep, 81cm high (16.5" wide, 8" deep, 31.5" high).

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100



A pair of George II style walnut armchairs

the needlework covers 18th century French The slightly arched padded rectangular padded backs with shaped outswept arms and inswept supports above upholstered seats above shell carved aprons, on shell and bell flower carved cabriole legs with claw and ball feet, re-working and restorations to the needlework. (2)

£5.000 - 7.000 €5,800 - 8,100 US\$7,900 - 11,000

Provenance: Christie's London, 14 June 2001, Important Needlework Collected by the Late Sir Frederick Richmond Bt, lot 60.

Other items from the collection of Sir Frederick Richmond were sold Bonhams, London, 2 March 2011.

Sir Frederick Richmond, 1st Baronet (1873-1953) was brought up in Marnham, Nottinghamshire and as a teenager moved to London to work as an apprentice in the drapery shop of Debenham and Freebody. In 1927 he rose to be Chairman succeeding Ernest Debenham. At this time Debenham's had expanded and were multiplying their export trade, with branches in Brussels, Paris, Copenhagen, The Hague, New York, South Africa, South America, Canada and China. Under Richmond they bought more department stores both in the provinces and in London

creating the largest textile distribution empire in the world. Richmond was also Chairman of Harvey Nichols and Governor of the Hudson Bay Company which controlled much of the trade with North America.

Sir Frederick Henry Richmond was created 1st Baronet Richmond, of Hollington, Sussex on 4 July 1929. In a tribute in The Times, 14 November 1953, a friend wrote that besides business ability "His collection of Old English needlework was, I believe, the finest in the Country and Lady Richmond [Dorothy Agnes Sheppard whom he married in 1921] shares his love and knowledge to the full. In all things he was helped by a phenomenal memory".

Richmond was one of the pioneering needlework collectors. At Debenhams he established a department where they sold: "early samplers; needlework; pictures; bead bags; old bed covers; linen and lace and brocades, and later Stewart panels of great variety and charm: petit point with padded figures etc." In 1920 they advertised in The Connoisseur "Collectors in search of interesting specimens would do well to visit our antique gallery where many pieces of ancient needlework are to be found"

Sir Frederick's collection was also displayed at his palatial London house at 10 Kensington Palace Gardens, designed by Philip Hardwick in 1846 and at Westoning Manor in Bedfordshire.





A walnut and upholstered wing-back armchair

The shaped back out-scrolled arms and bowed seat upholstered in claret and fawn damask, on lappet-carved front cabriole legs and simple rear cabriole legs, 18th century and later

£5,000 - 7,000 €5,800 - 8,100 US\$7,900 - 11,000

26

A George II mahogany chest

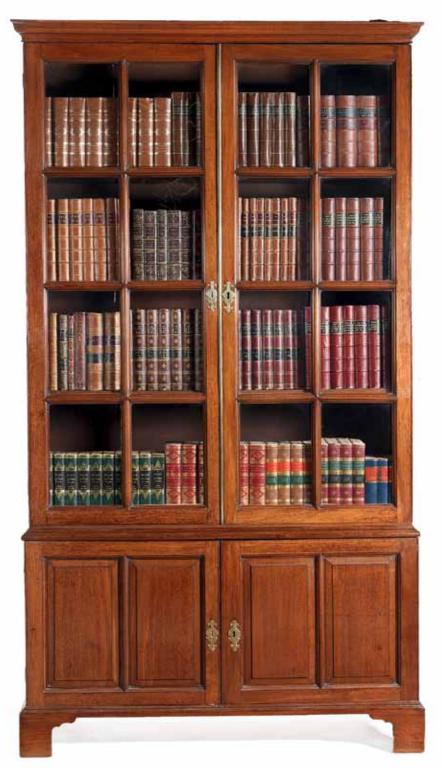
by Philip Bell of St Paul's Churchyard The rectangular moulded top with re-entrant corners above four long graduated drawers on shaped bracket feet, with paper label to the interior of the top drawer, 'Philip Bell / at the WHITE SWAN against / The South Gate in St Pauls Church Yard / London / Makes & sells al sorts of ye finest Cabinet Goods, / all sorts of Looking Glasses , Coach Glasses & Chairs / of all sorts at Reasonable Rates. I NB. Old Glasses new Worked & made up Fashionable', 95cm wide, 52cm deep, 90cm high (37" wide, 20" deep, 35" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500

Philip Bell is recorded as working from St Paul's Churchyard between 1758-74. He succeeded his father Henry Bell who had founded the firm in 1736 and when Philip came of age he assisted his widowed mother Elizabeth with the running of the firm. Known pieces of furniture with Philip Bell's label are generally good quality serviceable pieces of furniture although a few recorded pieces are decorated with carving, see *The Dictionary of English Furniture Makers*, 1660 -1840, Leeds 1996, p.17.



26 (detail of label)



27

A George II mahogany bookcase

The rectangular ogee moulded cornice above a pair of astragal glazed doors enclosing three adjustable shelves, the lower part with a pair of double fielded panelled doors enclosing an adjustable shelf on shaped bracket feet, 128cm wide, 44cm deep, 233cm high (50" wide, 17" deep, 91.5" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700





A George II yew-wood gateleg side table
The rectangular top with projecting corners
and a rectangular hinged leaf to the reverse,
above a plain frieze, on tapering legs and pad
feet, 76cm wide, 68cm deep, 70cm high (29.5"
wide, 26.5" deep, 27.5" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400



29

A George II walnut wing armchair

With beige velvet upholstery, on cabriole legs with pad feet.

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500

30 A George II walnut crossbanded and featherbanded bureau cabinet

The rectangular cavetto moulded top above a pair of bevelled mirrored doors enclosing three adjustable shelves and two short drawers above a pair of candleslides, the lower part with a sloping fall enclosing a later green baize, a sliding well, eight pigeonholes and four short and one deep drawer; above two short and two long graduated drawers on tall shaped bracket feet, with paper label to the reverse for 'BATCHELOR & SON, CROYDON', 90cm wide, 49cm deep, 202cm high (35" wide, 19" deep, 79.5" high).

£3,000 - 4,000 €3,500 - 4,600 US\$4,700 - 6,300





A George II style mahogany silver table

The moulded rectangular top with re-entrant corners, the inverted break-front frieze with a slide, on acanthus leaf carved cabriole legs with partially concealed paw feet, part 18th century, 92cm wide, 58cm deep, 68cm high (36" wide, 22.5" deep, 26.5" high).

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

32

A George II mahogany stool made or retailed by A.E.Mason

The rectangular drop-in seat on cabriole legs and pad feet, stamped A.E.MASON once on a rail, once on a foot and once to the underside of a leg, 56cm wide, 41cm deep, 41cm high

(22" wide, 16" deep, 16" high). £1,500 - 2,000

€1,700 - 2,300 US\$2,400 - 3,100

33

A small George II Irish carved mahogany breakfast table

The rounded square top above a bird-cage movement on a ring turned and wreathed shaft on tripod cabriole legs carved with acanthus at the knee, on flattened claw and ball feet, 90cm wide, 89cm deep, 73cm high (35" wide, 35" deep, 28.5" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

34

A George I walnut carved wingback armchair

The serpentine padded back, shaped sides, scrolled arms and rectangular padded seat upholstered in cream damask upholstery, on cabriole legs with carved roundels, on pad feet, front seatrail replaced, back rail re-strengthened.

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100

35

A George II mahogany tea table

The hinged elliptical top above a frieze with three short drawers and a moulded apron, on tapering legs and pad feet, 81cm wide, 40cm deep, 72cm high (31.5" wide, 15.5" deep, 28" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700











36 A George II style carved mahogany open armchair

in the manner of Giles Grendey Upholstered in close-nailed black leather, the stepped arched back and padded arms with carved acanthus ball terminals, the padded seat on scroll carved cabriole legs headed by lion's masks and terminating in lion's paw feet and castors.

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400



37 A George II mahogany triple fold card

The rectangular top projecting front corner enclosing a plain surface and a baize lined interior with dished candlestands and counter pockets, above a moulded frieze centred by a drawer on cabriole legs and pad feet, 87cm wide, 43cm deep, 76.5cm high (34" wide, 16.5" deep, 30" high). £4,000 - 6,000

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400

A George II mahogany bureau cabinet

The upper part with an ogee moulded swan neck pediment centred by a shelf above a stellar inlay and a pair of arched mirrored panelled doors, enclosing a fitted interior of adjustable shelves around a central cupboard door, with six further drawers and eight pigeonholes above a pair of candleslides; the lower part with a sloping fall enclosing a fitted interior of eleven various drawers, four pigeonholes with arcaded drawers and a central arched concave cupboard door flanked by stop fluted pilaster 'secret drawers' with concealed locking mechanism; all above four long graduated drawers on ogee bracket feet, probably North Country, 106cm wide, 59cm deep, 240cm high (41.5" wide, 23" deep, 94" high).

£6,000 - 8,000 €7,000 - 9,300 US\$9,400 - 13,000







39

A George II walnut and parcel-gilt triple plate overmantel girandole mirror

The divided plates within a gilt cut gesso slip and moulded frame flanked by foliate scroll carved uprights with brass candlearms, 57cm high, 160cm wide (22" high,62.5" wide) . £3,000 - 5,000

€3,500 - 5,800 US\$4,700 - 7,900

40

A George II carved giltwood mirror

in the manner of Matthias Lock

The later rectangular plate within a pierced and scrolling acanthus carved frame, surmounted by a pierced acanthus cresting with central cabochon later painted and parcel gilt with a crest depicting a bird on a rock with a snake, with pierced 'C' scroll and acanthus carved apron below, later gilding, the plate possibly replaced 123cm high, 75cm wide (48" high, 29.5" wide).

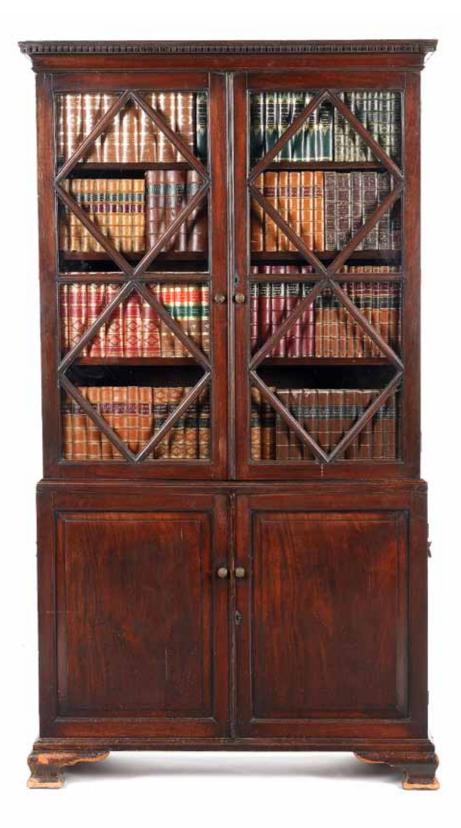
£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700



A pair of carved mahogany and upholstered settees

One George II, the other a later copy
The rectangular padded back and overscrolled arms above upholstered seats, on shell and husk carved cabriole legs and ball and claw feet, the George II settee with restorations each 158cm wide, 78cm deep, 88cm high (62" wide, 30.5" deep,

34.5" high). (2) £10,000 - 15,000 €12,000 - 17,000 US\$16,000 - 24,000



A George II mahogany bookcase
The upper part with a dentil moulded cornice
above a pair of thick moulded astragal doors enclosing adjustable shelves, the lower part with pair of fielded panel doors enclosing an adjustable shelf, on ogee moulded bracket feet, the sides applied with carrying handles, 120cm wide, 43cm deep, 218cm high (47"

wide, 16.5" deep, 85.5" high). £3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

43 A pair of carved walnut stools possibly mid-18th century

The rectangular 18th century floral needlework-covered drop-in seats on cabriole legs with shell-carved knees, on pad feet, each 51cm wide, 41cm deep, 41cm high, (20" wide, 16" deep, 41cm high). (2)

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400



An Irish George II mahogany triple fold games table

The rectangular hinged top with projecting rounded front corners and enclosing a plain surface and hinged again to reveal a later pig skin lined surface with candlestands to the corners and dished counter pockets, above an undulating apron drawer centred by a carved shell on acanthus and punch decorated cabriole legs and pad feet, with a depository label for Pope and Sons, Hammersmith and with the typed named 'Major C.S Goldman', 90cm wide, 44cm deep, 73cm high (35" wide, 17" deep, 28.5" high).

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400





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A George II carved giltwood mirror

The later rectangular plate within a scroll and flowerhead border and sanded ground within an egg and dart outer-frame, the sides hung with trailing fruit and foliage, surmounted by a broken swan-neck pediment and pierced overscrolled acanthus cartouche above a foliate, wheatsheaf, flowerhead and scroll decorated frieze with a punched ground, the shaped apron below centred by a double shell motif surrounded by foliate scrolls, re-gilded, the backboard chalked 'Chiswell', 167cm high, 83.5cm wide (65.5" high, 32.5" wide) .

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400



46 A George II figured mahogany drop flap dining table The oval top with elliptical leaves on tapering legs and pad feet, 152cm wide, 152cm deep, 73cm high (59.5" wide, 59.5" deep, 28.5" high). £4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400



47 A George III mahogany corner tray top night commode

The top with a moulded gallery pierced with carrying handles, above a pair of cupboard doors with shaped apron on moulded legs, 54.5cm wide, 36cm deep, 75cm high (21" wide, 14" deep, 29.5" high). £1,500 - 2,000

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100



48

A George II mahogany silver table

The rectangular moulded edge top with reentrant corners and a plain frieze, on scroll carved cabriole legs and pad feet, 73.5cm wide, 54cm deep, 69cm high (28.5" wide, 21" deep, 27" high). £3,000 - 4,000

£3,000 - 4,000 €3,500 - 4,600 US\$4,700 - 6,300



49 A George II carved and later gilded library armchair

The rectangular padded back and out-swept padded arms with foliate flower head carved terminals and out-swept supports, the upholstered seat on scroll shaped and foliate carved cabriole legs and claw and ball feet.

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400

50

A George II Irish mahogany tall chest

The moulded cornice above eight graduated drawers on replaced shaped bracket feet, 79cm wide, 44cm deep, 152cm high (31" wide, 17" deep, 59.5" high). £1,000 - 1,500

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

An almost identical tall chest was exhibited at Johnston Antiques, *An Exhibition of Irish Georgian Furniture*, Newman House, Dublin, 26-29 August, 1998, item number 18 and illustrated in the accompanying catalogue, p.43-44.





A George III Irish carved giltwood mirror
The replaced, shaped rectangular plate flanked by imbricated uprights intertwined with flowering foliate chains with foliate capitals and terminals surmounted by a pierced acanthus cresting, the pierced asymetrical apron below, centred by a foliate cabochon and flanked by further foliate scrolls, re-gilded 120cm high, 72cm wide, (47" high, 28" wide).

£3,000 - 5,000
€3,500 - 5,800
US\$4,700 - 7,900

52 A George II Irish mahogany secretaire

in the manner of Christopher Hearn The upper part with a broken swan neck pediment with carved flowerhead and terminals and centred by a carved eagle, above a pair of fielded panel doors enclosing a fitted interior of adjustable shelves, eight pigeon holes and four short drawers above a pair of candle slides, the lower part with a rectangular top and rounded corners above a secretaire drawer fitted with nine pigeon holes and five drawers, above a central kneehole and a cupboard door enclosing a shelf flanked by six graduated drawers on bracket feet, 101cm wide, 59cm deep, 231.5cm high (39.5" wide, 23" deep, 91" high).

£15,000 - 20,000 €17,000 - 23,000 US\$24,000 - 31,000

A related mahogany secretaire cabinet attributed to Christopher Hearn was recorded by Lady Elizabeth Cobbe at Newbridge House, Donabate, Co. Dublin in her account book of 1764 and is referred to as a 'bureau with Glass Doors 11.17.6. The Newbridge cabinet is illustrated in The Knight of Glin and J.Peil, Irish Furniture, Yale 2007, p.120, pl.163. Glin and Peil identify a small group of cabinets into which the Newbridge Cabinet fits including one at Adare Manor, Co.Limerick possibly made for Windham Quin (d.1789) which is discussed in The Knight of Glin and J.Hardy, The Adare Bureau-Cabinet and its Origins, Irish Arts Review, 1996, pp.168-169 and another at Birr Castle, Co.Offaly. Other examples that have passed through the salerooms include that from the collection of Sir William Fitzherbert believed to have been brought to Tissington Hall by George 'Fighting' Fitzgerald (d.1786) and left at the hall in lieu of monies owed and sold from the collection of Sir William Fitzherbert, Christie's London, 22 January 2009, lot 515. Another related cabinet was sold by the Reverend G.R Dampier-Bennett





53 A George III mahogany chest on chest

The rectangular dentil and cavetto moulded cornice above two short and three long graduated drawers flanked by reeded canted angles, the lower part with a slide and three long graduated drawers on tall shaped bracket feet, 106cm wide, 54cm deep, 197cm high (41.5" wide, 21" deep, 77.5" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500



A pair of George III mahogany upholstered open armchairs

The arch padded backs with padded arms with scroll terminals on in-swept supports, the saddle shaped seats on reeded square section legs with pierced spandrels, one chair with castors. (2)

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

A George III Irish mahogany swivel top envelope card table

The rotating top transforming to an octagonal top, above shaped frieze, on cabriole legs and pad feet, 99cm wide, 85cm deep, 70cm high (38.5" wide, 33" deep, 27.5" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

Irish tables of this form have been offered at Bonhams London, 19 October 2011, lot 55, Christie's London, 23 April 1998, lot 234 and Christie's London, 22 November 2007, lot 671.





A matched set of ten mahogany dining chairs

Comprising a set of five George III chairs with upholstered serpentine seats and moulded chamfered square legs, together with a set of five similar George III and later chairs with drop in seats and plain chamfered square legs, each back with a foliate carved serpentine top rail above triple lancet pierced gothic splats.

(10)

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400

A set of chairs of this pattern although with differences to the carving on the top rails formerly with Partridge, London were sold Christie's, New York, 27 October 2006, lot 173.



57 A George II style carved giltwood mirror in the manner of Matthias Lock

The cartouche shaped plate within a scrolling leaf carved asymetric frame, flanked by a male and female mask and trailing pierced floral festoons, headed by a large shell and acanthus carved cresting, with 'C' scroll and leaf carved apron below, 130cm high, 72cm wide, (51" high, 28" wide). £3,000 - 4,000

£3,000 - 4,000 €3,500 - 4,600 US\$4,700 - 6,300

58 A George III Irish carved giltwood mirror

The replaced rectangular plate within a C-scroll slip with bulrush and pierced shell uprights surmounted by a pierced cabochon and shell cresting with a similar apron below, with the fragment of a label to the reverse printed, '41 Albermarle St' and inscribed in ink, '17 Half Moon St W', 106cm high, 67cm wide (41.5" high, 26" wide).

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100





A George III mahogany serving table

The rectangular moulded edge top above plain frieze with open fret brackets on square sectional legs, 144cm wide, 70.5cm deep, 87cm high (56.5" wide, 27.5" deep, 34" high).

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

60

A George III mahogany urn stand

The square top with pierced fret gallery above a slide, on square chamfered legs with pierced brackets, on a shaped 'X' stretcher, with castors, gallery possibly replaced, 29cm wide, 29cm deep, 77cm high (11" wide, 11" deep, 30" high).

£1,200 - 1,800 €1,400 - 2,100 US\$1,900 - 2,800

61

A George III mahogany shaving stand

The top with a circular moulded aperture on inswept supports above a short triform drawer and a simulated drawer, on shaped supports joining a triform undertier, on downswept legs and pad feet, 31cm in diameter, 80cm high (12" in diameter, 31" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

62

A George III carved fret mahogany Gentlemen's washstand

The square moulded top above a pierced leaf carved undulating stretcher on ring turned supports, the central tier with a drawer and undulating pierced apron on slender turned tapering legs joined by a trefoil pierced fret dished platform stretcher, on pad feet, 31cm wide, 31cm deep, 81cm high (12" wide, 12" deep, 31.5" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

63

A George III white and grey painted armchair after a design by Robert Manwaring

The serpentine acanthus scroll carved toprail above a pierced trellis back, the uprights decorated with milled panels alternating with paterae, the conforming arms flanking a drop in seat formerly caned and now with buttoned upholstery above a shaped seatrail centred by a cartouche, on blind Gothic fret carved square legs, *later painted over an earlier finish*.

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

A chair of similar form and design can be seen in the designs for 'Chinese chairs' by Robert Manwaring in his 1765 publication, The Cabinet and Chair-Maker's Real Friend and Companion reproduced in E.White, Ed., Pictorial Dictionary of British 18th Century Furniture Design, pl.10, p.78.













A George III mahogany and inlaid bowfront sideboard

The central frieze drawer flanked by a deep drawer and a cellaret drawer with re-lined bottle divisions, on tapered square legs ending in spade feet, 137cm wide, 70.5cm deep, 91cm high (53.5" wide, 27.5" deep, 35.5" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500

65

A George III mahogany wing armchair Upholstered in striped brocade, the arched padded back and ears above overscrolled arms and a cushion seat on square section tapering legs joined by stretchers with brass cappings and leather castors.

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500



66 A George III mahogany serpentine dressing

The rectangular moulded top above a frieze drawer enclosing a leather lined slide, two pen trays and three divisions enclosing six small lidded compartments and a removable tray, above a further three long graduated drawers flanked by stop-fluted rounded angles and serpentine sides on shaped bracket feet, 108cm wide, 53cm deep, 85cm high (42.5" wide, 20.5" deep, 33" high). €8,000 - 12,000 €9,300 - 14,000

US\$13,000 - 19,000







67Y

A George III mahogany and rosewood crossbanded serpentine serving table Inlaid with boxwood and ebonised lines, the shaped top with tapered ends above a moulded frieze on square fluted tapering legs, 146cm wide, 68cm deep, 88cm high (57" wide, 26.5" deep, 34.5" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

68

A late 18th century fruitwood serpentine dressing commode

The rectangular moulded top above a frieze drawer enclosing a baize lined slide, eight compartments and seven lidded compartments with ivory knops; above three further drawers on shaped bracket feet, 95cm wide, 55cm deep, 85cm high (37" wide, 21.5" deep, 33" high).

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900



69

A George III mahogany secretaire chest on chest

The upper part with a dentil moulded overhanging cornice above two short and three long graduated drawers, the lower part with a secretaire drawer fitted with six small drawers and six pigeon holes above three long drawers, on bracket feet, 113cm wide, 54cm deep, 179.5cm high (44" wide, 21" deep, 70.5" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500



A George III Irish carved giltwood wall mirror

The shaped rectangular bevelled later plate with a scrolling acanthus and shell carved border, on a spawn ground surmounted by a scrolling leaf carved cresting centred by a shell, flanked by scrolls with a pierced C-scroll cresting below, re-gilded 118cm high, 67cm wide (46" high, 26" wide).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500

Provenance: John David Drummond, The 17th Earl of Perth (1907-2002).

70 A George II Irish carved giltwood mirror

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

71

The associated rectangular plate with a C-scroll and rocaille carved frame flanked by pierced trailing flowerheads and leaves, surmounted by a pierced leaf and scroll cresting, headed by a central basket of flowers, with a shell carved acanthus apron below, re-gilded 132cm high, 80cm wide (51.5" high, 31" wide) .



Two similar early 19th century Irish mahogany peat buckets

Of spiral reeded coopered form and with brass bands and carry handles, on later mahogany stand with three cabriole legs and paw feet, one 86cm high, 40cm diameter, (33.5" high, 15.5" high), the other 88cm high, 41cm diameter, (34.5" high, 16"

diameter). (2) £6,000 - 9,000 €7,000 - 10,000 US\$9,400 - 14,000





73 A pair of George III mahogany barbers pole strung elliptical side tables

The crossbanded tops, above deep friezes each with two cupboard doors on three stop fluted square sectional tapering legs, headed by panels of trailing bellflowers, on spade feet, each 95cm wide, 65cm deep, 79cm high, (37" wide, 25.5" deep, 31" high). (2)

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

74 A George III mahogany oval breakfast table

The moulded tilting top above a turned columnar stem, on quadruple reeded splayed legs ending in brass cappings and castors, 143cm wide, 123cm deep, 77cm high (56" wide, 48" deep, 30" high).

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100





75 A George III mahogany breakfront secretaire library bookcase

The rectangular cavetto moulded top above a pair of Gothick arched astragal glazed doors enclosing two adjustable shelves flanked by similar single doors enclosing seven adjustable shelves, the lower part with moulded top above a central secretaire panelled drawer enclosing seven pigeonholes and six short drawers; flanked by singles drawers above a pair of panelled doors enclosing an adjustable shelf, flanked by single panelled cupboard doors each enclosing an adjustable shelf, on a moulded plinth base, 267cm wide, 61cm deep, 239cm high (105" wide, 24" deep, 94" high). £6,000 - 8,000

€7,000 - 9,300 US\$9,400 - 13,000



76 A small George III mahogany secretaire bookcase

The rectangular ogee moulded cornice above a Greek key and pendant moulded cornice and a pair of astragal moulded doors enclosing three associated shelves, the lower part with a secretaire drawer enclosing a later leather lined fall, a central cupboard door enclosing a simulated drawer flanked by four pigeonholes and twelve short drawers; above three long graduated drawers on shaped bracket feet, 93cm wide, 53cm deep, 236cm high (36.5" wide, 20.5" deep, 92.5" high).

£5,000 - 7,000 €5,800 - 8,100 US\$7,900 - 11,000 77
A George III carved mahogany tripod table
The tilt-top above a vase-shaped, turned stem, on cabriole legs ending in pointed pad feet, 56cm in diameter, 66cm high (22" in diameter, 25.5" high).
£5,000 - 8,000
€5,800 - 9,300
US\$7,900 - 13,000





78 A set of eight George III carved mahogany dining chairs including a pair of open armchairs

possibly by Gillows, in the Chippendale Gothick taste The shield shaped moulded backs above triple arched splats headed by carved acanthus leaves with spreading fans at the base, on stuffover seats and square moulded legs joined by 'H' stretchers. (8)

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

This set of chairs relates to examples of chairs produced by Gillows known contemporaneously as 'new balloon back chairs', after Vincent Lunardi's attempt in 1785 to rise from a hot air balloon from Lancaster Castle. In 1786 the balloon pattern chair was one of the firm's most popular model, see S.Stuart, Gillows of Lancaster and London 1730-1840, p.166-7.

A pair of George III mahogany blind fret carved card tables, formerly with concertina actions in the Chippendale Gothick taste
Each with rectangular hinged top above a blind fret carved

Each with rectangular hinged top above a blind fret carved edge enclosing a later green baize interior above blind fret carved lozenge carved frieze on square chamfered quatrefoil carved legs with pierced corner brackets, on block feet, each 86cm wide, 42cm deep, 73cm high, (33.5" wide, 16.5" deep, 28.5" high). (2)
£8,000 - 12,000
€9,300 - 14,000
US\$13,000 - 19,000





A late George III mahogany hunt table

In two parts, the shaped sections each with a hinged shaped leaf with a small pull-out slide to the reverse of each part, on square section tapering legs, block feet and castors, branded with the initials MCD and the date 1839, with various fixings to the underside to accommodate other leaves (not present) and presumably to allow the table to be used in different configurations, 233cm wide, 72cm deep, 74cm high (91.5" wide, 28" deep, 29" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500



A pair of George III mahogany 'cockpen' open armchairs

The rectangular moulded and open trellis splat with downswept arms above rectangular drop-in seats, (lacking upholstery), on square chamfered legs and 'H' stretchers.(2) £1,000 - 1,500

€1,200 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

82

A George III mahogany crossbanded and marquetry tripod table

Inlaid with boxwood and ebonised lines, the circular tilt top quarter veneered and inlaid with a large sycamore and harewood paterae to the centre, on ring turned wreathed support and slender cabriole legs and pointed pad feet, with indistinct old paper label to the underside of the block, 61cm in diameter, 69cm high (24" in diameter, 27" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400





83Y

A George III mahogany, purplewood and rosewood crossbanded demi-lune commode

attributed to Gillows

Inlaid with boxwood lines, the shaped radially veneered fan top above a central drawer fitted with a baize lined slide, four compartments and a side stationery drawer, flanked by a pair of hinged drawers, above a pair of cupboard doors inlaid with fan ovals enclosing an apron drawer; flanked by a pair of single cupboard doors, with a shaped apron below, on bracket feet, 155cm wide, 72cm deep, 82cm high (61" wide, 28" deep, 32" high).

£15,000 - 20,000 €17,000 - 23,000 US\$24,000 - 31,000 Provenance: purchased from Asprey, 165-169 New Bond Street, London, 10th November, 1988.

The basic pattern for this type of elliptical commode with this form of apron appears in Messrs A. Hepplewhite and Co.'s The Cabinet-Maker and Upholsterer's Guide, 1788, pl.78, although this particular model relates closely to designs that appeared in Gillow's Estimate Sketch Books. A design reproduced in L.Boynton in Gillow Furniture Designs 1760-1800, Royston 1995, fig 120, shows the same door and drawer configuration; while another design, fig 121, shows a similar use of medallions to the doors of an elliptical commode. The handle pattern used here was a popular choice with the Gillow firm. In this case the small paterae mount that is often centred in the middle of ring handle appears on the above commode as a protector where the bottom of the ring handle meets the drawer front, protecting the veneer from damage. Susan Stuart discusses this handle pattern in Gillows of Lancaster and London, 1730-1840, Suffolk, 2008, p.335, pl.D9.



Gillows Design for a 'circular commode' dated 9 December 1787, for John Trafford, Esq. of Trafford Park, Lancs.





A pair of late 19th century Irish harewood, marquetry and giltwood pier tables

by James Hicks of Dublin

Inlaid in the manner of William Moore, the semi-elliptical tops with segmented veneers, each centred by a fan medallion issuing anthemions surrounded by trailing flowers within a conformingly inlaid broad crossbanding and a narrow plain crossbanding outlined with stringing, the fluted friezes above fluted, turned legs headed by leafy collars, one table stamped, 'J. HICKS' twice together with the address, '5 Lr. Pembroke St', 161cm wide, 57cm deep, 84cm high (63" wide, 22" deep, 33" high).

£20,000 - 30,000 €23,000 - 35,000 US\$31,000 - 47,000 Provenance: Bought in Dublin, c. 1950

James Hicks was born into a family of Dublin chair-makers and was trained in London in the cabinet making workshops on Tottenham Court Road. On his return to Dublin he set up businesses in Lower Pembroke Street in 1894 and established what was to become one of the city's leading cabinet-making firms. His clients included Princess Victoria, the Crown Princess of Sweden, and King Edward VII. The firm specialised in high quality copies of pieces in the styles of Sheraton, Hepplewhite, Chippendale styles as well as pieces in the style of the prominent 18th century Dublin cabinet-maker and marqueteer William Moore. Hicks described himself as a 'Cabinet Manufacturer, Collector and Restorer of Chippendale, Adam and Sheraton furniture'.



detail of stamp







A small George III satinwood and polychrome painted centre work table

The rounded rectangular top decorated with a central floral spray with an entwined ivy decorated border, above a frieze enclosing eight divisions, the sides painted with riband tied floral swags on square tapering legs decoration with riband tied floral swags, on square tapering legs decorated with trailing leaf and berries, joined by an 'X' stretcher on outswept feet, 59cm wide, 34cm deep, 74cm high (23" wide, 13" deep, 29" high).

£1,200 - 1,500 €1,400 - 1,700 US\$1,900 - 2,400

86Y

A George III satinwood, rosewood crossbanded, sycamore marquetry and later parcel gilt card table

in the neo-classical taste Inlaid with boxwood and ebonised lines, the shaped hinged top inlaid with a radiating fan with swagged riband tied bellflowers centred by a classical urn with ram's head enclosing a later green baize, above a channelled frieze with carved paterae on square tapering fluted legs with trailing bellflowers on ogee feet, the base with an underlying polychrome layer, 94cm wide, 46cm deep, 74cm high (37" wide, 18" deep, 29" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500

A George III sycamore, harewood and floral marquetry pembroke table

attributed to Henry Kettle

The hinged top with rectangular leaves centred by an oval medallion of riband tied foliate and berry branches, the leaves centred by rectangular panels of riband tied husk swags above a frieze drawer inlaid with intertwined flowering branches and flanked by oval paterae, on square section tapering legs inlaid with trailing husks terminating in brass cappings and castors, 91cm wide, 69.5cm deep, 68cm high (35.5" wide, 27" deep, 26.5" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

A closely related Pembroke table bearing the label of Henry Kettle is illustrated in C.Gilbert, The Pictorial Dictionary of Marked London Furniture 1700-1840, p.289, pl.543.

Henry Kettle is listed at St Paul's Churchyard as cabinet maker, upholder and undertaker (c.1773-97) and often used a trade label to identify his work. Kettle originally went into partnership about 1770 with William Henshaw who had been established at St Pauls Churchyard since at least 1754 when he took over the business of the cabinetmaker Philip Bell at 23 St Pauls Churchyard. Trade labels are recorded bearing both addresses. In 1796-97 Kettle entered into a short lived partnership with the cabinetmaker George Oakley. See Gilbert, op.cit., p.36.

A pair of George III later painted armchairs The oval fluted padded backs with bell-flower carved downswept arms, the upholstered seats on fluted tapered square legs with shaped spade feet. (2)

£1,000 - 1,200 €1,200 - 1,400 US\$1,600 - 1,900



A George III mahogany breakfront library bookcase

in the manner of Thomas Chippendale
The ogee moulded cornice above a Greek key and drop
pendant carved cornice above a pair of Gothick arched
astragal glazed doors enclosing three adjustable shelves,
flanked by two single doors enclosing adjustable shelves, the
lower part with a pair of rectangular moulded panelled doors
with rosettes to each corner enclosing a shelf flanked by four
drawers to each side, on a moulded plinth base, wired for
lighting, 247cm wide, 55cm deep, 248cm high (97" wide,
21.5" deep, 97.5" high).

£40,000 - 60,000 €46,000 - 70,000 US\$63,000 - 94,000

Provenance: Apter-Fredericks Ltd., 265-267 Fulham Road, London, 1 December 1994.

The diamond pattern pattern glazing bars echo those on a pattern by Thomas Chippendale, published in *The Gentleman and Cabinet-Maker's Director*, 1762, p. 49. The quality of the cabinet-work and exceptionally fine grade of matched mahogany veneers are also consistent with the work of a leading London maker such as Chippendale. The beadframed, flame-figured panels to the doors of the lower section of the present lot are comparable to those on a secretaire cabinet supplied by Thomas Chippendale for Paxton House, Berwickshire, illustrated in Christopher Gilbert, *The Life and Works of Thomas Chippendale*, 1978, p. 59, pl. 91. The paterae ornament to each concave corner of the bead mouldings here are also featured on the lower doors of a bureau cabinet attributed to Thomas Chippendale illustrated *C. Gilbert, op. cit.*, p. 57, pl. 89.





A George III polychrome decorated octagonal work table

On a yellow ground, the hinged lid (locked) with central painted reserve of three frolicking putti with a leaf and berry decorated border, the frieze painted with guilloche, on square tapering legs joined by an 'X' stretcher, 33cm wide, 29cm deep, 73cm high (12.5" wide, 11" deep, 28.5" high)

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100

9

A late George III carved giltwood stool

The rectangular padded seat above a reeded seatrail flanked by paterae above downswept moulded legs carved with graduating guilloche on square feet, with circular paper inventory label numbered, '157', 59cm wide, 52cm deep, 51cm high (23" wide, 20" deep, 20" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700





A George III mahogany and painted side table in the manner of Thomas Chippendale

The rectangular top inlaid with ebonised lines above a fluted frieze and central projecting tablet, on square section tapering panelled legs with riband and husk decoration headed by paterae, on block feet, the painted decoration over several other layers, 153cm wide, 73cm deep, 81cm high (60" wide, 28.5" deep, 31.5" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700 The use of the fluted frieze, carved oval paterae, square section leg and block foot along with the projecting central tablet to the frieze relate to features on the dining room sideboard supplied by Thomas Chippendale in circa 1766 to Ninian Home for the dining room at Parton House, Berwickshire, Scotland, illustrated in C.Gilbert, *The Life and Works of Thomas Chippendale*, London 1978, Vol.II, p.193, fig.351 and are typical of the restrained antique or Roman style of Chippendale's workshop in the 1770's.

Related serving tables include a six legged example in mahogany sold Christie's London, 14 June 2001, lot 130 and a further mahogany example thought to have been supplied to Daniel Lascelles (d.1794) for Goldsborough Hall, Yorkshire which was sold Christie's London, 29 November 2001, lot 119.



93Y

A George III Irish mahogany and rosewood banded sycamore marquetry inlaid demi-lune pier table in the manner of William Moore of Dublin Inlaid with boxwood and ebonised lines, the fan inlaid top with riband tied swagged drapes within a guilloche and paterae inlaid border, above a dot inlaid edge and plain frieze with inlaid paterae on square tapering legs, with indistinct paper depository label to the reverse, 99cm wide, 45cm deep, 77cm high (38.5" wide, 17.5" deep, 30" high).

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900



94Y

A George III satinwood octagonal table

The top with segmented veneers centred by a panel of contrasting specimen veneer, the frieze drawer with ivory handles and cedarwood lining fitted with compartments, the splayed legs joined by a concave stretcher, inlaid throughout with tulipwood bandings and stringing, 72cm wide, 51cm deep, 71cm high (28" wide, 20" deep, 27.5" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700



96 A George III Irish carved giltwood mirror

The shaped rectangular plate within a scroll decorated shaped frame, the sides hung with floral tails, surmounted by a pierced floral basket, rusticated arch, C-scroll and ho-ho bird cresting with a pierced apron with foliate rockwork and C-scroll decoration, re-gilded, 99cm high, 61cm wide (38.5" high, 24" wide).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500

95

An early George III carved giltwood mirror

The later shaped rectangular plate surmounted by a pierced acanthus leaf and double 'C' scroll cresting flanked by flowerheads, with trailing fruit and festoons to the sides with pierced shell and 'C' scroll cresting below, re-gilded 140cm high, 73cm wide (55" high, 28.5").

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900





A set of eight George III giltwood open armchairs attributed to John Linnell

The oval padded medallion backs within fluted surrounds, the padded arms with moulded ball terminals, on fluted inswept supports, the padded bowed seats with fluted seat rails, on ring turned tapering legs and spool feet, four upholstered in blue cotton and four in pink silk, originally painted, two chairs inscribed 'H.B' to the seat rail, one inscribed 'W.H', three chairs variously signed 'Howard'(?), evidence of clamp marks to one corner block of some chairs, some chairs with packing nails, one chair with baton holes.(8)

£10,000 - 15,000 €12,000 - 17,000 US\$16,000 - 24,000

The ball arm terminals are a typical feature of Linnell seat furniture and appear on a set of armchairs supplied to Robert Child (d.1782) of Osterley Park (circa 1768) for either Osterley Park or for 38 Berkeley Square. See H.Hayward, William and John Linnell, Eighteenth Century London Furniture Makers, Studio Vista, London, 1980, plate 71. See also plate 86a (Ibid.) for a design for an oval backed armchair, with the same ball arm terminals.

John Linnell's apprenticeship as a cabinet-maker was unusual. In addition to training with his father William's firm on Long Acre he also attended Hogarth's St Martin's Lane Academy where he studied drawing and design in an international, intellectual environment. John Linnell's artistic talent had an immediate impact upon the firm, when he joined his father full time in 1753, specialising in rococo design. Linnell's flair for design combined with his St. Martin's Lane connections lead to his awareness of Delafosse, far in advance of his fellow cabinetmakers. This in turn inspired him to incorporate neo-classicism into his designs by the early date of 1760. His patterns from this period demonstrate his exploration the new style and the results were both novel and eclectic as he searched for new combinations of form and ornament. By 1762 Linnell was working with Robert Adam at Kedleston Hall, followed by Osterley Park in 1767. Through his direct contact with Adam, the eclectic designs of Linnell were gradually replaced with an increasingly refined, pure neo-classicism that was fully established by 1775.



A George III cream painted and polychrome decorated parcel gilt demi-lune commode

in the manner of Angelica Kauffmann

Painted with green line borders the moulded top with oval central reserve depicting 'Miranda & Ferdinand', within a husk, berry and riband tied border with riband tied wheatsheaves below, above a floral decorated frieze drawer and a bowed panelled front painted with an oval reserve depicting, 'Fame decorating Shakespeares' tomb', within a husk & berry riband tied border flanked by floral festoons, leaf decorated uprights and panelled doors, one painted with a similarly decorated reserve, of 'Abra', the other of 'Erminia', each enclosing a shelf, on square tapering gaitered legs, some decoration refreshed, with pencil inscription to the backboard, 'Rue Berger', 86cm wide, 43cm deep, 85cm high (33.5" wide, 16.5" deep, 33" high).

£8,000 - 12,000 €9,300 - 14,000 US\$13,000 - 19,000

Provenance: Jeremy Ltd., 1972

Thence to the present privately-owned collection.







An early 19th century Anglo-Indian carved ivory and sandalwood table cabinet Profusely banded and carved with stylised leaves and berries, the rectangular top above a pair of later glazed doors enclosing four short and four long drawers on shaped bracket feet, 38cm wide, 26cm deep, 41cm high (14.5"

wide, 10" deep, 16" high). £1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100





A pair of George III satinwood, painted and inlaid semi-circular card tables

in the manner of Seddon, Sons & Shackleton

The folding, baize-lined tops inlaid with bands of sycamore decorated with painted flowers, on tapered square leg, inlaid throughout with tulipwood bandings and stringing, 92cm wide, 45cm deep, 73cm high (36" wide, 17.5" deep, 28.5" high). (2)

£8,000 - 12,000 €9,300 - 14,000 US\$13,000 - 19,000

Provenance: Jeremy Ltd., London, 1970 Thence to the present privately-owned collection.



The above lot features sophisticated painted decoration associated with the firm of Seddon. In around 1790 George Seddon took his son-in-law Thomas Shackleton into the business and they traded as Seddon Son and Shackleton from 150 Aldersgate Street. Painted furniture from this period is known to have been a feature of the firm's output thanks to two documented commissions, Hauteville House, St Peter Port, Guernsey (1790) and Bridwell House, Dorset (1792-3). The Hauteville commission included a set of eighteen painted satinwood elbow chairs with three matching window seats (see 'A Catalogue and Index of old Furniture and Works of Decorative Art, Pt III', M. Harris and Sons, p.386-9, and the Bridwell commission, a satinwood card table and pair of Pembroke tables, see C.Gilbert and G.Beard, The Dictionary of English Furniture Makers 1660-1840, 1986, pp.796-7.)

The firm of Seddon (1753-1868) was the largest furniture making firm in London in the last quarter of the 18th century, yet few labelled or documented pieces are known so it is difficult to typify a definition of the house style. It was remarked by Sophie von La Roche during her visit to Seddon's showroom in 1786, that Seddon was, 'constantly devising new forms'.







A George III japanned, polychrome decorated and parcel gilt demi-lune commode

attributed to George Brookshaw, the painted panels after Angelica Kauffmann

The yellow Jura brocatelle marble top above a stiff leaf and beaded gilt frieze and a bowed panelled front with oval beaded reserve of a hooded seated classical female figure (probably emblematic of Love) within an entwined riband, leaf and berry border flanked by uprights decorated with classical urns on plinths issuing wheatsheaves and leaves, further flanked by bowed cupboard doors, one with Cupid tethering a dove (emblematic of Chastity), the other of Cupid emptying a ewer, within an entwined riband, leaf and berry border, each enclosing a shelf, all on a deep russet ground, on turned reeded and beaded legs and turned feet, with paper depository label under the marble, 'GARDE-MEUBLE, TAILLEUR FILS, 3065, 'FOUL' and numbered, 'No.2222', backboards with inventory number, 'GM67', 125cm wide, 53cm deep, 89cm high (49" wide, 20.5" deep, 35" high).

£20,000 - 30,000 €23,000 - 35,000 US\$31.000 - 47.000

Provenance: Blairman & Sons Ltd.

Thence to the present privately owned collection.

Literature: M. Jourdain and F. Rose, 'English Furniture: The Georgian Period (1750-1830)', 1953, p.145, pl.112.

Related Literature:

E.T. Joy, 'A Painted Neo-Classical commode', Connoisseur, vol. 169, September-December, 1968, pp. 166-167 Lucy Wood, 'George Brookshaw, Peintre Ebéniste par Extraordinaire', Apollo, June 1991, p. 390, fig. 8 Lucy Wood, Lady Lever Art Gallery Catalogue of Commodes, 1994, pp. 246-253 The present lot belongs to a group of closely related semicircular commodes attributed to the cabinet-maker and botanical artist George Brookshaw. These include an example from the collection of Algernon Heber Percy, Hodnet Hall Shrophire, with reputed provenance from Hugh Percy, 1st Duke of Northumberland (1714-86), at Northumberland House, Strand, sold Christie's London, 23 November 1967, lot 116 and Sotheby's London, 7 November 1997; a commode formerly at Dyrham Park; and a commode sold by James Orrock, to Sir W.H. Lever in 1903 (see L. Wood Catalogue of Commodes op. cit., p. P.246, footnote 13 and p. 247. figs 238 and 239 and No. 30, pp. 248-251). This group shares a very similar scheme of painted decoration carved guilloche borders. However the offered example is distinguished by its red-ground palette to the three front panels and the presence of a marble top as opposed to a painted top.

George Brookshaw established his cabinet-making business on Curzon Street by 1777. He later moved to 48 Great Marlborough Street in 1782, describing himself as a cabinet-maker, commode maker and 'Painter Ebéniste par Extraordinaire'. Brookshaw was born in 1753, although nothing is known of his father's trade, his brother is later recorded as a engraver working in Paris and Yvonne Jones, former head of Arts and Museums, Wolverhampton has recently discovered that Brookshaw was apprenticed to a Birmingham japanner. In 1778 he married Sobieski Grice, daughter of a wealthy Birmingham gunmaker and it may well of been her dowry that established him in business. He listed his specialism in painted furniture and '....a great variety of new fashioned chimney-pieces, to correspond with his furniture, which are all made in a style peculiar to himself, in copper and marble painted and burnt-in...' His clients included the most fashionable patrons of the time including the Prince of Wales, Duke of Devonshire, Lord Delaval, the Duke of Beaufort and William Blathwayt . He last appears in the trade directories around 1794 and it would seem that he then set forth on a career as a botanical illustrator, publishing, A New Treatise on Flower Painting using the alias G. Brown although in 1816, a virtually identical work was published under the name George Brookshaw Esq. Lucy Wood documents the case for them being the same person in 'George Brookshaw', parts I and II, Apollo, May and June 1991, pp. 383-397 as well as speculating that the failure of his marriage and a withdrawal of capital investment may have resulted in the cabinet-making business ceasing to trade in the 1790s.



103*

A George III polychrome decorated oval papier mâché tea caddy

attributed to Henry Clay, the decoration in the manner of Robert Adam, the jasperware medallions attributed to Wedgwood

The pale green ground decorated with running anthemions and leaf and berry decoration, scrolling foliage, classical urns and husks all around Wedgwood jasperware medallions within gilt metal slips to the front and reverse, the hinged lid with a small knop handle and lined to the interior of the lid with red velvet, the interior with a gilt metal rim and hinges and black decorated lid and foil lining, 12cm wide, 7.5cm deep, 12cm high (4.5" wide, 2.5" deep, 4.5" high).

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

A closely related tea caddy attributed to Clay with similar Wedgwood medallions was sold Christie's London, 6 June 2001, lot 563. Other ovoid caddies by or atrributed to Clay include one sold Christie's London, 29 November 2000l lot 531, A pair of landscape decorated caddies stamped 'Clay', (one illustrated) and another Etruscan style caddy (also stamped) in C.Gilbert, Marked London Furniture 1700-1840, Leeds 1996, p.141., figs 201 & 202. An ovoid caddy with jasperware medallions on a dusted ground is illustrated in Y.Jones, Jappaned Papier Mâché and Tinware, Suffolk 2012, p.116, fig 116.

Henry Clay (fl.1767-1812) of Birmingham patented 'new improved paper-ware' in 1772. His patent specification which lasted until 1802 was:

"Making, in Paper, High Varnished Pannels [sic) or Roofs for Coaches, and all Sorts of Wheel Carriages, and Sedan Chairs, Pannels [sic) for Rooms, Doors, and Cabbins [sic] of Ships, Cabinets, Bookcases, Screens, Chimney Pieces, Tables, Teatrays, and Waiters." This process involved "pasting several papers upon boards... [which are] put in a stove sufficiently hot to deprive them of their flexibility, and at the same time are rubbed over or dipped in oil or varnish, which so immediately drenches into them as to secure them from damps... they are capable of being sawed into different forms, and planed as wood.... then coated with colour and oils sufficient to make the surface even, and then japanned and high varnished."

The position Clay held in the industry for the manufacture of decorative items is reflected by Eliza Meteyard (1816-1879) in her biography of Josiah Wedgwood published in 1873, in relation to Matthew Boulton (quoted in Y.Jones, *idib.*, p.133-134):

During 1775 and the early part of 1776, Boulton seems to have been too occupied in his negotiations with Watt, and with business relative to the steam engine, to take a very active part in his ornamental manufactory. But a man named 'Clay' a most ingenious cabinet-maker of Birmingham, was at this time doing much for Wedgwood's fame, by inserting the cameos in tea caddies, writing desks, dressing cases and similar articles; and so much were these admired, that he soon began to make small dressing and other box lids entirely out of one cameo. These signs of Clay's exceeding taste and ingenuity induced Boulton to suggest a partnership, but Clay for some reason declined.

Clay produced items ranging from small caddies, trays, knife boxes and dressing cases to small pieces of japanned furniture. Clay moved from London to Birmingham establishing



(reverse)

workshops at 18 King Street in Covent Garden, where his array of clients included the Royal Family, becoming 'Japanner in Ordinary to His Majesty and His Royal Highness the Prince of Wales'. His other clients included numerous members of fashionable society notably Robert Child of Osterley, the Dukes of Bedford, Horace Walpole and Baron Scarsdale of Kedleston. A few of Clay's pieces of furniture, like the small decorative pieces, bear his impressed stamp including some of those with a wooden carcass, see a late Henry Clay side cabinet decorated in chinoiseries, sold Christie's London, 21 April 1994, lot 137. Clay died a wealthy man in 1812 and the business continued to trade as W Clay & Co until 1860 with a showroom in Fenchurch Street, London, see C.Gilbert, ibid., p.22.

A pair of corner cupboards with similar decoration and believed to have been supplied to William Brummell for Donnington Grove, Berkshire (1783-94) were sold Bonhams London, 19 October 2011, lot 158. A corner cupboard of very similar construction and technique of decoration was sold Sotheby's, Shrubland Park, 19-21 September 2006 Lot 54, now in the collection of The V&A Museum.

Clay is known to have adopted the Etruscan-style decoration seen on Shrublands cabinet and indeed a visitor to his workshop in Covent Garden in 1775 reported that he made boxes, tea-caddies, panels for coaches and sedan-chairs, coffee trays, and '... all kinds of other vessels, black with orange figures in the style of Etruscan vases' (see Georg Christoph Lichtenberg's 'Visits to England as described in his Letters and Diaries', transl. and annot. by M. L. Mare and W. H. Quarrell, 1938). The most celebrated 'Etruscan' room is the State Bedroom at Osterley Park, designed by the architect Robert Adam A table by Clay was among the contents of the Etruscan Dressing Room at Osterley listed in an inventory of 1782, described as 'A pembroke table richly Japanned by Clay' (see Maurice Tomlin 'Catalogue of Adam period Furniture', 1982, p. 84, cat.no.J/5, illus.). The full extent of the working relationship between Adam and Clay remains unclear but he certainly supplied papier-mache panels decorated with grotesque ornaments for the doors at Kedleston in 1776-7, the design for which, now in the collection of the Soane Museum, (SM 49:51) is inscribed 'A fair copy sent to Mr Clay at Birmingham'





104

104 A George III giltwood armchair possibly by Gillows

the oval beaded back headed by a carved flower cresting, the beaded down-swept arms headed by foliate carving, the tapestry upholstered back and serpentine seat above tapered square legs headed by paterae

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100

A pair of giltwood shield back armchairs by Gillows which share similar features to the present example, such as the exaggerated down-swept arms and elements of the carving, may be part of a set of ten chairs order by Robert Peel from the firm in 1786 (see Susan Stuart, *Gillows of London and Lancaster, 1730-1840*, 2008, 2 vols., vol. I, p. 181, pls. 146 and 147). The armchair here also has affinities for a design in the collection of the V & A (E. 882 1929)

105

A set of three George III carved giltwood open armchairs in the manner of Thomas Chippendale

The oval moulded padded backs with anthemion carved crestings above outswept scrolled padded arms and serpentine seats, with shaped moulded seatrails centred by paterae on turned fluted legs headed by stiff leaves, on lobed feet, with 'V' cut cramp marks and baton holes to the underside. (3)

£10,000 - 15,000 €12,000 - 17,000 US\$16,000 - 24,000

Provenance: Lord Ardilaun (Arthur Guinness, 1840-1915) at Ashford Castle, Co. Mayo and then at St. Anne's his home in Dublin:

Thence by descent to the present owner

Certain elements in the design of the present armchairs including the anthemion cresting and patera to the seat-rail, can be associated with the repertoire of ornament commonly employed by a group of London furniture makers such as Thomas Chippendale and Ince and Mayhew and William and John Linnell. Related features and closely comparable legs are exhibited on one of a pair of bergères belonging to a suite of seat furniture supplied by Thomas Chippendale in 1772, for the drawing room of Garrick's house in Royal Adelphi Terrace, London. The use of horizontally orientated oval paterae and a similar form of leg with leaf-carved cap and reeded gadrooned foot are again paralleled on one of a set of six 'library chairs' supplied by the same maker for Roland Winn at Nostell Priory in 1768 (see Christopher Gilbert, The Life and Works of Thomas Chippendale, 1978, pp. 92 and 98, pls. 150 and 160). In addition to the ornament, the underside of the seatrails here feature slots for securing cramps and baton holes which are also characteristic of workshop practises associated with Thomas Chippendale (see Gilbert op. cit. p. 113, pls. 195 and



105 (detail of an underside)





MINIATURE FURNITURE: A late George III mahogany doll's tester bed

The arched canopy supported on ring turned tapered columns and a slatted base on turned tapering legs and spool feet, with 19th century lace and cotton hangings and bed-covers with other assembled 19th/20th century bed covers, 61cm long, 40cm wide, 84cm high (24" long, 15.5" wide, 33" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400



107Y

A 19th century blonde tortoiseshell swing frame toilet mirror

The oval plate with turned ivory screws and shaped uprights, the serpentine base above three frieze drawers, with ivory knop handles, on shaped bracket feet, possibly West Indies, 42cm wide, 16cm deep, 60cm high (16.5" wide, 6" deep, 23.5" high).

£4,000 - 5,000 €4,600 - 5,800 US\$6,300 - 7,900

108Y

A George III satinwood free-standing cylinder bureau The tambour fall legs with alternating bands of satinwood and purpleheart, the interior with pigeonholes, small drawers with ivory handles and a pull-out slide retaining the original Morocco leather writing surface, the pair of frieze drawers above tapered square legs ending in brass cappings and castors, the reverse frieze the sides and the reverse of the frieze with conforming bandings and dummy drawers, inlaid through with purpleheart bandings and stringing, 91cm wide, 84cm deep, 100cm high (35.5" wide, 33" deep, 39" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500

109Y

A George III satinwood and penwork bonheur du jour The raised superstructure with an arched gallery above a pair of brass trelliswork panel doors enclosing drawers with ivory handles above a fitted drawer and work bag, on square tapering legs ending in brass cappings and castors, inlaid throughout with crossbandings and decorated with penwork borders and deer silhouettes to the sides, 46cm wide, 36cm deep, 123cm high (18" wide, 14" deep, 48" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700









An unusual pair of George III oval mahogany buckets

The chip carved rims above tapering bodies, with brass banded sides and later ring tamed lion mask handles to the sides, with later copper liners, each 36cm wide, 31cm high, (14" wide, 12" high). (2)

£5,000 - 8,000 €5,800 - 9,300 US\$7,900 - 13,000

Provenance: Sir Sydney Barratt, Summerhill, Staffs, later installed at Crowe Hall, Bath, is home from 1961 and thence by descent.

Sir Sydney Barratt was a distinguished chemist, industrialist and connoiseur. He was an advisor to Churchill's War Cabinet from 1942 to 1944 and played a major part in the development of air warfare, including the 'bouncing' bomb.

111

A George III mahogany and ebonised duet stand

The rising support with double pierced lyre decoration, flanked by four articulated candle arms on a ring turned baluster column and tripod base with downswept legs, 43cm wide, 52.5cm deep, 111.5cm high (16.5" wide, 20.5" deep, 43.5" high).

£3,000 - 4,000 €3,500 - 4,600 US\$4,700 - 6,300





A Regency mahogany and japanned side cabinet by Charles Sawyer

The inverted breakfront top with a pair of raised concavesided plinths, the frieze with a central open shelf containing a recessed drawer, the lower part with two pairs of doors inset with black and gilt japanned panels enclosing adjustable shelves and with reeded mouldings to the outer doors, on painted turned feet, feet possibly replaced, inscribed Charles Sawyer, Saxmunham, Suffolk, November 6th 1814, 143cm wide, 46cm deep, 103cm high (56" wide, 18" deep, 40.5" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

Charles Sawyer is recorded as a cabinet-maker and upholsterer, trading at High Street, Southwold, Suffolk between the dates of 1824 and 1840 the year of his death. His only documented surviving bill to date is for the sum of £11 9s 6d in respect of 'cabinet goods' supplied to Charles Blois of Cockfield Hall, Yoxford Suffolk (see Geoffrey Beard and Christopher Gilbert eds., *The Dictionary of English Furniture Makers 1660-1840*, 1996, p. 786).

114

A late 18th century Chinese reverse glass mirror painting within a later carved giltwood frame

The rectangular plate polychrome painted with parakeets on floral boughs within a bead and reel, acanthus leaf carved rectangular frame, with projecting corners and leaf carved outerborders, with paper label to the reverse, 'JOHN SPARKS LTD, 128, MOUNT STREET, W1', 68cm high, 52cm wide, (26.5" high, 20" wide).

£12,000 - 18,000 €14,000 - 21,000 US\$19,000 - 28,000

Provenance: John Sparks Ltd, 128, Mount St, W1.





A George III mahogany adjustable reading table The ratcheted rectangular crossbanded moulded edge top above a plain frieze, on turned columnar legs with pierced spandrels joined by a similar turned H-stretcher, on turned baluster legs, with a label to the underside for 'Mousells Depository, Elizabeth Street, Eaton Sq. SW & Walham Green, Fulham S.W' and inscribed 'Wiekham' and numbered 66, 60cm wide, 43cm deep, 71cm high (23.5" wide, 16.5" deep, 27.5" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

116Y

A late George III flame mahogany, sycamore and rosewood banded side table

Inlaid with boxwood and ebonised lines, the rectangular top above a frieze drawer enclosing a compartmentalised interior, now lacking some divisions, on square section tapering legs joined by an X-stretcher, on spade feet, 56cm wide, 38cm deep, 74cm high (22" wide, 14.5" deep, 29" high).

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100





117 (detail of label)

ROYAL INTEREST: A George III mahogany stool in the manner of Thomas Chippendale

The rectangular stuffed seat covered in off-white textured cotton fabric, on canted and moulded tapered square legs ending in guttae feet, bearing the printed label 'WINDSOR CASTLE, ROOM 573, No. 24', 56cm wide, 43cm deep, 49cm high (22" wide, 16.5" deep, 19" high).

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

Watercolour illustrations executed by Charles Wild and James Stephanoff in W.H. Pyne's Royal Residences, 1819, show that stools of this pattern were used to refurnish the King's Apartments at Windsor Castle, in the 1780s and 1790s, as part of an overall furniture scheme which included neo-classical plasterwork, chimney- piece and other pieces of furniture such as chairs, ottomans and foot stools. They appear throughout the King's suite of rooms including the King's Closet, King's State Bedchamber, King's Drawing Room, King's Eating Room and Audience Chamber (inventory no's 20625 and 20463), where the furniture was additionally gilded and the friezes fluted. This pattern of stool is recorded both with both plain and fluted legs.

The rectangular form with square, tapered and fluted legs, paterae decoration to the terminating blocks and deep frieze are features typical of the neo-classical style introduced by Robert Adam from the late 1760s. The design of the stools is derived from larger Adam neo-classical pieces such as the Kenwood House sideboard, illustrated in Robert and James Adams' hugely influential *Works in Architecture*, 1774

(plate VIII, vol. I, no. II). Intended to stand against the wall as parade furniture between larger pieces such stools were often to be found located in the drawing room or hall. Adam supplied similar sets of stools, often actually made for Adam by Chippendale, as part of the overall furnishing scheme for several of his country house and interior redecoration projects, such as Mersham-le-Hatch, 1767, Harewood House, 1773 and Moor Park, 1776. Adam's design were widely imitated and similar designs for side tables and pier tables appear in the London Cabinet Makers Book of Prices, 1788 and Hepplewhite's Cabinet Maker's and Upholsterers Guide of 1788. Though none of these later promoters of the neoclassical taste are as similar in form and decoration as Adam's original designs for stools. The advanced and offset corner blocks are rare in the design of stools, though not in chairs, of the period, as is the use of paired reversed guttae (part of the Doric order) for the decoration of the feet.

Literature: H. Roberts, A Neoclassical Episode at Windsor, Furniture History 1997, p. 177-187; D. Watkin, The Royal Residences of Regency England, 1984; D. King, The Complete Works of Robert and James Adam, 1990;

A pair of stools of this pattern with the fluted leg, one branded 'VR BP N22224 1866' were sold Christie's London, 27 June 1985, lot 119 and were subsequently offered Bonham's London, 24th April 2001, lot 58. Another example with a fluted leg was sold Bonhams, London, 7 March 2012, lot 96 and another from the collection of H.R.H The Princess Mary, Princess Royal, Countess of Harewood (1897-1965) at Harewood House and bearing an inventory label for Buckingham Palace was sold Christie's, London, 5 December 2012, lot 597.



A George III mahogany, marquetry and crossbanded cylinder desk

in the manner of George Simson

Inlaid with boxwood lines, the rectangular top above a tambour fall enclosing a fitted interior on six drawers, six pigeon holes and a pull out writing surface inset with a ratcheted red tooled leather panel above two short drawers, the sides with pull-out slides, on square section tapering legs all headed by marquetry paterae, with brass cappings and castors, , 242cm wide, 73cm deep, 94cm high (95.5" wide, 28.5" deep, 37" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500

The feature of pointed inlaid line arches surmounted by a dot is a re-current feature on labelled pieces by George Simson including a labelled Pembroke table, sold Bonhams, London, 26 September 1991, lot 80.

George Simson is listed as working at 19 St Paul's Churchyard (1780-1839). In 1793 he subscribed to Sheraton's, Drawing Book and in 1803 was included in the list of master cabinet makers in the Cabinet Dictionary. Simson's workshop must have been of reasonable size and insurance records for 1792 show it was insured for £2,700 and by 1822 the valuation has tripled with the workshop consisting of seven properties adjoining 19 St.Paul's Churchyard. See G.Beard & C.Gilbert, Dictionary of English Cabinet Makers 1660-1840, p.422-431.

119

A small George III mahogany kidney shaped writing table The moulded edge top inset and a later gilt tooled green leather writing surface, above a frieze drawer on moulded solid vase shaped supports with downswept legs and scroll feet, with a label to the drawer: NORMAN ADAMS LTD, 8/10 HANS ROAD, LONDON SW3, 93cm wide, 41cm deep, 76.5cm high (36.5" wide, 16" deep, 30" high).

£1,200 - 1,800 €1,400 - 2,100 US\$1,900 - 2,800

120

A pair of late George mahogany III bedside cupboards The square tops with shaped galleries and pierced carrying handles above cupboard doors, on square section legs, with restorations, 33cm wide, 30cm deep, 79cm high (12.5" wide, 11.5" deep, 31" high). (2)

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

12

A George III carved goncalo alves armchair

in the French taste

The cartouche shaped padded back within a moulded frame with outswept padded arms, with scroll carved terminals and inswept supports, the serpentine upholstered seat with a moulded apron on similar acanthus carved cabriole legs and spool feet.

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

122Y

A George III mahogany bonheur du jour

in the manner of Gillows

The upper section with rectangular top and pierced threequarter gallery above a central compartment and two short drawers flanked by cupboard doors each side, one enclosing three shelves (the other locked), above a later baize lined hinged writing flap and a pair of drawers on square tapering legs joined by a shaped platform undertier on square brass cappings and castors, 76cm wide, 45cm deep, 110cm high (29.5" wide, 17.5" deep, 43" high).

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100

This particular model relates to one found in the Gillows Estimate sketch books for the years 1789-1791. The model 1003, cost at the time of making, £2, 1, 2dd and contains many characteristics to that of the lot offered.











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A George III mahogany serpentine chest

The rectangular moulded top above a slide and four long graduated drawers, with a shaped apron on shaped bracket feet, 96cm wide, 55cm deep, 88cm high (37.5" wide, 21.5" deep, 34.5" high).

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

124

A George III mahogany carved open armchair in the Hepplewhite style

The arched riband tied husk back with a pierced splat, the shaped outswept arms above a serpentine upholstered seat on square section tapering husk carved legs, joined by an H-stretcher.

£1,200 - 1,800 €1,400 - 2,100 US\$1,900 - 2,800

125

A George III mahogany small semi-circular card table On tapered square legs with spade feet, inlaid throughout with stringing and tulipwood bandings, 73cm wide, 36cm deep, 74cm high (28.5" wide, 14" deep, 29" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

126

A George III satinwood Pembroke table

The rectangular top with a hinged rounded leaves above a frieze drawer and opposing frieze drawer, on square section tapering legs, brass cappings and castors, 99.5cm wide, 81.5cm deep, 73cm high (39" wide, 32" deep, 28.5" high).

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100

127

A George III mahogany, sycamore and floral marquetry inlaid mahogany work box on stand

possibly Irish

Inlaid with boxwood and ebonised lines and barber's pole stringing, the rectangular hinged top with an oval medallion with leaf border and spandrels of flowering irises to each corner enclosing a velvet lined interior, the front similarly decorated with a pair of cupboard doors below decorated with sprays of convolvulus and further marquetry spandrels to the corners of each door, on square section tapering banded legs, 46cm wide, 35cm deep, 89cm high (18" wide, 13.5" deep, 35" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400











A George III padouk and inlaid semi-circular free-standing card table

The folding top with a central fan medallion and an outer marquetry border of bell-flowers, the back of the card table conformingly veneered, on tapered square legs with spade feet, 91cm wide, 46cm deep, 71cm high (35.5" wide, 18" deep, 27.5" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

129Y

A late George III rosewood and parcel-gilt side cabinet in the Southill Taste

The rectangular Bois Jourdan marble top with projecting corners above a frieze drawer and a pair of doors inset with pleated silk panels enclosing an adjustable shelf, on high turned toupie feet, inscribed to the top, under the marble, M*nkey, 92cm wide, 34cm deep, 89cm high (36" wide, 13" deep, 35" high).

£1,200 - 1,800 €1,400 - 2,100 US\$1,900 - 2,800

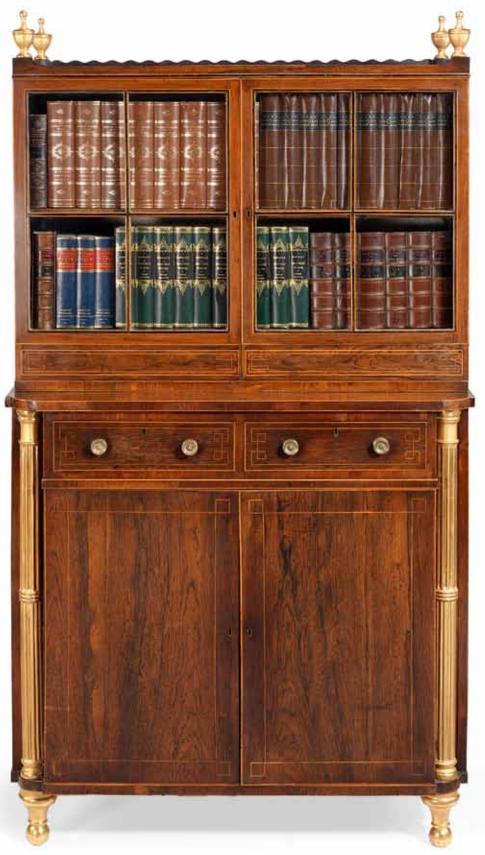
Provenance: purchased Jeremy Ltd.
Thence to the present privately-owned collection.

130Y

A Regency rosewood and parcel gilt side cabinet

Inlaid with sycamore lines, in two parts, the upper section with rectangular top and four gilded urn finials above a pair of astragal glazed doors enclosing an adjustable shelf, above six narrow drawers, the upper two enclosing a slide and divisions for specimens; above a rectangular top with inverted corners above two frieze drawers and a pair of cupboard doors enclosing an adjustable shelf, flanked by reeded gilt column on turned gilt feet, 95cm wide, 48cm deep, 177cm high (37" wide, 18.5" deep, 69.5" high).

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400





131

An unusual George III mahogany estate cabinet

in the manner of Gillows

The rectangular moulded top above a pair of sliding oval panelled doors enclosing four short drawers, twenty seven pigeonholes and five shaped adjustable folio divisions, above a pair of rectangular panelled doors enclosing five shaped adjustable folio divisions; above a pair of apron drawers flanked by four short and four long graduated drawers on a moulded plinth base, inlaid throughout with boxwood and rosewood stringing, 199cm wide, 42cm deep, 151cm high (78" wide, 16.5" deep, 59" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

Provenance: Mallett, London.

132 A pair of Regency carved mahogany hall chairs

in the manner of Seddon

The shaped backs carved with stylised shell crestings flanked by carved roundels above armorials of a griffin with a red and black shield, on rectangular seats and moulded seatrails flanked by turned roundels, on turned reeded tapering legs and spool feet. (2)

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100

133

A late George III mahogany and ebony line inlaid secretaire chest

attributed to Gillows

The rectangular moulded top above a secretaire drawer with two faux drawer fronts enclosing a fitted interior of five drawers, eight pigeonholes and two cupboard doors each enclosing a short drawers with a later writing surface, above three further long graduated drawers, 110cm wide, 55cm deep, 106cm high (43" wide, 21.5" deep, 41.5" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

Gillows are known to have used silver plated handles on various pieces including a Carlton House desk illustrated in S.Stuart, *Gillows of Lancaster and London*, Suffolk 2008, p.286, pl.301. Stuart discusses the firms use of silver plated handles for various small items notably tray handles and tea caddies. The use of plated handles could result in extra expense and delivery time for the client as they could not be obtained locally in Lancaster, see S.Stuart, ibid., p.323.





133



An early 19th century carved giltwood sofa
The moulded frame with a shaped cresting carved with leaves and flowers, the padded back and seat flanked by padded scroll-terminal arms, the double serpentine seat rail with conforming carved ornament, on cabriole legs with fan motifs to the knees and brass castors, with an oil-gilded finish, 212cm wide, 95cm high (83" wide, 37" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500

135Y

A Regency rosewood and tulipwood banded library or writing table

Inlaid with boxwood lines, the rectangular top above two frieze drawers with opposing simulated drawers and simulated end drawers, on standard end supports joined by a stretcher on downswept legs with square brass cappings and castors, 109cm wide, 50cm deep, 74cm high (42.5" wide, 19.5" deep, 29" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

Provenance: Possibly Jeremy Ltd. Thence to the present privately-owned collection



136 A Regency mahogany and rosewood banded side cabinet

in the Egyptian taste

The inverted breakfront rectangular top above a pair of pleated silk panelled doors flanked by tapering carved uprights with ebonised Egyptian terms enclosing a shelf, on outswept feet, 110cm wide, 39.5cm deep, 90cm high (43" wide, 15.5" deep, 35" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700





137Y

A late George III rosewood and satinwood banded sofa table with pierced trellis end supports

The rounded rectangular top inlaid with brass stringing, the conformingly inlaid frieze with a pair of real and opposing dummy drawers, the ring-turned end supports with pierced trellis work, on splayed legs ending in brass cappings and castors, 152cm wide, 172cm deep, 72cm high (59.5" wide, 68" deep, 28" high).

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400



138

A Regency rosewood, brass marquetry and parcel gilt side cabinet

Profusely inlaid with engraved brass scrolling foliate and floral marquetry, the rectangular crossbanded top above a frieze with a central tablet flanked by short drawers to either side, above a pair of mirror panel cupboard doors enclosing a shelf, on turned partially gilded bun feet, 109cm wide, 33cm deep, 93.5cm high (42.5" wide, 12.5" deep, 36.5" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

A Regency mahogany carved 'X' frame window seat

in the manner of Morgan and Saunders The rectangular padded seat with scrolling reeded arms with applied roundels and wreathed crossbars, above reeded and lotus leaf carved seatrails centred by paterae, on downswept reeded scrolling legs, 115cm wide, 40cm deep, 70cm high (45" wide, 15.5" deep, 27.5" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

This design of Grecian style window seat was popularized by the firm of Morgan and Saunders, Trafalgar House, Catherine Street, London. A closely related window seat by the firm is illustrated in R. Ackermann, *The Repository of Arts, London*, 1809 and reproduced by P. Agius, *Ackermann's Regency Furniture and Interiors*, London, 1984, p.39.



140

A Regency mahogany dressing table attributed to Gillows

The reeded rectangular, concave-front top with a three-quarter gallery, the arrangement of drawers above reeded turned tapering legs with brass castors, 101cm wide, 56cm deep, 812cm high (39.5" wide, 22" deep, 319.5" high).

£1,000 - 2,000 €1,200 - 2,300 US\$1,600 - 3,100

See lot 146 for a footnote on a similar dressing table.





141Y

A Regency rosewood canterbury

after a design by J.C Loudon

The three X-shaped divisions with lotus carved wreaths and carved C-scroll decoration above a frieze drawer, on slender turned tapering legs, brass cappings and castors, 49cm wide, 36cm deep, 54cm high (19" wide, 14" deep, 21" high).

£1,200 - 1,800 €1,400 - 2,100 US\$1,900 - 2,800

John Claudius Loudon's mammoth Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture, first issued in 1833 and reprinted until 1867, did more to popularize and codify the range of styles available to late Georgian cabinetmakers and architects than any other publication. The present canterbury derives from his elegant 1833 Grecian design, reproduced in E. Joy, Dictionary of British 19th Century Furniture Design, London, 1977, p.422. A closely related rosewood lyre-end canterbury, sold Christie's London, 28 June 1973, is illustrated in G. Beard and J. Goodison, *English Furniture 1500-1840*, London, 1987, p.277, fig. 6.

142Y

A Regency rosewood and brass inlaid writing table

The rectangular top with a replaced tooled leather inset above a pair of real and opposing simulated frieze drawers, the end supports joined by a pole stretcher with hipped splayed legs ending in brass paw feet and castors, with gadrooned mouldings throughout, restorations, 115cm wide, 64cm deep, 74cm high (45" wide, 25" deep, 29" high).

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400





143 A Regency padouk and calamander centre table in the manner of Gillows

In the manner of Gillows

The octagonal tilt top with segmented veneers outlined with stringing and crossbanding, the quadruple calamander banded splayed legs joined by a concave sided platform with foliate cast brass cappings and castors, 114cm in diameter, 73cm high (44.5" in diameter, 28.5" high).

€3,500 - 5,800

U\$\$4,700 - 7,900



A Regency mahogany low press cupboard attributable to Gillows

The rectangular triple moulded edge top above a pair of moulded panelled doors enclosing two adjustable slides, flanked by four short graduated drawers on eight turned bun feet, 196cm wide, 51cm deep, 115cm high (77" wide, 20" deep, 45" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500 An almost identical low press cupboard supplied by Gillows for Tatton Park, is illustrated in N.Goodison & J Hardy, 'Gillows at Tatton Park', Furniture History, 1970, plate 10A. Five cupboards of this type were supplied to the house, one with the makers name James Capstick, another with the name H.Holmes.

Further similar examples include a cabinet sold Christie's, London, 4 June 1998, lot 177 and another which was probably made by the journeyman John Parkes, who was another employee of the firm. (See also Gillows' Sketch Book 344/144, p.7 for a low wardrobe of the above pattern).

145Y

A late Regency rosewood carved tray top work table

by Gillows

The rectangular top with scrolling gallery above two end drawers, one fitted with six compartments, two lidded compartments and a pin cushion, above a slide (work bag now missing), on ring turned end supports and cabriole legs with pad feet joined by a baluster turned stretcher, one drawer stamped GILLOWS.LANCASTER, 70cm wide, 49cm deep, 74cm high (27.5" wide, 19" deep, 29" high).

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100

See S.Stuart, *Gillows of Lancaster and London* 1730-1840, plate GG36, p.382 for a very similar but more elaborately carved table stamped GILLOWS.LANCASTER which was made for the Lancaster firm's Oxford Street partners Ferguson & Co on 28 January 1826. Another table to the same design, intended for production in Albuera wood, was drawn on 16 February 1826. (See Gillows Estimate Sketch Books ref 3480 & 3456).

See Christies, London, 23 November 2006, lot 121 for the above mentioned example which sold at auction and for another pair of similar tables see Sotheby's, London, 9 July 1993, lot 268. A Regency pollard oak writing table attributed to Gillows with comparable simplified base was sold Christies, London, 26 April 2007, lot 307, the pattern for which appears in the Gillows Estimate Sketch Books for 24 September 1824 (no.3371) and another with end drawers illustrated 10 October 1828 (no.3684).

146

A Regency mahogany dressing table attributed to Gillows

The shaped rectangular top with reeded edge and three-quarter gallery above a concave frieze drawer flanked two short drawers to each side, on turned reeded tapering legs with brass cappings and castors, 106cm wide, 50cm deep, 84cm high (41.5" wide, 19.5" deep, 33" high).

£3,500 - 4,500 €4,100 - 5,200 US\$5,500 - 7,100

For similar examples see Christies, 10 July 2003, lots 86 & 87 (each £13,145 inc. premium), which were supplied in 1811 by Gillows of Lancaster to Richard Gascoigne for Parlington Hall, Aberford. Four identical dressing tables were amongst various items supplied by the firm to the house, one of which is now at Lotherton Hall. See C.Gilbert, Furniture at Temple Newsam House and Lotherton Hall, pp.375-376 and 380, fig.500.









A Regency mahogany and crossbanded writing table

The rectangular top with tooled brown leather writing surface above a slide enclosing a hinged tooled brown leather writing slope, above three frieze drawer with opposing simulated drawers on ring turned tapering legs with brass cappings and castors, 148cm wide, 87cm deep, 80cm high (58" wide, 34" deep, 31" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500

148

A Regency mahogany sofa table

The rounded rectangular hinged top with moulded edge above a pair of frieze drawer with opposing simulated drawers, on standard end supports joined by a baluster and ring turned stretcher on leaf carved hipped downswept reeded legs, with brass square cappings and castors, 97.5cm wide, 68.5cm deep, 71.5cm high (38" wide, 26.5" deep, 28" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

149 A Regency mahogany telescopic reading

Inlaid with ebonised lines, the rectangular adjustable top with canted angles, on a ring turned baluster shaft and a quadripartite base with downswept legs and ebonised iron ball feet, 51cm wide, 51cm deep, 77.5cm high (20" wide, 20" deep, 30.5" high).

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100

150

A pair of Regency style ebonised and parcel gilt pedestal tables with Italian octagonal inlaid specimen marble tops

Each with a top inlaid with exotic birds on classical urns with segmented borders, to include specimens of, sienna yellow, Grand design Saint Anne and Rouge Antique, on a grey veined ground, on a stylised leaf carved and ring turned shaft and quadripartite platform moulded base, with turned feet, each 47cm diameter, 73cm high, (18.5" diameter, 28.5" high). (2)

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

Provenance: John David Drummond, The 17th Earl of Perth (1907-2002).









151 A late Regency Irish mahogany part dining table

The rectangular double moulded edge top with tilting centre section above a spreading octagonal shaft and quadripartite base with acanthus carved hipped downswept legs and lion paw feet, with castors, with one rectangular end section on ring turned legs and turned feet, with indistinct paper Pickfords depository label to the end section, 141cm wide, 185cm deep, 73cm high (55.5" wide, 72.5" deep, 28.5" high).

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

Provenance: Belle Lake, Waterford

152

A late Regency mahogany sarcophagus wine cooler

The rectangular hinged lid surmounted by a reeded knop handle, enclosing apertures for bottles, within a moulded lip, the tapering body on a rectangular plinth and lotus carved scroll feet and castors, 96cm wide, 60cm deep, 70cm high (37.5" wide, 23.5" deep, 27.5" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500

A mid 19th century mahogany demi-lune display cabinet

the leopard gilt finial carved by Thomas Ferrand of York

The domed glazed faceted top surmounted by a gilt carved heraldic collared leopard facing left, above a curved moulded frieze surmounted by four classical urn finials and a pair of bowed Gothick arched astragal glazed and mirrored doors and sides enclosing three tierd demi-lune shelves on ring turned supports, above a pair of rectangular panelled doors and slides on a plinth moulded base, labelled to the underside of the finial, 'THOMAS FERRAND, Carver, Gilder and Frame Maker, Opposite the George Inn, Coney Street, York', 139cm wide, 43cm deep, 200cm high (54.5" wide, 16.5" deep, 78.5" high).

£6,000 - 10,000 €7,000 - 12,000 US\$9,400 - 16,000

Provenance: Bidfield Hall, Northumberland, in the late 19th century with the Pumphrey family. The Pumphrey family rented Bidfield Hall from the Middletons of Belsay.

Thomas Ferrand (1786-1852) was the son of the York based plane maker William Ferrand and was admitted freeman in 1809. He was recorded as being in partnership with William Dodgson in 1814. Ferrand's trade label is recorded on a painted satinwood cabinet, see G Beard and C Gilbert, *The Dictionary of English Furniture Makers 1660-1840*, 1986, p.297.

The above cabinet seems to be a virtual copy of the cabinet illustrated in R. Edwards, The Dictionary of English Furniture, (1924-7), fig.77, which is from the collection at Chequers, Buckinghamshire. The cabinet illustrated in Edwards is included as item 206 in the 1923 catalogue of the Principal Works of Art at Chequers. Prior to Chequers being given to the nation in 1917 it was owned by Lord Lee who acquired the house in 1909. The cabinet appears in the 1909 post-acquisition photograph of the White Parlour, but it is not known if the Lees acquired it with the house. Chequers was largely furnished by the Lees who purchased the majority of the furniture at auction.

Another model was recorded at one point as being with the firm of Lenygon and Morant who were amongst the most fashionable decorators in the early 20th century. The suspected pair to the Lenygon and Morant example was acquired by C.Ledyard Blair for Blairsden, Peapack, New Jersey and was sold Christies, New York, 7 June 2012, lot 341 (\$25,000 inc premium). This was catalogued as a late 19th/early 20th century rosewood example, here it was suggested that the leopard crest may be that of the Harvey family,

153

including the Hervey branch, Marquesses of Bristol at Ickworth, Suffolk. It was at Ickworth that the cabinet-makers Taprell & Holland and Banting & France were working during the early 19th century, who were capable of producing such a model of display cabinet for the 1st Marquess and 5th Earl of Bristol.

An example identical to the Chequers cabinet, but dated circa 1810 was sold at Sotheby's London, 29 November 2000, lot 59.





154 A George III mahogany secretaire pedestal desk

The rectangular moulded edge top inset with gilt tooled black leather writing surface, above a secretaire drawer fitted with a collection of compartments and pigeonholes, above a pull out slide, the kneehole flanked by graduated drawers to one side and faux drawer and two graduated drawers to the other side, the opposite side with a long faux drawer above four short drawers and one long drawer on a moulded plinth base and castors, 134cm wide, 86cm deep, 79cm high (52.5" wide, 33.5" deep, 31" high).

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

A George III carved giltwood marginal wall mirror

The central plate with a beaded slip and the outer-plates divided by carved anthemion motifs, with a beaded and lapet carved moulded outer-frame, re-gilded, some replacement plates, 114cm high, 63cm wide (44.5" high, 24.5" wide).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

156

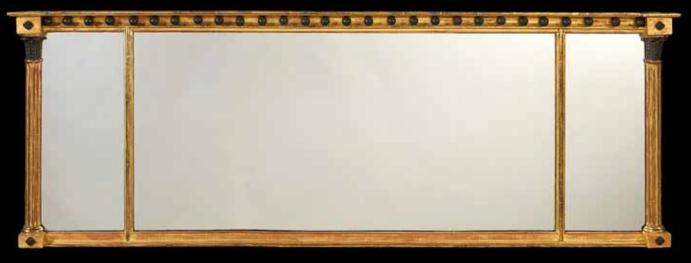
A Regency giltwood and ebonised triple plate landscape overmantel mirror

The central plate flanked by moulded uprights, smaller plates and fluted column uprights headed by acanthus capitals surmounted by an overhanging ball encrusted cornice, 51.5cm high, 142cm wide (20" high, 55.5" wide).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400



155





A Regency mahogany octagonal pedestal cabinet

The octagonal top above a cupboard door enclosing a shelf, on a plinth base, 44cm diameter, 92cm high, (17" diameter, 36cm high).

£1,200 - 1,800 €1,400 - 2,100 US\$1,900 - 2,800

For a similar example see Christies, 'Simon Sainsbury, The Creation of an English Arcadia', 18 June 2008, lot 297, which was acquired from Jeremy Ltd., 7 October 1983.

158Y

A Regency rosewood sofa table

The rounded rectangular top above a pair of real and opposing simulated frieze drawers, on solid end-supports joined by an arched stretcher and with splayed legs ending in brass cap castors, some mounts and handles later, 152cm wide, 70cm deep, 73cm high (59.5" wide, 27.5" deep, 28.5" high). £3,500 - 5,000

€4,100 - 5,800 US\$5,500 - 7,900



158



159 A Regency mahogany and gilt brass mounted patent extending dining table

The rounded rectangular top with two later leaves and a reeded edge, above an ebony banded frieze with reeded rounded angles, above reeded and turned dual end supports applied with brass mouldings and paterae joined by a reeded ring turned leaf carved stretcher, on downswept reeded legs with brass square cappings and castors, 255cm wide, 136cm deep, 72cm high (100" wide, 53.5" deep, 28" high).

£6,000 - 8,000 €7,000 - 9,300 US\$9,400 - 13,000



A pair of Regency mahogany, satinwood banded and marquetry tea tables

Inlaid with boxwood and ebonised lines, the rectangular swivel tops with canted angles above line inlaid friezes with central stylised leaf marquetry tablets above lyre end supports and platform bases on hipped downswept legs with line and dot inlay, on hairy brass cappings and castors, each 93cm wide, 46cm deep, 74cm high, (36.5" wide, 18" deep, 29" high). (2)

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

16

A set of six Regency oak and sycamore marquetry dining chairs attributable to Gillows

The rectangular moulded backs inlaid with scrolling acanthus leaves and flowerheads above acanthus carved and inlaid panel cross bars, flanked by wreathed and moulded uprights, on brown leather drop-in seats with inlaid paterae to the sides on lotus and ring turned reeded tapering legs and spool feet, each stamped to the underside 'I.W'. (6)

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

Provenance: By repute passed to the present owner by the Copeman family, who claim to have purchased the set of dining chairs at the Eleveden Hall sale in 1894.

Elements in the design of the back such as the section of 'diagonal cabling' to the top part of the uprights and the flush-bead mouldings relate to the 'Edwards' pattern chair featured in Gillows 1810 Estimate Sketchbook. These were originally supplied by Gillows to The Reverd. Holland Edwards of Pennant, Conway, North Wales and later several sets of six chairs of the same pattern were made for Sir Wilbraham Egerton of Tatton Park between 1811 and 1812 (see Susan Stuart, *Gillows of London and Lancaster, 1730-1840*, 2008, 2 vols., vol. I, pp. 216-217, pl. 198. However no recorded chairs by Gillows feature the combination of brown oak and elaborate scrolling foliate inlay often associated with the Tenterden Street cabinet-maker George Bullock.

162

A George IV oak and sycamore marquetry inlaid settee

The inlaid top rail decorated with scrolling foliate marquetry above a padded back and over-scrolled arms with similar marquetry uprights, the squab cushion seat above a moulded seat rails centred by an anthemion and floral scroll work tablet, on lotus carved baluster legs, reeded caps and later ball castors, 214cm wide, (84" wide).

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100

Provenance: By repute passed to the present owner from the Copeman family of Norwich, who claim to have originally purchased the sofa from the Elveden Hall estate, after the death of Maharajah Duleep Singh in 1894 and prior to the purchase of the estate by Edward Cecil Guinness, 1st Earl of Iveagh.









A Regency Irish carved mahogany sofa table in the manner of Mack, Williams and Gibton The rectangular top with gadroon and leaf clasped carved border with hinged leaves, above a pair of frieze drawers flanked by anthemions and with a similar opposing arrangement of faux drawers, on carved acanthus and trellis decorated lyre supports with turned spindles with platform bases on scroll carved lion's paw feet and concealed castors, 152cm wide, 76cm deep, 74.5cm high (59.5" wide, 29.5" deep, 29" high).

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900



A Regency mahogany ebonised and brass inlaid sideboard The rectangular top with a brass marquetry border above three frieze drawers, flanked by pedestal cupboards, one enclosing a shelf, the other with three slides and a lead lined cellaret drawer, with fragments of a 19th century paper label to the

underside of the top inscribed in ink 'The Rev. the Dean, Deanery ***', 228cm wide, 76cm deep, 97cm high (89.5" wide, 29.5" deep, 38" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700





165

A Regency bronze and gilt bronze lamp base

attributed to William Bullock

The urn shaped body decorated with a winged mask and lion's mask handles, on a waisted socle and triform base decorated with Greek style mask heads on anthemion, scroll and lion's paw feet, originally a vase and now converted for electricity, 25cm wide, 36cm high (9.5" wide, 14" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

For a pair of almost identical vases attributed to William Bullock see Phillips, London, Fine English & Continental Furniture, Rugs & Works of Art, 9th February 1993, lot 132 and Bonhams, 3 November 2010, lot 213. See also Christie's London, 6th April 2000, lot 1.

166

A pair of Regency gilt-brass and cut-glass lustre candlesticks

The sconces and star-shaped drip-pans hung with amber coloured faceted glass drops, the faceted sconces and baluster stems above cupola bases with foliate chasing to the domed tops above alternating amber glass and gilt-brass baluster columns, on moulded circular plinths, some possible replacements to glass, 35cm high (13.5" high). (2)

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100

A closely related pair of candlesticks sold Sotheby's London 'Property from the Estate of the Late Lady Samuel of Wych Cross', 18 November 2008, lot 138 (£5,625)

167

A George IV sabicu and crossbanded marquetry double-sided book-carrier Inlaid with ebonised lines, the central spindle gallery and sides with ring turned handles above a rectangular top with arabesque style marquetry panels, above a similarly inlaid frieze drawer, on turned feet, 38cm wide, 28cm deep, 24cm high (14.5" wide, 11" deep, 9" high).

£1,500 - 2,000 €1,700 - 2,300 US\$2,400 - 3,100

168 A pair of 19th century of Blue John campana shaped urns

The flared bodies on turned baluster supports and rectangular black slate bases, one urn repaired 9.5cm in diameter, 16cm high (3.5" in diameter, 6" high).

£2,500 - 3,000 €2,900 - 3,500 US\$3,900 - 4,700

169 A William IV carved mahogany charger stand

The floral carved pierced cartouche decorated upright with scroll terminals above a velvet lined cushion shaped saddle, on a stepped moulded rectangular base, 39cm wide, 20cm deep, 56cm high (15" wide, 7.5" deep, 22" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

170 An unusual early 19th century ebonised and parcel gilt tea caddy

In the form of an urn, the swing steel handle above a circular lid with a lobed edge and stop-fluted body, on ring turned socle and square base, 15cm in diameter, 23cm high (5.5" in diameter, 9" high). £2,000 - 3,000

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700







171Y

A Regency rosewood and brass inlaid card table

The rounded rectangular top centred by a Macassar ebonyreserved tablet and with a gadrooned border, the carved frieze above twin gonçalo alves turned supports, on a lotus-leaf carved platform with foliate-carved hipped knees ending in unusual carved paw feet and castors, 93cm wide, 45cm deep, 75cm high (36.5" wide, 17.5" deep, 29.5" high).

£3,000 - 4,000 €3,500 - 4,600 US\$4,700 - 6,300

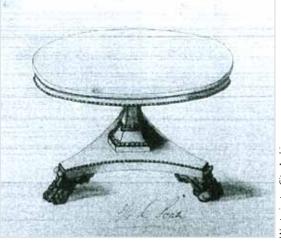
A George IV gonçalo alves and brass marquetry breakfast table

attributed to Gillows

The circular tilt top with a stylised brass leaf inlaid border on an octagonal spreading lobed shaft on quadripartite beaded base on hairy lion paw and leaf and shell carved feet, with castors, 138cm wide, 73cm high (54" wide, 28.5" high).

£15,000 - 20,000 €17,000 - 23,000 US\$24,000 - 31,000

The drawing for the design of this table can be found in the Gillows Estimate Sketch Books, dated 1822 (folio no.3146, ref.344/100). For a smaller rosewood and brass marquetry example sold in these rooms see 21 November 2012, lot 202.

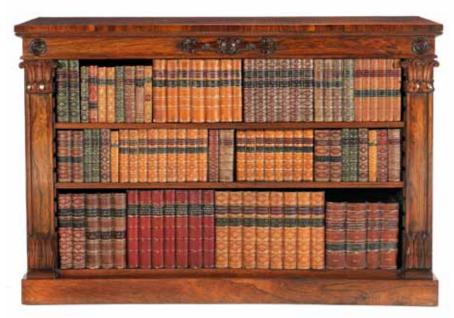


Westminster City Archives

Design from the Gillows Estimate Sketch books of 1822







173

A Regency burr ash and ebony lined sofa table

The rounded rectangular top above two pairs of opposing frieze drawers, on rectangular end-supports and arched downswept legs with brass cappings and castors, inlaid throughout with ebonised stringing, 158cm wide, 76cm deep, 73cm high (62" wide, 29.5" deep, 28.5" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

174Y

A George IV rosewood low open bookcase The rectangular top above an applied lotus and paterae frieze, above two adjustable shelves flanked by stiff leaf carved panelled pilasters, on a plinth base, 138cm wide, 43cm deep,

95cm high (54" wide, 16.5" deep, 37" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

175Y

A Regency rosewood, ebonised, parcel gilt and ormolu mounted console table in the manner of George Smith

The rectangular black slate marble top above a frieze centred by an Apollo mask paterae flanked by lotus and anthemion mounts and stars, on winged leopard monopodiae with stylised lotus collars terminating in paw feet, with a mirror plate backing and inverted plinth base, 128.5cm wide, 41cm deep, 95cm high (50.5" wide, 16" deep, 37" high).

£12,000 - 15,000 €14,000 - 17,000 US\$19,000 - 24,000

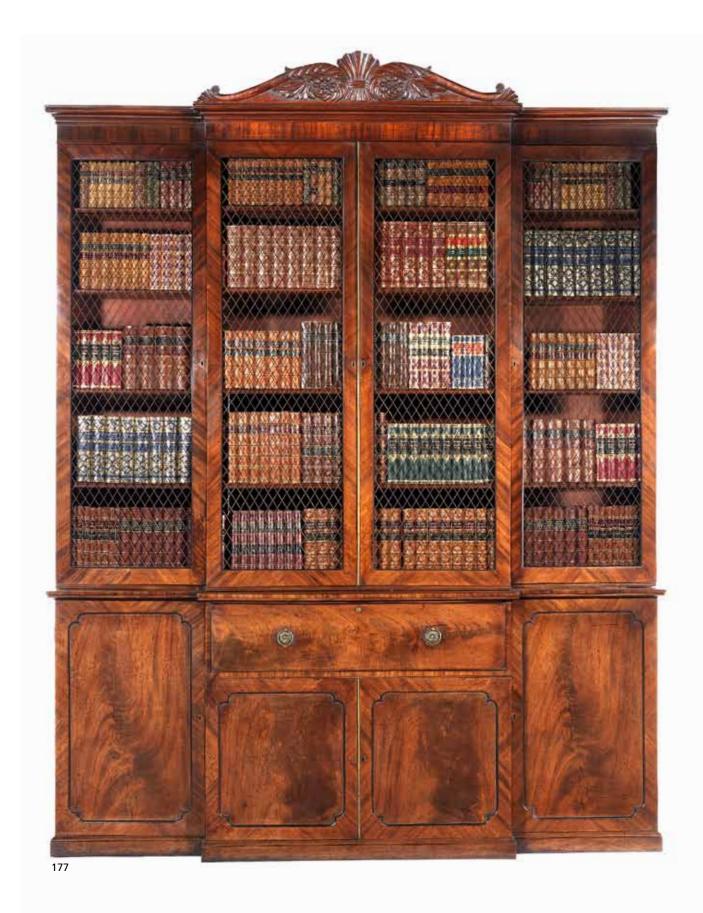
The ormolu mounting with the Apollo's head roundel and stylised palmette related to the style of mounted favoured by Mount Street cabinet-makers March and Tatham, whose mounted have been linked to the French Bronze-founder Alexis Decaix of Old Bond Street. Related friezes appear on a pair of bookcases thought to have been supplied for Henry, 3rd Marguis of Lansdowne for either Bowood, Wiltshire or Lansdowne House, London and sold Christie's, 14 June 2001, lot 174. Similar mounts appear on a bookcase by Marsh and Tatham supplied to George IV at Windsor in 1806 (RCIN 21705), illustrated in H.Roberts, For the Kings Pleasure, The Furnishing and Decorating of George IV's Apartments at Windsor Castle, London 2001, p.333, fig.414.

The monopodia reflect the 'antique' taste prevalent in England at the end of the 18th and beginning of the 19th centuries and encouraged by Charles Heathcote Tatham's Etchings of Ancient Ornamental Architecture drawn from the originals in Rome...1794-6, published in 1801.



175 (detail)









A William IV carved oak hall seat

by Birwith for Kendell & Co

The rectangular seat with scroll ends above a moulded seatrail on reeded and stiff leaf carved tapering legs and spool feet, labelled to the underside, 'J.KENDELL & CO, No. 88430, Workman's Name, Birwith', 61cm wide, 40cm deep, 49cm high (24" wide, 15.5" deep, 19" high).

£1,200 - 1,800 €1,400 - 2,100 US\$1,900 - 2,800

John Kendell & Co of Leeds introduced a labelling system for furniture produced from the 1830's. As in this example the labels often show the workman's name alongside the stock number. Unfortunately the firm's records have not been found, so the original commission cannot be identified. In 1863 the firm was taken over by the well-known cabinet makers firm, Marsh & Jones. See G.Beard & C.Gilbert, *Dictionary of English Furniture 1660-1840*, p.505.

179Y

A Regency rosewood work table

in the manner of Gillows

The rounded rectangular top with a gilt brass beaded edge and frieze drawer, with slide to the side (bag missing), on reeded turned tapering legs and spool feet, with brass cappings and castors, 61cm wide, 47cm deep, 74cm high (24" wide, 18.5" deep, 29" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500

The present lot relates to small writing tables known as 'Chamber Tables', which were introduced by Gillows in the early 19th century and feature in their 'General Sketch Book' of 1810. By contrast the example here does not include a hinged lid to the rear of the top which contained writing accessories (see Susan Stuart Gillows of Lancaster and London 1730-1840), 2008, 2 vols. vol. I, pl 300, pl. 328.

A tall Regency mahogany canterbury

The four slatted divisions with pierced fret carrying handle above an apron drawer on ring turned tapering legs, with brass cappings and castors, 51cm wide, 36cm deep, 74cm high (20" wide, 14" deep, 29" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700



181 A pair of Regency carved mahogany hall chairs

The scrolling lotus, paterae and shell carved crestings above bar backs and vertical scrolling splats carved with shells and centred by riband tied roundels painted with crests of griffin heads, above rectangular seats with panelled seat rails flanked by circular cabochons on turned tapering lotus leaf carved legs and spool feet, both stamped to the underside, '9657'. (2)

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500

The following families are suitable candidates recorded using this crest during the early 19th century, STRINGER of Middlesex, NORTON, MAXWELL, and PAWSON.





A Regency mahogany and caned bergère sofa

in the manner of Gillows

The rectangular reeded back and downswept arms with turned vases shaped supports, the 19th century green Morocco leather covered back and seat cushions above reeded, turned tapering legs with brass castors

legs with brass castors. £1,200 - 1,800 €1,400 - 2,100 US\$1,900 - 2,800

Provenance: Roydon Hall, Diss, Norfolk.



A pair of Regency mahogany and caned bergères in the manner of Gillows

The rectangular reeded backs and downswept arms above turned vase-shaped supports, on reeded turned tapering legs with brass cappings, together with 19th century buttoned green Morocco leather covered back and squab cushions. (2)

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400

Provenance: Roydon Hall, Diss, Norfolk.

Other pairs of comparable bergeres attributed to Gillows include those supplied to Sir Roger Newdigate 5th Bt. (1719-1806) for either Arbury Hall or Harefield Place, Warwickshire (sold Christie's London, 14 June 2001, lot 103). Another pair thought to have been supplied to Morton John Davidson (1778-1841 for Beamish Park, Co.Durham (sold Christie's, London, 21 September 1995, lot 140) form part of large commission likely to have been supplied by the Gillow firm in 1812. Similar bergeres appear in Gillow & Co.'s designs for complete room settings, see S.Stuart, *Gillows of Lancaster and London 1730-1840*, Suffolk, 2008, Vol.II, p.357, pl.E20



184 A George IV mahogany extending dining table and leaf cabinet possibly by Gillows

The rounded rectangular reeded top with telescopic action including three spare leaves, on eight turned and reeded legs with gadrooned brass cappings and castors decorated with fine anthemion borders; together with a mahogany leaf cabinet with panelled sides, 288cm wide, 130cm deep, 73cm high (113" wide, 51" deep, 28.5" high).

£5,000 - 7,000 €5,800 - 8,100 US\$7,900 - 11,000



184 (leaf cabinet)



A set of twelve late Regency mahogany dining chairs including a pair of open armchairs

Probably Scottish
The moulded gadrooned top rails with Greek key decoration flanked by moulded overscrolled uprights joined by undulating anthemion decorated cross-rails above drop-in seats, on moulded sabre legs. (12)

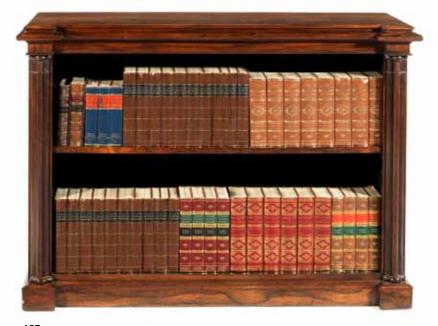
£7,000 - 10,000 €8,100 - 12,000 US\$11,000 - 16,000



186Y

A Regency mahogany, rosewood and kingwood banded brass bound sofa table Inlaid with ebonised lines, the rectangular hinged top above a pair of frieze drawers with similar opposing drawers, on four S-shaped supports and a quadripartite base with C-scroll legs, on brass castors, 174cm wide, 77cm deep, 74cm high (68.5" wide, 30" deep, 29" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700



187Y

A William IV rosewood carved low open bookcase

by W.Constantine & Co of Leeds the shaped rectangular ogee moulded top with projecting corners above a plain frieze and an adjustable shelf flanked by triple cluster columns on a plinth base, with paper label to the reverse, 'W.CONSTANTINE & Co; LEEDS, No..., Workman's Name, 126cm wide, 41cm deep, 94cm high (49.5" wide, 16" deep, 37" high).

£1,500 - 3,500 €1,700 - 4,100 US\$2,400 - 5,500

William Constantine & Co. are listed in G.Beard & C.Gilbert, *Dictionary of English Furniture* 1660-1840, p.192 as cabinet and upholsters working at 3 South Parade, Leeds 1834-40. By the early 1840's the firm was employing about a hundred workers including fifteen carvers.



A Regency mahogany and ebony inlaid partner's desk by Wilkinson of Ludgate Hill

The moulded top with inset gilt tooled later green leather writing surface, above a central frieze drawer flanked by three graduated drawers to each side, one enclosing shelves, the other folio divisions, the opposing side with a central frieze drawer flanked by a pair of panelled cupboard doors, with line, lozenge and dot inlay, one enclosing a shelf, the other with folio divisions, on ring turned tapering legs with brass cappings and castors, stamped to the top drawer, 'WILKINSON.LUDGATE HILL', 165.5cm wide, 101cm deep, 79.5cm high (65" wide, 39.5" deep, 31" high).

£6,000 - 8,000 €7,000 - 9,300 US\$9,400 - 13,000

Provenance: The Hon. Edward Robert Hamilton Wills (1918-2005) Farmington Lodge, Northleach, Gloucestershire.

Willis was the 2nd son of the 1st Baron Dulverton. Known as the Hon. Bobby Wills throughout his life, he was part of the 'Wills Tobacco' family. He never married and during the second world war, was a Major in the Grenadier Guards. In 1964 he founded 'The Farmington Institute for Christian Studies', which each year awarded a research fellowship to a student at Harris Manchester College, Oxford University. Throughout his life he was an avid collector of fine antiques, paintings and works of art.

The firm of Wilkinson was established circa 1790 by William (d. 1833) and Thomas Wilkinson. William was an upholsterer and cabinet-maker who was particularly known for his patent furniture. By 1808 William had established a business of his own at 14 Ludgate Hill, London. Wilkinson built up a flourishing trade, with significant commissions from such distinguished clients as the Goldsmiths' Company. His sons William and Charles joined him in the business and it continued after their father 's death in 1833 as William & Charles Wilkinson. Wilkinsons of Ludgate Hill merged with Charles Hindley & Sons in the third quarter of the 19th century, and were known to be trading as Hindley & Wilkinson in 1909.





A William IV mahogany triple pedestal dining table

The rounded rectangular moulded top with tilting action to each section, the reeded turned pillars each on quadruple hipped and reeded splayed legs, 219cm wide, 113cm deep, 72cm high (86" wide, 44" deep, 28" high).

£8,000 - 12,000 €9,300 - 14,000 US\$13,000 - 19,000

190

A Regency carved mahogany serving table

The pediment beaded and panelled superstructure with central tablet of vine leaves and grapes above a rectangular top and two panelled beaded drawers centred by a riband tied wreath, on turned reeded tapering legs headed by lotus leaves on turned stiff leaf carved feet, 168cm wide, 60cm deep, 107cm high (66" wide, 23.5" deep, 42" high).

£5,000 - 8,000 €5,800 - 9,300 US\$7,900 - 13,000

191

A late Regency flame mahogany sofa table probably Scottish

The rectangular top with hinged leaves above a pair of frieze drawers with bead and reel moulded centred by a carved scroll and acanthus tablet and flanked by scroll carved acanthus supports, on a reeded and lotus carved column and lotus carved socle with a shaped quadripartite base with scroll carved lion's paw feet and concealed castors, 120cm wide, 43cm deep, 218.5cm high (47" wide, 16.5" deep, 86" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500









192Y

A Regency rosewood side cabinet

The breakfront rectangular top above a pair of brass grille doors backed with pleated fabric enclosing six adjustable tray shelves arranged in two columns, the open sides with adjustable shelves, on gilt-wood scroll, 161cm wide, 40cm deep, 88cm high (63" wide, 15.5" deep, 34.5" high).

£1,200 - 1,800 €1,400 - 2,100 US\$1,900 - 2,800

193Y

A William IV rosewood and gilt brass mounted pier cabinet

possibly Irish

The rectangular moulded edge stepped top above a lotus carved frieze and a glazed panel door with carved guilloche decoration enclosing a later velvet lined interior of two shelves, flanked by turned and lobed baluster uprights, on a plinth base with gadrooned borders and leaf clasped decoration, 66cm wide, 39cm deep, 93.5cm high (25.5" wide, 15" deep, 36.5" high).

£3,000 - 4,000 €3,500 - 4,600 US\$4,700 - 6,300



194Y A Regency rosewood and brass marquetry centre table

The circular crossbanded tilt top inlaid with foliate strapwork and stellar and line inlay above a ring turned shaft and circular platform stylised leaf inlaid undertier on scrolled hipped downswept legs with scroll leaf cast cappings and castors, with inventory mark branded to the underside 'MCD 1839', 126cm in diameter, 71cm high (49.5" in diameter, 27.5" high).

£6,000 - 8,000 €7,000 - 9,300 US\$9,400 - 13,000





A mid-19th century oak 'Gothic' small centre table

The moulded chamfered above a blind tracery carved frieze containing a drawer, the cluster column supports headed by faceted capitals, on a concave-sided plinth, 66cm wide, 48cm deep, 76cm high (25.5" wide, 18.5" deep, 29.5" high)

29.5" high). £2,000 - 2,500 €2,300 - 2,900 US\$3,100 - 3,900

196Y

A William IV rosewood library table The rectangular top with rounded corners

with a frieze drawer and faux drawer to each side, on tapered stylised lotus carved ends and trestle supports with scroll carved lion's paw feet and concealed castors, 137cm wide, 72.5cm deep, 73cm high (53.5" wide, 28.5" deep, 28.5" high).

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500





197 A 19th century specimen marble and carved giltwood centre table

The circular top with central circular panel of a pair of white doves with a butterfly, on a black ground, within radiating sections of various marbles including portor, sienna and porphyry on a red griotte ground, on a scrolling leaf carved tripartite shaft and platform base with lotus leaf scrolled feet, *70cm in diameter*, *73cm high* (27.5" in diameter, 28.5" high) . £4,000 - 6,000

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400

Provenance: purchased from John Keil Ltd., 154 Brompton Road, London at the Grosvenor House Antiques Fair, 7th July 1969.





One of the tables photographed at Callendar House in the 1920s



Callendar House, Falkirk, Scotland

198Y

A pair of George IV giltwood and rosewood pier tables

The original white marble tops above cavetto moulded friezes and pierced C-scroll acanthus and rocaille moulded aprons, on acanthus carved scroll legs, with mirror panels to the back flanked by ivy leaf and flowerhead carved pierced uprights, on plinth bases with leaf carved borders, with a hand written label to the reverse, 'From Callender House, Falkirk, To Cobden Cox, Maida Vale, London', each 160cm wide, 51cm deep, 92cm high, (62.5" wide, 20" deep, 36" high). (2)

£12,000 - 18,000 €14,000 - 21,000 US\$19,000 - 28,000 Provenance: The Forbes Family, Callendar House, Falkirk, Scotland and sold Dowell's Ltd, 9th October 1963, lot 493 from the 'Drawing Room', "Pair handsome console tables, carved and gilt scroll shell and acanthus leaf designs, marble tops, on cabriole legs, and rosewood slab bases, mirror-backs, in gilt pillar frames surmounted by pierced shell and acanthus leaf pediment, overall 12ft.3ins. x 5ft.3ins."



The present Callendar House appear to be an impressive 19th century mansion with a 300 foot frontage and is built in the French Renaissance style although at its core is a 14th century tower house. In the fourteenth century the estate was acquired by the Livingston family who were prominent in Scottish affairs over the coming centuries. Sir Alexander Livingston (1500-1553) was the guardian of Mary, Queen of Scots and the marriage agreement between Mary and French Dauphin was signed at Callendar House. The daughter of James VI & I, Princess Elizabeth spent much of her childhood at Callendar House with Alexander, 7th Lord Linlithgow and 4th Earl of Callendar, before becoming Queen of Bohemia and Electress Palentine. The family lost control of the estate when James Livingston, 5th Earl Linlithgow was forced into exile after the Jacobite Rising of 1715. The Callendar estate was forfeited and purchased by The York Buildings Company who auctioned it off in 1783.

The estate was purchased by William Forbes (1756-1823), an Aberdeen coppersmith for £100,000. Forbes was hugely wealthy with a fortune estimated at £500,000, the equivalent of \$1 billion dollars today). Forbes made significant alterations to the house adding various turrets and exterior decorations, as did his son and grandson. In 1827 a scheme of internal alterations where undertaken to the designs of the architect David Hamilton (1768-1843). Forbes is known to have favoured the newest fashions and purchased the best furniture from London and Edinburgh although he had a reputation for being careful with money. The Forbes family sold the house in the 1960s. Callendar House is now the Falkirk Museum.

Our thanks to the Falkirk Community Trust for additional research relating to this footnote.



198 (detail)





201Y

A late Regency mahogany partners/architects secretaire desk

by J. Warrington, in the manner of Gillows

The rectangular double ratcheted top with reeded edge above a secretaire drawer simulating five short drawers enclosing a later tooled gilt leather slide, with hinged ratcheted writing surface and a recess with a circular cut glass ink bottle, enclosing six hinged lidded compartments, each with ivory inlaid letters of the alphabet; all above a recessed kneehole and four short drawers to each side, the lower drawer with a removable divider, with reeded ring turned tapering projecting corners on rounded moulded plinth bases, the reverse with similar arrangement of simulated upper drawers but with panelled cupboards to each side, stamped to the top drawer twice, "J.WARRINGTON", 122cm wide, 63cm deep, 92cm high (48" wide, 24.5" deep, 36" high).

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400

A John Warrington, chairmaker and turner of Market Harborough, Leics is recorded in 1822 and listed in G.Beard and C.Gilbert, *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986. It is possible that his stamp appears here as a piece bought in from another firm.

This library table relates to a group of slightly earlier library tables either associated with or signed by Gillows. It takes the form of the 'library table' supplied by Gillow to Sir William Stanley of Hooton, near Chester some time prior to January 1782. The design was sent from the London shop to Lancaster and was at that point one of the most expensive pieces of furniture made by the firm in Lancaster. Susan Stuart notes that the firm were protective of this design and that when a kinsman of Sir William Stanley, a Mr Thomas Stanley ordered a desk of this model, Richard Gillow wrote to him that it was: '...upon a new construction & plan of our invention therefore you should not choose to sell one that might serve for a pattern to make more by'.

In October 1785 the firm wrote to another client in relation to this pattern of table:

as to the library table it is one of the best we ever made & as the invention is of our own shou'd be glad no workman may be suffered to take a plan of it...'

See S.Stuart, *Gillows of Lancaster and London 1730-1840*, Vol.1., Suffolk 2008, p.279. Library tables of this pattern are also discussed by Susan Stuart in *The Journal of The Regional Furniture Society*, 1998.

A related documented library table was sold Bonhams Knowle, 10th January 2001, lot 346, signed by William Brownrigg, a journeyman for Gillow, who supplied the piece in 1785.

A commissioned design for a library table of a very similar pattern and function can be found in the Gillows Estimate Sketch books for the 9th March 1797, model 1321, and recoded at a cost of £10.3,2 ¾ dd.

This type of sophisticated secretaire drawer with alphabetically inlaid drawers and a slide is of the type introduced by the Gillow firm in 1782 replacing their old pattern of secretaire which had been in use since the 1750s. This form of secretaire drawer is discussed in S.Stuart, *ibid.*, p.367.



201



201 (detail of stamp)





202 A late George III raised and padded embroidered Royal Coat of Arms

The standards lion and unicorn heraldic supporters in high relief gold and silver thread, the inescutcheon in cream, red and pale blue applied silk, surmounted by the electoral cap of the Holy Roman Empire in gold thread; reapplied at a later date on crimson velvet, 100cm wide, (39" wide, 115cm high, 100cm wide (45" high, 39" high). £2,000 - 4,000

£2,000 - 4,000 €2,300 - 4,600 US\$3,100 - 6,300 George III was on the throne from 25 Oct 1760 - 29 Jan 1820 there were various constitutional changes in that time which necessitated periodic changes in the British Royal Coat of Arms and that these are Royal arms of George III of the United Kingdom of Great Britain and Ireland over the period 1 January 1801 to 8 June 1816.

203 Samuel Joseph, British (1791-1850) A marble bust of Lieutenant-General Sir Herbert Taylor

Looking to dexter, dressed as a Roman Emperor in a finely carved toga with scrolling acanthus decoration, on a waisted cylindrical socle, raised on a 19th century ebonised and gilt metal mounted cylindrical pedestal with fluted shaft, the bust 78cm high, the pedestal 107cm high. (2)

£6,000 - 8,000 €7,000 - 9,300 US\$9,400 - 13,000

Sir Herbert Taylor was the first Private Secretary appointed to a British Sovereign (George III, 1805-11). He was subsequently Private Secretary to Queen Charlotte, George IV's brother the Duke of York, William IV and Queen Victoria.

It is believed that Sir Herbert Taylor commissioned Samuel Joseph to produce this marble portrait bust depicting him as a Roman emperor after acquiring Chantrey's portrait bust of King George IV depicted in similar style. Chantrey's marble bust was given to the King's brother, Frederick Duke of York, who subsequently bequeathed it to his Private Secretary and faithful companion Sir Herbert, after his death in 1827. The present bust was probably commissioned in either 1828 or 1829, and was acquired directly from the sculptor. It was exhibited at the Royal Academy in 1830, and has remained in the family ever since, the current vendor being a direct descendent.

The present bust is listed in A Biographical Dictionary of Sculptors in Britain 1650-1851 but until now was described as 'untraced'. Literature: Ingrid Roscoe, A Biographical Dictionary of Sculptors in Britain 1650-1851, Yale UP, New Haven/London, 2009, pp. 678-81.

R. Gunnis, *Dictionary of British Sculptors 1660-1851*, pp. 222-223.





204Y

A Regency rosewood book-carrier

in the manner of Williams and Gibton The rectangular base with a gadroon moulded border and a three quarter spindle turned gallery terminating in S-shaped supports, with an arched carrying handle, 41.5cm wide, 21.5cm deep, 58cm high (16" wide, 8" deep, 23" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400



205

An early 19th century Serpentina Moschinata marble and lava intaglio decorated inkwell

The circular segmented lid inset with portrait reliefs depicting poets with a knob handle inset with a further relief and enclosing an interior with a gilt brass mounted glass liner and apertures for two further liners, with a gadrooned body, 15cm in diameter, 9cm high (5.5" in diameter, 3.5" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

An almost identical inkstand was sold Christie's London, 24 April 2008, lot 116.





206

A pair of late Victorian carved mahogany curule chairs by Gregory & Co, after a design by Thomas Hope The curved wavy channelled backs with central roundels flanked by reeded uprights and turned finials above block and reeded turned open arms and rectangular padded closenailed seats, upholstered in green leather, on 'X' form reeded and roundel carved legs joined by side stretchers, one stamped twice to the underside, 'GREGORY & Co.' (2)

£10,000 - 15,000 €12,000 - 17,000 US\$16,000 - 24,000

The design for these chairs are taken from Thomas Hope's *Household Furniture and Interior Decoration*, 1807, plate XX and similar chairs in plate VIII in-situ in his Flaxman Room, Duchess Street. Originally built by Adam between 1768 and 1771 the house was bought by Hope in 1799 and remodelled in the Greek revival taste to display the acquisitions from his Grand Tour. For another similar chair based on a design 'after the manner of the ancient curule chairs' see F Collard, *Regency Furniture*, Suffolk, 1985, p.98.

Gregory and Co. were furnishers and interior decorators of 212-216 Regent Street, London. They were established in Regent Street in 1861, but had moved to Bruton Street by the 1940s (see D. Watkin and P. Hewatt-Jaboor eds, *Thomas Hope*, London, 2008, no.79).

A Regency period example belonging to the artist Sir Hurbert Herkomer (1849-1914) was sold Bonhams London, 29 June 2004, lot 152. Another Regency period example was included the Exhibition at the V&A Museum and The Bard Graduate Centre, New York in 2008 and in the accompanying catalogue, see D. Watkin & P. Hewat-Jaboor, Ed, *Thomas Hope, Regency Designer*, Yale, 2008, p.398-399.

For another almost identical examples by Gregory & Co, see Christie's London, 23 April 2009, lot 103 and another Christie's London, 20 October 2009, lot 278. Other examples of this model have been recorded with the stamp of Marsh Jones and Cribb, see Christie's London, 24 April 2008, lot 52 and 20 November 2008, lot 565.



207

A Regency kingwood and gilt-brass mounted chess table

The circular top inlaid with a central ebony and sycamore chequer panel, the arcaded frieze with gilt-brass acorn pendants, the faceted baluster pillar above a concave sided base with scroll-mounted feet, 58cm in diameter, 68cm high (22.5" in diameter, 26.5" high).

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

208Y

A Regency rosewood brass marquetry and parcel gilt side cabinet in the Louis XIV style, attributed to John Mclean

Applied with gilt bronze mounts, the rectangular top with a panel of foliate scrolls and similar border, with cast brass moulded edge, the frieze with central Bacchus maskhead, flanked by two drawers within caryatid mounted projecting angles and twin panel doors with applied foliage, enclosing a shelf, above moulded parcel gilt plinth and parcel gilt lion paw feet, 118cm wide, 50cm deep, 93cm high (46" wide, 19.5" deep, 36.5" high).

£10,000 - 15,000 €12,000 - 17,000 US\$16,000 - 24,000 Literature: An identical side cabinet from the collection of the Victoria & Albert Museum, London, is illustrated in R.Edwards, The Shorter Dictionary of English Furniture, London, 1964, p.255, pl.28 and also in E.T Joy, *English Furniture 1800-1851*, London 1977, p.171.

A cabinet with similar angle mounts by John Mclean is illustrated in S.Reburn, *John Mclean and Son, Furniture History Society,* 1978, p.33, pl.34b. A related side cabinet with a marble top was offered Sotheby's, London, 4 June 2008, lot 64.

The firm of McLean and son was established in London around 1770, trading from premises in Little Newport Street, Leicester Square, until 1783. By 1790 the firm had moved to 55 Upper Marylebone Street, later expanding to occupy premises in both Pancras Street and Upper Terrace and continuing in business until 1825. John McLean and son were cabinet-makers of the highest calibre, patronised by such leading connoisseurs as the 5th Earl of Jersey, for whom they worked extensively at Middleton Park, Oxfordshire, and the Earl's London mansion in Berkeley Square. In Thomas Sheraton's, The Cabinet Dictionary of 1803, McLean and sons are listed among the foremost English cabinet-makers of the period, and it is some indication of the esteem in which thy were held that Sheraton himself made use of one of their designs for a 'pouch table', which he illustrated in the Dictionary, (pl.65), remarking that, 'The design... was taken from one executed by Mr M'Lean in Mary-le-bone street, near Tottenham court road, who finishes small articles in the neatest manner'.





A small early Victorian tulipwood, kingwood banded and sycamore floral marquetry bureau plat by Kerby of New Oxford Street

Applied with gilt metal mounts, in the Louis XV style, the shaped rectangular top inset with a green tooled leather with a gilt metal mounted moulded edge above a floral marquetry frieze, with central drawer, on cabriole legs headed by acanthus and 'C' scroll cast mounts trailing to leafy scroll sabots, stamped inside the drawer 'KERBY, 545 NEW OXFORD ST, 98cm wide, 52cm deep, 74cm high (38.5" wide, 20" deep, 29" high).

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400

A late Georgian simulated rosewood writing table with the identical stamp is listed in Beard & Goodison, *Dictionary of English Furniture Makers 1660-1840*, p.509 and included in Christies, 24 November 1977, lot 51.





210 ROYAL INTEREST: A pair of Victorian satinwood marble side cabinets

probably by Holland & Sons

The rectangular white marble tops above arched panelled doors, enclosing four short drawers, on ogee moulded plinth bases and block feet, both labelled to the reverse, 'FROGMORE ROOM 34, No.14' and branded inventory marks, 'VR 1871, FROGMORE HOUSE ROOM 34'each 59cm wide, 39cm deep, 93cm high, (23" wide, 15" deep, 36.5" high). (2)

£3,000 - 5,000 €3,500 - 5,800 US\$4,700 - 7,900

Provenance: The Royal Family, Room 34, Frogmore House, Windsor.

In 1792 George III bought Frogmore House for Queen Charlotte and their daughters and James Wyatt was employed to enlarge and modernise the house. On Queen Charlotte's death in 1818 Frogmore was inherited by Princess Augusta and when she died in 1840 Queen Victoria gave is to her own mother, the Dowager Duchess of Kent, where it was fitted out for her needs. When the Duchess died in 1861 Queen Victoria commissioned one of the first photographic studies of any country house at Frogmore. From 1866-1873 one of Victoria's daughters, the Princess Helena lived there with her husband Prince Christian of Schleswig-Holstein. From there onwards the Royal Family used Frogmore on various occasions, including Queen Mary who used Frogmore to keep various Royal souvenirs as a private family museum. Frogmore eventually became publicly accessible in 1990.

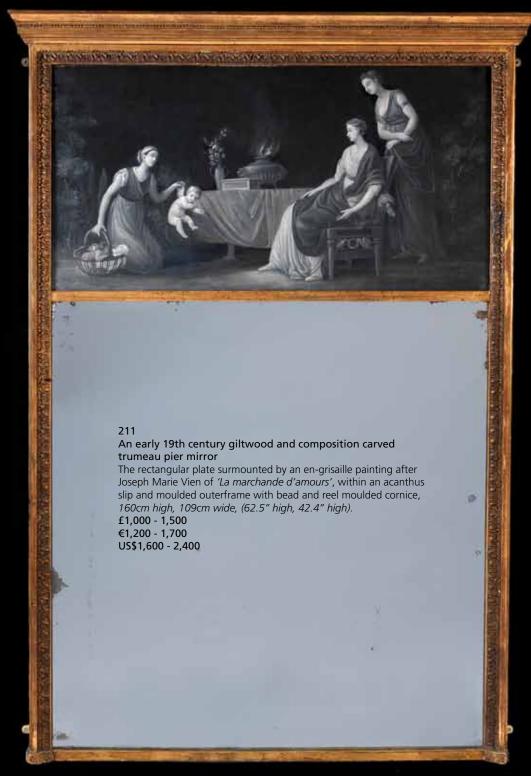
Holland and Sons rose from their origins in the early 19th century to become, by the middle years of the century, a rival to Gillow and one of the greatest English furniture producers. Recorded as early as 1815, as Taprell and Holland, by 1843 under the auspices of William Holland, a relative of the Regency architect Henry Holland, they formed a business alliance with Thomas Dowbiggin of 23 Mount Street, who had made the

state throne for Victoria's Coronation. They also worked successfully as undertakers and were responsible for the Duke of Wellington's funeral. Under William Holland the firm became cabinetmakers and upholsterers to the Queen, their first commission being for Osborne House in 1845, supplying furniture in the Queen's favoured Louis XVI style. They continued to supply furniture for Osborne until 1869 but gained further commissions for Windsor Castle, Balmoral and Marlborough House. Hollands also worked for many leading institutions including the Reform and Athenaeum Clubs, the British Museum and the Royal Academy. Along with Gillows they shared the commission for the new Houses of Parliament. The participated in many of the important International Exhibitions including London in 1862, Vienna in 1873 and Paris in 1867 and 1872. The Holland's labelled day books are now housed in the National Archive of Art and Design in London and present a virtual 'who's who' of 19th century society.

See Christies, London, 14 December 2010, lot 243, for an early Victorian rosewood stool, probably by Holland & Sons, stamped 'FROGMORE HOUSE ROOM 12, VR 1871'.







212

A pair of 19th century Italian grey-veined white marble campana urns

Each with a flared rim, a tapering body and lobed base on a waisted socle and square base, each on a moulded square later pedestal, each urn 59cm diameter, 78cm high, (23" diameter, 30.5" high), the pedestals 41cm wide, 41cm deep, 93cm high, (16" wide, 16" deep, 36.5" high). (2) £5,000 - 10,000

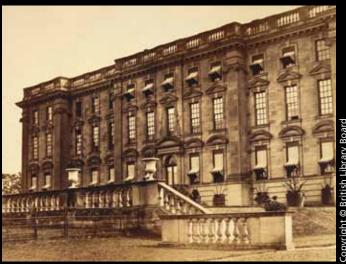
£5,000 - 10,000 €5,800 - 12,000 US\$7,900 - 16,000

Provenance: The Lords Leigh, Stoneleigh Abbey, Warwickshire.

Purchased: Christies, London, 21 April 2005, lot 207, 'The Property of a Nobleman'.

Stoneleigh Abbey was founded by the Cistercians in 1154. From 1561 to 1990, it was the home of the Leigh family. In 1996, Lord John Piers Leigh transferred the ownership of Stoneleigh Abbey and its grounds to a charitable trust and has since been extensively renovated.

The urns can be seen in a photograph dated 1885, by Henry Peach Robinson (1830-1901), on top of a balustrade on the West Front of the Abbey.



Stoneleigh Abbey photographed in 1885 by Henry Peach Robinson







213 A mid 19th century Anglo-Indian Vizagapatam elk horn workbox

The rectangular stepped lid with a turned knop enclosing engraved shell-lac heightened veneered covers, spools and a pin cushion, above straight sides and turned bun feet, 36cm wide, 28cm deep, 23cm high (14" wide, 11" deep, 9" high).

£1,800 - 2,200 €2,100 - 2,600 US\$2,800 - 3,500

214 A George IV satinwood and mahogany small three tier whatnot

The reeded turned supports headed by conforming finials and on brass cappings and castors, 35cm wide, 36cm deep, 77cm high (13.5" wide, 14" deep, 30" high).

£1,000 - 1,500 €1,200 - 1,700 US\$1,600 - 2,400

215

A Victorian walnut collector's cabinet The rectangular quarter-veneered caddy

moulded top with brass carrying handles to the sides above a pair of panelled doors enclosing eleven drawers, on ogee bracket feet, 71cm wide, 34cm deep, 83cm high (27.5" wide, 13" deep, 32.5" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700



216 A pair of mid 19th century mahogany butlers trays

The galleried rectangular trays pierced with carrying handles, on X-frame stands with ring turnings, joined by baluster stretchers with turned feet, 88.5cm wide, 58cm deep, 92cm high (34.5" wide, 22.5" deep, 36" high). (2) £1,800 - 2,500

€2,100 - 2,900 US\$2,800 - 3,900

217 A mid 19th century Anglo-Indian carved teak occasional table

The circular top carved with a border of anthemion, acanthus and flowerheads on a lobed and wreathed shaft on moulded scrolling leaf carved cabriole legs and scroll feet, with later bearers, top and base now fixed, 77cm in diameter, 72cm high (30" in diameter, 28" high).

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700







218

An early Victorian carved oak hall bench

The foliate carved shaped top rail, above a solid back centered by a armorial cartouche, flanked by panels leading to downswept arms with scroll terminals and supports, the serpentine seat on cabriole legs and scroll feet.

£2,500 - 3,500 €2,900 - 4,100 US\$3,900 - 5,500

219

Victorian carved mahogany sarcophagusshaped cellaret

By Holland & Sons, the faceted hinged top surmounted by a carved grape-vine knop and with a moulded foliate border, the lead-lined interior with bottle divisions, the panelled sides with a canted scrolling corbel pilasters, on a moulded plinth, stamped 'Holland & Sons' in front of the lock

£2,000 - 3,000 €2,300 - 3,500 US\$3,100 - 4,700

For a catalogue note on Holland & Sons please see lot 210.



220Y

A William IV carved rosewood pier table attributed to Gillows

The rectangular portor marble top above a shell, scroll and foliate carved frieze, on moulded foliate carved S-scroll legs terminating in scroll feet on gadroon carved supports and a concrete plinth base, 127cm wide, 35cm deep, 91cm high (50" wide, 13.5" deep, 35.5" high).

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400 The above lot relates to the pair of pier tables with inset specimen marble tops dated to circa 1820-30 and attributed to Gillows and Co. now at Nostell Priory, West Yorkshire. The Nostell Priory tables probably form part of the same commission as a group of seat furnishings also at Nostell Priory. The whole group may well have been removed to Nostell Priory from another country house. See S.Stuart, *Gillows of Lancaster and London 1730-1840*, Suffolk 2008, Vol.II, p.359. Pl.E21, E22 and E24.



221

An early Victorian kingwood, tulipwood crossbanded, ebony and sycamore floral marquetry serpentine bureau plat

in the Louis XV style

Applied with gilt metal mounts, the shaped rectangular top inset with a black tooled leather writing surface with a wide banded border of scrolling leaves and flowerheads, with stiff leaf gilt metal banding, above three frieze drawers with shaped reserves of similar floral marquetry, the same to the simulated drawers on the reverse and sides, on cabriole legs headed by 'C' scrolls, acanthus and flowerhead cast mounts trailing to sabots, 128cm wide, 63cm deep, 74cm high (50" wide, 24.5" deep, 29" high).

£6,000 - 8,000 €7,000 - 9,300 US\$9,400 - 13,000



222

A William IV mahogany and marquetry centre table by Gillows

The oval tilt-top with a engraved floral marquetry and acanthus scroll border interspersed with birds incorporating mother-of pearl inlaid beaks, the gadrooned, moulded edge above a baluster-turned stem with a gadrooned collar, on cabriole legs with claw and ball feet, the top of the block stamped GILLOWS, 123cm wide, 101cm deep, 74cm high (48" wide, 39.5" deep, 29" high).

£4,000 - 6,000 €4,600 - 7,000 US\$6,300 - 9,400



The same pattern of base appears on a carved rosewood breakfast table, again stamped GILLOWS, which was sold from the Bracewell Collection of Furniture by Gillows and Holland & Sons, Bonhams, London, 16 July 2008, lot 129. The table again features the sharp gadrooning to the border of the top which is also a feature of the group of pieces of commissioned by the Chaloner family of Hermeston Hall, Nottinghamshire which include a pair of card tables sold Bonhams, London 21 November 2006, lot 119 and again from the Bracewell Collection, 16 July 2008, lot 134. The en-suite centre table to the Chaloner card tables was sold Bonhams, 22 November 2005, lot 226. The use of this gadrooned top with a realistic eagle's claw foot is also a feature of the notable group of rosewood furnishings by Gillows, from Nidd Hall, Harrogate formerly the home of Viscount Mountgarrett and sold Christie's, London, 9 July 1987, lots 60-67.



224
Sir Alfred Gilbert, M.V.O., R.A. (1854-1934)
A bronze figure *An Offering to Hymen*

The nude female figure raised on an octagonal plinth cast with winged beasts, dark brown patination, 29cm high

£1,200 - 1,800 €1,400 - 2,100 US\$1,900 - 2,800

Literature:

R. Bowman, *Sir Alfred Gilbert and the New Sculpture*, London: The Fine Art Society, 2008.

R. Dorment, *Alfred Gilbert*. New Haven: Yale University Press, 1985.

S. Beattie, *The New Sculpture*, New Haven: Yale University Press, 1983.

The present bronze depicts an adolescent girl holding votive offerings of a flower and a small statue (now lacking). She stands before an altar to Hymen, the god of marriage and fertility entreating him to bless her with a happy and successful marriage. Her pose is static, her expression thoughtful and pensive. Gilbert began work on this important figure in Rome in 1884 and first exhibited the bronze at the Grosvenor Gallery in 1886. Thematically it sits between his depiction of Icarus and his figure of Perseus in its exploration of the difficult transition from youth to adulthood.



Related Literature: B. Read & J. Barnes, *Pre-Raphaelite Sculpture*, London, 1991, no. 11,. p. 101.



US\$3,100 - 4,700





225
Eli Johnson, British (Active 1878-1895)
A large marble figure of the Queen of Sheba
Holding a casket in her right hand, her left holding back her
drapery, wearing a crown and ornate jewellery, raised on a
circular integral base inscribed QUEEN OF SHEBA, signed ELI
JOHNSON Fecit 1879, 119cm high

£6,000 - 8,000 €7,000 - 9,300 US\$9,400 - 13,000

Eli Johnson exhibited his marble of the Queen of Sheba in 1880 at the Yorkshire Fine Art Society, in The First Spring Exhibition. According to the exhibition catalogue it was on sale there for £157 10s (Cat. No. 722, p. 63).

Johnson exhibited at the Royal Academy three times, each time with a portrait bust, as well as the Royal Manchester Institution, the Yorkshire Fine Art Society, the Royal Hibernian Academy and the Manchester Art Gallery.









227 An Edwardian mahogany and line inlaid Lady's fitted folding dressing table by Maple & Co.

Fitted with a selection of Silver and glass cut fittings, the dressing table with a rectangular hinged line inlaid moulded top centred by an oval medallion, enclosing a folding triptych bevelled dressing mirror, above hinged compartments, folding-out to either side and lined with a blue velvet tray holding various fittings, above two folding shaped glass shelves, the trays with fitted with, a hand mirror and four brushes, hallmarked for London, 1911, a nail buffer and an assortment of vanity tools, the fitted compartment to the rear containing eleven lidded bottles, two pots and two silver rimmed dishes, the bevelled glass slide to the front opening to reveal three compartments, one with a removable blue velvet tray and three sprung loaded secret doors with hidden release mechanism, the central drawer activated by the depression of a screw head on the central hinge to the top, the side drawers activated by depression of the base of one of the a glass bottle apertures, the central kneehole flanked by two bowed cupboard doors enclosing two drawers to each side above an open compartment, on tapering hexagonal and line inlayed feet with brass cappings and castors, together with two articulated silver plated lights which can be fitted above the mirror, with ivorine label from Maple & Co. and another with Registered Design No. 541493, open 203cm wide, 85cm deep, 165cm high. closed- 102cm wide, 65cm deep, 96cm high.

£6,000 - 8,000 €7,000 - 9,300 US\$9,400 - 13,000

Provenance: Private Collection, Romania since the 1940s.

By repute this dressing table given by King Carol II of Romania (1893-1953) to Elena 'Magda' Lupescu (1895?-1977) after they resumed thier love affair in 1925. King Carol and Magda Lupescu were married in Rio de Janeiro, Brazil, on 3 June 1947, Magda taking the title of Princess Elena von Hohenzollern. Carol remained in exile for the rest of his life.

Maple and Company were founded in 1841 in Tottenham Court Road, London. By the 1880s they were the largest and most successful furniture makers in the world, their huge emporium having become a tourist attraction in its own right. In addition to their middle class clientele, they furnished palaces all over the globe, including Tsar Nicholas's Winter Palace, the Hofburg Imperial Palace in Vienna, and many of Britain's country houses.

Two examples of this type og stylish dressing table, one in mahogany and one in satinwood, with varying fittings, have appeared at auction from the collections of Maria Felix and S.A.R La Principessareale Maria Gabriella Di Savoia. See Christie's London, 27 June 2007, Works of Art from the Collection of S.A.R La Principessereale Maria Gabriella Di Savoia, lot 249 and Christie's New York, 17-18 July 2007, Maria Felix: La Doña, lot 204. Other examples have been sold Bonhams London, 19 January 2001, lot 10, 24 June 2009, lot 143 and 21 November 2012, lot 244

This type of stylise folding dressing table are found bearing the marks of several prominent retailers/makers including Asprey's and George Betjemann. George Betjemann was the great-grandfather of the Poet Laureate Sir John Betjeman (1906-1984). George Betjemann was apprenticed to the case maker Gilbert Slater in 1810 and established himself as a dressing case-maker, intially in Clerkenwell and later in the Pentonville, where they eventually employed 119 people.



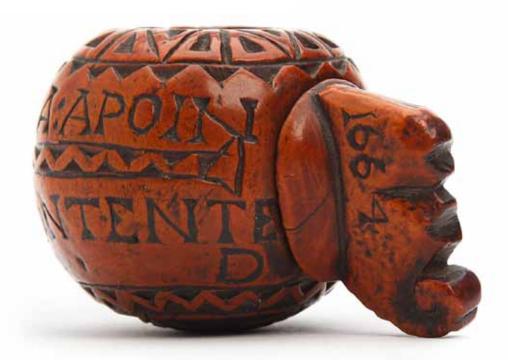
Rº Nº 541493

MAPLE & Co.

The Oak Interior

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The Marouf Collection: Part II Highly important 18th century Meissen porcelain

Thursday 2 May 2013 at 1.30pm New Bond Street, London

Enquiries: Sebastian Kuhn +44 (0)20 7468 8384 sebastian.kuhn@bonhams.com

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An extremely rare Meissen hot water jug and cover, circa 1722-23 Painted with figures from the Commedia dell'arte





The Mühleib Collection of European Glass

Thursday 2 May 2013 New Bond Street, London Entries Now Invited

+44 (0) 20 7468 8383 simon.cottle@bonhams.com

A highly important wheel-engraved plaque of Europa and the Bull, by Caspar Lehmann, Dresden or Prague, circa 1608 23cm x18.2cm £50,000 - 70,000

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone (only available on lots with a low estimate greater than £400)

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale 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 Buver, a Contract for Sale of the Lot will be entered into between the Seller and the Buyer on the terms of the Contract for Sale set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the Purchase Price, which is the Hammer Price plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. This is our Buyer's Agreement, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the Contract for Sale and our Buver's Agreement contained in the Catalogue in case you are the successful Bidder. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been

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).

 Hammer Price
 Percentage amount

 From €0 to €50,000
 4%

 From €50,000.01 to €200,000
 3%

 From €200,000.01 to €350,000
 1%

 From €350,000.01 to €500,000
 0.5%

 Exceeding €500,000
 0.25%

8. VAT

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

The following symbols are used to denote that VAT is due on the Hammer Price and Buyer's Premium:

- 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
- Buyers from within the EU: VAT is payable at the prevailing rate on just the Buyer's Premium (NOT the Hammer Price)
- § Buyers from outside the EU: VAT is payable at the prevailing rate on both Hammer Price and Buyer's Premium. If a Buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Bonhams immediately.

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

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £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: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 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 in the Catalogue.

11. SHIPPING

Please refer all enquiries to our shipping department on: Tel: +44 (0)20 7468 8353/8302 Fax: +44 (0)20 7629 9673 Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website http://www.artscouncil.org.uk/about-us/museumsand-libraries/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5228. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://animalhealth.defra.gov.uk/cites/ or may be requested from:

DEFRA, Wildlife Licensing and Registration Service Floor 1, Zone 17, Temple Quay House 2 The Square, Temple Quay 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 Buver's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of Description save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 10 of the Buyers Agreement. Please note that Lots comprising printed Books, unframed maps and bound manuscripts are not liable to VAT on the Buyer's Premium.

16. CLOCKS AND WATCHES

All Lots are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, Bonhams makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Bidders should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Bidders should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the * of bore and wall-thickness measurements

posted in the saleroom and available from the department. Bidders should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, Bonhams is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a Seller of these articles, Bonhams undertakes to comply fully with Cites and DEFRA regulations. Buyers are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. IFWFI I FRY

Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non–Burmese origin require certification before import into the US and it is the Buyer's responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the Buyer to successfully import goods into the US does not constitute grounds for non payment or cancellation of Sale. Bonhams will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. Bidders should be aware that Estimates assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed Descriptions of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that Bonhams has been given or has obtained certificates for any Lot in the Sale these certificates will be disclosed in the Catalogue. Although, as a matter of policy, Bonhams endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each Lot. In the event that no certificate is published in the Catalogue, Bidders should assume that the gemstones may have been treated. Neither Bonhams nor the Seller accepts any liability for contradictions or differing certificates obtained by Buyers on any Lots subsequent to the Sale.

Estimated Weights

If a stone(s) weignt appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue **Terms**

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the Lot Description). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the Lot Description.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the Catalogue without margins illustrated.
- All photographs are sold unframed unless stated in the Lot Description.

21. PICTURES

Explanation of Catalogue **Terms**

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist.
 When the artist's forename(s) is not known, a series of
 asterisks, followed by the surname of the artist, whether
 preceded by an initial or not, indicates that in our opinion
 the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction:
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pubil:
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist:
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our Catalogues we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable Descriptions of damage cannot be definitive, and in providing Condition Reports, we cannot Guarantee that there are no other defects present which have not been mentioned. Bidders should satisfy themselves by inspection, as to the condition of each Lot. Please see the Contract for Sale printed in this Catalogue. Because of the difficulty in determining whether an item of glass has been repolished, in our Catalogues reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this Catalogue, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINF

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm 15 to 30 years old – top shoulder (ts) or up to 5cm Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the Catalogue and the Sale and that corks may fail as a result of transporting the wine. We will only accept responsibility for Descriptions of condition at the time of publication of the Catalogue and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the Hammer Price, unless the wines are to remain under Bond. Buyers requiring their wine to remain in Bond must notify Bonhams at the time of the Sale. The Buyer is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such Lots must be transferred or collected within two weeks of the Sale.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for Lots to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled

EstB – Estate bottled

BB - Bordeaux bottled

BE – Belgian bottled FB – French bottled

GB – German bottled

OB – Oporto bottled

UK - United Kingdom bottled

owc- original wooden case

iwc - individual wooden case

oc - original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An Additional Premium will be payable to us by the Buyer to cover our Expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- O The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- ▲ Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- •, †, *, G, Ω , α , § see clause 8, $V\!AT$, for details.

DATA PROTECTION - USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

FITNESS FOR PURPOSE AND SATISFACTORY OUALITY

4.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose. 4.2 The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the Lot or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

FAILURE TO PAY FOR THE LOT

- 8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the Lot;
- 8.1.4 to remove and store the Lot at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract* for *Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
- 8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.
- 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other Expenses and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued) as a result of Bonhams taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.
- 8.3 On any resale of the Lot under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the Lot. after the payment of

all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his

THE SELLER'S LIABILITY

- 9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the Seller sells the Lot in the course of a Business and the Buyer buys it as a Consumer,
- 9.3.1 the Seller will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in relation to the Lot made by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
- 9.3.2 the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Seller's liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 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.
- 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 co Bonhams at its address or fax number in the Catalogue (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the Bidding Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the Contract for Sale is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the Contract for Sale to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the Contract for Sale "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the Contract for Sale confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of, the Contract for Sale.
- 10.12 Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the Contract for Sale applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller.
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in

writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

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

2

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders, and
- 3.1.3 if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.

- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.
- 4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

RESPONSIBILITY FOR THE LOT

6

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the Purchase Price) and/or damages for breach of contract:
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof:
- 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.

- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the Purchase Price of the Lot (or where you have purchased more than one Lot pro-rata towards the Purchase Price of each Lot) and secondly to the Buyer's Premium (or where you have purchased more than one Lot pro-rata to the Buyer's Premium on each Lot) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the Lot to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a Forgery, and in any event within one year after the Sale, that the Lot is a Forgery; and
- 9.2.3 within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a Forgery and details of the Sale and Lot number sufficient to identify the Lot.
- 9.3 Paragraph 9 will not apply in respect of a Forgery if:
- 9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the Lot as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a Forgery.
- 9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the Purchase Price, Buyer's Premium, VAT and Expenses paid by you in respect of the Lot.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will
- 9.8 Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a Stamp or Stamps or a Book or Books.

10 OUR LIABILITY

- 0.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in respect of it, made by us or on our behalf or by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.
- 10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3.1 We will not be liable to you for any loss of Business, Business profits, revenue or income or for loss of Business profits, revenue or income or for loss of Business reputation or for disruption to Business or wasted time on the part of the Buyer's management or staff or, if you are buying the Lot in the course of a Business, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the Lot as a Consumer, in any circumstances where we are liable to you in respect of a Lot, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot plus Buyer's Premium (less any sum you may be entitled to recover from the Seller) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 MISCELLANEOUS

- 11.1 You may not assign either the benefit or burden of this agreement.
- 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.
- 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.

- 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 post or air mail or fax transmission (if to Bonhams marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the Contract Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 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.
- 11.6 References in this agreement to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents.
- 11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 11.8 In this agreement "including" means "including, without limitation".
- 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.
- 11.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 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.
- 11.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of Bonhams, it will also operate in favour and for the benefit of Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

12 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams. com or requested by post from Customer Services Department, 101 New Bond Street, London W15 15R, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked [AR] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.
"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

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

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

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

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

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

"Commission" the Commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form. "Condition Report" a report on the physical condition of a Lot provided to a Bioder 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

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

specialist on the Lot.

"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 *Buver'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 to at the provailing rate at the date of the

"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-
 - 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
 - the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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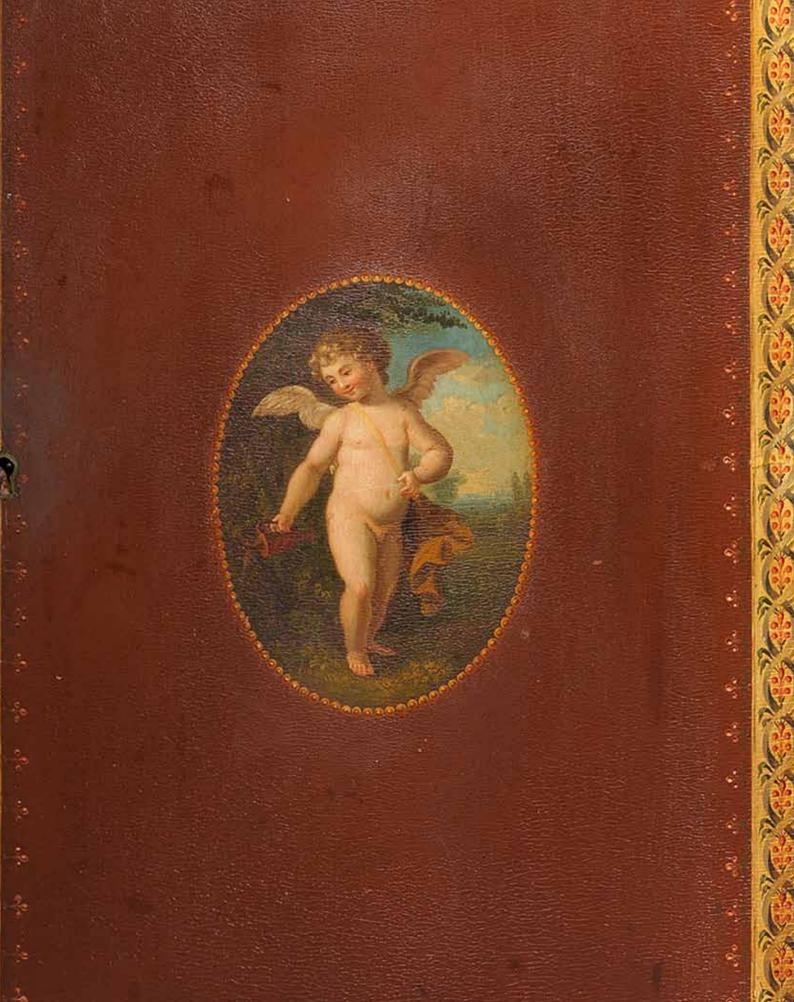
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