



Bonhams

1793

# Pictures, Furniture, Tribal, Asian and European Works of Art

Wednesday 12 June 2013  
Oxford





# **Pictures, Furniture, Tribal, Asian & European Works of Art**

**Wednesday 12 June 2013 at 11am**  
**Oxford**

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full conditions of sale printed in  
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Please see page 2 for bidder  
information including after-sale  
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Please see back of catalogue  
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### **Please Note**

We reserve the right to refuse entry  
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### **Illustrations**

Front cover: Lot 287  
Back cover: Lot 502  
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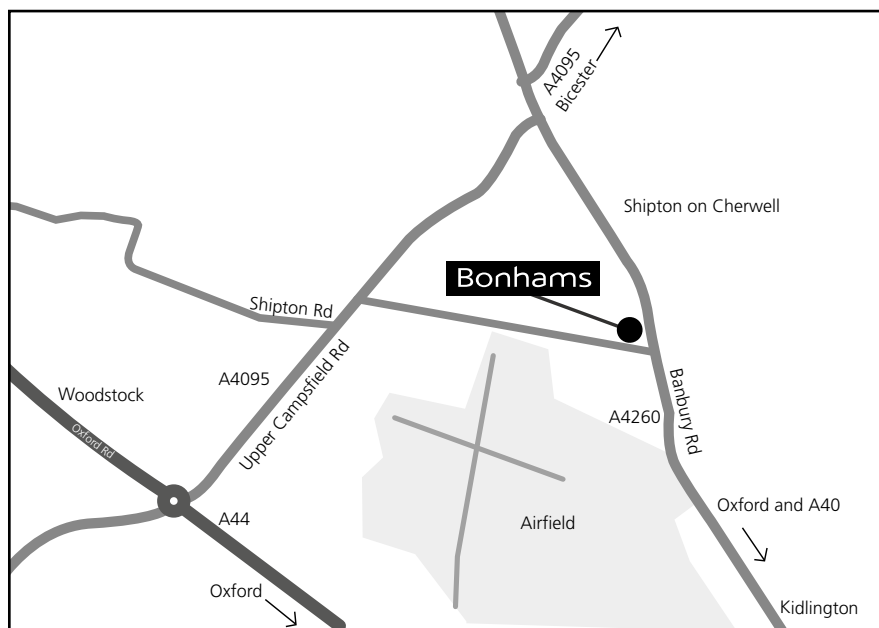
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## Condition Reports

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



2

## 20th Century Pictures

1AR

**Tim Thompson (born Hull, 1951)**

An American yacht running past the Sandy Hook lightship  
signed (lower left)

oil on board

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

£750 - 1,000

2AR

**Dora Holzhandler (British, born 1928)**

The television

signed and dated 'DORA HOLZHANDLER 1974' (lower centre)

oil on canvas

40 x 35.5cm (15 3/4 x 14in).

£500 - 700

3AR

**James Stroudley (British, 1906-1988)**

Abstract, Red, Yellow and Green

signed (verso)

oil on board

76.5 x 62cm (30 1/8 x 24 7/16in).

£500 - 700

PROVENANCE:

Christie's, London, 1st July 2004, lot 394



5



6

4AR

**Chloe Cheese (British, 1953)**

Abstract compositions - 12 works on paper, all unframed  
colour crayon, pastel, pencil and gouache

11 x 11cm (4 5/16 x 4 5/16in).

(12)

£700 - 900

These Illustrations were commissioned by the Roundel Design Group, London

5AR

**Ioannis Sergouloupoulos (Greek, 1920-2002)**

Landscape

signed in greek and dated '1985' (lower right)

oil on board

41 x 48cm (16 x 19in).

£800 - 1,200

6AR

**Michael Rothenstein (British, 1908-1993)**

Europa and the bull

signed and dated 'M.R. '39' (upper left),

pen and ink and watercolour

17 x 45cm (6 11/16 x 17 11/16in).

£500 - 700

7

**Adolphus Knell (British, active 1860-1890)**

Dutch barges in a calm

signed 'Adolphus Knell' (lower right)

oil on panel

11 x 20.5cm (4 5/16 x 8 1/16in).

£500 - 700



8



8

8AR

**Gerald Parkinson (born 1926)**

Hill Village I; and Hill Village II (a pair)

each signed and dated 'GERALD PARKINSON '69' (lower right), each signed again, titled and dated again (on the reverse)

oil on board

76.2 x 182.9cm (30 x 72in).

(2)

£400 - 500

9AR

**Walter Horst Nessler (British, 1912-2002)**

Land of Promise

signed 'Nessler' (lower left)

mixed media

49.5 x 74cm (19 1/2 x 29in).

£400 - 600



9

10AR

**Sir William Nicholson (British, 1872-1949)**

Study of a young girl

signed with initials and dated 'Sept. 16th 1913' (lower right)

pencil

26 x 16cm (10 1/4 x 6 5/16in).

£500 - 700



10

11AR

**Rowland Hilder (British, 1905-1993)**

Landscape in Kent

signed in pencil (lower right)

ink and watercolour

24 x 33.5cm (9 7/16 x 13 3/16in).

£600 - 800

12AR

**Frank O. Salisbury (British, 1874-1962)**

H.R.H. Princess Elizabeth

signed and dated June 25th 1947,

charcoal heightened in white

50 x 30cm (19 11/16 x 11 13/16in).

£1,000 - 1,500

13AR

**Alfred Daniels RWS, RBA (British, born 1924)**

Last House Standing

signed and dated 'Alfred Daniels 1992' (lower left)

gouache

29 x 41.2cm (11 7/16 x 16 1/4in).

£350 - 450

The present work depicts the last house standing in the Victoria Dockland near Connaught Road and the Silvertown bypass, the Connaught Tavern. Now known as The Fox at Connaught (since 2003), this pub dates from 1881 and is a Grade II listed building. The dockside Connaught Tavern originally opened to cater for passengers on the crafts berthing at the Victoria Docks, however, as the number of these passengers reduced the pub found itself catering more for the dock's laborers and was a congregation point for those waiting to be picked to work.





17

14AR

**Stephen Ward (British, 1912-1963)**

Portrait of a man in uniform,  
signed and dated 'Stephen Ward '55' (lower left),  
oil on canvas board,  
49 x 39.5cm (19 1/4 x 15 1/2in).  
£500 - 800

15AR

**Richard Ziegler (German, 1891-1992)**

Landscape with Good Samaritan  
oil on canvas  
50 x 64cm (19 11/16 x 25 3/16in).  
(unframed)  
£700 - 900

PROVENANCE:

Acquired directly from the artist circa 1950s by the father of the present owner

16AR

**Dimitri Berea (Romanian, 1908-1975)**

Still life  
signed, inscribed and dated 'Berea/N.Y.70' (lower right)  
watercolour and gouache  
52.5 x 31cm (20 11/16 x 12 3/16in).  
£500 - 700

17AR

**Algernon Cecil Newton (British, 1880-1968)**

"The Thames, Surbiton"  
signed with initials and dated '33 (lower right), inscribed with title and  
further signed (on label verso)  
oil on board  
19 x 30cm (7 1/2 x 11 13/16in).  
£700 - 1,000

PROVENANCE:

with Roland, Browse & Delbanco, London

18AR

**Philip le Bas (British, born 1925)**

View of the Thames, possibly towards Battersea  
signed 'P LE BAS' (lower left)  
oil on canvas  
33 x 43cm (13 x 16 15/16in).  
£300 - 500



18



16



19



20



21



22

19AR

**Carl Ronald Giles (British, 1916-1995), 'Giles'**  
 Father Christmas exiting Sauna and Massage premises  
 signed 'GILES' (lower right)  
 pencil, watercolour and gouache  
 41.5 x 31.2cm (16 5/16 x 12 5/16in).  
 £700 - 1,000

20AR

**Hubert Arthur Finney (British, 1905-1991)**  
 Swanage  
 signed and inscribed 'H A Finney/Swanage' (lower left)  
 pencil and watercolour  
 52.5 x 38.5cm (20 11/16 x 15 3/16in).  
 (unframed)  
 £300 - 400

21AR

**Fred Cuming (British, born 1930)**  
 A shooting range  
 signed 'FGR Cuming' (lower left)  
 oil on board  
 32.5 x 78.5cm (12 13/16 x 30 7/8in).  
 £1,000 - 1,500

We are very grateful to the artist for confirming the authenticity of this lot.





27

22AR

**John Miller (British, 1931-2002)**

Rural cottages in a coastal landscape

signed 'John Miller' (lower right)

oil on board

30 x 61cm (11 13/16 x 24in).

£600 - 800

23AR

**Emmanuele Brugnoli (Italian, 1859-1944)**

'Bridge of Sighs', Venice

signed (lower right)

watercolour

30.5 x 21.5cm (12 x 8 7/16in).

£600 - 800

24AR

**Tim Thompson (born Hull, 1951)**

Sailing boats on calm water

signed (lower right)

oil on canvas

25.5 x 30.5cm (10 1/16 x 12in).

£500 - 700

25AR

**David Tindle, R.A. (British, born 1932)**

Still Life with lamp shade and fruit

signed 'Tindle' (lower right); signed, inscribed with title and dated '68 (verso)

oil on canvas

74.5 x 52.5cm (29 1/4 x 20 3/4in).

£500 - 700

26AR

**Jeka Kemp (Scottish, 1876-1967)**

North African street scene with figures seated next to baskets

signed 'JEKA KEMP' (lower left)

oil on board

31.5 x 39cm (12 1/2 x 15 1/2in).

£500 - 700

27

**Tinus de Jongh (Dutch, 1885-1942)**

'Cape Flats'

signed 'Tinus de Jongh' (lower right)

oil on canvas

32.5 x 47.5cm (12 3/4 x 18 3/4in).

£1,500 - 2,000



28

28AR

**Nicholas Garland**

Annabel's

The complete portfolio, 1985, title, justification, text and the complete set of fourteen linocuts, one with handcolouring, each on Arches, each signed, titled and numbered 178/250 in pencil, with an introduction by Lucian Freud, printed at I.M.Imprimit, London, published by Mark Birley, London, 530 x 404mm (20 3/4 x 16in)(folio)

£500 - 700

29AR

**Kenneth Rowntree, ARWS (British, 1915-1997)**

Hawthorn and Chestnut

signed on a label attached to the reverse

oil on board

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

£400 - 600

PROVENANCE:

Acquired by the present owner circa 1970

30AR

**Fred Yates (British, 1922-2008)**

La Riviere

inscribed (lower right)

watercolour

74 x 54cm (29 1/8 x 21 1/4in).

£700 - 900

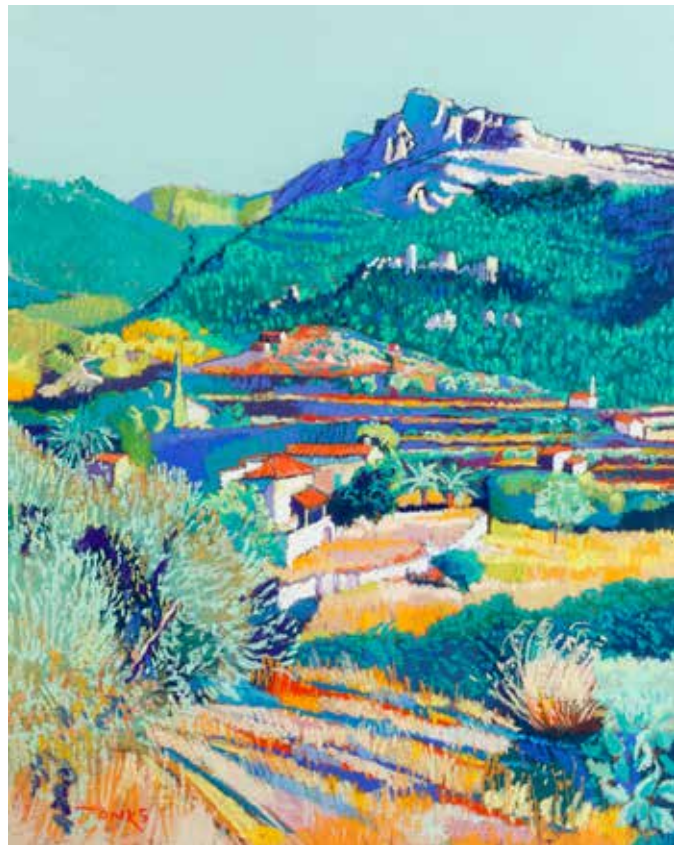


31



33

31AR  
William Russell Flint (Scottish, 1880-1969)  
Scenes from Life of Thomas Kempes  
three signed and dated 1907 or 1908  
illuminated texts, ink and gouache  
35.5 x 24cm (14 x 9 7/16in). and smaller  
(4)  
£1,000 - 1,500



32

32AR  
Godfrey Tonks (British, born 1948)  
Gallatzo, Mallorca  
signed 'TONKS' (lower left)  
pastel  
74.5 x 59cm (29 5/16 x 23 1/4in).  
£400 - 600

PROVENANCE:  
with Medici Galleries, London,  
M H D McAlpine Esq.

33  
William Henry Gore (British, active 1880-1916)  
Saint Cloud, Paris  
signed and dated 'William Gore. 1900' (lower right)  
oil on board  
26 x 35cm (10 1/4 x 13 3/4in).  
£700 - 900

34AR  
Isaac Diaz Pardo (Spanish, 1920-2012)  
Still Life  
oil on canvas  
64.5 x 79cm (25 3/8 x 31 1/8in).  
£500 - 700

PROVENANCE:  
with Da Vinci Gallery, London





36

35AR

**Feliks Topolski (Polish, 1907-1989)**

Study of the Queen and Prince Philip and the Archbishop of Canterbury at the Royal Wedding in 1981

signed and dated 'Feliks Topolski 29.7.81' (lower right)

mixed media

30 x 34cm (11 13/16 x 13 3/8in).

and three others of the Royal Wedding by the same artist of a similar size (4)

£800 - 1,200

36AR

**Feliks Topolski (Polish, 1907-1989)**

Four studies for the Royal procession during the wedding of Prince Charles and Lady Diana Spencer

on signed and dated 'Feliks Topolski 29 7 81' (lower right)

mixed media

29 x 43.5cm (11 7/16 x 17 1/8in).and similar

(4)

£800 - 1,200



39



40

37AR

**Feliks Topolski (Polish, 1907-1989)**

Studies for the Royal Wedding of Prince Charles and Lady Diana

signed and dated 'Feliks Topolski 28.7.81' (lower right)

mixed media

29 x 43cm (11 7/16 x 16 15/16in).

and three others of the same subject by the same hand, of a similar size, in matching frames

(4)

£800 - 1,200

38AR

**Ethel Gabain (British, 1883-1950)**

A Little Fair Girl

signed 'E Gabain' (lower right),

oil on canvas,

49 x 39cm.

£600 - 800



42



43

39AR

**Oliver Campion (British, born 1928)**

Table still life

signed 'OG Campion' (lower right)

oil on canvas

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

£200 - 300

PROVENANCE:

Collection of Eardley Knollys

Thence by descent

40AR

**Michael Clark (British, 1954)**

'Study No.4 - Figure in a bath'; 'Study No.3 - Figure in a bath'

signed 'Michael Clark', inscribed with title and dated 1985/86 (lower left)

pencil

31.5 x 44.5cm (12 1/2 x 17 1/2in).

and another smaller figure study in pencil by the same hand (3)

£800 - 1,000

41AR

**Ioannis Sergouloupoulos (Greek, 1920-2002)**

Steps

signed in Greek (lower left)

oil on board

48 x 42cm (18 7/8 x 16 9/16in).

£600 - 800



47

42

**Richard Wilson (British, 1714-1782)**

Landscape with figures beside a lake

oil on canvas

97 x 126cm (38 3/16 x 49 5/8in).

(unframed)

£500 - 700

43AR

**Jonathan Armigel Wade (British, born 1960)**

Coldstream Slow March

signed 'W.A Wade' (lower right); further signed and titled (verso), oil on board

33.5 x 86cm (13 3/16 x 33 7/8in).

£700 - 900

44AR

**Leslie Hurry (British, 1909-1978)**

Figures Regrouping, Feb 75'; Beast-Bird, Oct 74'; Figures in Sunset, 74'; Christians, 74'

each signed, titled and dated

oil, ink, watercolour and wash on cloth and canvas

34 x 75.5cm (13 3/8 x 29 3/4in).the largest

4 works unmounted and unframed

£500 - 700

45AR

**Leslie Hurry (British, 1909-1978)**

Evening Waste Field, 71'; Standing and Seated Figure, 71'; Two Figures with Linked Hands, 55'; Old Orchard, 74'; Figure and Shapes, 70';

Untitled Landscape, 74'

each signed and dated; some titled

watercolour, gouache pen and ink

59 x 77.5cm (23 1/4 x 30 1/2in).6 works on paper

unframed

£600 - 800

46AR

**James Lloyd (British, 1905-1974)**

Golden Roses

signed 'J.Lloyd' (lower right) gouache

35 x 52cm (13 3/4 x 20 1/2in).

£400 - 500

PROVENANCE:

with Portal Gallery Ltd, London, 1971, where purchased by the present owner





48

47AR

**John Hall Thorpe (British, 1874-1947)**

"Nasturtiums"

signed in pencil to the margin

woodcut

24.5 x 30cm (9 5/8 x 11 13/16in).

and four others similar by the same hand "Marigolds", "Polyanthus", "Sweet Peas", and primroses, (two unframed). (5)

£500 - 700

48AR

**Dimitri Borea (Romanian, 1908-1975)**

Les Pivoines

signed, inscribed with title and dated 'Les Pivoines/Borea/NY.60' (lower left)

watercolour and gouache

55 x 40.5cm (21 5/8 x 15 15/16in).

£500 - 700

49AR

**Herbert Davis Richter (British, 1874-1955)**

Cottage at Blenbury

signed (lower left)

oil on canvas

49.5 x 59.5cm (19 1/2 x 23 7/16in).

£800 - 1,200

50AR

**Samuel John Lamorna Birch, R.A., R.W.S., R.W.A. (British, 1869-1955)**

Downfalling Stream

signed and dated 'S J Lamorna Birch/1914' (lower left)

oil on canvasboard

27 x 34cm (10 5/8 x 13 3/8in).

£700 - 1,000



50



53

51AR

**André Brasilier (French, born 1929)**

Chenonceau

lithograph in colours, signed and inscribed 'Aux Amis De Groote/bien fiedelment' and dated '80', in pencil and further inscribed 'Epreuve d'artiste' in penci, 585 x 785mm (23 x 30 15/16in.) (I)

£300 - 500

52AR

**Chris Gollon (British, born 1953)**

The Fall of Man

signed

oil on canvas

76 x 101.5cm (29 15/16 x 39 15/16in).

(unframed)

£500 - 700

53AR

**Tim Thompson (born Hull, 1951)**

Neck and neck in heavy seas offshore

signed (lower right)

oil on canvas

56 x 76.5cm (22 1/16 x 30 1/8in).

£3,000 - 4,000



56



57



55



60

54AR

**Tim Thompson (born Hull, 1951)**

Sir Thomas Lipton's America's Cup challenger "Shamrock" being saluted off the Statue of Liberty at dusk, 1899

signed (lower right)

oil on canvas

45 x 60.5cm (17 11/16 x 23 13/16in).

£3,000 - 4,000

55AR

**Edwin Henry Eugene Fletcher (British, 1857-1945)**

Shipping on the Thames

signed 'E. Fletcher' (lower right)

oil on canvas

50 x 75cm (19 11/16 x 29 1/2in).

£700 - 900

56AR

**John Miller (British, 1931-2002)**

Figures walking on a beach

signed 'John Miller' (lower right)

oil on canvas

56 x 76cm (22 1/16 x 29 15/16in).

£400 - 600

57

**Harry Watson (British, 1871-1936)**

A sun-dappled wooded lane

signed 'H. Watson' (lower right),

oil on board

30 x 40cm (11 13/16 x 15 3/4in).

£500 - 700

58

**Herbert Johnson Harvey (British, 1884-1928)**

Study of a girl

signed and dated 'H.J. Harvey 1907' (lower right)

pastel

40 x 28cm (15 3/4 x 11in).

£500 - 700





59



59



59

59\*

**Durant Basi Sihlali (South African, 1935-2004)**

Three township scenes

all signed 'D. SIHLALI' and dated 1974, 1974 and 1976

watercolour

each 48 x 70 cm (18 7/8 x 27 9/16in). (3)

£1,500 - 2,000

60AR

**Robert Medley (British, 1905-1994)**

Harlequins dancing

signed 'R. Medley' (lower left)

oil on canvas

43.5 x 53.5cm (17 1/8 x 21 1/16in).

£600 - 800

PROVENANCE:

Collection of Eardley Knollys

Thence by descent

61AR

**William Bowyer RA (British, born 1926)**

Upper Mall

signed and dated 'William Bowyer 89' (lower left)

oil on board

51.5 x 51.5cm (20 1/4 x 20 1/4in).

£600 - 800



62

62

**20th Century School**

War Searchlights over London Bridge

signed, titled and indistinctly dated on a label attached to the backboard

'War Searchlights/over London Bridge/R Randolph'

pastel and charcoal on blue paper

23.5 x 16.3cm (9 1/4 x 6 7/16in).

£300 - 500



63



65



66

63AR

**Richard Foster (English, 1945)**

Smith Street; Sydney Street; and St Leonards Terrace, Evening

each signed 'Richard Foster' (lower right)

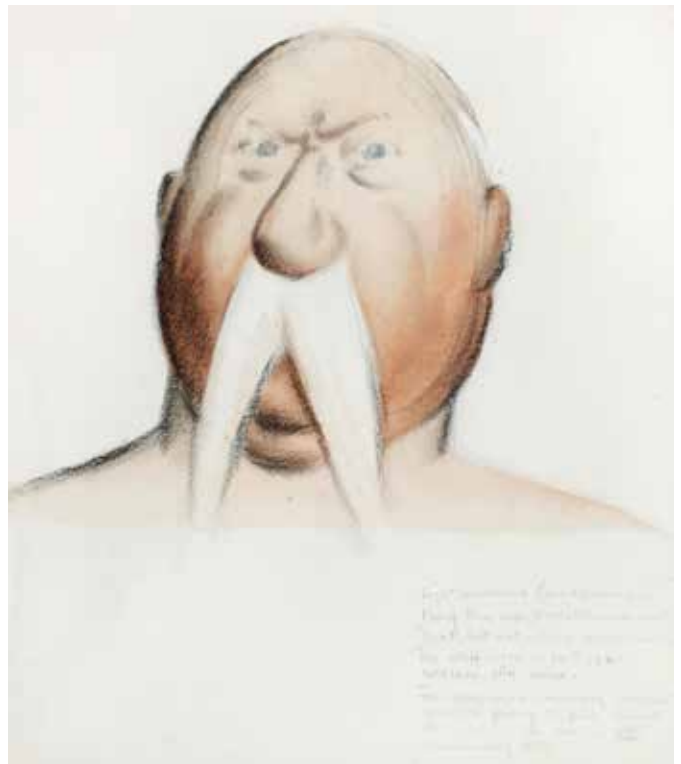
oil on board

25 x 20cm (9 13/16 x 7 7/8in.), 18.7 x 25 cm.; and 19.5 x 25 cm. (3)

£600 - 800

PROVENANCE:

each with Spink, London



64

64AR

**David Low (British, 1891-1963)**

Portrait of Colonel Blimp (for the film "Life and Death of Colonel Blimp" 1942)

inscribed with details of Colonel Blimp's character in David Low's

handwriting

watercolour

38 x 33.5cm (14 15/16 x 13 3/16in).

£800 - 1,200

65AR

**Rowland Suddaby (British, 1912-1973)**

Yorkshire landscape

signed (lower right)

watercolour

27 x 37cm (10 5/8 x 14 9/16in).

£500 - 600





67

66AR

**Walter Ernest Webster (British, 1878-1959)**

"Black and Gold"

signed and dated 1947 (lower right)

oil on canvas

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

£600 - 800

PROVENANCE:

Atkinson Art Gallery, Southport.

67AR

**Julian Barrow (British, born 1939)**

St Leonard's Terrace

signed and indistinctly dated 'Julian Barrow 19..' (lower right)

oil on panel

44.5 x 59.5cm (17 1/2 x 23 7/16in).

£400 - 600

68AR

**Michael Clark (British, 1954)**

'Head of George Melly'

signed, inscribed and dated 'Head of George Melly - Study for the Colony Room Suite. Michael Clark. 1988', pencil

38 x 25.5cm (15 x 10 in).

also by the same hand - 'Study for a portrait of Marguerite Kelsey, 1990/92', pencil, black ink and monochrome oil pastel, 35 x 31cm. (2)

£800 - 1,000

69AR

**Lawrence L. Toynebee (British, 1922-2002)**

Irthing Valley

signed with initials and dated '60 (upper right)

oil on board

55 x 75cm (21 5/8 x 29 1/2in).

£300 - 500

70AR

**Andrew Macara (British, born 1944)**

Paddling pool Markeaton Park

signed and dated 2001 (lower right)

oil on canvas

40 x 50.5cm (15 3/4 x 19 7/8in).

£600 - 800



69



70

71AR

**Walter Horst Nessler (British, 1912-2002)**

Easel, Paris 1952; Urban Fantasy 1977; Mill Lane 1983; and The Grand Piano 1947

each signed and dated watercolour

36 x 51.5cm (14 3/16 x 20 1/4in).

and smaller (4)

£500 - 700

72\*

**Pinchas "Maryan" Burstein (Israeli, 1927-1977)**

Abstract portrait

signed and dated 'Maryan 59' (lower right)

oil on canvas

81.5 x 65.5cm (32 1/16 x 25 13/16in).

£500 - 700



73



78

73AR

**Scottie Wilson, RSA RSW (British, 1889-1972)**  
Birds and fish  
signed 'SCOTTIE' (lower right)  
black ink and gouache  
73 x 48cm (28 3/4 x 18 7/8in).  
£1,000 - 1,500

PROVENANCE:  
purchased directly from the artist by the present owner's father in 1953



74

74AR

**Ken Moroney (British, born 1949)**  
Coaxing the cow, Turkey  
signed 'Moroney' (lower left)  
oil on board  
43 x 53cm (16 15/16 x 20 7/8in).  
£700 - 900

75AR

**Sir Terry Frost R.A. (British, 1915-2003)**  
Spring Spiral (Kemp 141)  
Screenprint in colours, 1995, on Arches, an unsigned impression, printed by Coriander Studio, London, published by Coriander Studio and Flowers Graphics, London, 755 x 755mm (29 3/4 x 29 3/4in), unframed. Lot also includes: Carel Weight - 'Allegro Strepitoso', signed and numbered 229 x 250cm, unframed, and three unsigned limited editions by Bruce McLean, one framed and two unframed.  
(5)  
£300 - 500

76AR

**Alan Davie CBE HRSW (British, born 1920)**  
Green and red composition  
colour silkscreen  
signed in pencil, numbered 439/500 and dated '77  
54 x 74cm (21 1/4 x 29 in).  
£200 - 300

77AR

**Ken Howard R.A. (British, born 1932)**  
Grand canal, Venice - misty morning  
signed (lower right)  
oil on board  
24 x 19cm (9 7/16 x 7 1/2in).  
and another by the same hand, S. Torini, morning light effect, both unframed. (2)  
£800 - 1,200

78AR

**Michael Rothenstein (British, 1908-1993)**  
Loading the Trucks  
signed and dated 1944 (lower left)  
pencil and watercolour  
25 x 35cm (9 13/16 x 13 3/4in).  
£600 - 800





81

79AR

**Dora Holzhandler (British, born 1928)**

Supper time

signed and dated 'Dora Holzhandler 1971' (lower centre)

oil on canvas

35.5 x 30.5cm (14 x 12in).

(unframed)

£500 - 700

80AR

**Stanley Anderson (British, 1884-1966)**

"Three Good Friends"

signed and inscribed in pencil, from an edition of 65

line engraving

17 x 26cm (6 11/16 x 10 1/4in).

£250 - 300

81AR

**Cecil Kennedy (British, 1905-1997)**

Christmas Roses and Blossom

signed 'Cecil Kennedy' (lower right) oil on canvas

51.5 x 41.5cm (20 1/4 x 16 5/16in).

£2,000 - 3,000

82AR

**Sir William Russell Flint (Scottish, 1880-1969)**

Scene from Canterbury Tales

signed with initials and dated 1912 (lower left)

watercolour and bodycolour

26 x 21.5cm (10 1/4 x 8 7/16in).

£500 - 700



83

83AR

**Hubert Arthur Finney (British, 1905-1991)**

Delphi, Lower Site

signed 'HAFinney' (lower left), inscribed with title (on the reverse)

oil on board

54.5 x 39cm (21 7/16 x 15 3/8in).

(unframed)

£300 - 500

84AR

**Edward Wesson (British, 1910-1983)**

Blythborough Church, Suffolk

signed and dated '80

watercolour

27.5 x 37cm (10 13/16 x 14 9/16in).

Purchased directly from the artist.

£500 - 600

85AR

**Leonard Daniels (British, 1909-1998)**

View of a back garden

signed and dated 'leonard/38' (upper right)

oil on canvas

40.5 x 51cm (15 15/16 x 20 1/16in).

£500 - 700



86



85

86AR

John Bellany CBE RA HRSA LLD(Lon) (British, born 1942)

Female pink face

signed 'Bellany' (upper right)

oil on canvas

60.5 x 51cm (23 13/16 x 20 1/16in).

(unframed)

£700 - 900



87

87AR

John Bellany CBE RA HRSA LLD(Lon) (British, born 1942)

Female blue face

signed 'Bellany' (lower right); further signed on canvas verso

oil on canvas

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

(unframed)

£700 - 900

88

Douglas Portway (South African, 1922-1993)

Abstract

signed 'Portway' (lower left),

mixed media on paper

25.5 x 33cm (10 1/16 x 13in).

£700 - 1,000

89AR

Harold Speed (British, 1872-1957)

'Fir trees by Engstlensee'

signed 'HAROLD SPEED' (lower right), titled (on the overlap),

oil on canvas

51 x 64cm (20 1/16 x 25 3/16in).

£500 - 700

EXHIBITED:

Wolverhampton Municipal Art Gallery, Catalogue of Paintings by Harold Speed, 17 February - 7 April 1939, no.9 (50 guineas).





95

90AR

**Feliks Topolski (Polish, 1907-1989)**

The Royal Wedding of Prince Charles and Lady Diana  
signed and dated 'Feliks Topolski 29.7.81' (lower left)  
felt pen and oil pastel

30 x 41.5cm (11 13/16 x 16 5/16in).

and three other similar studies of the Royal Wedding by the same hand  
of a similar size (4)

£800 - 1,200

EXHIBITED:

London, Royal Academy, 1990

91AR

**Dora Holzhandler (British, born 1928)**

Figures in the rain

signed and dated 'HOLZHANDLER 75' (lower right)

oil on canvas

38 x 35.5cm (14 15/16 x 14in).

£500 - 700

PROVENANCE:

with The Langton Gallery, 1976, no. 11 (according to an inscription on  
the stretcher)

92AR

**Tim Thompson (born Hull, 1951)**

A cutter of the Royal Belgium Yacht Club leads a cutter of the Yacht  
Club D'Anvers

signed (lower right)

oil on canvas

31 x 41cm (12 3/16 x 16 1/8in).

£1,000 - 1,500



88



97

93AR

**John Hitchens (British, born 1940)**

Mountain Gully

signed 'John Hitchens' (lower left), signed again, inscribed and dated  
'MOUNTAIN GULLY John Hitchens 1972' (on the stretcher)

oil on canvas

91.5 x 51cm (36 x 20 1/16in).

£500 - 700

94AR

**Lionel Dalhousie Robertson Edwards, RI (British, 1878-1966)**

Taillefer Flung his Sword in the Air and Caught it again

signed, titled and inscribed on backing tape verso

black crayon, pen and ink

31 x 18.5cm (12 3/16 x 7 5/16in).

together with another Battle Scene, 29.5 x 24.5cm (11 5/8 x 9 5/8in). (2)

£500 - 700

95AR

**John Bellany CBE RA HRSA LLD(Lon) (British, born 1942)**

'Jaffa', Israel

signed 'Bellany' (lower right); further signed and titled (canvas verso),  
oil on canvas

120 x 100cm (47 1/4 x 39 3/8in).

unframed

£700 - 900



98



100

96AR

**Tim Thompson (born Hull, 1951)**  
 "Thetis" entering Newport harbour  
 signed (lower left)  
 oil on panel  
 24 x 29cm (9 7/16 x 11 7/16in).  
 £1,500 - 2,500



101

97

**Russian lithographs**

**Ivan Nikolaevich Pavlov (Russian, 1872-1951)** Staraia Moskva (Old Moscow) complete album of twelve lithographs within contemporary portfolio case each sheet: 70.7 x 55 cm. (28 x 21 3/4 in.)  
 £800 - 1,000

Published on the occasion of the 800th Anniversary of the City of Moscow

98AR

**Sir Stanley Spencer R.A. (British, 1891-1959)**

Study for a Bedales Mural  
 with studio stamp (on the reverse)  
 pencil  
 21 x 16cm (8 1/4 x 6 5/16in).  
 £800 - 1,200

PROVENANCE:

Christie's, South Kensington, Stanley Spencer Studio Sale, 5 November 1998, possibly lot 48

An oil relating to the present study entitled 'Music Lessons at Bedales' sold for £35,000 at Sothebys on 10th May 1989.

99AR

**Tim Thompson (born Hull, 1951)**

French six metre yacht, cruising in company with a four masted clipper  
 signed (lower left)  
 oil on canvas  
 20.5 x 26cm (8 1/16 x 10 1/4in).  
 £750 - 1,000

100\*

**Lucky Madlo Sibiya (South African, 1942-1999)**

Abstract  
 signed 'LSIBIYA' (lower right)  
 carved wood panel  
 89 x 106cm (35 1/16 x 41 3/4in).  
 £2,000 - 3,000

PROVENANCE:

Acquired by the current owner from Gallery 21, Hyde Park, Johannesburg, circa 1970





105



105



103

101AR

**Sir Gerald Festus Kelly (British, 1879-1972)**

Chareh al Mahassine, Cairo; Street scene, Cairo

a pair, the former signed and inscribed 'Chareh el Nahassine Cairo/ Bleu.../Kelly' (verso)

oil on panel

each 14 x 16cm (5 1/2 x 6 1/4in). (2)

£600 - 800

PROVENANCE:

With the Fine Art Society, March 1979

102\*

**Freida Lock (South African, 1902-1962)**

Portrait

signed and dated 'Lock / 45(?)' (lower right)

oil on board

36.5 x 30.5cm (14 3/8 x 12in).

£2,000 - 3,000

103AR

**David Nash (British, born 1945)**

'Quiet Recess'

signed and inscribed with title on exhibition label affixed to underside of base

carved wood

13 x 39cm (5 x 15 1/2in).

£1,500 - 2,000

EXHIBITED:

Welsh Arts Council, Bangor, 1976



102

104AR

**Henry Bishop (British, 1868-1939)**

Red Palazzo, Venice

signed 'H.BISHOP' (lower left),

oil on canvas

46 x 38cm (18 1/8 x 14 15/16in).

£600 - 800

PROVENANCE:

Sale, Sotheby's London, September 30 1992, Lot 10



108



107

**105AR**  
**Charles Cundall R.A. (British, 1890-1971)**  
 Cattle in a rural landscape (a pair)  
 each signed and dated '1950' (lower right)  
 oil on canvas  
 41 x 61cm (16 1/8 x 24in).  
 (2)  
 £1,200 - 1,800



106



111

**106AR**  
**Colin W. Burns (British, born 1944)**  
 Ducks taking flight  
 signed 'Colin W. Burns' (lower right)  
 oil on canvas  
 61 x 91.5cm (24 x 36in).  
 £800 - 1,200

**107AR**  
**Anthony Eyton RA (British, born 1923)**  
 Seated Nude  
 signed (lower right)  
 oil on board  
 32.5 x 20.5cm (12 13/16 x 8 1/16in).  
 £800 - 1,200

**108AR**  
**Lewin Bassingthwaite (1928-1983)**  
 Girl reflected in an oval mirror  
 signed with initials and dated '65 (lower left)  
 oil on canvas  
 63 x 75.5cm (24 13/16 x 29 3/4in).  
 £500 - 700

**109AR**  
**Edwin Penny (British, born 1930)**  
 Cuckoo  
 signed (lower left)  
 gouache  
 50.5 x 36.5cm (19 7/8 x 14 3/8in).  
 £600 - 800





109

110AR

**Ethelbert White (British, 1891-1972)**

The Mission Hall

signed 'Ethelbert White' (lower left),

oil on board

25.5 x 35.5cm (10 1/16 x 14in).

£500 - 700

PROVENANCE:

With Sally Hunter Fine Art

110AAR

**Michael Leventis (British, born 1944)**

'Lily'

signed, titled and dated 1988 (on canvas verso),

oil on canvas

122 x 81cm (48 1/16 x 31 7/8in).

£1,500-2,000

111AR

**Mary Fedden R.A. (British, 1915-2012)**

Still life with fruit and shell

signed and dated 'Fedden 08' (lower right),

watercolour

17.5 x 24.8cm (6 7/8 x 9 3/4in).

£1,000 - 1,500

112AR

**Steve Burgess (American, born 1960)**

'Ever Alert'

signed and inscribed with title 'Steve Burgess' (on the stretcher)

oil on canvas

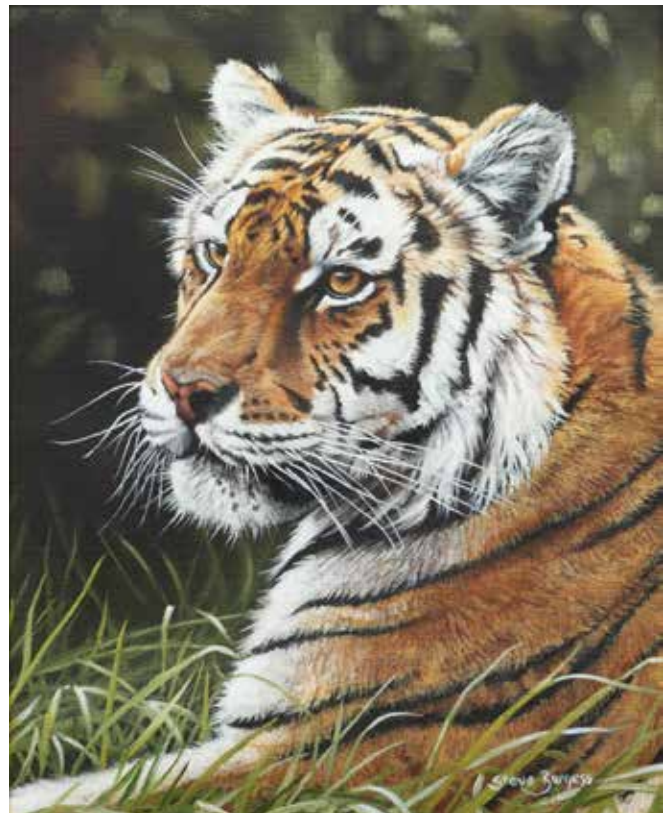
25 x 20.5cm (9 13/16 x 8 1/16in).

£1,000 - 1,500

PROVENANCE:

with Halcyon Gallery, London

19th Century Pictures



112



110A



113



116

**113**  
**Attributed to John Inigo Richards (British, 1731-1810)**  
 A view in the Lake District, The Passing Storm  
 gouache  
 38.5 x 56.2cm (15 3/16 x 22 1/8in). 15" x 22"  
 £600 - 800



115



117

**114**  
**Richard Harry Carter (British, 1840-1911)**  
 Seashore landscape  
 signed and dated 'RHCarter/1866' (lower left)  
 watercolour with scratching out heightened with white  
 25 x 54cm (9 13/16 x 21 1/4in).  
 £500 - 700

**115**  
**William James Müller (British, 1812-1845)**  
 Welsh cottage  
 signed and indistinctly dated (lower left) oil on canvas  
 46 x 56cm (18 1/8 x 22 1/16in).  
 £500 - 700

**116**  
**J Weber, 19th Century**  
 The Recitation  
 signed and dated 'J.Weber 1896' (lower right)  
 oil on panel  
 46 x 33cm (18 1/8 x 13in).  
 £500 - 800





119



121

117

**James Stuart Park (British, 1862-1933)**

Pink roses

signed 'Stuart Park' (lower right)

oil on canvas

45.5 x 76cm (17 15/16 x 29 15/16in).

£1,000 - 1,500

PROVENANCE:

with William Hardie, Glasgow

118

**André Plée (French, 20th century)**

La Marne à Damemart (Seine et Marne)

signed 'André Plée' (lower left), signed and inscribed with title on label attached to reverse

oil on panel

24 x 33cm (9 7/16 x 13in).

£200 - 300



120



122

119

**English School, 19th century**

A two-masted trading ship, unladen, sailing off a coastline in a good breeze, flying a pennant Carlisle and the Red Ensign

oil on canvas

45.5 x 63.5cm (17 15/16 x 25in).

£600 - 800

120

**Aaron Edwin Penley (British, 1807-1870)**

Lakeland Landscape with Cattle and Figures

signed and dated 'Penley 1847' (lower right)

watercolour

62 x 120cm (24 7/16 x 47 1/4in).

£600 - 800

121

**Ethel Fanny Everett (British, fl 1900-1939)**

Portrait of a young girl - Lilian Violet (1883-1961)

initialed and dated 'E.E. 1891' (lower right),

oil on canvas, circular,

75 x 75cm (29 1/2 x 29 1/2in).

£1,500 - 2,000

122

**Circle of John Joseph Barker of Bath (British, 1824-1904)**

Travellers' Rest

oil on canvas

50 x 60cm

£700 - 1,000



125



125



123

123\*

Follower of Marmaduke Craddock (circa 1660-circa 1716)

Cockerel, hen and peacock

oil on canvas

36 x 31cm (14 3/16 x 12 3/16in).

£600 - 800

124

English School, 19th century

A Large White sow with her three piglets

oil on panel

50 x 66.5cm (19 11/16 x 26 3/16in).

£700 - 1,000

125

After Sir Godfrey Kneller, early 18th century

Portrait of Queen Anne, bust-length, in an ermine-trimmed coat, within a painted oval; and Portrait of George, Prince of Denmark, bust-length, in an ermine-trimmed mantle, within a painted oval

oil on canvas (a pair)

34 x 29.5cm (13 3/8 x 11 5/8in).

(2)

£800 - 1,200

This pair of paintings are after engravings by John Smith, after Sir Godfrey Kneller's original works.





126

126  
Austrian School, early 19th Century  
Portrait of Emperor Ferdinand I of Austria  
oil on canvas  
78 x 62.5cm (30 11/16 x 24 5/8in).  
£500 - 700



127

127  
Early 19th Century English School  
Portrait of a young boy with dog, a lake in the distance  
Oil on canvas  
34.5 x 27cm (13 9/16 x 10 5/8in).  
£450 - 550



124

128  
Hendrik Mathys (Belgian)  
Wooded river landscape with figures on a path  
signed 'H.Mathys' (lower right)  
oil on canvas  
67.5 x 97cm (26 1/2 x 38 1/4in).  
£500 - 700



133



129

**129**  
**Anthony Vandyke Copley Fielding, P.O.W.S. (British, 1787-1855)**  
 Near Steyning, Sussex  
 signed with initials and dated 1824 (lower right)  
 watercolour  
 18.5 x 29cm (7 5/16 x 11 7/16in).  
 £500 - 700



134

**130**  
**English School, late 18th/early 19th Century**  
 Portrait of a lady, shoulder length, with her hair half upswept, held with a floral corsage, and companion, each in elegantly carved ribbon tied gilt frames  
 pastel  
 28 x 21cm (11 x 8 1/4in). (oval)  
 (2)  
 £250 - 350

**131**  
**Attributed to Charles Landseer (British, 1799-1879)**  
 Hermes  
 signed 'by Chas Landseer' (lower left)  
 watercolour  
 14.7 x 13.5cm (5 13/16 x 5 5/16in).  
 £500 - 700

PROVENANCE:  
 with Fry Gallery, London

**132**  
**North American School, circa 1854**  
 View of Niagara Falls  
 extensively inscribed verso and dated 1854,  
 oil on board  
 25 x 36cm (9 13/16 x 14 3/16in).  
 £500 - 700

**133**  
**Paul Sandby R.A. (Nottingham 1730-1809 London)**  
 Figure of a peasant  
 pencil and watercolour  
 8.5 x 5.5cm (3 3/8 x 2 3/16in).  
 £500 - 700

**134**  
**William Henry Wheelwright (British, 19th Century)**  
 A set of twelve coaching scenes, fitted as an oak four fold screen,  
 most signed and dated '86 (lower right)  
 oil on panel  
 187 x 276cm overall.  
 £4,000 - 6,000





136

135

Newlyn School, circa 1900

A cobbled street in a coastal town, with woman in doorway and child playing

oil on canvas

60 x 47cm (23 1/2 x 18 1/2in).

£800 - 1,200

136

Hermann Armin Kern (Hungarian, 1839-1912)

Thirsty work

Signed 'Kern H' (lower right), artist's wax seal verso

Oil on panel

47.5 x 31cm (18 11/16 x 12 3/16in).

£1,500 - 2,000

137

William Henry Margetson (British, 1861-1940)

Mrs L Green-Williams

signed and dated 'W.H.Margetson 1916' (lower right)

watercolour

50.5 x 34cm (19 7/8 x 13 3/8in).

£600 - 800

PROVENANCE:

Royal Institute of Painters in Watercolours, Spring 1916, no.3



139



138

138

David Cox the Younger (British, 1808-1885)

Hay Harvesters

signed and dated 'D.Cox 1852' (lower left)

oil on canvas laid on panel

30 x 40.5cm (11 13/16 x 15 15/16in).

£500 - 700



140



141



142

139  
After Sebastiano del Piombo

Self portrait  
oil on panel  
69 x 53cm (27 3/16 x 20 7/8in).  
(unframed)  
£700 - 900

140AR

Frank Moss Bennett (British, 1874-1952)  
Portrait of Arthur Annesley, First Earl of Anglesey,  
signed and inscribed 'copied by/FM Bennett/1926' (lower left)  
oil on canvas  
91 x 71cm (35 13/16 x 27 15/16in).  
£600 - 800

141AR

Frank Moss Bennett (British, 1874-1952), after Frederick Yeates Hurlstone

Portrait group of three children and a spaniel,  
signed, inscribed and dated 'FM Bennett 1926/after Hurlstone 1896'  
(lower right)  
oil on canvas  
91.5 x 71cm (36 x 27 15/16in).  
£1,200 - 1,800

142

James Aumonier, R.I. (British, 1832-1911)

Picnic in the summer shade  
signed 'J.Aumonier' (lower right)  
oil on canvas  
70 x 114cm (27 9/16 x 44 7/8in).  
£1,000 - 1,500

143

Wright Barker (British, 1863-1941)

Highland cattle on the coast  
signed 'Wright Barker' (lower left)  
oil on canvas  
71.5 x 91cm (28 1/8 x 35 13/16in).  
£1,500 - 2,000

144

James Walsham Baldock (British, 1822-1898)

Sheep on a Country path and Horses and carts in a quarry, a pair,  
signed and dated 'J.Baldock 1864' (lower left),  
watercolours,  
34.5 x 50cm (13 1/2 x 19 3/4in).  
£600 - 800





150

145

**Frederick Yeates Hurlstone (British, 1801-1869)**

Portrait of Lieutenant Charles Phillip de Ainslie, standing three-quarter length, inscribed on label verso: 'Lieut General/Charles Philip Anslie/by/Hurlstone R.A.', oil on canvas, 125 x 100cm (49 3/16 x 39 3/8in).  
£1,500 - 2,000

This lot is accompanied by a book written by the sitter - *Historical Record of the the First or the Royal Regiment of Dragoons*, publ. 1887.

146

**English School, circa 1840**

Portrait of a gentleman, half length, believed to be John Newbald, wearing black jacket over white shirt; and a companion portrait of a lady, believed to be Betsy Anne Newbald (née Collier) a pair, oil on panel, 22 x 17cm (8 3/4 x 6 3/4in).  
£600 - 800

147

**E. J. Compton, 19th Century**

Mountainous lake scene with figures in a rowing boat signed and dated 1874 (lower right) watercolour 30 x 46cm (11 13/16 x 18 1/8in).  
£250 - 350

148

**Charles Harmony Harrison (British, 1842-1902)**

Fishing on the Broads signed and dated 'C.H.Harrison 1885' oil on canvas 19 x 29cm (7 1/2 x 11 7/16in).  
£500 - 700



143

149

**Miklós Barabás (Hungarian, 1810-1898)**

Portrait of a lady, wearing white dress with pink rose corsage, standing before a country landscape signed and numbered 'Barabas M./854' (lower right), pencil, watercolour and bodycolour, 49 x 38.5cm (19 1/4 x 15 1/4in).  
£800 - 1,200

150

**William Joseph Julius Caesar Bond (British, 1833-1926)**

Low tide signed 'WJJBond' (lower left) oil on panel 25 x 35.5cm (9 13/16 x 14in).  
£800 - 1,200

151

**William Henry Haines (British, 1812-1884)**

'Practise'; 'Patience' each signed 'W. H. Haines' (lower left), and each inscribed to labels verso oil on panel (a pair) 26 x 18cm (10 1/4 x 7 1/16in).  
(2)  
£800 - 1,200

152AR

**Frank Moss Bennett (British, 1874-1952), after Frederick Yeates Hurlstone**

Portrait of George Annesley, Second Earl of Mount Norris, signed, inscribed and dated 'copied by FM Bennett 1926/after Hurlstone 1842' (lower left) oil on canvas 91.5 x 71cm (36 x 27 15/16in).  
£400 - 600



153



154

**153**  
**Bernard Vaillant (Flemish, 1632-1698)**  
 A mother and child  
 signed and dated 'B.Vallant (sic)/f. 1683' (upper left)  
 black chalk and pastel on paper  
 41 x 33cm (16 x 13in).  
 £200 - 300



155

**154**  
**James Stuart Park (British, 1862-1933)**  
 Still life with white blooms  
 signed 'Stuart Park' (lower right)  
 oil on canvas  
 40.6 x 50.8cm (16 x 20in).  
 £1,000 - 1,500

PROVENANCE:  
 M.H.D. McAlpine Esq.

**155**  
**Richard Caton Woodville II (British, 1856-1926)**  
 Ten regimental equestrian studies  
 signed 'R.C.Woodville' and variously inscribed  
 watercolour and gouache  
 23 x 17cm (9 1/16 x 6 11/16in).  
 (10)  
 £800 - 1,200

**156**  
**Jane Vivian (British, active 1869-1877)**  
 A Venetian backwater  
 oil on canvas  
 19.5 x 14cm (7 11/16 x 5 1/2in).  
 £500 - 700





156

157

**Circle of Henry Andrews (British, 1794-1868)**

Hawking Party, in the manner of Philips Wouwerman  
oil on panel, unframed,  
30.5 x 38cm (12 x 15in).

£800 - 1,200

158

**Charles Hunt (British, 1803-1877)**

The schoolroom lesson  
signed with monogram and dated '72 (lower left)  
oil on canvas

16.5 x 23cm (6 1/2 x 9 1/16in).

£700 - 900

159

**William Turner of Oxford, OWS (British, 1789-1862)**

In the Highlands (Cattle on a drover's road)  
signed and dated 'W Turner Oxford 1855' (lower right)  
watercolour

40 x 67cm (15 3/4 x 26 3/8in).

£2,000 - 3,000

PROVENANCE:

with Agnews, London



158



159



160

160

**Copley Fielding (British, 1787-1855)**

Landscape with cattle  
signed and dated 'Copley Fielding 1821' (lower left)  
watercolour

24.8 x 35cm (9 3/4 x 13 3/4in).

together with another watercolour, (2)

£800 - 1,200



162



166



163

**161**  
**John Irvine (British, 1805-1888)**  
 Ayah and Child  
 inscribed verso 'painted by John Irvine RSA 1866,  
 oil on board  
 35 x 28cm (13 3/4 x 11in).  
 £300 - 500

**162**  
**After Raffaello Sanzio, called Raphael**  
 Madonna della Granduca,  
 after the original in the Pitti Palace, Florence  
 oil on board  
 21.5 x 17.5cm (8 7/16 x 6 7/8in). (oval)  
 in a carved and gilded florentine frame  
 £300 - 400

PROVENANCE:  
 M.H.D. McAlpine Esq.

**163**  
**Frederick John Widgery (British, 1861-1942)**  
 Moorland Scene  
 signed 'F J Widgery' (lower left)  
 gouache  
 40 x 101cm (15 3/4 x 39 3/4in).  
 £500 - 800

**164**  
**John Pine after C. Lempriere**  
 A series of thirteen 18th Century nautical engravings 38 x 61.5cm (14 15/16 x 24 3/16in).  
 (13)  
 £400 - 600

**165**  
**Italian School, 19th Century**  
 after Guercino, Sibilla Persica  
 oil on canvas  
 63.5 x 50.5cm (25 x 19 7/8in).  
 and three similar portraits, a set of four. (4)  
 £300 - 400

**166**  
**English School, circa 1830**  
 Portrait of a young lady, bust length, wearing a jewel in her hair  
 oil on canvas, oval,  
 51 x 44cm (20 x 17 1/4in).  
 £700 - 1,000

**167**  
**Follower of Jacob de Wit (Amsterdam 1695-1754)**  
 Cherubs, a pair  
 oil on canvas laid to board (oval)  
 40 x 34cm (15 3/4 x 13 3/8in). (2)  
 £800 - 1,200





167

168

**English School**

Portrait of a gentleman in buff coat, and a portrait of a lady in blue dress with scarlet drape,  
oil on canvas,  
73 x 63cm  
(2)  
£500 - 800

PROVENANCE:  
with Frost & Reed, London

169

**After William Hogarth (British, 1697-1764)**

The Rake's Progress  
set of eight engravings by T. Cook, with additional hand colouring,  
published 1796 by G. G. & J. Robinson  
each 13½ ins x 15 ins (8)  
£500 - 700

170

**Attributed to Richard Livesay (1753-circa 1823 Southsea)**

Portrait of a young boy, said to be William James Atkinson, half-length,  
oil on canvas  
24.3 x 21.5cm (9 9/16 x 8 7/16in).  
£800 - 1,200

PROVENANCE:  
Sale, Bonhams, London, 13 April 2011, lot 236

171

**John Varley, OWS (British, 1778-1842)**

Figures sitting on the banks of a lake  
signed (lower right)  
watercolour  
14.5 x 21cm (5 11/16 x 8 1/4in).  
£500 - 700



170



171

172

**John Varley, OWS (British, 1778-1842)**

Fishing on a lake  
signed (lower centre)  
watercolour  
24 x 40.5cm (9 7/16 x 15 15/16in).  
£800 - 1,200



173



174

173

**Attributed to William Powell Frith, RA (British, 1819-1909)**

Portrait of a lady seated in her salon,  
bears strengthened signature and date 1880 (lower left)  
oil on panel

38 x 31cm (14 15/16 x 12 3/16in).

£800 - 1,200

174

**James Webb (British, 1825-1895)**

Hastings, with numerous figures and beached vessels on the shore  
signed (lower right)

oil on canvas

39 x 74.5cm (15 3/8 x 29 5/16in).

£1,500 - 2,000



178

175AR

**Frank Moss Bennett (British, 1874-1952), after Richard Cosway**  
Portrait of Thomas, Second Lord Lyttleton,  
signed, inscribed and dated 'R Cosway/copied by F M Bennett 1926'  
(lower right)

oil on canvas

76.5 x 63.5cm (30 1/8 x 25in).

£600 - 800

176AR

**Frank Moss Bennett (British, 1874-1952), After Raeburn**

Portrait of General Norman Macleod

signed, inscribed and dated 'FM Bennett 1926/After Raeburn' (lower  
right)

oil on canvas

77 x 64cm (30 5/16 x 25 3/16in).

£600 - 800

177

**Henry (Harry) Stannard (British, 1844-1920),**

Ploughing the fields (a pair)

each signed 'Henry Stannard' (lower left)

watercolour

25.2 x 35cm (9 15/16 x 13 3/4in).

(2)

£500 - 700





179

178

**Emilio Boggio (Venezuelan, 1857-1920)**

A group of eleven drawings and watercolours, in nine gilt frames, with two sets of portraits framed together, a sketch of rabbits and a drawing of a cat

each with studio stamp

pencil, some heightened with white

14.5 x 19.5cm (5 11/16 x 7 11/16in). and smaller

(11)

£2,000 - 3,000

179

**George Vicat Cole, RA (British, 1833-1893)**

The Lock

signed with monogram and dated '1879' (lower right)

oil on canvas

30.5 x 45cm (12 x 17 11/16in).

£700 - 900

180

**After Frans Snyders, circa 1900**

Still life with fruit and monkeys

oil on canvas

39 x 118cm (15 3/8 x 46 7/16in).

£1,000 - 1,500

181

**Edwin M. Fox (British)**

'Sir William' - portrait of a chestnut horse with a terrier in a stable interior

signed 'E.M. Fox' and indistinctly inscribed and dated 1860 (lower left),

oil on canvas,

49.5 x 59.5cm (19 1/2 x 23 1/2in).

£500 - 700

182

**Charles Jones, RCA (British, 1836-1892)**

Sheep on moorland

signed with monogram (lower left)

oil on canvas

36 x 51cm (14 3/16 x 20 1/16in).

£600 - 800



182



184

183

**English School, 19th century**

Nestor Productus; and Puffins

each inscribed (lower left)

pencil and watercolour heightened with bodycolour

34.5 x 47cm (13 9/16 x 18 1/2in).

(2)

£400 - 500

184

**Johann Frank Kirchbach (British, 1859-1912)**

The card players

signed and dated 'Kirchbach/1888' (lower right)

oil on canvas

75 x 100.5cm (29 1/2 x 39 9/16in).

£2,000 - 3,000



185



190

**185**  
**Thomas Rowlandson (London 1756-1827)**  
 Dr Syntax in the Cloisters at Christ Church, Oxford  
 signed 'Rowlandson' (lower right)  
 pencil and watercolour  
 11 x 18cm (4 5/16 x 7 1/16in).  
**£600 - 800**

PROVENANCE:  
 with Thomas Agnew, no.12559, catalogue reference 24.

We believe this work depicts Dr Syntax in the Cloisters at Christ Church Oxford, Oxford, as featured in William Combe's early 19th Century 'Tour of Dr Syntax in search of the Picturesque'.

**186**  
**A. Wilton (British, 19th Century)**  
 A Winter Woodland Scene  
 signed 'A Wilton' (lower left),  
 oil on board,  
 25 x 46cm.  
**£600 - 800**

**187**  
**Charles Augustus Henry Lutyens (British, 1829-1915)**  
 Three cherubs seated on a cloud holding flowers  
 signed 'Lutyens' (lower left)  
 oil on canvas,  
 49 x 75cm (19 5/16 x 29 1/2in).  
**£600 - 800**



188



189

**188**  
**George Cole (British, 1810-1885)**  
 Cattle at the water's edge at dusk  
 signed and dated 1876 (lower right)  
 oil on canvas  
 37.5 x 55cm (14 3/4 x 21 5/8in).  
**£700 - 900**

**189**  
**Charlotte Nasmyth (British, 1804-1884)**  
 Marlow lock from Cookham Dean  
 signed (lower left)  
 watercolour and bodycolour  
 51.5 x 75.5cm (20 1/4 x 29 3/4in).  
**£500 - 700**

**190**  
**Henry Edward Sperton Tozer (British, 1864-died circa 1938)**  
 The patchwork quilt  
 signed & dated 1933 (lower left)  
 watercolour  
 25 x 32.5cm (9 13/16 x 12 13/16in).  
**£500 - 700**

**191**  
**Henry John Terry (British, 1818-1880)**  
 Mending clothes  
 signed (lower right)  
 watercolour  
 36.5 x 26.5cm (14 3/8 x 10 7/16in).  
**£400 - 600**





193

192

**Ambrose McEvoy (British, 1878-1927)**

A child of the Asquith family, full length, seated on a chair  
pencil and watercolour

40 x 29cm (15 3/4 x 11 7/16in).

£400 - 600

PROVENANCE:

with Spink, London

193

**H. A. Russell (Canadian, 19th Century)**

A group of figures wearing snow shoes in a winter landscape  
signed with initials and dated Quebec 1869 (lower right)  
watercolour

20 x 31cm (7 7/8 x 12 3/16in).

and two further watercolours by the same hand, of St. Foy Rd, Quebec;  
and Montmorency Falls, Quebec 1871. (3)

£300 - 500

194

**English School, 19th century**

A young girl on a rocking horse  
oil on copper

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

£500 - 700

195

**Circle of George Arthur Fripp, RWS (British, 1813-1896)**

Magdalen College, Oxford

watercolour

48 x 68.5cm (18 7/8 x 27in).

£700 - 1,000

196

**Alessandro Sani (Italian, 19th Century)**

Interior Scene

signed (upper left) oil on canvas

40.5 x 67cm (15 15/16 x 26 3/8in).

£800 - 1,200

197

**Harry Sutton Palmer, R.I. (British, 1854-1933)**

The River Thames at Cliveden

signed 'Sutton Palmer' (lower left)

watercolour

33.5 x 58cm (13 3/16 x 22 13/16in).

£600 - 900



191

198

**David Roberts, RA (British, 1796-1864)**

A group of fourteen hand-coloured lithographs by Louis Haghe, from the  
Holy Land and Egypt and Nubia series,  
mounted on folio card, all unframed, 33 x 49cm (13 x 19 1/4in).

(14)

£700 - 1,000

199AR

**Charles E. Gatehouse (1866-1952)**

'Cubic by Root' - portrait of a racehorse in a loose box

signed 'C. Gatehouse' and indistinctly dated 1900(?) (lower right),  
oil on canvas,

41.5 x 51.5cm (16 1/4 x 20 1/4in).

£500 - 700

200

**Charles Branwhite (British, 1817-1880)**

Winter, Westhyn, North Devon

signed and indistinctly dated (lower right)

watercolour and bodycolour

37.5 x 59cm (14 3/4 x 23 1/4in).

£700 - 900



201



201



202

201

**William Holmes Sullivan (British, ?-1908)**

'In the wind and the rain'; 'A doubtful path'

signed and dated 1894 (lower left and lower right; inscribed and signed verso)

oil on canvas (a pair)

59 x 45cm (23 1/4 x 17 11/16in).

(2)

£500 - 800

202

**Frederick Lee Bridell (British, 1831-1863)**

River landscape with a wooden bridge

signed and dated 'F.L. Bridell./1852' (lower left)

oil on canvas

35.5 x 46cm (14 x 18 1/8in).

£600 - 800

203

**Dutch School, circa 1800**

Fishing vessels on a calm sea

oil on canvas

71 x 85cm (27 15/16 x 33 7/16in).

£700 - 900





209

204

**After John Frederick Herring, Snr.**

Fox Hunting: 'The Meet'; 'The Start'; 'The Run'; 'The Death' a set of four 19th Century coloured prints, in gilt frames with sporting trophy crestings, 68 x 91cm (26 3/4 x 35 13/16in).

(4)

£450 - 500

205

**Mary Hoare (British, 1744-1820)**

Orphan children

inscribed and dated on backing board: 'By Mrs H. Hoare of B... - daughter to Mr Hoare of Bath, an eminent painter. 1783', watercolour, oval,

37 x 32.5cm (14 1/2 x 12 3/4in).

£500 - 600

Mary Hoare was the daughter of the renowned portrait painter, William Hoare of Bath, and was also an artist. She was married to Henry Hoare. A number of her works are kept by the National Trust at Stourhead.

206

**James Campbell Noble (British, 1846-1913)**

Steamboats by a quay

signed and dated 'J.C.Noble 1878' (lower left)

oil on canvas

51 x 31cm (20 1/16 x 12 3/16in).

£500 - 800

207

**Richard Whitford Jnr. (British, late 19th Century)**

Sheep before a parkland setting

signed and dated 'R.Whitford 1889' (lower right)

oil on canvas

50.5 x 61cm (19 7/8 x 24in).

£600 - 800

208

**Frederick John Widgery (British, 1861-1942)**

View of Dartmoor

signed 'F J Widgery' (lower left)

watercolour and bodycolour

28 x 45cm (11 x 17 11/16in).

together with a similar smaller by the same hand, 25 x 34 cm. (2)

£500 - 700



209



203

209

**Peter La Cave (active 1769-1822)**

Going to market, and companion

signed and dated 'La Cave 1801' (lower right)

watercolour (a pair)

19 x 26cm (7 1/2 x 10 1/4in).

(2)

£800 - 1,200

PROVENANCE:

With Thomas Agnews & Sons

210

**Peter La Cave (active 1769-1822)**

Fording the stream

watercolour

20.5 x 28.5cm (8 x 11 1/4in).

£300 - 500

PROVENANCE:

With Stephen Garratt Fine Paintings, London



211



215

**211**  
**William Henry Williamson (British, 1820-1883)**  
 Boats in a swell off the coast  
 indistinctly signed and dated (lower left) oil on canvas  
 55.5 x 97cm (21 7/8 x 38 3/16in).  
**£1,000 - 1,500**

**212**  
**Hercules Brabazon Brabazon (British, 1821-1906)**  
 River landscape  
 signed with initials (lower right); indistinctly inscribed (lower left)  
 watercolour  
 15.5 x 22cm (6 1/8 x 8 11/16in).  
**£200 - 300**

**213**  
**David Adolf Constant Artz (Dutch, 1837-1890)**  
 Coast - North Holland  
 signed 'ARTZ' (lower right),  
 oil on board,  
 18.5 x 37cm (7 1/4 x 14 1/2in).  
**£500 - 700**

**214**  
**William Mark Fisher, RA (American, 1841-1923)**  
 Trussing Hay  
 signed 'Mark Fisher' (lower right)  
 oil on canvas  
 36 x 45cm (14 3/16 x 17 11/16in).  
**£500 - 700**



216

**215**  
**Jules Lessore (French/British, 1849-1892)**  
 A town quay; and companion  
 signed (lower right and lower left respectively)  
 watercolour (a pair)  
 17.5 x 25cm (6 7/8 x 9 13/16in).  
 (2)  
**£1,000 - 1,500**

**216**  
**After Elisabeth Louise Vigée Le Brun, 19th Century**  
 Self-portrait, after the original in the Pitti Palace, Florence  
 oil on board  
 x 21.5cm (17.5 x 8 7/16in). (oval)  
 in a carved and gilded florentine frame  
**£180 - 250**

PROVENANCE:  
 M.H.D. McAlpine Esq.

**217**  
**Henry John Sylvester Stannard, RBA (British, 1870-1951)**  
 Boy and girl on a sunny country lane  
 Signed "H. Sylvester Stannard" (lower left)  
 Watercolour and bodycolour  
 32.5 x 50cm (12 13/16 x 19 11/16in).  
**£600 - 800**





220

**218**  
**Follower of Jan Josef Horemans the Elder (Flemish, 1682-1759)**  
 Country Fair  
 oil on canvas  
 37 x 44cm (14 9/16 x 17 5/16in).  
 £600 - 900

**219**  
**English School, circa 1780**  
 Portrait of a gentleman, bust length, wearing a brown coat  
 oil on canvas  
 33 x 29cm (13 x 11 7/16in).  
 £500 - 700

**220**  
**Mari ten Kate (Dutch, 1831-1910)**  
 Riverscape  
 signed 'M Ten Kate' (lower right),  
 oil on canvas laid down onto board,  
 15 x 23cm (5 7/8 x 9 1/16in).  
 £500 - 700

**221<sup>Y</sup>**  
**Riccardo Meacci (Italian, 1856-1938)**  
 Stained glass design, possibly The Vision of St Hubert  
 signed 'R.MEACCI' (lower centre)  
 watercolour and gouache heightened with gold  
 20 x 15cm (7 7/8 x 5 7/8in).  
 in a tortoiseshell frame, together with a print after Burne-Jones (2)  
 £700 - 900

**PROVENANCE:**  
 Charles Eamer Kempe, gifted to  
 Walter Tower  
 by descent

**222**  
 No lot



221



223



225



224



227

223

**Hendrick Barend Koekkoek (Dutch, born 1849)**

Winter woodland scene with figure on path

signed 'H.B. Koekkoek' (lower right); inscribed 'This picture is guaranteed to be painted by me, H.B. Koekkoek' on label verso, with red wax seal impressed 'H.B.K.'.,

oil on canvas

34.5 x 29.5cm (13 1/2 x 11 1/2in).

£800 - 1,200

224

**Frederick John Widgery (British, 1861-1942)**

'Nr Holywell Bay, Newquay'

signed and inscribed with title (lower left)

gouache

40 x 100cm (15 3/4 x 39 1/2in).

£800 - 1,200

225

**Continental School, 19th century**

Unloading the catch

bears an indistinct signature (lower right)

oil on canvas

90 x 117cm (35 7/16 x 46 1/16in).

£800 - 1,200

226AR

**Lucio Todeschini (Italian, 1892-1969)**

Peasant lady in a field

signed 'LTodeschini' (lower right)

oil on canvas

45 x 30cm (17 11/16 x 11 13/16in).

£600 - 800



227

**Circle of James Holland, RWS (British, 1799-1870)**

Riverside buildings, possibly Rouen

oil on canvas

61 x 46cm (24 x 18 1/8in).

£800 - 1,200

228

**Charles Stuart (British, active 1854-1868)**

Peaches, grapes, melons and flowers

signed 'Charles Stuart' (lower right)

oil on canvas

77 x 103cm (30 5/16 x 40 9/16in).

£600 - 800

229

**Circle of Frederick Calvert (British, c.1785 - 1844)**

Hauling the nets

oil on canvas (a pair)

each 40.5 x 54.5cm (15 15/16 x 21 7/16in).(2)

£600 - 800

230

**English School, late 18th Century**

Portrait of a boy, three-quarter-length, in a green coat and beige breeches, seated before a landscape

oil on canvas

62.5 x 75.5cm (24 5/8 x 29 3/4in).

£800 - 1,200

231

**William Lionel Wyllie (British, 1851-1931)**

'Cowes Week - Yachts Racing in Squally Weather', and another - 'S.

Maria della Salute, Venice',

etchings, signed in pencil, 16 x 37cm and 17 x 22cm. (2)

£600 - 800

232

**David Cox the Younger (British, 1808-1885)**

Extensive Welsh landscape,

signed and dated 'David Cox junior July 24th' (lower right),

watercolour,

31.5 x 109cm (12 1/2 x 43in).

£600 - 800

233

**John Cranch (British, 1751-1821)**

Interior of a dovecote

signed (lower right)

oil on panel

29 x 25.5cm (11 7/16 x 10 1/16in).

together with a copy of the original Sotheby's catalogue for its sale dated 25th February 1970, lot 163 (2)

£600 - 800

234

**Flemish School, 18th Century**

Figures outside a village inn

oil on panel

19 x 24cm (7 1/2 x 9 7/16in).

£600 - 800



230

235

**English School, 19th century**

Portrait of Richard Lambert Jones

oil on canvas

112 x 84cm (44 1/16 x 33 1/16in).

£700 - 1,000

The sitter of the present lot was Chariman of the Committee for the Construction of London Bridge Royal Exchange

236

**After George Patten, 19th Century**

Portrait of Sir Matthew Wood

oil on canvas

72 x 68cm (28 5/16 x 26 3/4in).

£600 - 900

237

**Italian School, 19th Century**

A portrait of the SS *Jerseymoore*; and a portrait of the S.S. *Bernina* (a pair)

pencil, watercolour and gouache

38.5 x 62.5cm (15 3/16 x 24 5/8in).and 41 x 64 cm. (16 x 25 in.)

(2)

£500 - 700

S.S. *Jerseymoore* was a Doxford turret ship, built in 1901 for Runciman, Walter & Co. Newcastle. She ran aground and was wrecked in 1915.

238

**Henry John Yeend King (British, 1855-1924)**

The Milkmaid

signed 'YEEND KING' (lower right)

watercolour and gouache

35.5 x 26cm (14 x 10 1/4in).

£500 - 700



239



248

239

**Ellen Grace Parker (British, ?-1893)**  
 "Damaged" Woolhampton on the Bath Road  
 signed 'E.G.Parker' (lower right), signed again and inscribed with title (on a label attached to the backboard)  
 pencil and watercolour  
 22 x 34cm (8 11/16 x 13 3/8in).  
 £500 - 700

240

**Frederick John Widgery (British, 1861-1942)**  
 Landscape near Okehampton  
 signed 'F.J.WIDGERY' (lower left),  
 gouache,  
 50 x 75cm (19 3/4 x 29 1/2in).  
 £600 - 800

241

**Ellis William Roberts (British, 1860-1930)**  
 Portrait of a young man (Joseph Shaw)  
 Signed 'Ellis Roberts',  
 watercolour  
 24 x 18cm (9 7/16 x 7 1/16in).  
 £500 - 700



242

242

**Ernest Arthur Rowe (British, 1863-1922)**  
 The garden path  
 signed (lower left)  
 watercolour  
 25 x 35.5cm (9 13/16 x 14in).  
 £500 - 700

243

**Alfred Montague (British, 1832-1883)**  
 Dutch Landscape, with boats  
 signed with initials (lower right)  
 oil on board  
 30.5 x 40.5cm (12 x 15 15/16in).  
 £500 - 700

244

**Frederick John Widgery (British, 1861-1942)**  
 Stepperton Tor, Tor Marsh,  
 signed 'F.J.WIDGERY' (lower left),  
 watercolour,  
 50.5 x 74cm (20 x 29 in).  
 £500 - 700

245

**Continental School, 19th Century**  
 Still life of flowers on a ledge  
 oil on canvas  
 74.5 x 62cm (29 1/4 x 24 1/2in).  
 £600 - 800

246AR

**Alfred Fontville de Breanski (British, 1877-1957)**  
 Swans and punts, at Pangbourne on Thames,  
 signed (lower left); inscribed verso  
 oil on canvas  
 50.5 x 76cm (19 7/8 x 29 15/16in).  
 (unframed)  
 £800 - 1,200

247

**19th Century English School**  
 Fisherfolk coming ashore  
 oil on board  
 25.2 x 35cm (9 15/16 x 13 3/4in).  
 £500 - 700





250

248

**Colin Graeme Roe (British, 1850-1910)**

A huntsman's pony, dogs, guns and baskets in a moorland landscape  
signed 'Colin Graeme' and dated '84 (lower right)

oil on canvas

45.5 x 65.5cm (17 15/16 x 25 13/16in).

£500 - 800

249

**English Provincial School, 19th Century**

Portrait of an unknown gentleman

oil on canvas

68.5 x 59cm (26 15/16 x 23 1/4in).

£1,000 - 1,500

250

**Thomas Creswick (British, 1811-1869)**

Woman and Child in a Landscape

signed and dated 'Thos Creswick 1850' (lower right),

oil on canvas,

32 x 49cm.

£600 - 800

251

**English School, 19th century**

Portrait of Sir Lionel Marmaduke Darrell

oil on canvas

115 x 85cm (45 1/4 x 33 1/2in).

£600 - 800

252

**Orientalist School, Early 20th century**

The palm under the dome

oil on canvas

81 x 51cm (31 7/8 x 20 1/16in).

£500 - 700

253

**Trevor Haddon (1864-1941)**

The arms trader

signed 'TREVOR HADDON' (lower left)

oil on canvas

91 x 61cm (35 13/16 x 24in).

£600 - 800



254



253

254

**William Nedham (British, ?-1849)**

A white horse in a landscape

signed and dated 'W Nedham 1840' (lower right)

oil on canvas

62 x 75cm (24 7/16 x 29 1/2in).

£600 - 800



257



259



260

**255**  
**English School, 19th Century**  
 After J. Opie, Portrait of Mrs Boldero, wife of Henry Boldero Esq.,  
 oil on canvas  
 76 x 61cm (29 15/16 x 24in).  
 £500 - 700



261

**256**  
**Attributed to Edward Harper (1813-1880)**  
 Coastal scene, Boulogne, with fishing vessel at low tide  
 indistinctly inscribed to the stretcher  
 oil on canvas  
 31 x 46cm (12 3/16 x 18 1/8in).  
 £500 - 700

**257**  
**Robert Gwelo Goodman (South African, 1871-1939)**  
 'The Borrowdale Valley, Westmoreland'  
 signed 'R G Goodman' (lower left), inscribed as title on label on reverse  
 pastel  
 58 x 70cm (22 13/16 x 27 9/16in).  
 £1,500 - 2,000

EXHIBITED:  
 London, Royal Academy, 1911, no. 659

**258**  
**Laurits Andersen Ring (Danish, 1854-1933)**  
 Children by a doorway,  
 signed and dated 'L.A. Ring '84' (lower left),  
 oil on canvas,  
 28 x 20.5cm (11 x 8 in).  
 £600 - 800

**259**  
**Follower of John Varley, OWS (British, 1778-1842)**  
 View of Snowdon  
 bears signature (lower left)  
 watercolour  
 38 x 58cm (14 15/16 x 22 13/16in).  
 £500 - 700





Florence H. Woolward

The following five lots are by the botanical artist Florence H. Woolward (1854-1936), and her elder sister Evelyn. Florence was born and grew up in Belton in Lincolnshire, and it is likely that her lifelong love of orchids, for which she became famous, started at the orangery at Belton House, today a National Trust property. Her interest in the species, combined with natural artistic talent, inspired her to record them in the accurate detail which culminated in her chef-d'oeuvre 'The Genus *Masdevallia*', a monograph commissioned by her patron, The Marquis of Lothian, and published in 1896. Today her original illustrations and other watercolour studies are housed at Monteviot House, Kew Royal Botanic Gardens, and The Natural History Museum. The lots offered here have come through family descent and comprise travelling sketches, studies of the natural world, and ephemera.

**260**

**Florence H. Woolward (British, 1854-1936)**

Botanical studies - to include Lily, Prosea, Oxlip and others, some inscribed with title, pencil and watercolour, 37.5 x 28cm and smaller, (12); also includes uncoloured lithographs from *The Genus Masdevallia* including title page with pencil annotations; studies of Fungi (14); studies of Fish (11) and lithographs from the book *Salmonidaie*; and 6 lithographs of Butterflies. All unframed. Lot also includes 2 two-fold fire screens with hand painted flower decoration, and preparatory watercolours of the same.  
£500 - 700



262

**261**

**Florence H. Woolward (British, 1854-1936)**

Album of watercolours to include: - views of the grounds around Belton, views in North Wales, Ramsgate, Scottish Coast, Yorkshire Coast, Isle of Wight, and landscapes after Peter de Wint (approx. 47); together with botanical studies, to include: Narcissus, Anemones, Iris, Corn Blue-bottle, Winter Avens, 'Spring Flowers' and others (approx. 27). Lot also includes a folder of loose watercolours of Belton House, an album of photographs (and some loose) relating to the house; as well as the artist's tin box of paints.

£500 - 700

**262**

**Florence H. Woolward (British, 1854-1936)**

Blue orchids and butterflies  
signed and dated 'Florence H. Woolward/1877' (lower left),  
watercolour and bodycolour,  
45 x 35cm (17 3/4 x 13 3/4in).

£700 - 900

For further reading relating to the artist, there is a large chapter devoted to her in Chapter 22 of: *'Discovering New World Orchids'* by Steve Manning, publ. 2010.



263



264



265

263

**Attributed to Evelyn Woolward (British)**

Exotic bird studies - a group of 11 various species, watercolour, bodycolour and gum arabic, unframed, 23 x 15.5cm; and 15 further various bird studies, some with titles: - The White Stork; Lapwing; Crane; Jamaica Flamingo; Kestrel Hawk; Ostrich; Razor Bill, all unframed, 29 x 22cm and smaller; and one Chinese-style watercolour of exotic birds (27 in total).

£500 - 700

Evelyn was the elder sister of Florence and librarian at Belton House.

264

**Florence H. Woolward (British, 1854-1936)**

White orchids in a terracotta vase  
watercolour and bodycolour,  
51 x 42cm (20 x 16 1/2in).

together with a colour reproduction print after the same hand  
'Dendrobium Densiflorum'. (2)

£500 - 700

## Old Master Pictures

265Y

**After François Boucher, 20th Century**

Two girls and a boy fishing in a stream  
bears signature 'F.Bouschke' (lower left) watercolour on ivory  
33 x 23.8cm (13 x 9 3/8in).

in a brass inlaid tortoiseshell veneered frame

£400 - 600

The present composition is a copy in reverse of Boucher's original of which the whereabouts is unknown.





272

266

**Giovacchino Belli (Italian, 1756-1822)**

Holy Water Stoup

black chalk, pen and brown ink, grey and yellow wash on paper, watermark AC

33.1 x 20.6cm (13 1/16 x 8 1/8in).

(3)

£600 - 800

267

**Vincenzo Gemito (Italian, 1852-1929)**

Study of an Archer

inscribed, signed and dated in pencil 'Sesto istantaneo/ V. Gemito 1911' and numbered '15' pencil on calcque paper, watermark 'G & CR/ Extra' 41.6 x 28.7cm (16 3/8 x 11 5/16in).

£1,200 - 1,800

268

**Italian School, 18th Century**

A seated angel holding a device

black chalk on paper

35.5 x 24.6cm (14 x 9 11/16in).

£300 - 500

269

**After Girolamo Francesco Mazzola, called il Parmigianino, 18th Century**

Two putti and a rabbit

black chalk on paper

17.5 x 17.5cm (6 7/8 x 6 7/8in).

£200 - 300

PROVENANCE:

A.E. Popham Esq. and then by descent



268



271

270

**After Domenico Zampieri, called il Domenichino, circa 1800**

The Guardian Angel

oil on canvas

47 x 37cm (18 1/2 x 14 9/16in).

£600 - 800

The present composition is after Domenichino's original now in Museo di Capodimonte, Naples.

271

**Italian School, 18th Century**

An extensive river landscape with figures drawing water from a well

oil on canvas

47 x 131.5cm (18 1/2 x 51 3/4in).

£700 - 1,000

272

**Jacobus Buys (Amsterdam 1724-1801)**

The Banishment of Hagar

signed and dated 'J.Buys/f1781' (lower right)

oil on panel

31.5 x 26.5cm (12 3/8 x 10 7/16in).

£2,500 - 3,500

PROVENANCE:

In the family of the present owner since the 1950s



274



275



276



273

273  
Flemish School, 18th Century  
Figures and buildings in a watery landscape  
oil on panel  
18 x 23cm (7 1/16 x 9 1/16in).  
£500 - 700

274  
Roman School, circa 1600  
Saint Michael and the Dragon  
oil on copper  
28.5 x 24cm (11 1/4 x 9 7/16in).  
£600 - 800





277



277



278

275

**Flemish School, circa 1800**

Topers drinking and smoking in a tavern

oil on canvas

77 x 59.2cm (30 5/16 x 23 5/16in).

£800 - 1,200

276

**Provincial Dutch School**

Portrait of Anna Maria Flerblin

inscribed (upper left)

oil on canvas

77 x 63cm (30 5/16 x 24 13/16in).

£800 - 1,200

277

**French School, 18th Century**

Portrait of a lady and a gentleman, a pair,

oils on canvas

85 x 71cm (33 7/16 x 27 15/16in).

£700 - 1,000

278

**French School, circa 1800**

Portrait of a young girl

oil on canvas

43 x 36.5cm (16 15/16 x 14 3/8in).

£500 - 700



279



280



283

279

**Spanish School, circa 1580**

The Head of Christ

oil on panel

40.4 x 34.2cm (15 7/8 x 13 7/16in).

£800 - 1,200

280

**After Antonio Allegri, called il Correggio, 19th Century**

The Mystic Marriage of Saint Catherine

oil on canvas

46 x 35.5cm (18 1/8 x 14in).

£500 - 700

The present composition is after Correggio's original, now in Galleria Nazionale di Capodimonte, Naples.

281

**Circle of Francis Swaine (British, died 1782)**

Landing of the French of Privateer Thurot at Carrickfergus

oil on board

8.5 x 13.5cm (3 3/8 x 5 5/16in).

£500 - 700

282

**Spanish School, 17th Century**

Saint Jerome

oil on canvas

105 x 76cm (41 5/16 x 29 15/16in).

unframed

£600 - 800





285

283

**English School, 1688**

Portrait of Thomas Clayton of Adlington, aged 57, bust length, in a brown dressing gown  
bears inscription 'Tho.s Clayton of Adlington Esq.r/ Son of Tho.s Clayton  
of old Crook &/ Fullwood in the County of Lancaster Esq.r.' (upper left)  
and inscribed and date 'Aetatis suae: 57/ 1688.' (upper right)  
oil on canvas

77 x 64.5cm (30 5/16 x 25 3/8in).

£300 - 500

PROVENANCE:

The sitter and thence by family descent

284

**Follower of Pieter Snayers (Antwerp 1592-1667 Brussels)**

Mary Magdalene in the Garden

oil on panel

31.5 x 24cm (12 3/8 x 9 7/16in).

£500 - 800

285

**French School, 19th Century**

Ecce Homo

oil on canvas (painted arch)

239 x 147cm (94 1/8 x 57 7/8in).

(unframed)

£500 - 700

286

**English Provincial School, late 17th Century**

Portrait of Sir John Wittewrong, 1st Baronet

Oil on canvas

76 x 64cm (29 15/16 x 25 3/16in).

£500 - 700



287



289

287

**Circle of Jacob Jordaens (Antwerp 1593-1678)**

A market scene

oil on canvas

172.5 x 142cm (67 15/16 x 55 7/8in).

£3,000 - 5,000

288

**Manner of Giovanni Battista Salvi, called il Sassoferrato, 18th Century**

The Virgin in Prayer

oil on canvas

53 x 38cm (20 7/8 x 14 15/16in).

£500 - 700

289

**Follower of Joos de Momper the Younger (Antwerp 1564-1635)**

Travellers on a country path, an extensive landscape beyond

oil on panel

42.5 x 55cm (16 3/4 x 21 5/8in).

£800 - 1,200



290



291



292

290

**Follower of Salvator Rosa (Arenella 1615-1673 Rome)**

Rocky landscape with figures

oil on canvas

61 x 47cm (24 x 18 1/2in).

unframed

£800 - 1,200

291

**French School, 17th/18th Century**

The Visitation

oil on canvas

196 x 164cm (77 3/16 x 64 9/16in).

(unframed)

£500 - 700

292

**Circle of Pietro Muttoni, called della Vecchia (Venice circa 1602-1678)**

God the Father

oil on canvas

58.4 x 43.5cm (23 x 17 1/8in).

£500 - 700

293

**Italian School, 17th Century**

Portrait of a seated Cardinal

oil on canvas

98 x 77cm (38 9/16 x 30 5/16in).

£500 - 700





294



295

294

**Follower of John Hayls (active England, circa 1600-1679)**

Portrait of a gentleman, half-length, in armour, before a red curtain  
oil on canvas

77 x 64cm (30 5/16 x 25 3/16in).

£600 - 800

295

**Circle of George Knapp (London 1698-1778)**

Portrait of a gentleman, half-length, in a brown coat and white cuffs,  
within a painted oval

oil on canvas

70 x 59cm (27 9/16 x 23 1/4in).

£1,500 - 2,000

PROVENANCE:

Sale, Sotheby's, London, 28 February 1990, lot 237

296

**Attributed to Francis Alleyne (active England, 1774-1790)**

Portrait of a gentleman, traditionally identified as Admiral James Dundas,  
three-quarter-length, in naval uniform

bears inscription 'admiral James Dundas/ Died May 1811 at Forge/  
Canonbie' (on the reverse)

oil on canvas, laid down on board

46.5 x 38cm (18 5/16 x 14 15/16in).

£1,000 - 1,500



296



297



299

**297**  
Manner of Roger van der Weyden, 17th Century  
The Madonna  
oil on panel  
41.5 x 29.2cm (16 5/16 x 11 1/2in).  
£600 - 800

**298**  
Antwerp School, circa 1700  
Classical scene with figures, cupid and cornucopia of fruit  
oil on panel  
20 x 24.5cm (7 7/8 x 9 5/8in).  
£500 - 700



301

**299W**  
English School, 18th Century  
A *capriccio* landscape of a lakeside town with ruins and figures in the foreground  
oil on canvas  
100 x 126cm (39 3/8 x 49 5/8in).  
£1,200 - 1,800

**300**  
Loftus How (Limerick -died 1760)  
Portrait of Captain Edward Clayton, bust length, in a red coat and breastplate  
signed and inscribed 'Loftus How/ Pinxit Anno Dom\*/ 1747' and bears coat-of-arms (upper right)  
oil on canvas  
76 x 61cm (29 15/16 x 24in).  
£400 - 600

PROVENANCE:  
Thge sitter and thence by family descent

**301**  
Flemish School, 17th Century  
Christ as the Man of Sorrows  
oil on panel  
28 x 21cm (11 x 8 1/4in).  
£500 - 700

PROVENANCE:  
Sale, Sotheby's, London, 13 September 1995, lot 541

In the past it had been suggested that the composition was after Lucas van Leyden. The work, likely to have been the companion to a *Mater Dolorosa*, possibly relates to a lost painting or engraving.





302



302

302

Circle of John Closterman (?Osnabrück circa 1660-1711 London)  
Portrait of Joshua Horton of Chaderton, bust-length, in a russet robe;  
and Portrait of Mary Horton, bust length, in a red dress  
bears inscription 'Joshua Horton/ of Chaderton/ Esq.r 1697' (upper right)  
and the latter inscribed 'Mary Horton/ 1697' (upper left)

a pair, oil on canvas

77 x 63cm (30 5/16 x 24 13/16in). (2)

£800 - 1,200

PROVENANCE:

The sitter and thence by family descent

303

English School, 18th Century

The Madonna and Child

oil on canvas

50 x 37cm (19 11/16 x 14 9/16in).

£600 - 800



303



304

304

**English School, circa 1690**

Portrait of a gentleman, half-length, wearing a red jacket, in a painted oval; a lady, half-length, wearing a white chemise under a red dress with a wrap, in a painted oval  
oil on canvas

73.5 x 60.5cm (28 15/16 x 23 13/16in). (2)

£800 - 1,200

305

**William Henry Bartlett (British, 1809-1854)**

Bailan Pass, Mount Amanus near Antioch  
wash over traces of pencil, heightened with white  
11.5 x 18.5cm (4 1/2 x 7 5/16in).

together with a work Attributed to Constantin Guys. (2)

£600 - 800

306

**Manner of Alessandro Magnasco**

Landscape with ruins  
oil on canvas

64 x 75.5cm (25 3/16 x 29 3/4in).

£200 - 300

307

**After Sir Thomas Lawrence**

Girl with a dog

oil on canvas

126 x 101cm (49 5/8 x 39 3/4in).

in a carved English frame.

£350 - 450



304

## Miniatures

308

**Circle of Adam Buck (Irish, 1759-1833)**

A young Officer, wearing black uniform with silver belt plate of the Rifle Brigade.

Pencil and watercolour on paper, gilt-wood frame; together with a further miniature portraying a Gentleman, called Robert Stephenson MD, wearing black coat and waistcoat, white frilled chemise and black tied stock, signed on the obverse *hollier*, (*Jean-François Hollier, French, 1772-1845*), gilt-mounted on rectangular blue velvet mount.

Oval, 134mm (5 1/4in) and 165mm (6 1/2in) high respectively (2)

Provenance: The former purchased from Limner Antiques on 10 January 1983.

£500 - 700

A comparable work in oil by an unknown artist of the English School depicts a member of the Webster family in the uniform of the Rifle Brigade. It is currently in the collection at Battle Abbey.

309<sup>Y</sup>

**English School, circa 1800**

A Gentleman, wearing brown coat and striped yellow waistcoat, white chemise, stock and tied cravat.

Gold frame, the reverse glazed to reveal plaited hair; together with two further miniatures portraying Gentlemen: the first, wearing brown coat, embroidered green waistcoat, white frilled chemise, stock and cravat, his wig powdered and worn *en queue*, (*French School, circa 1780*), gilt-metal frame, the reverse glazed; the second, wearing dark brown coat, white chemise, stock and tied cravat, his powdered wig worn *en queue* and tied with a black ribbon bow, (*Circle of Abraham Daniel, British, 1750-1806*), bearing initials *WH*, gilt-metal frame.

Oval, 65mm (2 9/16in) high, circular 60mm (2 3/8in) dia., and oval 53mm (2 1/16in) high (3)

£600 - 800





314

310<sup>Y</sup>

**Giuseppe Sacco (Italian, 1805-1889)**

A Gentleman, wearing black coat and tied stock, brown waistcoat and white chemise, his hair parted on his right.

Signed on the obverse and dated *Sal Sacco Pin/ 1842*, gilt-mounted within brown leather travelling case.

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

£300 - 400

311<sup>Y</sup>

**Pierre Edme Dagoty (French, 1776-1871)**

Two miniatures portraying a Lady and a Gentleman; the former, wearing sky blue dress with bouffant sleeves and white lace trim, gold pendant earring, her hair centrally parted, upswept and curled; the latter, wearing black coat and waistcoat, white chemise, stock and cravat.

The former, signed on the obverse and dated *Dagoty 1824*; the latter, signed on the obverse and dated *Dagoty 1821*, gilt-mounted on rectangular turned wood frames.

Circular, 66mm (2 5/8in) and 64mm (2 1/2in) dia. (2)

£600 - 800

312

**Scottish School, circa 1840**

A pair of portraits of a Brother and Sister: the former standing in an interior before a landscape vista, wearing tawny trousers and olive green coat; the latter standing before a classical column wearing cream dress. Watercolour on paper, gilt-wood composition frames with pierced foliate and scroll leaf border.

Rectangular, 229mm (9in) high (2)

£600 - 800

313<sup>Y</sup>

**Mme. Bertrand (French, active circa 1830)**

Mme Duvotney, wearing white dress with gold trim, sky blue shawl edged with embroidery, her dark hair upswept, curled ringlets framing her face.

Signed on the obverse *Ma<sup>me</sup> Bertrand*, rectangular gilt-metal frame; together with a further miniature portraying a Lady, called Susan Doyle, wearing white dress with long sleeves, her dark hair worn short, rectangular gilt-metal frame.

Oval, 56mm (2 3/16in) and 71mm (2 13/16in) high respectively (2)

£500 - 700



315

314<sup>Y</sup>

**After Tiziano Vecellio, called Titian, 19th Century**

'La Bella', wearing embroidered teal dress with burgundy sleeves slashed to reveal white, gold necklace, gold mounted ruby and pearl pendent earrings, her hair plaited, partially upswept and falling over her right shoulder.

Gilt-metal frame with laurel leaf border and pierced ribbon cresting; together with a miniature of a Lady, wearing purple robe edged with gold embroidered border, her hair dressed with a garland of leaves and falling over her shoulders beneath a white gauze veil, gilt-metal frame. Rectangular, 92mm (3 5/8in) and 88mm (3 7/16in) high respectively (2)

£500 - 700

The original portrait, painted by Titian in around 1536, currently resides at the Palazzo Pitti in Florence, Italy.

315<sup>Y</sup>

**Continental School, circa 1810**

An Officer, wearing black uniform of scarlet standing collar embroidered with gold laurel leaves and gold epaulettes, the badge of the Teutonic Order and other medals, scarlet sash riband, white frilled chemise and black stock (cracked).

Gilt-metal frame with border of thistles and pierce scroll leaf cresting; together with a further miniature portraying a Young Boy, wearing dark blue jacket, white chemise and black ribbon necktie; gilt-metal chased *fausse-montre* frame.

Oval, 64mm (2 1/2in) and 38mm (1 1/2in) high respectively (2)

Provenance: The former purchased from Cynthia Walmsley on 5 August 1999.

£500 - 700



316

316<sup>Y</sup>

**Charles William Day (British, active 1815-1854)**

An Officer, called General Mannsell, seated and wearing scarlet coat with black standing collar, gold epaulettes, the General Service Medal and a further medal on blue ribbon attached to his uniform at his left, white chemise and black stock.

Signed on the reverse and dated *C. W. Day of London/ Feb 1832*, gilt-mounted within rectangular papier-mâché frame; together with two further miniatures portraying a Naval Officer (*English School, Early 19th Century*) and an Army Officer, the latter bearing initials and dated *IR/ 1768*, gilt-metal locket frame.

Oval, 94mm (3 11/16in), 67mm (2 5/8in), and 30mm (1 3/16in) high respectively (3)

£600 - 800

Charles William Day worked in London, Florence and the West Indies. In 1815, he won a prize from the Society of Arts and he exhibited at the RA between 1821-1854. In 1852, Day published two books: 'The Art of Miniature Painting' and 'Five Years Residence in the West Indies' (D. Foskett, *Miniatures Dictionary and Guide*, 1987, p.524).

317<sup>Y</sup>

**After Andrew Plimer, Early 19th Century**

A Gentleman, wearing blue coat with black collar, white waistcoat, chemise, stock and cravat, his hair powdered.

Gold frame; together with a further three miniatures portraying Gentlemen as follows: the first, wearing blue coat, white waistcoat, chemise, stock and tied cravat with gold brooch pin, gold hoop earring, indistinctly signed on the obverse and dated *1821*, (*French School*), gilt-metal frame with pierced ribbon border; the second, called John Cromie of Cromore, County Londonderry, wearing blue coat, white chemise, stock and tied cravat, (*Irish School, circa 1800*), gilt-metal frame; the third, wearing blue jacket, red waistcoat, white scarf and grey chemise, (*Circle of Gabrielle Debillemont-Chardon, French, 1860-1957*), gilt-mounted within rectangular papier-mâché frame.

The title miniature: oval, 70mm (2 3/4in) high (4)

£600 - 800

318

**English School, Late 17th Century**

A Gentleman, wearing red coat with gold buttons and embroidered waistcoat, white lace cravat, his natural wig worn over his shoulders. Oil on copper, silver frame with pierced spiral cresting; together with three further portrait miniatures of Ladies: one, wearing black dress embroidered with gold, white ruff, her auburn hair upswept high on top of her head (*Continental School, circa 1610*), another, wearing dark blue dress embroidered with gold and lined with burnt umber, white lace slip, double-stranded pearl necklace and matching pendant earring, the back of her brown hair upswept into a knot, the front parted and falling in waves either side of her face (*English School, circa 1630*) and finally a Lady, wearing open pink robe over white lace-edged chemise, her dark hair falling in heavy curls over her shoulders (*English School, circa 1680*), gilt-metal frames.

Oval, the title miniature: 78mm (3 1/16in) high (4)

£600 - 800

319<sup>Y</sup>

**Circle of Jeremiah Meyer, RA (British, 1735-1789)**

A Gentleman, wearing scarlet coat, white stock and lace cravat, his powdered wig worn *en queue* and tied with a black ribbon bow.

Gold bracelet clasp mount; together with a portrait of Sir Robert Hutton, wearing brown coat, white waistcoat, frilled chemise, stock and cravat, his powdered hair worn *en queue* and tied with a black ribbon bow (*English School, Late 18th Century*), gilt-mounted on rectangular papier-mâché frame, a label to the reverse, inscribed *Sir Robert Hutton, barrister/ Uncle of Sir William Rowan/ Hamilton, whose bust is in/ Trinity College, Dublin./ Sir Robert - Helen Hull's great/ grandmother's uncle.*

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

£500 - 700

320<sup>Y</sup>

**After Peter Paillou, 19th Century**

Mary Gamage (1766-1819), wearing pale blue dress, her hair falling over her shoulders beneath a black lace veil, fawn handkerchief and a brown cap dressed with a white plume.

Gilt-mounted within rectangular ebonised wood frame.

Oval, 73mm (2 7/8in) high

£300 - 400

Mary Gamage married Peter Anthony Sapte (d. 1809) on 8 February 1787 at St. Mary Church, Whitechapel. In his obituary, Sapte, by then of Bath, was described as a 'merchant of eminence' (*The European Magazine and London Review*, volume 56, p.315). Mary died in Issy, near Paris in 1819.

321<sup>Y</sup>

**Attributed to Joseph Bowring (British, born circa 1760-died after 1817)**

A Gentleman, wearing black coat and waistcoat, white frilled chemise, stock and tied cravat.

Rectangular gilded card mount, inscribed to the reverse *John Wreaks/ Born at Sheffield Nov 18<sup>th</sup> 1770/ Died - - Oct 1859*; together with a further portrait miniature of a Gentleman, wearing black coat and waistcoat, white chemise and black tied stock (*English School, mid-19th Century*); gilt-mounted within rectangular leather travelling case with brown velvet lining.

Oval, 72mm (2 13/16in) and 51mm (2in) high respectively (2)

£300 - 400





322

322

**Isaac Gosset (British, 1713-1799)**

A pair of bust-length portraits of King George III (1738-1820), King of Great Britain and Ireland (1801-1820), and Charlotte of Mecklenburg-Strelitz (1744-1818), Queen Consort (1761-1818): the former, profile to the right, wearing embroidered jacket, frilled chemise, stock, cravat, and sash, his wig worn *en queue* and tied with a ribbon; the latter, profile to the left, wearing dress with jewel encrusted bodice, multi-stranded pearl necklace and matching earring, her hair upswept and dressed with jewels.

Wax in mid-relief on glass grounds, ebonized and turned wood frames.

Oval, 117mm (4 5/8in) high (2)

£600 - 800

Another version of the George III profile currently forms part of the Victoria & Albert Museum's collection (A.57-1970). It is possible that the profiles in the present lot are those referred to in the V&A's catalogue entry to the aforementioned variant, which were both with the dealer, John May of 40 Kensington Church Street, London in July 1987.

323

**Follower of Isaac Oliver (British, 1560/5-1617), 19th Century**

A Lady, wearing cream dress embellished with borders of pink, blue and burnt umber, long strands of pearls held in place at her heart by a large jeweled star pendant beneath a quatrefoil shaped jewel on a pink ribbon bow brooch, pearl pendant earring, white lace ruff, her red hair teased and upswept.

Watercolour on paper, gilt-metal frame with pierced spiral cresting.

Oval, 96mm (3 3/4in) high

£500 - 700

324<sup>Y</sup>

**Thomas Frye (Irish, 1710-1762)**

A Gentleman, wearing brown coat, tan waistcoat, white chemise, stock and cravat, his powdered wig worn *en queue* and tied with a black ribbon bow.

Gilt-metal bracelet clasp mount.

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

Provenance: With E. Horton in 1967.

£250 - 350

325<sup>Y</sup>

**English School, circa 1770**

A Young Boy, wearing lavender coat with crimson collar and matching waistcoat, white lace chemise and purple ribbon tie, his natural hair worn short.

Gold frame with border of paste rubies and diamonds to the obverse, brooch pin attachment to the reverse.

Oval, 37mm (1 7/16in) high

£500 - 700



326



325

326<sup>Y</sup>

**John Donaldson (British, 1737-1801)**

A Gentleman, wearing green coat with buff collar, white frilled chemise, stock and cravat, his powdered hair tied with a fine grey ribbon bow (cracked).

Gold frame; together with two further portrait miniatures: the first, portraying a Lady, wearing white gathered decollete dress, her lightly powdered hair worn loose over her shoulders (*French School, circa 1790*), gilt-mounted within blue enamel border on rectangular gilt-metal easel frame; the second, also portraying a Lady, wearing white dress edged with orange embroidered border, her hair partially upswept beneath a turban, teal mantle draped about her, her left hand resting on her viola, a scroll of sheet music in her right (*Giovanni Marras, Italian, 1765-1830*), signed on the obverse and dated *Marras f. t 1818.*, gilt-metal frame.

Oval, 58mm (2 5/16in) high, 23mm (7/8in) high and circular, 76mm (3in) dia. respectively (3)

£600 - 800

327<sup>Y</sup>

**English School, circa 1760**

A Lady, wearing teal dress, pink flowers at her corsage, multi-stranded pearl choker tied behind her neck with pink ribbon, matching earring, her hair upswept and dressed with pink ribbon.

Gold frame, the reverse with aperture, glazed to reveal plaited hair.

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

£200 - 300

328<sup>Y</sup>

**After Andrew Plimer, 19th Century**

A Lady, called Mrs Charles Parkhurst, wearing white fichu and black shawl edged with lace, her powdered hair worn *à la conseiller* beneath a white cap.

Gold frame; together with an octagonal miniature of a Lady (*Continental School, Late 19th Century*) wearing blue dress with frilled white lace trim, pearl necklace, her powdered wig partially upswept and dressed with a pink ribbon bow (cracked); gilt-metal frame with pierced foliate border.

Oval, 63mm (2 1/2in) and octagonal 42mm (1 5/8in) high respectively (2)

Provenance: The former sold Sotheby's, London, 11 March 1948, lot 152; Bonhams, 21 November 1996, lot 122.

£300 - 400

329<sup>Y</sup>

**English School, circa 1840**

Two miniatures portraying Children: the first, wearing burgundy red dress with white frilled trim, blonde hair parted to the left and worn short: the second, wearing blue dress with ribbon tied sleeves, coral necklace, naturally curling blonde hair worn short.

The former housed in gilt-metal bracelet clasp mount with pierced border, glazed aperture to the reverse; the second housed in gilt-metal frame with chased border.

Oval, 52mm (2 1/16in) and rectangular 65mm (2 9/16in) high respectively (2)

Provenance: Purchased from Cynthia Walmsley on 3 August 2001 and 3 April 2003 respectively.

£500 - 700

330<sup>Y</sup>

**English School, circa 1800**

An Officer, wearing scarlet uniform with yellow facings and standing collar, gold epaulette, white frilled chemise and black stock.

Gold pierced scroll leaf frame with brooch pin attachment; together with two further miniatures: the first portraying a Lady, wearing white dress, her hair falling over her shoulders and dressed with a white bandeau, (*After Andrew Plimer, 19th Century*), gilt-metal frame; the second portraying a Gentleman, wearing double-breasted black coat, white waistcoat, chemise, stock and cravat, gold cravat pin, (*English School, circa 1810*), gold frame, the reverse glazed to reveal opalescent glass set with sprays of hair, gilt-wire and seed pearls surrounding an oval blue glass plaque bearing seed pearl monogram MD within seed pearl border, brooch pin attachment.

Oval, 41mm (1 5/8in), 81mm (3 1/16in) and 70mm (2 3/4in) high respectively (3)

£500 - 700

331<sup>Y</sup>

**English School, circa 1810**

Two miniatures portraying Ladies; the former, wearing long sleeved white dress, her sleeves fastened with gold buttons and a black band to her right arm, her dark upswept hair dressed with a black bandeau and a crescent shaped jewel; the latter wearing, white dress with frilled trim, her sleeves fastened with jewelled buttons, her dark upswept hair dressed with a black bandeau adorned with a strand of pearls and a jewel.

Gilt-mounted on rectangular papier-mâché frames.

Oval, 73mm (2 7/8in) high (2)

£500 - 700

332<sup>Y</sup>

**Elizabeth Harbutt (néé Cambridge) (British, active circa 1900)**

A Girl, wearing white dress with double-tiered lace collar, Lily of the Valley tucked into her blue waistsash, multi-stranded gold necklace, her blond hair falling just above her shoulders.

Signed on the obverse (the first two initials in monogram) *EC Harbutt*, gilt-metal frame; together with a further miniature portraying a Young Girl, wearing white dress with frilled trim, a basket of flowers in her right hand, her hair worn short, gilt-metal chased frame, the reverse glazed.

Oval, 71mm (2 13/16in) and 56mm (2 3/16in) high respectively (2)

Provenance: The latter purchased at Hortons on 16 May 1969.

£300 - 400

Elizabeth Harbutt, known as 'Bessie', was a skilled miniaturist. She exhibited at the Royal Academy and at Paragon Art Studios in Bath. Her commissions included portraits of Queen Victoria and Prince Albert, which were hung at Frogmore, Windsor. In 1876 Bessie married William Harbutt (1844-1921), creator and founder of the plasticine dynasty. He was also headmaster of the Bath School of Art and Design from 1874-1877. The couple had six children (C. Arturi and R. Phillips, *Dictionary of Miniature Painters 1870-1970*, 2012, p.81).

333<sup>Y</sup>

**English School, circa 1790**

A Boy, wearing beige coat, white chemise with frilled collar, his dark hair falling to his shoulders.

Gold bracelet clasp mount.

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

£200 - 300

334<sup>Y</sup>

**William John Thomson, RSA (Anglo-American, circa 1771-1845)**

A Gentleman, wearing brown double-breasted coat, white stock and cravat.

Gilt-metal mount; together with two further miniatures portraying Gentleman, wearing black coats and white stocks, gilt-mounted on rectangular papier-mâché frames.

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

£500 - 700

335<sup>Y</sup>

**Andrew Plimer (British, 1763-1837)**

A Lady, wearing white dress with frilled collar, a gold and turquoise choker, her natural hair worn *à la conseiller* (cracked).

Gold frame, the reverse glazed to reveal gold initials *D, E, F, J* on plaited hair; together with a portrait miniature of a young Child, wearing white dress with sky blue sash, her brown curling hair falling just above her shoulders (*Attributed to Patrick John McMor(e)land, Scottish, 1741-c.1809*), gold frame with brooch pin attachment and suspension loop to the reverse.

Oval, 65mm (2 9/16in) high and 40mm (1 9/16in) respectively (2)

£700 - 900

336

**School of Sir Godfrey Kneller (British, 1646-1723), circa 1680**

A Lady, wearing blue robe edged with gold, white chemise edged with lace, pink mantle draped about her and fastened at her left shoulder with a gold-mounted brooch, her hair partially upswept and falling over her left shoulder.

Oil on panel, turned wood frame; together with a portrait miniature of a Gentleman, wearing a scarlet cloak over his black coat, white lace cravat, his natural hair falling to his shoulders (*English School, circa 1690*), silver frame with pierced spiral cresting, later oval black leather travelling case.

Oval, 80mm (3 1/8in) and 62mm (2 7/16in) high respectively (2)

Provenance: The former sold at Bonhams, London, 19 June 1996, lot 35.

£500 - 700





338

337

**Dutch School, Mid 17th Century**

A Gentleman, wearing black doublet and white ruff.

Oil on copper, gilt-metal frame with pierced spiral cresting.

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

£500 - 700

338<sup>Y</sup>

**French School, circa 1810**

A Gentleman, wearing grey coat, white chemise, stock and concertinaed cravat.

Gilt-mounted on rectangular turned wood frame, inscribed on the reverse *Mr Lafoni/ pour lui muettre*.

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

£500 - 700

339<sup>Y</sup>

**The artist signing T. Fall, circa 1890**

A Lady, wearing white dress with lace collar and trim to her sleeve, multi-stranded pearl choker, her hair upswept, her left hand to her neck.

Signed on the obverse *T. Fall.*, gilt-metal frame; together with a further miniature portraying a Lady, wearing white lace collar, gold-mounted sapphire brooch, double-stranded pearl choker, her dark hair upswept, gilt-metal frame.

Oval, 128mm (5 1/16in) and 103mm (4 1/16in) high, respectively (2)

£250 - 350

340

**Attributed to Penelope Carwardine (British, circa 1730-circa 1800)**

Two portraits of Gentlemen; both wearing skull-caps.

Pencil on laid paper, mounted on card (unframed); together with a rectangular portrait of a Gentleman (*English School, circa 1800*), (unframed).

The title miniatures attributed to Penelope Carwardine: octagonal, 104mm (4 1/8in) and 95mm (3 3/4in) high respectively (3)

Provenance: The Collection of the Late Mrs. Daphne Foskett, F.S.A.; Bonhams, London, 4 March 2003, lot 255.

Literature: D. Foskett, *The Modest Miniatures of Penelope Carwardine, 'The Antique Collector'*, June, 1985, p.104.

£250 - 350



341

341<sup>Y</sup>

**After Richard Cosway, R.A., 19th Century**

A Lady, wearing pink dress with white lappets edged with gold, concertinaed fill-in, her powdered wig worn *à la conseiller*.

Silver frame, the obverse with border and pierced ribbon cresting of paste diamonds, the reverse glazed to reveal cream silk.

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

£500 - 700

342<sup>Y</sup>

**Circle of Charles Robertson (Irish, circa 1760-1821)**

A Lady, wearing white dress with frilled trim, her hair partially upswept. Gold-mounted on a circular and lacquered tortoiseshell box; together with a further miniature portraying a Lady, wearing blue dress and white fichu, her powdered hair partially upswept, gold-mounted on a circular ivory box.

Oval, 46mm (1 13/16in) and 50mm (1 15/16in) high respectively (2)

£500 - 700

343<sup>Y</sup>

**Andrew Plimer (British, 1763-1837)**

A Gentleman, wearing blue coat, white waistcoat, chemise, stock and cravat, his hair lightly powdered (cracked).

Gilt-mounted on rectangular papier-mâché frame; together with two further miniatures portraying gentlemen (*T. Wheeler, British active 1817-1845*) (one painted on paper), both signed with the artist's address in Fleet Street; and a miniature of a Gentleman, called Willoughby Wigston (*English School, circa 1820*), various frames.

The title miniature: oval, 43mm (1 11/16in) high (4)

£400 - 600

Willoughby Wigston (1799-1834) was the third son of John Wigston (1763-c.1810) of Trent Park, Enfield and his wife Mary. In addition to a home in Trent Park, Enfield, his father owned Millfield House, which he let to the Imperial Ambassador of the German Empire in 1796.

A portrait miniature of John Wigston by George Engleheart was sold at these salerooms on 25 May 2011 (lot 25). John is recorded in Engleheart's fee book as having sat for his portrait in 1786.

344<sup>Y</sup>

**English School, circa 1830**

A collection of four miniatures portraying members of the Horrocks, Miller and Fox families, comprising three Ladies and one Gentleman. Gilt-mounted within leather travelling cases.

Rectangular, 92mm (3 5/8in) high (4)

£800 - 1,200



347



350

345

**Henry Pierce Bone (British, 1779-1855)**

Catherine of Aragon (1485-1536), Queen Consort of England (1509-1533), wearing red dress edged with gold embroidery to her décolleté, white fill-in, multi-stranded pearl necklace with gold pendant of rubies and emeralds, the lappets of her jeweled gable hood turned up, her dark green veil falling behind her shoulders (cracked).

Enamel, inscribed to the counter-enamel *Catherine Parr/ Painted by Henry P. Bone. En.<sup>l</sup> P.<sup>r</sup> to Her/ Majesty, P. Albert, & c./ from a Picture in Lam/ beth Palace/ Sep.<sup>tr</sup> 1850.*, gilt-metal mount.

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

£250 - 350

The present lot is a later version of an enamel created by Pierce Bone in 1844 that resides in the Royal Collection (RCIN 421708). Both portrait miniatures derive from an oil on panel, c.1520, by an unknown artist at Lambeth Palace (L246). It was believed that the oil on panel portrayed Henry's sixth wife, Catherine Parr (1512-1548), but it is now widely agreed that the sitter's facial features are closer to the iconography of Catherine of Aragon. The presence of her gable hood, predating the fashions worn by Catherine Parr also support this identification.

346<sup>Y</sup>

**After Andrew Plimer, 19th Century**

A Lady, wearing white dress and white mob cap.

Bearing signature *AP*, gilt-mounted on navette shaped tortoiseshell box; together with a miniature of Louis-Charles, Dauphin of France (1785-1795), wearing blue coat and white frilled chemise, the medal of *l'Ordre Royal et Militaire de Saint-Louis* and the medal of *l'Ordre du Saint-Esprit* fastened to his left breast, (after *Alexandre Kucharski, Polish, 1741-1819*), bearing signature *Delaporty*, gilt-mounted on circular ivory box.

Oval, 47mm (1 7/8in) high (2)

Provenance: The former purchased from Cynthia Walmsley on 28 November 2002.

£500 - 700

Kucharsky's portrait of Louis Charles, Dauphin of France (1792) forms part of the collection of the Musée de Versailles, France (M.V. 6520).

347<sup>Y</sup>

**English School, circa 1780**

A Lady, wearing white fichu and black lace shawl, her powdered hair partially upswept, curled in chignons and dressed with pale pink ribbon. Gold frame with border and suspension loop to the obverse set with pearls; together with a further portrait miniature of a Gentleman, wearing black cloak over his cream coat, green waistcoat edged with gold embroidery, white chemise, stock and lace cravat, his powdered wig worn *en queue* and tied with a black ribbon bow, indistinctly signed on the obverse and dated *J. Can\*\*/ 1775*, silver frame.

Oval, 48mm (1 7/8in) and 35mm (1 3/8in) high respectively (2)

£500 - 700

348<sup>Y</sup>

**Samuel Shelley (British, 1750-1808)**

Richard Parrott (1733-1807), wearing double-breasted blue coat, white waistcoat, chemise, stock and cravat.

Gilt-wood frame; together with two further miniatures portraying an Officer and a Gentleman (*English School, circa 1820-1830*), the former painted on porcelain, gilt-metal frames.

Rectangular, 90mm (3 9/16in) high; oval, 58mm (2 5/16in) and 35mm (1 3/8in) high respectively (3)

Provenance: The miniatures portraying Richard Parrott and the Officer, purchased from Limner Antiques, London on 1 October 1979.

£500 - 700

349<sup>Y</sup>

**The artist signing J. Welch (British), dated 1833**

A pair of miniatures portraying Mr and Mrs Buchanan: the former, wearing double-breasted black coat, white chemise, black tied stock; the latter, wearing white dress with frilled collar beneath midnight blue cloak edged with white fur, a knotted onyx necklace suspended from her neck, gold pendent earrings, her dark hair upswept and curled in ringlets framing her face.

The reverse of the former signed and inscribed *Andr<sup>w</sup> Buchanan Esq/ painted at Edin<sup>r</sup> / June, 1833 / painted by J. Welch*; the latter, signed and inscribed *M<sup>rs</sup> Buchanan/ Painted at Edinburgh/ June, 1833/ by J. Welch/ Wife of Andrew Buchanan/ Married 27<sup>th</sup> March 1826/ Aged 22 years.*, gilt-mounted on papier-mâché frames.

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

Provenance: Purchased from Limner Antiques, London on 1 October 1979.

£500 - 700



350

**E.W. Thomson (British, 1770-1847)**

A Gentleman, wearing black coat and waistcoat, white chemise and black tied stock.

Pencil and watercolour on paper, signed on the obverse *E W Thomson del<sup>t</sup> 1834/ 69 Berners St*, gilt-wood frame; together with two rectangular miniatures: the first, portraying Emily Sophia Hutchins (*English School*), inscribed on the reverse *Emily Sophia Hutchins/ 17 years/ March 1843/ Born. 7 Dec 1825. Died 1 Jan 1902 in her 76<sup>th</sup> year*, gilt-mounted within papier-mâché frame; the second portraying a Gentleman (*Francis Hargreaves, British, active 1810-1854*), indistinctly inscribed on the obverse followed by a date 1828, the reverse inscribed *S<sup>of</sup> Hargreaves/ abuelo materno* [maternal grandfather] *de/ Franciso A. Hargreaves*, gilt-wood frame.

The title miniature: oval, 145mm (5 11/16in) high (3)

Provenance: All three miniatures purchased from Limner Antiques, London on 1 October 1979.

£500 - 700

351<sup>Y</sup>

**Frederick Buck (Irish, 1771-circa 1840)**

A Gentleman, wearing black coat, white chemise, stock and concertinaed cravat.

Gilt-mounted on rectangular papier-mâché frame.

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

£500 - 700

352<sup>Y</sup>

**Frederick Buck (Irish, 1771-circa 1840)**

A Gentleman, wearing black coat, white waistcoat, concertinaed chemise and stock.

Gilt-metal frame.

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

£500 - 700

353<sup>Y</sup>

**Edward William Thomson (British, 1770-1847)**

A Gentleman, wearing black coat and waistcoat, white chemise, stock and cravat.

Gilt-mounted within ebonised wood frame.

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

Provenance: Sotheby's, London, 28 February 1977, lot 108.

£500 - 700



352

354<sup>Y</sup>

**Johann Carl Frederik Viertel (Danish, 1772-1834)**

Elias Samuel Warburg (1729-1805), wearing brown coat and waistcoat, white chemise, his natural wig worn *en queue*.

Signed on the obverse *Viert* and indistinctly dated, gilt-mounted on papier-mâché box, the gilt-metal base engraved *Elise (Elias Samuel) Warburg/ gest. 4. Schebat 5565\_1804*.

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

£500 - 700

Elias Warburg was the son of Samuel Warburg (c. 1700-1759) and Rachel Delbanco (c. 1700-1783). He is known to have lived at Altona, near Hamburg, Germany. Warburg married firstly, Jeannette Heilbut and secondly, Schönche Delbanco. He had three sons by Heilbut, the youngest of whom settled in Goteborg, Sweden and was one of the founders of the city's synagogue. According to the inscription on the reverse of the gilt-metal base, Elias died on 4 January 1805.

It is believed that Elias is likely to be an ancestor of the prominent Warburg banking dynasty, descended from the Venetian Jewish del Banco family who fled Italy during the 16th century for Warburg in Germany before moving to Altona, near Hamburg a century later. His mother's maiden name would support this belief. The Warburg empire included, M. M. Warburg & Co. founded in 1798 (and still in business), the investment bank, S. G. Warburg & Co founded in London 1946 and Warburg Pincus founded in New York 1938. The art historian and cultural theorist, Abraham 'Aby' Moritz Warburg (1866-1929) founded a private library for cultural studies, called the Kulturwissenschaftliche Bibliothek Warburg, now known as the Warburg Institute. Paul Moritz Warburg (1868-1932), the architect of the US Federal Reserve System, established in 1913, is perhaps the most famous of the Warburg family.

355<sup>Y</sup>

**Sebastien 'Gratise' Gratitien (active circa 1785-1800)**

A Lady, wearing white dress with frilled collar and trim to her décolleté, white fichu, sky blue sash at her waist and a matching bandeau in her powdered hair, worn *à la conseilleur*.

Signed on the obverse and dated *Gratise pinxit 1792*, gilt-mounted on rectangular papier-mâché frame.

Oval, 76mm (3in) high

Literature: L. Schidlof, *The Miniature in Europe*, 1964, pl.249, ill.fig.487.

£500 - 700



356

356<sup>Y</sup>

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

A Lady, wearing black dress and shawl, a gold chain suspended from her neck and intertwined with her knotted black handkerchief pinned to her bodice with a gold-mounted brooch, the back of her raven hair upswept into a knot, the front parted and curled in ringlets framing her face (cracked).

Rectangular ormolu frame with gilt-metal slip.

Oval, 101mm (4in) high

Provenance: Bonhams, London, 19 June 1996, lot 155.

£300 - 500

357<sup>Y</sup>

**English School, circa 1840**

A Lady, seated and holding sheet music, wearing black dress slashed to reveal white, gold buttons and belt, her dark hair plaited and upswept into a knot at the back of her head, the front parted and curled in loose ringlets framing her face.

Gilt-wood frame; together with two further miniatures portraying Ladies: the first, wearing mauve dress and a long gold chain suspended from her neck, her blonde hair parted and curled in ringlets, gilt-wood frame; the second, profile to the left and wearing black dress, white fill-in, coral necklace, her dark hair curled and upswept beneath a white bonnet with frilled trim tied beneath her chin with white ribbon, (*English School, circa 1830*), this latter miniature painted in watercolour on paper and gilt-mounted on rectangular papier-mâché frame.

Rectangular, 104mm (4 1/8in), 87mm (3 7/16), and oval 72mm (2 13/16) high respectively (3)

Provenance: Purchased at Hortons on 16 May 1969.

£500 - 700

## Tribal Art & Antiquities

358

**A Group of Ancient Near Eastern Weapons**

mostly spearheads, ranging in size from 8cm.-32cm.

£400 - 600

359

**Two Cypriot pottery vessels**

**Cypro-Archaic circa 750-600 B.C.**

Including a juglet and an amphora, decorated with encircling bands around the body. *Each 16cm high (2)*

£300 - 500

Provenance:

Collected before 1945 by Mr Frank Thomas, a classics scholar, and thence by descent.

360<sup>Y</sup>

**A collection of Zulu bone implements**

South Africa

Including snuff spoons, hair pins and sweat scrapers, (14)

£400 - 600

361

**Two Aboriginal coolamons**

of typical oval form, the faces gently adzed 35 and 33.5cm long respectively (2)

£800 - 1,200

362

**Six Aboriginal weapons**

comprising a two barbe spear heads, a grooved club with spinifex butt, two boomerangs and a slender woomera with spinifex butt, (6)

£700 - 1,000

363

**An Aboriginal shield, mulga**

Western Australia

the front face typically engraved with parallel grooves and painted in red and white earth pigments, the back similarly grooved and painted red, 78 x 16cm

£500 - 700

364

**An Aboriginal spear thrower, woomera**

Western Australia

of broad form, the front face finely engraved with grooved panels vertically divided by zigzag bands, spinifex butt, 74cm long

£800 - 1,200

365

**Two Sepik bark carvings**

Papua New Guinea

including a standing male figure, the features deeply incised to the heart-shaped face and curvilinear decoration to the ovoid torso and shoulders, 87cm high, and another carving similar (2)

366

**A carved war club, 'akau tau**

Tonga

of elegant lenticular form, incised allover with geometric panels, 108cm long

£1,000 - 1,500

367

**A Maori quarterstaff, taiaha**

New Zealand

together with a Samoan club, a Shona axe, Guiana club and a Native American Plains style stone club (5)

£500 - 700



368

**An Aboriginal shield, mulga**

Western Australia

typically engraved with parallel groves and painted in red and white earth pigments to the front, the reverse face similarly groved and painted red, 74 x 20cm

£800 - 1,200

369

**An Ashanti stool**

Ghana

of conventional form with bowed and waisted rectangular platform, raised on pieced square column and four narrow legs, rectangular base.

54 x 32 x 36cm

£100 - 150

370

**Five Aboriginal artefacts**

Australia

comprising two central desert boomerangs, a Tennant Creek boomerang, a Queensland club and a carved totem (5)

£400 - 600

371<sup>Y</sup>

**Three Melanesian artefacts**

comprising a Manus obsidian knife, Admiralty Islands, with decorated Parinarium nut paste tapering handle, a coastal Sepik tortoiseshell and fibre warrior's armband with incised decoration, 14cm long, and turbo shell, wicker and cassowary feather charm, 20cm long (3)

£500 - 800

372

**A Maori nephrite pendant, hei tiki,**

New Zealand

13cm high, together with a pair of carved Kauri gum busts of Maoris in cloaks, 10.5cm high, a marine ivory hei tiki, 10.5cm high, and a model totem, 15.5cm high (5)

£500 - 700

373

**Four Trobriand Island artefacts**

comprising a club, with incised and limed decoration, a lime spatula, with slit pierced handle and a lime mortar and pestle (4)

£150 - 250

374

**Two Sepik masks**

Papua New Guinea

comprising a Koiwat, middle Sepik, mask of narrow proportions, with ridged brows, slit eyes, long nose and bowed mouth, short vertical projections at the chin and forehead, 53cm high, and a small Keram, lower Sepik, mask with nassa shell set eyes, ridged nose, flange ears and bowed mouth showing teeth, 28cm high (2)

£400 - 600

375

**A Green River shield**

Papua New Guinea

of rounded rectangular form, carved and painted with hooked motifs and a central stylised bird, in orange ochre with black outlines on a cream-white ground, 140 x 66cm

£800 - 1,200

376

**A lower Sepik spirit board**

Papua New Guinea

of narrow form, carved and painted with a stylised face to the top, above a scrolled panel beneath decorated in orange, black and white earth pigments, a banded vertical projection to the top, 223cm long

£300 - 500



381

377

**a Fijian root club**

with incised ornament, 104cm long.

£400 - 600

## European, Islamic & Asian Works of Art

378

**An Austrian cold painted bronze figure group**

'The Classroom' 12cm square

and another depicting an Arab cleaning a pipe 10cm x 7cm (2)

£300 - 400

379

**A pair of Regency ormolu and bronze figural four branch candelabra**

On cylindrical pedestals and square bases, 60cm high (2)

£800 - 1,200

380

**A Victorian coromandel dressing box**

Of rectangular form, brass bound with blue velvet fitted interior and drop down front revealing two sliding drawers, 40cm wide

£300 - 500

381

**A pair of carved and painted pine dummy boards**

Depicting Roman guards, 188cm high (2)

£600 - 800

382<sup>Y</sup>

**An Eastern ivory and bone inlaid hardwood toilet box**

Profusely decorated with formal scrolling foliage, 34cm wide

£500 - 600



390

383

**A late 19th century Bohemian cased writing set**

In the Renaissance style with gilded metal mounts, relief decorated with masks and having green glass handles, comprising:- pen, scalpel, seal and letter opener, with two compartments for sealing wax, *hinge broken*, 22cm wide, 8.5cm deep, 2cm high (8.5" wide, 3" deep, 0.5" high)

£150 - 200

384

**A George III gilt gesso wall bracket**

The shaped egg and dart moulded top, with garland mouldings on the underside, above a back, pierced and moulded with a central anthemion, flanked by a foliate scroll on each side terminating in a flower, the front acanthus moulded bracket terminating top and bottom in scrolls, with paterae, *lacking elements of gesso and gilding worn/peeling*, 30cm wide, 26.5cm deep, 33.5cm high (11.5" wide, 10" deep, 13" high)

£150 - 200

385

**Cartier: a panther paperweight**

The small silver model of a panther seated on a blue glass ball, stamped 'Cartier 925', in original fitted case; a Cartier stainless steel key ring, cased; together with a collection of items comprising: a Mont Blanc glass inkwell, on black onyx plaque base; a heart-shaped glass gilt mounted inkwell (some damage); and two letter openers (last four items were included as lot 99 in Elton John Sale at Sothebys, 30 September 2003).

(6)

£500 - 700

386

**Miniature furniture: A French serpentine walnut and inlaid chest of drawers**

With oak sides and three graduated, amboyna crossbanded drawers, shaped apron with scallop motif, 48cm wide, 34cm deep, 34.5cm high (18.5" wide, 13" deep, 13.5" high)

£500 - 700

387

**A late 18th Century carved white marble bust**

Depicting Mercury, 60cm high; raised upon a grey cylindrical marble column with white marble base and capital, 160cm high over all (2)

£400 - 600



395

419



388

**A George IV sarcophagus form yew wood veneered tea caddy**

With boxwood stringing and a white metal spherical finial, two compartments with turned bone handles, a kite-shaped escutcheon and ball feet, *minor restoration to veneer on front*, 19cm wide, 11.5cm deep, 13.5cm high (7" wide, 4.5" deep, 5" high)

£200 - 300

389

**A George III inlaid sycamore oval tea caddy**

The lid decorated with a conch shell above a front decorated with floral sprays, *later escutcheon and internal cover*, 15cm wide, 9cm deep, 11.5cm high (5.5" wide, 3.5" deep, 4.5" high)

£300 - 400

390Y

**A set of four European ivory figures**

Emblematic of the seasons

Probably French, circa 1900

All as semi-clad classical maidens; spring depicted wrapped in a garland of flowers; summer depicted holding a bunch of grapes; autumn with ears of wheat and winter with a hat and scarf; all on pedestal bases, 22cm high all, bar one, lacking elements, winter broken from base, (4)

£1,000 - 1,500

391Y

**A 19th century Anglo-Indian sadeli work sandalwood and ivory sewing box**

Profusely carved with lion, gazelle, elephants and flowers, the lid opening to reveal a fitted interior, raised on metal paw feet, 44cm wide (AF)

£400 - 600

392Y

**A 19th Century rosewood and mother of pearl inlaid ladies work box**

The hinged lid with bobbin turned edges, opening to reveal a lift out tray, and having ring carrying handles, 36cm wide

£400 - 600

393AR

**Norbert Tréca (French, born 1926)**

'Plaisir du soleil'

bronze, signed and numbered 5/8, with Chapon foundry stamp, 43cm high.

£500 - 600



400

394

**A fruitwood tea caddy in the form of a melon**

With hinged lid and lobed sides, 13.5cm high

£300 - 500

395

**A Irish Victorian bog oak large tea caddy**

Profusely carved with figures and buildings illustrative of Irish history, to include: St Patrick banishing snakes, a Celtic high cross and round towers, 34cm wide

£500 - 700

396

**A late 18th Century French fan**

Painted with a chinoiserie landscape, contained in a glazed frame.

£250 - 300

397

**A George III rectangular satinwood tea caddy**

In the form of two conjoined tea caddies, inlaid with stained sycamore bandings, boxwood and chequer stringing, the top and all four sides decorated with oval yew veneered panels, the two interior cannister lids with conforming decoration, *restorations, later pineapple finial*, 20cm wide, 12cm deep, 16cm high (7.5" wide, 4.5" deep, 6" high)

£600 - 800

398

**A pair of Vienna type circular porcelain wall plaques**

Depicting pious women, in pierced gilt metal frames, with masks to the borders, 36cm diameter overall (2)

£200 - 300

399

**A George IV sarcophagus-form mahogany tea caddy**

Inlaid with boxwood and ebony stringing, the canted top enclosing two lidded compartments with turned handles, above a shield-shaped escutcheon, with original twin lions' mask ring handles and lions paw feet, *section of inlay detached, but present*, 19cm wide, 14.5cm deep, 15cm high (7" wide, 5.5" deep, 5.5" high)

£200 - 300

400

**A Tiffany Studios Pine Needle pattern five piece desk set**

Comprising: rectangular box, stationary rack, blotter and two other small pieces, no. NY1008, box 24cm wide. (5)

£800 - 1,200



402

401

**A 19th Century Italian bronze figure of Venus**

Signed Aulteri, 40cm high and a bronze figure of Daccus on marble plinth, 40cm high (A/F 2)

£200 - 300

402

**Christine Suzman (South African, born 1945) Eland bull**

Ceramic with bronze and resin

Standing four square on a rectangular base, 40.5cm high

£600 - 800

403

**An 18th Century carved stone cylindrical column**

With Ionic capital sundial, 140cm high

£500 - 800

404

**An Isnik shallow dish 17th Century**

Floral decorated in underglaze blue and green with raised red enamels, 29.5cm diameter (with metal stand)

£600 - 800





416



411

405

**A late 19th Century metal and micro mosaic inlaid crucifix**

Decorated with roundels of the Holly lamb and doves, octagonal base, 65cm high

£200 - 300

406Y

**A late Victorian/Edwardian oak games compendium**

Fitted with a Jaques Staunton chess set; draughts; ivory mounted dominoes; cribbage board; Bezique markers; playing cards etc., (almost complete) 34cm wide

£500 - 700

407Y

**A George III boxwood and ebony line strung burr yew tea caddy** of cut corner shape, the lift lid to reveal two lidded compartments, ivory escutcheon,

18.5cm x 10.5cm.

£300 - 400

408

**A late 19th Century carved white marble roundel,**

Depicting a young girl holding a dove, 44cm diameter; raised on a black variegated marble cylindrical column, (2)

£200 - 300

409Y

**A mid-19th Century French 'boulle' tea caddy**

The inlaid box with serpentine front and hinged lid revealing two covered compartments, 24cm wide

£600 - 800

410

**A George III birds eye yew veneered rectangular tea caddy**

With interior glass mixing bowl flanked by lidded containers, 30cm wide

£150 - 200

411

**A late 19th Century Italian carved white marble group**

Of cats playing with a ball of string, on octagonal base, signed G Valli, Milano 1883, 26cm high x 34cm wide

£400 - 600

412

**A faux marble bust of Caesar Augustus**

55cm high; raised on a 19th Century green serpentine cylindrical column, with octagonal base, 110cm high (2)

£300 - 400



417



421

413

**A pair of French 19th century cassolettes**

In gilt metal and with champeve decoration on tripod supports, 24cm high (2)

£300 - 500

414<sup>Y</sup>

**An early 19th Century Anglo Indian rosewood and bone inlaid work box,**

With compartmental interior, brass carrying handles and paw feet, 43cm wide

£500 - 700

415

**Paul Mengin: a patinated bronze bust**

Of a peasant girl, 26cm high

£250 - 350

416

**A gilt brass electrolier**

Hung with strands of graduated, faceted glass drops to a circular inverted dome base, 110cm high

£800 - 1,200

417

**A late 19th Century French bronze figure of a Napoleonic soldier**

Standing holding a flag, on a circular base inscribed 'F Barbedienne Fecit 1846'; on a circular marble plinth base, 65cm high

£500 - 700

418

**A George III inlaid mahogany tea caddy**

And a Scottish horn snuff mull, the snuff mull with silvered mount and inset agate, (2)

£180 - 250



424

419

**Friendly Brothers of St Patrick: an Irish medal-inset bog oak snuff box**

Circular, carved with trailing shamrock and divided into two compartments, each lid inset with one side of a medal of the society; obv.coat of arms, R. ensign (St Patrick's cross with heart and coronet and motto "Fidelis et Constans"; the interior with undated early Victorian Dublin hall mark, maker Edmund Johnson, retailer Wist & Son, 10cm diameter

£300 - 500

This lot is being sold on behalf of the UK charity Thames Hospicecare, a charity providing palliative care for adults with cancer and other life-limiting illnesses (Charity number 1108298). The item has been kindly donated.

420

**Two religious icons and a crucifix**

One of the Archangel Gabriel the figure bearing a lily frond and with his arm raised in greeting, 36 x 27cm oval; another of Christ Pantocrator, on a pale blue-green ground, 13 x 10cm; and a Russian Orthodox crucifix, the cast figure of Christo morte and attendant angels on a blue enamel ground, (3)

£500 - 600

421<sup>Y</sup>

**An early 20th Century dinner gong**

Suspended between a pair of white metal mounted elephant tusks, on ebonised plinth mounted with a metal model of an elephant, the gong beater resting on elephant mask supports, the tusk fittings stamped "Dobbies Ltd, Nairobi, silver"; 56cm high x 67cm wide (2)

£600 - 800

422

**A brass scarificator by Laundry**

Of usual chamfered rectangular form, engraved "Laundry, maker"

£150 - 200

Samuel (and later Joseph) Laundry, recorded as working in St Thomas St, Borough, London, 1783-c1844

423

**A Coco de Mer bowl**

Formed by slicing the nut in half to reveal two compartments with a central carrying handle, 32cm wide.

£400 - 600



434

424

**A collection of forty six 19th Century Grand Tour relief moulded plaster medallions**

Depicting historical figures: including Roman emperors; classical figures; a charioteer; Eros etc., in original paper lined trays, *some chipped and worn, some detached from ground, trays 21cm wide, 33cm deep, 5cm high (8" wide, 12.5" deep, 1.5" high) (parcel)*

£500 - 600

425

**An Icon of Sergei Redovezhsky and his parents,**

Monastery church and conventual buildings beyond their tombs, 36 x 31cm

£500 - 600

426

**Three various religious icons**

One of St George and the dragon, the titled gilt border with figure of God the Father and two Saints, 19 x 16cm; another of Our Lady, Comforter of all who grieve, 21 x 16cm; and another of the Dormition of our Lady, 21 x 17cm (3)

£500 - 600

427

**A carved wooden figure of a Cardinal, 19th century**

Standing on a plinth in typical dress, 28cm high

£300 - 500

428

**A black leather dispatch box**

With blind stamped cipher of Queen Victoria; along with the title Royal Commission to Mauritius and the white painted initials FP

£400 - 600

429

**Charles Vital-Cornu**

Fracasse

The figure standing on a rectangular base, with title plaque, 50cm high (sword lacking)

£200 - 300

430

**Louis Hottot (French, 1834-1905)**

A large cold painted spelter figural hall clock, circa 1900, in the form of a middle eastern clock tower, the castellated and crenellated upper section with a 5.25" dial with Arabic numerals, above a larger trunk with a pierced full gallery over sides, all with countersunk panels, the base with cusped arch sides, a middle-eastern female figure in front standing on a Damascus stool and pointing to the time with her right hand, all on the original carved plinth with chamfered spelter feet, the 8 day, twin-train movement by Japy Freres, striking on a gong, (with pendulum, key and foot), *dial cracked, one leg of stool detached, 35.5cm wide, 35cm deep, 116cm high (13.5" wide, 13.5" deep, 45.5" high) (5)*

£2,000 - 3,000

Louis Hottot specialised in 'Oriental' subject matter and the majority of his work was in spelter. He exhibited at the Paris Salon from 1885 until 1898.

See:- P.Kjellberg, Les Bronzes du XIXe Siecle, Les editions de l'amateur Paris 1989, p.381.

An example without the carved and mounted plinth sold for £3,000 at Sotheby's Olympia saleroom on October the 28th 2002.

431

**A set of six Louis XVI-style gilt bronze five-light appliques**

Of mixed floral design with ribbon wall mounts, 95cm high (6)

£3,000 - 4,000

432Y

**A collection of four various 19th Century tortoiseshell and simulated tortoiseshell items and a Japanese box including:**

A tortoiseshell and mother of pearl etui (lacking interior; a similar card case; two snuff boxes and a small Japanese box, (5)

£300 - 500

433

**An Icon of the Transfiguration, Palek School**

The figure of Christ within an aureole, all within a titled sepia border, 27 x 22cm

£500 - 600

434Y

**A carved bone and gilt bronze lady holding a parrot, circa 1925**

The female wearing a stylised pleated dress, balanced on one leg, holding a parrot on one arm, on a marble base

38cm high, no signature

£500 - 700

435

**A small collection of lady's and gentleman's accessories**

£800 - 1,000

436

**A pair of brass novelty garden implement candlesticks**

On tri-form naturalistic bases 16cm high, a novelty pistol candlestick; and a bronze figure, the figure with bird head, signed 'Giandrille', (3)

£500 - 700

437Y

**A tortoiseshell tea caddy**

2nd quarter, 19th century, with shaped front, the lid with brass nameplate engraved E.Whalley, 20cm wide

£400 - 500



438

**A Stobwasser type box and cover, 19th century**

Of shallow circular form, the cover decorated with a surgeon and his patient, *10.5cm diameter*. (2)

£300 - 500

439

**An Icon of Christ Pantocrator,**

With open gospels, with a sepia border, 31 x 26cm; an oval enamel of the Resurrection flanked by metal reliefs of Ss Peter and Paul, mounted on a panel with enamel roundals of the Evangelists, *32 x 27cm overall* (2)

£500 - 700

440<sup>Y</sup>

**A late 19th Century Chinese black lacquered six leaf room screen**

With mother o' pearl, ivory and soapstone inlaid decoration depicting a continuous scene of figures in landscape, *188cm high x 240cm*

£600 - 800

441<sup>Y</sup>

**A 19th Century Anglo-Indian quillwork & bone workbox, Vizagapatam**

The angled cover with ivory chrysanthemum knop, porcupine quill body opening to reveal a sandalwood interior of lidded compartments and some fittings, and on bone feet, *24.5cm wide, 18.5cm deep, 16.5cm high (9.5" wide, 7" deep, 6" high)*

£600 - 800

Compare with a similar workbox in the Owston collection, sold at Bonhams Sydney 25 June 2010, lot 233.

442<sup>AR</sup>

**Mariano Benlliure y Gil (Spanish, 1862-1947)**

Head of a Boy

Signed and numbered 12/99

Bronze, on a black marble base, *20.5cm high (head)*

£500 - 700

443<sup>Y</sup>

**A pair of late 19th/early 20th Century gilt-metal and ivory candle sticks**

The ivory cylindrical columns with composite capitals, on square stepped bases, *10.5cm high* (2)

£100 - 150

444

**A pair of lead classical style garden figures**

After Antonio Canova, *103cm high* (2)

£600 - 800

445<sup>Y</sup>

**A late George III rectangular satinwood tea caddy**

Decorated with rosewood, ebony, boxwood and chequer stringing, with a 'tear-drop' escutcheon and two removable cannisters with projecting oval lids, banded in mahogany and boxwood, flanking a central cut glass mixing or sugar bowl, *lacking 2cm section of banding at the bottom of the base, 31cm wide, 15cm deep, 15.5cm high (12" wide, 5.5" deep, 6" high)*

£300 - 400

446

**Two French 19th Century gilt metal photograph frames**

Of neo-classical style; another larger frame; and a Versace gilt metal frame, [all ex lots from Elton John Sothebys Sale held on 30th September 2003, respectively lots 134, 154A and 55]

*30.5cm high and 30cm high, 45cm high and 30cm high*. (4)

£500 - 700



448

447

**A George III rectangular, satinwood tea caddy**

Crossbanded and inlaid with chequer, ebony and boxwood stringing, the lid with a scroll form white metal handle, enclosing two white metal mounted cut glass tea cannisters, the covers engraved with the crest of two hands holding a laurel wreath, the front with a white metal escutcheon pierced with an anthemion, *15.5cm wide, 9.5cm deep, 15cm high (6" wide, 3.5" deep, 5.5" high)*

£500 - 600

448

**Peter Waals**

**A Walnut and Ebony Table Lamp, circa 1930**

The hexagonal tapering stem on spreading base, *44cm high (inc. bulb fitting)*

£200 - 300

A lamp with a similar design can be seen in J.C. Rodgers 'Modern English Furniture', Country Life, 1930, pg 153

449

**A 19th Century Italian bronze and gilt metal mounted twin handled jardiniere**

The tapering body with bands of leaf and flowerhead decoration on monopodia feet, *40cm high*

£400 - 600



450

**450**  
**After Michelangelo: A 19th Century carved white marble figure**  
 Of Moses seated, incorporated square base, 72cm high  
 £800 - 1,200



451

**451**  
**A pair of late 19th Century Austrian cold painted terra-cotta**  
**figures of Arab vendors**  
 Each hold an urn on naturalistic bases, both stamped JM and numbered,  
 60cm high (2)  
 £600 - 800

**452**  
**A pair of early 19th Century Sienna marble and bronze tazza**  
 On acanthus cast stepped bases, 24cm high (2)  
 £200 - 300

**453**  
**After the Antique: A bronze figure of Spinario**  
 Seated on a stump removing a thorn from his foot, 20cm high on marble  
 plinth base; a brass model of the Column at Vendome, 32cm high; and a  
 further bronze, (3)  
 £250 - 350

**454**  
**A 19th Century giltmetal four branch Colza type chandelier**  
 Decorated at each corner with a Bacchanian mask interspersed with  
 looped handles and acanthus scrolling, 40cm diameter  
 £200 - 300

**455**  
**A pair of early 20th Century Italian carved walnut and parcel gilt**  
**two branch wall sconces**  
 The cartouche shaped back panels decorated with shell and mask  
 surmounts, 36cm high x 35cm wide  
 £200 - 300

**456**  
**A set of steel and brass mounted French Gras pattern bayonets**  
**adapted as firetools**  
 The shovel inscribed "L. Deny, Paris 1878"; the other tools inscribed  
 "Mme d'armes de St Etienne" and dated 1877 and 1877/1875, with a  
 similarly ornamented brass stand, each tool about 64cm long (4)  
 £700 - 900

**457**  
**A whaling harpoon**  
 With mahogany stem, and cut steel ends  
 175cm long  
 £200 - 300

Provenance: Ex Barbara Johnson New York

**458<sup>Y</sup>**  
**A George III tulip banded burr yew tea caddy**  
 Of chamfered rectangular shape, the lift lid to reveal two lidded  
 compartments, ivory escutcheons,  
 19cm x 11cm  
 £300 - 400



459

459

**A Regency-style gilt brass fire breakfront low fender**

With recumbent lion mounts, 160cm wide

£600 - 800

460

**A Persian white metal divit,**

With all over engraved decoration; and a similar brass example, 23cm long (2)

£200 - 300

461<sup>Y</sup>

**A Cantonese carved ivory card case**

Depicting exterior scenes with figures, 9cm x 5.5cm

£300 - 500

462

**Thirteen Chinese pith paper drawings**

Depicting various scenes, including: two courtesans; tea picking; grape harvesting; a family scene with vendors; a theatrical scene; etc., (13).

£500 - 700

463

**A large Asian lacquered vase, circa 1900**

Of baluster form, inlaid with mother-of-pearl, decorated with birds of paradise and flowering shrubs, on a later similarly decorated stand, s/d, overall 95cm

£500 - 600

464

**A Chinese reverse glass painting**

Of a young lady in meditation, oval, 30 x 24cm

£150 - 200

465

**Utagwa Kunisada (1786-1865)**

A pair of woodblock prints,

Depicting women, 35 x 24cm and two similar woodblocks by Kikugawa Yeizan, 36 x 25cm (4).

£400 - 600

466

**A pair of Japanese bronze and gilt bronze baluster vases**

Meiji

Each relief cast and Takazogan with birds amongst chrysanthemums, signed on gilded plaque, (drilled and with one base detached) 21.5cm high (2).

£600 - 800

467

**Two Japanese bronze rats**

One sitting holding a nut; the other with his front paws resting on a nut, with Kakihan signature, Largest 6.5cm high (2).

£500 - 700

468

**A Japanese painted and gilt lacquered games box**

Containing a quantity of various mother of pearl games counters within a fitted interior or four boxes and covers and eight variously decorated gaming trays, 29.5cm wide

£500 - 600

469

**A pair of Japanese iron gilded and lacquered iron vases**

Meiji

Of square baluster form, each applied with gilded lacquered and silvered birds amongst foliage, lappet gilded flared necks, 15.5cm high (2).

£800 - 1,200

470

**A pair of Japanese gilded and lacquered iron vases**

Of flattened baluster form, relief cast, gilded and lacquered with a bird amongst blossoming branches, a crab amongst reeds, late 19th century/early 20th century

18cm high. (2).

£800 - 1,200

471<sup>Y</sup>

**A Japanese ivory, mother-of-pearl and parcel-gilt applied padoukwood box and cover, along with a Japanese copper and gilt bronze box**

The first of rectangular shape, the detachable top applied with a bird, dragonfly and foliage, Meiji period (probably the panel from a cabinet) width 23cm

The second of rounded square shape, the cover with a waterfall, birds, animals and trees in relief with floral designs to the sides width 10cm. (2).

£450 - 650

472

**A pair of Chinese grey ground cloisonné enamel ducks**

Each standing on a blue ground base, 17cm high (2).

£500 - 700

473<sup>Y</sup>

**A carved ivory netsuke in the form of a monkey and octopus**

The monkey grasping the octopus' head whilst its tentacles smother the monkey, signed to the base, 3cm high

£500 - 700



474<sup>Y</sup>

**Two Cantonese carved ivory card cases**

Both carved with panels in relief, one with carved foliate border, *10cm x 7cm each* (2).

**£300 - 500**

475

**A pair of Chinese cream crackle glazed ormolu mounted jars and covers**

The ovoid bodies with lion mask mounts and pineapple finials, the mounts and porcelain probably late 19th Century, the covers associated, *28cm high* (4).

**£300 - 500**

476

**A pair of late 19th Century cloisonne vases**

Of square baluster form, decorated in typical manner with birds and dragons, now converted as lamps, *47cm high* (2).

**£700 - 1,000**

477<sup>Y</sup>

**A Canton export carved ivory card case and cover, late 19th Century**

Of rectangular form, finely carved with figures and foliage, *10.5cm*

**£400 - 600**

478<sup>Y</sup>

**A pair of Japanese ivory shibayama opera glasses**

Inset with mother of pearl and extensively handpainted with flowers, insects and birds: retailers W Thornhill and Co 144/145 New Bond Street.

**£300 - 500**

479

**A Cambodian Stone Head of Buddha, circa Late 19th Century**

*10cm.*

and another Cambodian stone head of Buddha and another stone head of a deity, *9cm.*

all on wood bases.

(3)

**£300 - 400**

480

**Two Gandhara, North West India, Stone Heads, 2nd/3rd Century**

*16cm. and 13cm.*

(2)

**£300 - 400**

481<sup>Y</sup>

**Of Indian Interest: A collection of items**

comprising a framed collection of Indian gilt talis; a carved slate figural plaque; a pair of late 19th Century ivory carved elephants; a framed gilt plaque; a silvered figure of a Buddhist deity; a pair of South Indian carved sandalwood caskets together with a copy of 'Gypsy Life in the Mysore Jungle' (9)

**£1,000 - 2,000**

All of these items were collected and brought back to England by the Reverend Alfred Dumbarton (1865-1942). Born in Luton he trained for the Wesleyan Methodist ministry at Didsbury College in Manchester between 1886 and 1889. Posted out to India he first served in the Mysore District in charge of the remote jungle circuit of Shimoga (1889-90) before taking a post at Gubbi (1890-1900). On his return to England in 1900 he continued as a minister in almost a dozen various circuits around England before retirement in 1930. He published various works including 'Feringhi and other stories of Gypsy Life' (1902); 'Light in the Dark Jungles' (1923) and the 'Boy who broke the Idol's Head' (1925) amongst others.

482

**A Thai Bronze Head of Buddha, Late 19th Century**

*24cm.*

and two other Thai bronze heads of Buddha, late 19th century, *15cm.* (3)

**£500 - 700**

483

**A Gandhara stone frieze carved with three cross-legged figures in three bays, 2nd/3rd Century**

*18cm long,*  
together with 4 other stone Gandhara carvings from the 2nd/3rd Century, including; a crosslegged figure *23cm,*  
a standing figure under an arch *16cm,*  
3 standing figures under a portico *18cm,*  
and a seated figure holding a book by a column *12cm,*  
(5)

**£1,000 - 1,500**

484<sup>Y</sup>

**Indian School, 19th Century**

A group of 13 miniatures, to include views of the Taj Mahal, Qutab Minar and other architectural views, as well as two interior studies and one double portrait miniature of figures in finery,

on ivory, oval,

*8 x 12.5cm (3 x 5in and smaller).*

(13)

**£500 - 600**

## Clocks & Barometers

485

**John Hamilton, Glasgow: A late 18th Century mahogany longcase clock**

The brass dial with dolphin mounts flanking the boss in the arch bearing the maker's name and having a tunnelled minute ring, the hood with fretwork spandrels and twist column pilasters, the trunk with similar angles and a figured door, *198cm high*

**£700 - 1,000**

486

**A French brass carriage clock**

With original lever escapement and gong strike, the dial with jewelled minute indicators and gilt surround, in a variant Anglaise case, *16cm high*

**£350 - 400**

487

**A French brass grande sonnerie carriage clock**

With original lever escapement, gong strike and alarm, the dial with enamelled chapter ring and a gilt metal surround decorated with scrolling foliage and lion supports, the case with galleried cavetto top and outset column angles, *19cm high*

**£700 - 900**

488

**John Harris, London: a George III mahogany longcase clock**

The brass arched dial with strike/silent indicator, the hood with moulded arch top and fluted column angles, *227cm high* (case distressed, lacking weights)

**£500 - 600**

489

**A Victorian walnut cased barometer**

Of Gothic style with thermometer, side pillaster capitals, maker T Armstrong and Brothers, Manchester. *23 x 110cm high.*

**£300 - 500**



493

490<sup>Y</sup>

**A 19th century rosewood stick barometer,**

Signed Hancock & Cox, Yeovil

With ivory vernier and scale from 27 to 31 inches, the narrow trunk with mercury thermometer, *91cm high*

**£200 - 300**

491

**A Regency brass and ebony inlaid mahogany bracket clock**

Grimalde & Johnson, Strand, London

with arched top, above 5.5in brass dial with roman numerals and minute track, chain driven twin drum striking movement, the lancet edge engraved back plate signed by the maker, brass beehive feet, *33cm high*

**£300 - 400**

492

**A 19th century French ormolu mantel clock**

With drum head striking movement, and silk suspension, the case with stylised grape designs, maker Aubert Paris. [with glass dome] *37 x 14.5cm.*

**£500 - 700**

493

**John Brogan, London:**

A George III bracket clock, the arched signed silvered dial with strike/silent indicator and concentric calendar hand, the movement with engraved backplate centred with Prince of Wales' feathers, the case with brass fluted outset bracket feet, *42cm high, together with bracket. (2)*

**£2,000 - 3,000**



497

494

**A mid-19th Century mahogany chamfer topped bracket clock**

The case surmounted by a pineapple finial above decorative lancet frets, on ripple moulded plinth and ball feet, with a later painted cream dial and twin train movement striking a bell, *49cm high (19" high)*

**£600 - 800**

495

**A good contemporary, George III style, mahogany bracket clock commissioned by Garrards**

F.W.Elliott,

The arched single pad top with a silver carrying handle, above a 6" and 7/8" arched silver dial, signed 'Garrards', with the royal coat of arms in relief above 'silver jubilee 1952-1977', each spandrel engraved with a scene of a royal estate, including:- Windsor Castle, Balmoral and Buckingham Palace, the sides with open fretwork panels, on silver ogee bracket feet, the three train, 8 day movement, striking on bells, with Westminster, Whittington and Winchester chimes, backplate engraved 'specially commissioned by Garrards the crown jewellers from F.W.Elliott Ltd 156/250', all silver elements hallmarked for London 1977; (with winder and instructions), *37cm high (3)*

**£700 - 900**

496

**A French brass carriage clock**

The movement with original lever escapement, half hour strike and push repeat on a gong, maker's stamp 'B', the dial with engine turned surround, in a moulded case, *16cm high*

**£500 - 600**



499

497<sup>Y</sup>

**A small, Gothic style rosewood bracket timepiece**

Richard Ganthony, Cheapside,

The triangular pediment above a cusped arched door, enclosing a signed 3.25" painted dial, flanked on each side by a freestanding cluster column with a trefoil decorated spire finial, above a fine corrugated band, on turned feet, the 8 backplate engraved 'Ganthony, Cheapside, London', the 8 day movement with single fusee, alarm and pull repeat, (with pendulum, winder and two keys) 26cm high (5)

£1,200 - 1,800

498

**A carriage timepiece, circa 1900**

With a double 'S' scroll carrying handle, bevelled glass panels and a 1.75" silvered circular dial with concave hour markers with Arabic numerals, enclosing a relief decorated gilded 'C' scroll centre, inscribed below 'Examp by Henry Pidduck & Sons, Southport', with an 8 day lever movement; with original leather carrying case and key, 12cm high, (3)

£150 - 200

499<sup>Y</sup>

**A French bouille mantel clock**

The waisted case with giltmetal mounts and cherub finial, the dial with enamel numerals, the movement with bell strike and sunburst pendulum, 40cm high

£700 - 800

500

**A late 19th century French gilt mantel clock**

With dome top and floral finial, four glass sides and eight day movement, on a variegated marble stepped base, 37.5cm high

£400 - 600



501

501

**A large, late 19th century lacquered brass carriage clock with thermometer & compass**

Concealed beneath a circular bevelled glass panel, beneath a large reeded and Greek key form carrying handle, above a 4" circular dial, inscribed with the retailer 'Vokes, Bath', with Arabic numerals and open lever movement, the case with a fluted band top and bottom and engraved with a presentation inscription 'To the Doctor and Mrs Camey, from Colonel and Mrs Stracey Clitherow', 1896', with a French 8 day movement, striking on a gong; in the original fitted leather case, 21cm high (2)

£700 - 900

This clock was gifted to the vendor's great, great uncle, Dr Duncan Cameron ('Camey') from his patients Colonel and Mrs Clitherow. Mrs Clitherow was reputed to be one of Edward VII's mistresses and was an inveterate gambler. On her deathbed she bet 'Camey' that she would be dead by the following morning and gave her stake to her ladies maid. Subsequently Camey collected his bet.

502

**James Murray, Royal Exchange London:**

A mid Victorian pollard oak large bracket clock, with signed arched silvered dial having strike/silent aperture, the three-train movement chiming on eight bells and striking on a gong, the architectural case with a domed top flanked by bronze figures emblematic of Learning and Plenty, 73cm high, and matching bracket. (2).

£2,000 - 3,000

503

**George Burges, London:**

An early- George III japanned longcase clock, the signed brass arch dial with strike/silent indicator, in chinoiserie decorated case; 214cm high

£700 - 900





502

504

**A 20th Century mahogany grand daughter clock,**  
In the Chippendale taste, the brass and silvered dial to chiming movement striking on rods, the sliding hood with swan neck crest and blind fretwork panels shaped trunk door flanked by stop fluted quarter pillars, box base and ogee bracket feet, *146cm high* (key and pendulum)  
£600 - 800

505<sup>Y</sup>

**An Edwardian miniature rosewood longcase clock**  
Signed Pridham & Sons, Torquay  
With inlaid case, column supports and silvered dial, *45cm high*  
£250 - 350

506

**A French gilt brass mantel clock**  
The movement with bell strike and circular enamel dial, the case with freestanding angle columns and central dome finial, *27cm high*  
£500 - 600

507

**A late 19th Century brass and champleve enamel clock garniture**  
Decorated with scrollwork and stylised foliage principally in blue and turquoise, and with urn sidepieces, the clock case with dome top and outset column angles (now with an electric movement), *33cm high*  
£200 - 300



512

## Carpets & Rugs

508

**A Hamadan carpet**  
With double pole medallion on an indigo ground, in a multiple border, *266cm x 180cm*  
£150 - 200

509

**A Sultanabad carpet**  
The brick red field with central herati medallion and stylised palmette and tendril decoration, in a main border, *420cm x 337cm* (cut and shut)  
£500 - 600

510

**A Hamadan runner**  
With triple pole medallion on a pale trellis ground, in a main border, *280cm x 82cm*  
£100 - 150

511

**A Tekke carpet**  
*West Turkestan*  
The dark brick red ground decorated with four rows of guls, *237cm x 152cm*  
£500 - 600

512

**A Lenkoran runner**  
*South Caucasus*  
The indigo ground with a row of six typical stylised medallions, in a main border, *453 x 103cm*  
£300 - 400



513



514



515



516

## Furniture & Mirrors

513

**A walnut candle stand**

William III with restoration, with an octagonal top and turned column, on three angular 'S'-form legs, 91cm high

£600 - 800

514

**A Queen Anne walnut lowboy**

The top with quartered burr veneers and re-entrant corners, fitted with an arrangement of five featherbanded drawers with gilt brass handles, on beech shaped cabriole legs with husk inlay, 82cm wide (distressed)

£500 - 800

515

**An early 20th Century gilt metal mounted and parquetry inlaid mahogany writing table,**

In the transitional taste, with galleried top over single frieze drawer, on four square section cabriole legs and sabot feet, 79cm.

£500 - 700

516

**A good quality mahogany hall bench seat,**

In the George II style, the double circular panel back with carved paterae spandrels to outswept arms, solid seat with acanthus carved and blind fret turned front legs with husk pendants, squab cushion, 107cm wide.

£600 - 800

517

**A George III mahogany frame bergere chair,**

The curved upholstered back with a moulded top rail, palmette carved armrests on baluster turned supports, stuff over seat, on stop fluted square tapered legs and spade feet.

£500 - 700



518

518

**An Edwardian crossbanded inlaid and painted satinwood console table,**  
of broken 'D' outline raised on square tapered legs and spade feet, painted with ribbon tied floral garlands fruit and cornucopias, 110.5 cm wide x 81cm high.  
£600 - 800

519

**A mahogany butler's tray,**  
1st half 19th Century, the hinged rounded folding sides with cut-out carrying handles, 72 x 60cm, on an associated Victorian folding 'X' shape stand.  
£300 - 500

520

**A pair of William and Mary walnut framed high-backed side chairs**  
On turned baluster fore-legs, tied by plain turned stretchers. (2)  
£500 - 600

521<sup>Y</sup>

**A George III rosewood work table**  
Inlaid and outlined with banding and stringing, the rectangular top above a long shallow fitted drawer with turned ivory knob handles, work 'basket' below and a slide up cloth screen to the back, on square tapered legs with brass castors, 55.7cm wide x 46.5cm deep x 78cm high, (21.5" wide x 18" deep x 30.5" high)  
£700 - 900

522

**An 18th Century feather banded walnut kneehole desk,**  
The moulded edge caddy top over a long frieze drawer and six small drawers around a recessed cupboard, on bracket feet, 83cm wide (alterations and restorations)  
£800 - 900



520

523

**A George II style walnut and parcel gilt pier mirror**  
The shaped rectangular plate within moulded leaf slip and flanked by trailing flowers and leaves, surmounted by broken swan neck pediment, 141 x 80cm  
£600 - 800

524

**A tall Regency mahogany break bowfront chest,**  
The reeded edge top above two short and four long graduated drawers flanked by carved ebonised sphynx headed tapering reeded pilasters, on reeded splayed feet, 129cm.  
£700 - 1,000

525

**A Regency gilt gesso console table**  
The later rectangular marble top above a cyma recta cornice over a central projecting tablet, relief decorated with vitruvian scrolls, flanked on each side by two volute-form legs with shell headings, garrya pendant moulded fronts, foliate scroll sides and stepped block feet, with matching rear legs, approximately 180 75cm wide x 82cm deep x (29.5" wide x 32" deep x  
£3,000 - 5,000

Purchased from Apollo Antiques, Warwick in the late 1990s.

526

**A William IV mahogany sofa table**  
With two frieze drawers opposite two dummy drawers, the end supports united by a turned stretcher, on swept legs with brass caps and castors, 138cm x 66cm  
£200 - 300

527

**An early 19th Century mahogany serpentine fronted card table,**  
with ribbed border, fluted tapered legs, 92cm wide  
£300 - 500





538



539

528<sup>Y</sup>

**A George IV rosewood circular tilt top breakfast table**

On a hexagonal column and triform platform base with brass paw feet, *125cm diameter*

£800 - 1,200

529

**A late 19th Century giltwood wing back armchair**

In red damask upholstery, on pierced square section baluster legs united by x-shaped stretchers centred by a finial.

£600 - 800

530<sup>Y</sup>

**An early 19th Century Anglo Indian rosewood bergere**

With adjustable back and retractable foot rest with carved scrolled terminals on cabriole legs.

£200 - 300

531

**A late George III reading table**

With adjustable sloping top and frieze drawer, on tapering legs, *61cm wide*

£300 - 350

532<sup>Y</sup>

**A Regency rosewood and fruitwood strung sofa table**

The canted rectangular top above two short frieze drawers, on ring turned baluster columns, terminating in outswept square section legs and brass paw feet with castors, *89cm wide x 61cm deep*

£500 - 700

533

**A George IV mahogany pedestal occasional table**

With oval tip up top, ebony strung downswept legs and brass paw cappings; *105cm across*

£200 - 250

534

**A 19th Century Venetian glass wall mirror**

Of shaped oval form with leaf scroll cresting, the plate within a leaf and rosette wreath, *126cm high x 77cm wide*

£700 - 900

535

**A George IV/William IV mahogany chiffonier**

The moulded triangular pediment above two shelves with turned supports front and back, with unusual stepped cone finials, the rectangular base decorated with ebony stringing and with two panelled, beaded and flame figured doors, enclosing one shelf, on splayed bracket feet, lacking small section of right door edge moulding and ebony stringing top right of base, *72.5cm wide x 30cm deep x 150cm high, (28.5" wide x 11.5" deep x 59" high)*

£500 - 600

536

**A Regency mahogany side table**

The moulded top over two short and one long drawer, raised on tapered square supports and spade feet *100cm wide*

£400 - 600



540

537

**A good late 19th century, Louis XV style, amboyna and kingwood veneered and gilt metal mounted, bombe bureau de dame**

The shaped, foliate pierced and relief moulded 3/4 gallery above a fall, enclosing three convex drawers above a well, all 4 cabriole legs with a cherub's head and floral knee mounts and foliate scroll sabots, with key, 65cm wide x 45cm deep x 90.5cm high, (25.5" wide x 17.5" deep x 35.5" high) (2)

£800 - 1,200

538W

**Gordon Russell: an early bedside cabinet, 1926**

Design number 498, English oak, with bookcase superstructure above a single cupboard with cedar handle; together with an oak head board and foot board for a single bed

42.5cm wide, 36cm deep, 105cm high, workshop label stating 'Foreman Edgar Turner, cabinet maker W H Russell, dated 26/7/26' (3)

£500 - 700

Provenance:

Purchased directly from Broadway in the late 1920's



541

539

**An early Victorian oak centre table,**

In the manner of Whitaker, the moulded edge octagonal tilt-top above a rippled frieze, on a cylindrical tapering and compressed circular turned column, the moulded scrolled quadripartite base carved with strapwork, framed vacant cartouches, on concealed castors, 148cm.

£1,000 - 1,500

8th Baron de Hoche pied

Sir Francis Beaufort-Palmer

Francis and Sylvia Beaufort-Palmer of Rosary Gardens, South Kensington, London, and thence by decent.

540

**A George III mahogany serpentine Pembroke table**

With one frieze drawer, on square tapering legs joined by a pierced X-stretcher, terminating in block feet, unextended: 51cm wide x 74cm deep x 72.5cm high, (20" wide x 29" deep x 28.5" high)

£500 - 700

541Y

**A Regency rosewood games table,**

In the manner of Gillows, the rectangular top with a sliding reversible centre section with an alternating rosewood and satinwood chequer board enclosing a stamped velvet backgammon board, the rounded ends with two drawers to the panelled friezes, a slide for a work bag below, on dual lobed and fluted tapering and baluster turned end standards and trestle bases united by a turned, lobed and fluted pole stretcher, on scroll carved feet and castors,

88cm wide

£800 - 1,200



542



543

542

**An early 20th Century carved walnut frame canape,**  
In the Louis XV style, the shaped curved frame with scrolls and flower heads, on short cabriole legs, loose cushion.

£400 - 500

543

**A French Empire fruitwood commode**

With three drawers flanked by tapering pilasters, on square section feet, 128cm wide.

£200 - 300

544Y

**A 19th century Italian ivory inlaid walnut box**

With secret slide drawer and panel inlaid decoration, 30cm wide

£400 - 500



546

545

**A late 18th Century Continental walnut and marquetry inlaid circular centre table**

The centre inlaid with an allegorical figure with cherub attendant within a marquetry border on cabriole legs and claw feet, 81cm wide

£500 - 700

546

**An 18th Century north Italian walnut commode**

With three long crossbanded and inlaid drawers, on square taper legs, 121cm wide.

£1,500 - 2,000

547

**A late George III mahogany secretaire bookcase**

The dentilled cavetto cornice above a frieze inlaid with three double fan motifs, over two astragal glazed doors, enclosing three adjustable shelves, the projecting base with a secretaire drawer, enclosing a fitted interior with 4 drawers above 9 pigeon holes and a later leather-inset writing surface, over two flame figured 'razor-blade' panelled doors, enclosing two slides, with key for drawer, lacking two 'aprons' for pigeon holes, bracket feet detached (not missing), bottom right door patched by top hinge, 127cm wide x 60cm deep x 233cm high, (50" wide x 23.5" deep x 91.5" high)

£800 - 1,200





551

548

**A pair of Edwardian satinwood painted side chairs**

The shield shaped backs with boldly painted splats decorated with a classical vase issuing roses and silk swags, the rails with rose garlands, padded seats, tapering square section legs, (2)

£500 - 700

549

**An Edwardian painted satinwood double chair back bergere**

With oval caned backs, seat and sides, tapering square section arm uprights and legs, padded cushion, 120cm wide

£600 - 800

550

**A late 18th Century oak hall settle**

With panelled back and box seat, having later adapted book rest to the back, 184cm wide.

£500 - 800

551

**A late 17th Century Flemish ebony and bone inlaid cabinet**

With an arrangement of nine drawers around a door, on later ebonised bobbin turned stand, 59cm wide.

£1,200 - 1,800

552

**A George III mahogany chest on chest**

The cavetto cornice above three short and three long, graduated and cockbeaded drawers, all with solid mahogany fronts and later brass backplates and handles, the base with two drawers, on bracket feet, lacking some sections of cockbead and a small section of moulding on the base, some minor damage and restoration to the veneers on the rails and stiles, 106cm wide x 55cm deep x 167.5cm high, (41.5" wide x 21.5" deep x 65.5" high)

£600 - 800



558

553<sup>Y</sup>

**A George III style Anglo-Chinese rosewood corner chair**

With horseshoe back, vase splats, slightly shaped and moulded seat, shell-carved cabriole front leg with claw and ball foot, and turned back club legs, tied by X-stretchers 88cm high

£500 - 700

554

**A late 19th Century Chinese hardwood side table**

With marble inset top, and having carved frieze, 43cm wide.

£300 - 400

555

**A Victorian mahogany 'D' end extending dining table and leaf**

With moulded edge on scratch carved and turned legs, with ceramic castors, 140cm wide x 240cm extended (including an extra leaf)

£800 - 1,200

556

**A George III mahogany bureau bookcase,**

120cm wide x 235cm high

£400 - 600

557

**A George III mahogany drop leaf table with Cumberland action,**

On swept reeded legs with brass caps and castors, the drop leaves have possibly later rounded corners, 122 x 149cm

£700 - 1,000

558

**A Chinese rosewood bonheur de jour,**

Qing dynasty, late 19th Century, the shaped superstructure carved and pierced with fruiting vines and fitted with two small drawers and a cupboard with pigeon holes, the projecting base with a moulded edge top and two frieze drawers, carved and pierced aprons, on cabriole legs, 94cm, and a similar style and period tub back desk chair, with drop in panelled seat, on carved cabriole legs. (2)

£500 - 700



562



567

559

**A Louis XVI style mahogany and gilt metal mounted commode**  
With white marble slab top above three long drawers, flanked by cylindrical fluted pilasters on turned tapering legs, *140cm wide*  
£1,000 - 1,500

560

**A Louis XV style carved giltwood two seater canape**  
Stamped L. Raisin  
With double cane panelled back and gross point needle work loose cushions on cabriole legs, *156cm*  
£500 - 700

561

**A pair of 19th Century Louis XV style beech fauteuils**  
The arched backs with C-scrrolled crests, acanthus carved moulded arms, serpentine drop-in seats, rocaille carved and moulded cabriole legs, blue damask upholstery, (2)  
£500 - 700

562

**A George III mahogany linen press**  
The moulded and beaded cornice over chevron veneered twin doors with flush oval panels and satinwood stringing, the base with three graduated drawers, shaped apron and splayed supports, *118cm wide*  
£1,000 - 1,500

563<sup>Y</sup>

**An early Victorian rosewood centre table**  
The rectangular top solid end supports joined by a turned stretcher, *107cm wide (42" wide)*  
£500 - 700

564<sup>Y</sup>

**A George IV rosewood, D-shaped card table**  
With double gate action, the top with broad yew wood crossbanding, the turned legs inlaid with ebony lines, *92cm wide*  
£500 - 600

565

**A George III mahogany demi-lune fold over tea table**  
With boxwood edge, on square tapered legs and brass castors, *98cm wide*  
£300 - 400

566

**A Dutch mahogany Opflaptafel,**  
1st half 19th Century, the moulded rectangular hinged lifting top with two small shelves that fall open when it is lifted, having two frieze drawers and a cupboard below enclosed by a pair of sunk panel doors, flanked by canted corners, on square tapered legs, *118cm*.  
£500 - 600

567

**A William IV mahogany breakfront bookcase, in two parts**  
The upper section enclosed by four brass grille doors, the projecting lower part enclosed by four panelled doors, on a plinth base, *212cm high x 190cm wide*  
£800 - 1,200

568

**A George III mahogany side chair, re-railed**  
With gold dralon upholstery, on carved cabriole legs with scroll feet.  
£250 - 350



570

569

**A George III mahogany North Country ladder back hall chair**  
With recessed dish shaped solid seat having a shaped apron on cylindrical legs and pad feet  
£200 - 300

570

**A George III mahogany Lancashire mule chest**  
With hinged plank top, the front with dummy drawers above four short drawers between fluted quarter column stiles, on ogee bracket feet,  
174cm wide  
£500 - 700

571

**A pair of 19th century Burmese padouk-type chairs**  
Profusely carved all over with foliage, birds and fruit, the balloon form backs with two lions rampant and an oval beaded panel enclosing a bird, above slip-in seats covered in a rose pink damask, the serpentine shaped seat rails above deep aprons and attenuated cabriole legs, terminating in scroll feet, all bracing probably original, one back leg with strengthened with steel plate, springing on one seat a/f, (2)  
£500 - 600

572

**An early 1930s macassar ebony desk by Gordon Russell**  
Concave fronted with a bank of five drawers, 155cm wide  
£800 - 1,200

Purchased in the early 1930s from Gordon Russell by the vendor's father-in-law.

573

**A Regency mahogany bergere armchair**  
With green hide armrest supports.  
£400 - 450



576

574

**A set of six Regency mahogany dining chairs**  
With brass line inlay, sabre legs with rope twist legs, (including one carver). (6)  
£400 - 500

575

**A large George III mahogany serpentine sideboard**  
In the Sheraton style  
The rosewood crossbanded top above frieze drawer and tambour under cupboard, flanked by cellarette drawer and cupboard, the sides with pull-out slides and with a pot cupboard, all raised on tapering square legs and spade feet, 200cm wide x 80cm deep x 92cm high, (78.5" wide x 31" deep x 36" high)  
£1,000 - 1,500

576

**A late Georgian mahogany whatnot**  
With adjustable, sloping top and two tiers below with ring-turned supports, having a base drawer, on turned legs with castors, 48cm wide x 115cm high  
£500 - 600

577W

**An early 1930s Gordon Russell bubinga wood dining suite**  
Comprising table with two leaves, four chairs and a sideboard (8)  
£1,500 - 2,000

Purchased in the early 1930s from Gordon Russell by the vendor's father-in-law.

578Y

**An early Victorian rosewood breakfast table**  
With circular top on lotus carved column and concave triform plinth, 114cm wide x 73cm high, (44.5" wide x 28.5" high)  
£350 - 450





579Y

**A late George IV rosewood square topped tripod table**

With fluted column and arched legs, *41cm*

£250 - 350

580

**A pair of early 20th Century carved beechwood framed fauteuil,**  
In the Louis XV style, the square shaped moulded frame with shell and scroll cresting, outswept arms and sprung seats on carved cabriole legs, (2)

£500 - 600

581W

**An early 19th Century mahogany breakfront sideboard**

With brass gallery, fitted with frieze and under arch drawers, flanked by cupboard, cellarette drawer and side pot cupboard, tapering circular legs, *214cm wide x 80.5cm deep x 92cm high, (84" wide x 31.5" deep x 36" high)*

£500 - 800

582

**An early 19th Century Lancashire oak mule chest**

Converted, fitted with three base drawers, *158cm wide*

£300 - 500

583

**A pair of mahogany demi-lune fold over card tables**

Raised on square tapered legs and castors, *92cm wide* (2)

£500 - 600

584

**A Victorian figured walnut centre writing table**

With inset leather top and raised on turned end supports and castors, *102 x 50cm*

£500 - 600

585

**A Biedermeier figured mahogany secretaire a abbatant**

19th Century

Of architectural form, the shaped top above the fall opening to reveal a fitted interior, three drawers below, flanked by cylindrical columns with gilt mounts, on a plinth base, *115cm wide*

£500 - 700

586

**A Regency mahogany bergere armchair**

With armrests, on square legs.

£500 - 800

587

**A set of four Victorian mahogany dining chairs**

Stamped James Winter & Sons, 101 Wardour Street, Soho, London moulded top rails, carved back rails overstuffed upholstered serpentine seats, fluted legs, *86cm in height* (4)

£250 - 350

588

**An Edwardian mahogany adjustable duet stand**

On reeded baluster column and tripod base with ball and claw feet.

£200 - 300

589

**A George III mahogany card table**

The rectangular foldover top on wrythen central column, and four outswept legs with brass castors, *86.5cm wide*.

£400 - 600

590

**A George III satinwood and mahogany banded caddy**

With conch inlay (interior fittings lacking) *19cm wide*

£200 - 250

591

**An Edwardian satinwood and painted tub armchair**

By S.H. Jewell, London, with square section tapered legs

£150 - 200

592

**An Edwardian mahogany and inlaid cheval mirror**

With swan-neck pediment and uen finials, bevelled rectangular plate

£500 - 700

593

**A Regency mahogany Bergere armchair**

With reeded arms with fluted tapered supports, on fluted turned legs.

£500 - 800

594

**A Louis XVI style ebonized and gilt metal mounted narrow chest of drawers**

Fitted with a secretaire drawer on turned feet, *70cm wide*

£500 - 700

595

**A Victorian Gonzarlo Alves breakfront dwarf library bookcase**

By Gillows of Lancaster, with raised mirror panel back flanked by applied plaster panels with brass gallery overtier, grey marble top above five panel doors on plinth base, *300cm wide*

£600 - 800

596

**A late 19th Century French veneered and brass mounted bijouterie table**

Of rectangular form on square tapering legs united by undertier, *46cm wide*

£200 - 300



604



606

597

**A Louis XV style kingwood parquetry talle en chiffoniere**

With gilt metal gallery and mounts with two small drawers on cabriole legs united by undertier, 52cm wide

£300 - 400

598

**An early 19th Century grey marble cylindrical column**

On white marble base, 100cm high

£200 - 300

599

**A late 18th Century carved white marble lidded garden urn**

Of cylindrical tapering form with fluted body on a carved cylindrical stone column, 140cm high

£500 - 700

600

**A Regency ebonised polescreen**

With fine embroidered panel, on a tripod base, (restored)

£300 - 400

601

**A Louis XV provincial beechwood fauteuil**

The shaped rectangular back with floral cresting, grey dralon upholstery with serpentine fronted foliate carved rails on cabriole legs (restored).

£300 - 400

602

**A 19th Century mahogany bergere armchair**

With square tapered legs and spade feet.

£200 - 300

603

**A Louis XVI style rouge marble pedestal**

With gilt metal mounted scrolled capital on square plinth base, 119cm high

£200 - 300

604<sup>Y</sup>

**A William IV rosewood davenport desk**

The galleried upper section sliding forward, the sloping top with original morocco leather, fitted at the side with a compartment for ink and pens and with pull-out slides, having below four side drawers and confirming dummies the other, on turned feet 46cm wide

£600 - 800

605

**A George III mahogany bureau bookcase**

The upper section with a channelled and patera decorated frieze above astragal glazed doors enclosing two rows of adjustable shelves, the bureau with a sloping fall above two short and three long drawers with contemporary gilt swan neck handles, 117cm wide x 241cm high

£500 - 600

606

**A pair of 18th century walnut trellis back chairs**

The shaped top rails with pierced foliate splats and upholstered over stuffed seats, raised on front cabriole legs, with scrolled feet, 47cm wide, (18.5" wide) (2)

£200 - 300



612



610



607

607

**A George III mahogany brass bound octagonal wine cooler**

The hinged top enclosing a divided lead lined interior, with a fluted apron, on square legs with conforming decoration headed by curved brackets, crack to the top, 47cm wide x 46.5cm deep x 73cm high, (18.5" wide x 18" deep x 28.5" high)

£500 - 600

608

**A Louis XV kingwood parquetry small side cupboard**

With grey marble slab top above frieze drawer and shaped cupboard on cabriole feet with gilt metal sabots, 54cm wide

£300 - 400

609

**A late Regency mahogany and ebony strung square piano,**

by Thomas Tomkison, Stamped and numbered 4814, with satinwood interior and six ring turned baluster legs, castors, 170cm wide

£500 - 700

610<sup>Y</sup>

**A set of six Regency rosewood dining chairs**

With shaped top rails and heavily carved foliate scroll back rails, upholstered drop in seats, fluted tapered legs with acanthus carving, 86cm in height (6)

£800 - 1,200

611

**An Edwardian Sheraton Revival mahogany and crossbanded breakfront bookcase**

The cornice with swan neck pediment, pierced fretwork detail, gallery and dentil moulded frieze, above two central astragal glazed doors, shelved interior, flanked by two further, the base with blind fretwork frieze, single drawer and cupboard, intricately inlaid with mixed wood floral designs, flanked by two further glazed cupboards, plinth base 186cm wide 231cm high, (73" wide 90.5" high)

£1,500 - 2,500

612

**A pair of George III mahogany foldover card tables**

The tops with oval panels inlaid with a classical urn within multiple crossbanded boards, on square tapering legs, 84cm wide (2)

£500 - 700



613

**A Damascus parquetry inlaid writing desk**

With raised super structure above two small drawers and hinged writing surface on slender supports, 70cm wide and similar desk chair with panelled and spindle back (2)

£400 - 600

614

**A Chinese cedarwood console/painting calligraphy table, 18th century**

The planked top above a cylindrical frieze stretcher on cylindrical legs, 158 x 63cm

£800 - 1,200

615

**A 19th Century Chinese hardwood low side table,**

With pierced carved frieze on plinth supports, 176 x 42cm

£500 - 700

616<sup>Y</sup>

**A Victorian rosewood framed six fold draught screen**

With inset Abusson floral panels, 170cm high

£200 - 300

617

**A George III mahogany chest**

Of two short and three long flanked by bowed canted sides and crossbanded top on bracket feet, 112cm wide

£200 - 300

618

**A Baroque style oval wall mirror**

Surmounted with a carved pine putti, 97cm high

£400 - 600

619

**An 18th Century North Italian Provincial inlaid walnut commode**

With carved frieze above three long drawers on bracket feet, 140cm wide

£800 - 1,200

620

**A William IV mahogany library armchair,**

With fluted front legs

£600 - 800

621

**A George III style mahogany frame Gainsborough chair,**

19th Century, with a high arched close nailed leather upholstered back, armrests and stuff-over seat, on square chamfered legs united by stretchers, on brass caps and castors.

£500 - 800

622

**An early 19th Century elm cricket table**

The circular top on three chamfered legs united by stretchers, 59cm diameter

£200 - 300

623

**A George III camphorwood and brass mounted chest**

With heavy brass side carrying handles, 140 x 70cm

£200 - 300

624

**An early 19th Century Continental mahogany concave dressing chest,**

With boxwood strung inlay, a fully fitted top drawers with a further two drawers beneath, 97cm wide x 54cm deep.

£700 - 900



627

625

**A Regency classical revival mahogany clothes press**

The cornice with ebonised anthemion angles and cresting, panelled doors enclosing pull-out trays, on a chest base raised on splayed bracket feet

£600 - 800

626

**A pair of Edwardian carved satinwood elbow chairs,**

With foliate carved backs, cane seats on turned tapering fluted legs, (2)

£300 - 400

627<sup>Y</sup>

**A Chinese solid padouk and penwork ivory inlaid center table,**

Late 19th/early 20th Century, the circular top profusely inlaid with figures, trees, bamboo, animals and temples around a central boat within conforming border, the frieze with ivory inlaid symbols and figures in relief, on an elaborate carved and pierced cross supports and inlaid circular base, 124cm diameter x 74cm high.

£800 - 1,200

628

**An unusual late 19th century French, Louis XV style, walnut veneered and gilt metal mounted vitrine with 5 glass panels**

Decorated in relief with floral and foliate chains, the shell surmount above a bombe form cornice, with a central serpentine-fronted glazed door below, enclosing two glass shelves, flanked on each side by two shaped glass panels, interspersed by a buttress-like stile with a finial in the form of a caryatid bust, the base with 5 Vernis Martin style panels, on chamfered splayed legs, terminating in sabots, approximately 140cm wide x 36cm deep x 195cm high, (55" wide x 14" deep x 76.5" high) (with key (2))

£2,000 - 3,000

629

**A late 18th Century Dutch inlaid mahogany secretaire abbatant**

With gallery top above frieze drawer and traditional fitted fall front and panelled cupboard base, on square tapering legs and brass ball feet, 100cm wide

£250 - 350

630

**A pair of teak coopered jardiniers**

The oval bodies with metal bands, removable zinc liners, 57cm wide (2)

£200 - 300



631

631

**An 18th Century Dutch marquetry inlaid oak vitrine,**

The glazed upper section with single door enclosing shaped shelves, on a bombe base with four shaped front drawers, on carved hairy paw feet, 88cm wide x 189cm high.

£1,500 - 1,800

632

**A Napoleon III walnut, ebonised and gilt metal mounted three tier etagere**

The shaped top with a pierced 3/4 gallery and marquetry panel decorated with two birds in a flowering branch within a 'laub und bandelwerk' style border, on cylindrical supports with urn finials and united by two conforming tiers, the downswept legs terminating in hoof-form feet, 39cm wide x 26cm deep x 81cm high, (15" wide x 10" deep x 31.5" high)

£300 - 400

633

**A George IV mahogany cheval mirror,**

The rectangular bevel edge plate between moulded square uprights with turned finials, on moulded downswept legs with brass caps and castors, united by dual ring turned and reeded stretchers, 140cm high.

£600 - 800

634

**A late 19th century French satinwood, ebony and mahogany veneered and gilt metal mounted occasional table**

Decorated with trellis form parquetry, the rectangular top with a patera in each corner, above a frieze drawer, on tapering columnar legs united by a galleried undertier, on foliate moulded feet, 41.5cm wide x 36.5cm deep x 69cm high, (16" wide x 14" deep x 27" high)

£500 - 700



642

635

**A Victorian satinwood work table**

The chamfered rectangular top inlaid with specimen veneers in the form of a star-burst, above a pendent apron and opening to reveal a fitted interior with central work-well, on a turned support and plinth base with short scroll legs and brass castors, 47cm wide x 37cm deep x 74cm high, (18.5" wide x 14.5" deep x 29" high)

£500 - 700

636

**A Regency mahogany armchair**

With fluted arms, upholstered seat and back, and wrythen armrest supports, spiral legs.

£500 - 600

637

**A Victorian mahogany breakfront triple wardrobe**

With central fitted section flanked by hanging cupboards on plinth base, 300cm long

£700 - 900

638

**A George II mahogany demi-lune games table**

With double fold-over top, raised on tapered cabriole legs and pad feet 75cm wide

£500 - 700

639

**A George IV mahogany Pembroke occasional table**

The twin flapped ebony strung top over a frieze drawer with a ring turned gun barrel column on quadruped base with brass caps and castors, 68 x 48cm

£300 - 400



643

640

**A George IV mahogany tripod reading table**

With chamfered rectangular adjustable sloping top, turned column with height adjustment and downswept legs with bun feet.

£100 - 200

641

**A Napoleon III kingwood, walnut and ebony veneered and gilt metal mounted jardiniere**

Embellished with floral sprays, caryatids and cherubs and polychrome floral marquetry panels, the twin handled cover enclosing a removable tin liner, within a pierced and relief moulded gallery, over a shaped apron and 'S' scroll legs, with paterae mounts, united by an undertier, on cabriole legs, terminating in scroll feet, lacking one patera and some beading, one small section of beading detached, lacking some sections of veneer, 68cm wide x 40cm deep x 79.5cm high, (26.5" wide x 15.5" deep x 31" high)

£500 - 700

642

**A pair of Regency toleware chestnut urns,**

Of classical vase form, decorated with oval sepia figural panels after Angelica Kauffman, the ivory ground with ribbon tied swags and leaf scrolls within foliate borders, having gilded lion mask ring side handles and finials to the covers,

36cm. (4)

£800 - 1,200

643<sup>Y</sup>

**A George IV rosewood partner's library table**

The rounded rectangular top above one long central and two short frieze drawers centred with lappet carved flowerheads, with a conforming opposing arrangement, on vertical end supports headed with lotus leaf carved scroll corbels, terminating in block feet and brass castors, 155cm wide x 72cm deep x 74.5cm high, (61" wide x 28" deep x 29" high)

£400 - 600



644

644

**A 19th century giltwood armchair,**

The dished and curved rectangular back with a panelled and fluted top rail, joined by acanthus wrapped 'S' scroll form arm supports above lobed knops, over a honeysuckle and rosette applied bowfront seat frame, on acanthus capped fluted tapering front legs headed with rosette angles, with square section downswept back legs.

£700 - 1,000





645



646



647

645

**A William IV figured and burr walnut and pollard elm secretaire cabinet,**

Incorporating an early 18th Century walnut secretaire, the upper part with a sloping cornice above a cushion drawer, the interior with an arrangement of crossbanded drawers around a recess with pigeon holes above and 'secret' drawers behind, enclosed by a pair of arched sunk panel doors with projecting pilasters, the projecting base with a fitted secretaire enclosed by a dummy drawer hinged fall front, two short and two long crossbanded drawers below, enclosed by a pair of lancet top sunk panelled doors with projecting pilasters, on a plinth base, 96cm wide

£1,000 - 1,500

646

**An early 19th Century Dutch walnut bombe bureau,**

In two parts, the sloping fall enclosing a fitted interior, above two short and two long drawers, a shaped apron on scroll feet, 106cm wide x 53cm deep

£1,000 - 1,500

647

**A George III mahogany longcase clock**

Richard Collis, Romford

With shaped hood, arched signed brass dial with Roman and arabic chapter ring, subsidiary second dial, date aperture and phases of the moon, flanked by Corinthian columns, eight day twin train chiming movement, the trunk with arched door, flanked by canted quarter columns, plinth base, 234cm high

£2,000 - 3,000



649



648

**648**  
A late George III mahogany and inlaid serpentine fronted dressing chest  
Having four long crossbanded and inlaid drawers, the top drawer fitted with a baize lined slide, on bracket feet, 92cm wide.  
£800 - 1,200



652

**649**  
An Adam style oval gilt wall mirror  
18th Century and later, with foliate cresting, 109cm high.  
£500 - 700

**650**  
A 19th Century Indian carved hardwood chair  
Of prie dieu shape, covered in a Victorian gros point repeating cartouche pattern, the 'T' form back with a foliate pierced and carved top rail and sides, the caned seat with an additional slip-in seat, on elaborately foliate carved cabriole legs, terminating in scroll feet, (minor chips, back with one rear support cracked)  
£200 - 300

**651**  
A George III giltwood wall mirror  
With Prince of Wales feather cresting and shaped frame, with later plate, 100cm high.  
£200 - 300

**652**  
An early George III mahogany bachelor's chest  
With foldover top with slides, above four graduated drawers, brass swan neck handles and escutcheons on bracket supports 77cm wide  
£500 - 700

End of Sale



651



# A Journey Through Time

**A private single owner collection**

Tuesday 11 June 2013  
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# The Contents of Trelissick House Including the Copeland Collection of Spode

Tuesday 23 July & Wednesday 24 July 2013  
Trelissick House, Cornwall

To be viewed and sold on site at  
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All lots with an estimate less than  
£3000 to be sold without reserve

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## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description of a Lot*

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

#### *Estimates*

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

#### *Condition Reports*

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

#### *The Seller's responsibility to you*

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

#### *Bonhams' responsibility to you*

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

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

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

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

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

#### *Alterations*

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

Bidding in person

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

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

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer’s Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent’s client’s identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer’s Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer’s Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER’S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer’s Agreement*, a premium (the *Buyer’s Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer’s Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer’s Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer’s Premium* will be payable by *Buyers* of *Lots*:

25% up to £25,000 of the <i>Hammer Price</i>
20% from £25,001 of the <i>Hammer Price</i>
12% from £500,001 of the <i>Hammer Price</i>

On certain *Lots*, which will be marked “AR” in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

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

- The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer’s Premium*:
- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer’s Premium*
  - Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer’s Premium*
  - \* *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer’s Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer’s Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer’s Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer’s Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer’s Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

9. PAYMENT

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

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

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

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

**Sterling travellers cheques:** you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

**Bank transfer:** you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc  
Address: PO Box 4RY  
250 Regent Street  
London W1A 4RY  
Account Name: Bonhams 1793 Limited Trust Account  
Account Number: 25563009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

**Debit cards:** there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;



**Union Pay cards:** these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

**Credit cards:** Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

## 11. SHIPPING

Please refer all enquiries to our shipping department on:  
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805  
Email: [shipping@bonhams.com](mailto:shipping@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licencing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the "o" of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ~ Ruby and Jadeite

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

### Gemstones

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

### Estimated Weights

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

### Signatures

#### 1. A diamond brooch, by Kutchinsky

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

#### 2. A diamond brooch, signed Kutchinsky

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

#### 3. A diamond brooch, mounted by Kutchinsky

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

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

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

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

## 21. PICTURES

### Explanation of Catalogue Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

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

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

### Bottling Details and Case Terms

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

CB – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

•, t, \*, G, Ω, α see clause 8, VAT, for details.

### DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 1

### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

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

#### 2 SELLER'S UNDERTAKINGS

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

#### 3 DESCRIPTIONS OF THE LOT

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

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

#### 5 RISK, PROPERTY AND TITLE

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

#### 6 PAYMENT

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

#### 7 COLLECTION OF THE LOT

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



<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,		
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.4	to remove and store the <i>Lot</i> at your expense;			10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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;			10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>	<b>11</b>	<b>GOVERNING LAW</b>
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
  - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
  - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
  - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

#### 3 PAYMENT

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

#### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

#### 5 STORING THE LOT

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

#### 6 RESPONSIBILITY FOR THE LOT

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

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9</b>	<b>FORGERIES</b>
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		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 <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		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 <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		<b>10</b>	<b>OUR LIABILITY</b>
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		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 <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.



10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>  Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:  the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and  you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and  within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .  but not if:  the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .  The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		<b>12 MISCELLANEOUS</b>	<b>13</b>	<b>GOVERNING LAW</b>
		12.1 You may not assign either the benefit or burden of this agreement.		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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		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 <i>Website</i> <a href="http://www.bonhams.com">www.bonhams.com</a> or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from <a href="mailto:info@bonhams.com">info@bonhams.com</a> .
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		<b>APPENDIX 3</b>
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		<b>DEFINITIONS AND GLOSSARY</b>
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		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.
				<b>LIST OF DEFINITIONS</b>
				"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i> ). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

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

**"Business"** includes any trade, *Business* and profession.

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

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

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

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

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

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

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
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