



Bonhams

Pictures, Furniture, European and Asian Works of Art

Wednesday 27 November 2013 at 11am
Oxford



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Oxford**

Bonhams

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Please see page 2 for bidder
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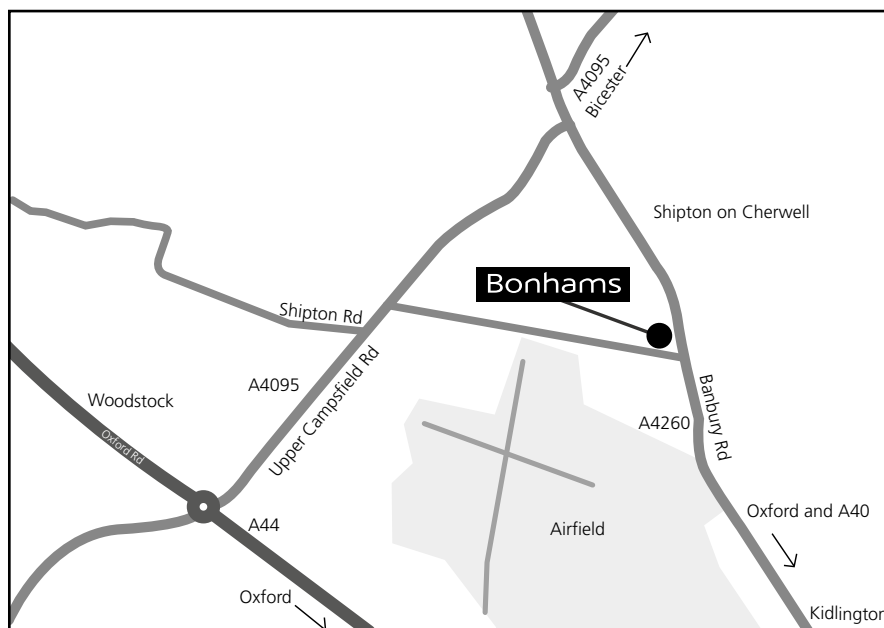
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Condition Reports

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.

20th Century Paintings and Prints

1AR

Albert Irvin RA (British, born 1922)

Trinity 1

Etching in colours, signed, inscribed with title and numbered '46/125' in pencil, 950 x 1280mm (37 3/8 x 50 3/8in) (PL)

£300 - 500



1

2AR

John Hoyland RA (British, 1934-2011)

Wonderer

Screenprint in colours, 1995, on wove, signed, dated and numbered 62/75 in pencil, printed and published by Advanced Graphics, London, 677 x 830 mm (26 5/8 x 32 5/8 in) (I)

£300 - 500



3

3AR

John Hoyland RA (British, 1934-2011)

Wandering Moon

Screenprint in colours, 1993, on wove, signed, titled, dated and numbered 43/90 in pencil, published by Advanced Graphics, 830 x 588mm (32 1/2 x 23 1/8in)(I)

£300 - 500

4AR

Alan Davie CBE HRSW (British, born 1920)

Celtic Dreamboat

Screenprint in colours, signed and dated 68 (lower right), inscribed 'Artist's Proof' (lower left) and numbered 'XI' (lower centre), 545 x 765mm (21 1/2 x 30 1/8in) (PL)

£200 - 300

5AR

Albert Irvin RA (British, born 1922)

Trinity II

Etching in colours, signed, inscribed with title and numbered '46/125' in pencil, 950 x 1280mm (37 3/8 x 50 3/8in) (PL)

£300 - 500



5



6



9



7



8

6AR

John Hoyland RA (British, 1934-2011)

Love and Blood

acrylic on canvas

25.5 x 20.5cm (10 1/16 x 8 1/16in).

£800 - 1,200

PROVENANCE:

With Beaux Arts

7AR

Sir Terry Frost R.A. (British, 1915-2003)

Three circular christmas cards

each extensively inscribed and signed from the artist and his wife

collage with coloured crayon

6.5 x 12cm (2 9/16 x 4 3/4in). (semicircle size)

and similar

together with a printed christmas card of a red and black christmas tree, also signed and inscribed (4)

£500 - 700

These christmas cards were sent to Harry Keeble, of whom a portrait is also offered in this sale by Sir Terry Frost. The two became acquainted when interned in a concentration camp during World War II.

8AR

Sir Terry Frost R.A. (British, 1915-2003)

Portrait of Harry Keeble

signed 'T. Frost' (lower left)

oil on canvas

59 x 40cm (23 1/4 x 15 3/4in).

together with a watercolour titled 'Sentry Box, Stalag 383' by the same hand (signed in pencil lower right, under the mount), 21 x 30cm. (2)

£1,000 - 1,500

The sitter of the present work, Harry Keeble became acquainted with Terry Frost in the concentration camp, Stalag 383, where the two were interned during the second world war. The watercolour in this lot depicts the concentration camp and was exhibited with the Arts Council of Great Britain in 1976 as no. 51. The two men kept in touch, with Frost sending numerous Christmas cards to Harry Keeble over the years some of which are offered in this sale.

9AR

Sir Terry Frost R.A. (British, 1915-2003)

Christmas card - sun rising

inscribed 'To Harry/+Christine/All the best/for Xmas/X1990/love from/Kathleen + Terry' (on the reverse)

pastel with wax resist

30.5 x 10.5cm (12 x 4 1/8in).

unframed

£300 - 500

This christmas card was sent to Harry Keeble, of whom a portrait is also offered in this sale by Sir Terry Frost. The two became acquainted when interned in a concentration camp during World War II.

10AR

Patrick Oliver (British, 1933-1999)

High Force
signed 'PATRICK/OLIVER' (on the reverse),
inscribed and dated 'HIGH FORCE/1990' (on
the stretcher)
oil on canvas
74 x 142.5cm (29 1/8 x 56 1/8in).
£800 - 1,200

Patrick Oliver studied at Leeds College of Art where he was taught by Peter Lanyon, the St Ives artist famed for his abstract paintings which drew on his experience as a hand glider. In his work, Lanyon captured the British landscape from a new vantage point, creating strikingly elemental compositions. Oliver appears to have been inspired by the virtuosity and immediacy of his teacher's art. The present work perfectly transcribes the powerful energy of this famous waterfall near Middleton in Teesdale, Durham.



10

11AR

John Hoyland RA (British, 1934-2011)

First Man; and Sky Warrior;
Two Screenprints in colours, 1993, on wove,
signed, titled, dated and numbered 66/90
and 78/90 respectively, in pencil, published by
Advanced Graphics, London, 835 x 585mm (32
7/8 x 23in) (I) (2)
£400 - 600

12AR

Patrick Hayman (British, 1915-1988)

Figures before a house
signed 'HAYMAN' (lower right)
oil on canvas
27 x 34.5cm (10 5/8 x 13 9/16in).
£700 - 900



12

13AR

Neil Canning (British, born 1960)

Flood
Screenprint in colours, and another, each
signed and numbered 5/75 in pencil, 510 x
1210mm (20 1/8 x 47 5/8in.) (I) (2)
£500 - 700

14AR

Bryan Ingham (British, 1936-1997)

Mediterranean landscape
signed with initials and dated 'BI 1996' (lower
right)
pen and ink
together with two further pen and ink sketches
and one coloured abstract by the same hand
(all unframed) (4)
£800 - 1,200



14

Although not used in the final publication, all the works in this lot were produced for the book 'By the White Sea' - which was published in 1997 the year Bryan Ingham passed away



15

15AR

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

Julian on the beach

signed and dated 'Fedden 1975' (lower left),

oil on board

16 x 21.5cm (6 5/16 x 8 7/16in).

£2,000 - 3,000

PROVENANCE:

With Ian McVitie Weston

16AR

Sir Peter Blake (British, born 1932)

Some of the sources of Pop-Art

screenprint, in colours, on wove, signed and inscribed G.S.L 1 in pencil,

335 x 330mm

£500 - 800

17AR

Terence Donovan (British, 1936-1996)

Twiggy

dye transfer print, unframed,

47 x 56cm (18 1/2 x 22in).

£600 - 800

The lot also includes a copy of WM magazine from 27 August 1966, which features Twiggy on the cover, as well as a fashion feature inside, all shot by Terence Donovan. The photograph in this lot was produced as a result of the same shoot, and acquired by the present owner who was working for the magazine at the time.

18AR

Ivor Abrahams RA (British, born 1935)

For a time for a season II

3-D screenprint, 1971,

59 x 76cm.

£300 - 500

19AR

John Christopherson (British, 1921-1996)

Buildings at Mousehole

signed with initials 'J.C.' (lower right); titled (on label verso)

oil on board

30.5 x 24.5cm (12 x 9 5/8in).

£400 - 600

PROVENANCE:

with Contemporary Art Society Market

20AR

Maurice Cockrill R.A. (British, born 1936)

'Divided'

signed 'Maurice Cockrill' (lower right) inscribed with title and dated 2001

acrylic on paper

41 x 51.5cm (16 1/8 x 20 1/4in).

£500 - 800



21

21AR

Simeon Stafford (British, born 1956)

Boats and Roundhouse, Sennen
signed and dated 'Simeon/09', titled (on the stretcher)
oil on canvas

45.5 x 61cm (17 15/16 x 24in).

£800 - 1,200

22AR

Simeon Stafford (British, born 1956)

Nottingham Fair
signed 'Simeon' (lower right)
oil on canvas

122 x 152.5cm (48 1/16 x 60 1/16in).

(unframed)

£3,000 - 5,000

23AR

Simeon Stafford (British, born 1956)

Figures on a beach
signed and inscribed 'SIMEON 03.8.29' (lower right)
oil on board

45.5 x 61cm (17 15/16 x 24in).

(unframed)

£500 - 700



22



23

24AR

Simeon Stafford (British, born 1956)

Woodside Ferry Building, Birkenhead
signed 'SIMEON' and indistinctly dated '06.11[?].19' (lower left), titled
(on the reverse)

oil on board

51 x 76cm (20 1/16 x 29 15/16in).

(unframed)

£600 - 800



25



25



25



25



25



25

25AR

Sandra Blow R.A. (British, 1925-2006)

A set of 6 Abstract Compositions
each signed 'BLOW' (lower centre)
variously earth, ink, straw and acrylic and on
paper

18 x 21.5cm (7 1/16 x 8 7/16in).

Executed in 1970

(6)

£1,500 - 2,000

PROVENANCE:

Gifted directly to the present owner by the
artist in 1970

26AR

Alan Cotton (British, born 1936)

The Edge of the Barley Field - Provence
signed 'Alan Cotton' (lower left), signed again
twice and inscribed with title (on the stretcher)
oil on canvas

30 x 25.5cm (11 13/16 x 10 1/16in).

£400 - 600

27AR

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

Two Apples, One Lemon and Four Flowers
offset lithograph, 1997, printed in colours,
on thin wove, published in the Independent,
325 x 525mm, also an etching by Michael
Rothenstein and a printed playbill designed by
David Hockney for the Threepenny Opera at
the Prince of Wales Theatre, London (3)

£300 - 500

28AR

Geoffrey Clarke R.A. (British, born 1924)

Birth of a flower
signed 'Clarke', dated 1/1951 and numbered
32/50 in pencil
etching with aquatint, on laid, with margins
21 x 44cm (8 1/4 x 17 5/16in). (PL)
and a further print, untitled, also by Clarke
(2)

£300 - 500

29AR

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

Two Apples, One Lemon and Four Flowers
Offset lithograph printed in colours, 1997, on
thin wove, published in The Independent, 370
x 575mm (14 1/2 x 22 1/2in)(SH)(unframed),
£300 - 500

30AR

John Bratby R.A. (British, 1928-1992)

Family Portrait
signed and dated '11 June 1969/John Bratby'
(lower centre)

pencil

54 x 40cm (21 1/4 x 15 3/4in).

£500 - 700

PROVENANCE:

Acquired directly from the artist by the present
owner



31

31AR

Paul Huxley (British, born 1938)

Untitled Collage 10
 liquitex on paper collage
 63 x 57cm (24 13/16 x 22 7/16in).
 Painted in 1966
 £600 - 800

PROVENANCE:
 with Juda Rowan Gallery, London, purchased
 30th December 1969, £45.

32AR

Stanley William Hayter (British, 1901-1988)

Danae
 Etching in Colours, signed and inscribed in
 pencil, artist's proof, 400 x 300mm (15 3/4 x
 11 3/4in) (PL)
 £300 - 500

33AR

John Copnall (British, 1928-2007)

Composition with colours, 1973
 signed with initials 'JC' (lower right)
 watercolour
 38.5 x 60.5cm (15 3/16 x 23 13/16in).
 £200 - 300

EXHIBITED:
 London, Mark Barrow Fine Art, *John Copnall,
 Space & Colour*, Jan-Feb 2008

PROVENANCE:
 The artist's estate



33

34

Bettie Cilliers-Barnard (South African, 1914-2010)

Untitled
 signed and dated '64 (lower right)
 oil on canvas
 61 x 46cm (24 x 18 1/8in).
 (unframed)
 £1,000 - 1,500

35AR

Franciszka Themerson (Polish/British, 1907-1988)

'Blue, a celebrated way to have plenty of
 decision'
 signed 'Themerson' (lower left)
 oil on canvas
 75.5 x 63cm (29 3/4 x 24 13/16in).
 £300 - 500

Exhibited: Solo show, Gallery One, London,
 February 1957

Retrospective exhibition (1946 - 1963) Drian
 Gallery, London, 1963

36AR

Gary Hume RA (British, born 1962)

London Plane Leaves
 signed 'Hume' (lower right) ink on paper
 19.5 x 12.5cm (7 11/16 x 4 15/16in).
 £600 - 800

EXHIBITED:
 London, Whitechapel Art Gallery, 27 November
 1999 - 23 January 2000



34



36



37

37AR

Leonard Rosoman (British, 1913-2012)

'Studio window, Moonlight'

signed 'Leonard Rosoman' (lower right)

watercolour and gouache

21 x 14cm (8 1/4 x 5 1/2in).

£500 - 700

38AR

Ronald Ossory Dunlop NEA, ARA, RBA (British, 1894-1973)

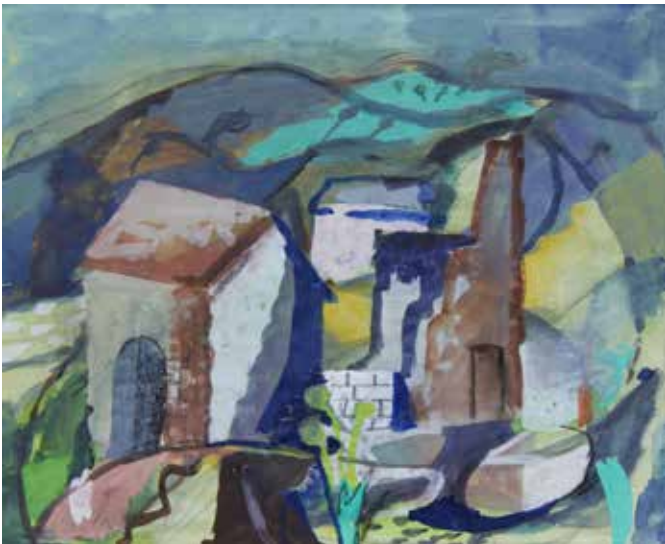
Landscape

signed 'Dunlop' (lower right)

oil on paper

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

£600 - 800



39

39AR

Colin Sealy (British, 1925-1976)

Cornish tin mine

signed 'Colin Sealy' (verso)

mixed media on paper

18 x 22cm (7 1/16 x 8 11/16in).

£500 - 700

40AR

India Jane Birley (British, born 1961)

'Sophie' - portrait of Sophie de Stempel

oil on board

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

and an interior scene, oil on board, by Sophie de Stempel

(2)

£500 - 800

Provenance: Lyon & Turnbull, Edinburgh, 17.06.05, Lot 46 (former), Lot 135 (latter)

Exhibited: India-Jane Birley - "A Second View", Wildenstein & Co, London, April-May 1992, Cat No. 35



41

41AR

Blanche Augustine Camus (1881-1968)

Palacio de Generalife, Granada

signed 'Bl. Camus' (lower right)

oil on panel

35 x 26.5cm (13 3/4 x 10 7/16in).

£500 - 700

42AR

Ken Howard R.A. (British, born 1932)

Woman in a robe

signed 'Ken Howard' (lower right)

oil on board

24.8 x 20cm (9 3/4 x 7 7/8in).

£600 - 800

43AR

Ken Howard R.A. (British, born 1932)

Cornish Lane

signed 'Ken Howard' (lower right)

oil on board

14.5 x 22cm (5 11/16 x 8 11/16in).

£400 - 600

PROVENANCE:

with New Grafton Gallery, London, February 1974

44AR

Ken Howard R.A. (British, born 1932)

Beach at Sunset, Cyprus

signed with initials 'KH' (lower left)

oil on board

16 x 22cm (6 5/16 x 8 11/16in).

£400 - 600

PROVENANCE:

with New Grafton Gallery, London, May 1976

45AR

Ken Howard R.A. (British, born 1932)

Winter Trees, Mons 1977

signed with initials 'KH' (lower right)

oil on board

22.5 x 46.5cm (8 7/8 x 18 5/16in).

£400 - 600

PROVENANCE:

with New Grafton Gallery, London, November 1978

46AR

Ken Howard R.A. (British, born 1932)

Bridge over the canal, Venice

signed 'Ken Howard' (lower right)

oil on canvasboard

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

£600 - 800



42



44



46



47

47AR

Peter Howson (British, born 1958)

Woman dancing

signed 'HOWSON' (lower left),

oil on canvas

76.5 x 92cm (30 1/8 x 36 1/4in).

unframed

£500 - 700

48AR

Donald Hamilton Fraser RA (British, 1929-2009)

Hebrides

Screenprint in colours, signed and numbered 119/175 in pencil, 560 x 725mm (22 x 28 1/2in)

£200 - 300



49

49AR

Peter Howson (British, born 1958)

Woman walking

signed 'HOWSON' (lower right),

oil on canvas

76.5 x 91.5cm (30 1/8 x 36in).

unframed

£500 - 700

50AR

Warren Baldwin (British, born 1950)

'Winter Portrait MCMXCV' - Wilhelmine Croonenberghs

watercolour

93.5 x 65.5cm (36 13/16 x 25 13/16in).

and a smaller work, acrylic on paper, 'Head MCMXCVII - Wilhelmine Croonenberghs' by the same artist

(2)

£500 - 800

Provenance: Bellmans, Billingshurst, 4.11.09, Lot 1852 (former)

Burstow & Hewett, Battle, 28.03.12, Lot 317(latter)

The present lot is accompanied by a letter from the artist confirming their authenticity.

Exhibited: 'Winter Portrait MCMXCV', 1995 Singer & Friedlander

watercolour competition, 1st Prize

'Head MCMXCVII', Royal Academy, London, 1998

51AR

Peter Howson (British, born 1958)

Standing female nude; and Female nude in street

the first signed 'HOWSON' (lower left), the latter signed 'Howson' (lower right)

charcoal and pastel

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

(2)

£600 - 800



51

52AR

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

'Newlyn' boat

signed 'Bellany' (lower right)

watercolour and pencil

54.5 x 74cm (21 7/16 x 29 1/8in).

£600 - 800



52

53AR

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

Women by the harbour

signed 'Bellany' (lower left),

watercolour

58 x 82cm (22 13/16 x 32 5/16in).

£500 - 700



53

54AR

Scottie Wilson, RSA RSW (British, 1889-1972)

Tree of birds

signed 'SCOTTIE' (lower right)

watercolour

24 x 32.5cm (9 7/16 x 12 13/16in).

£500 - 700

55AR

Murray McNeel Caird Urquhart (British, 1880-1972)

Preparatory sketch for 'The Circus'

signed (lower right) oil on canvas

50 x 68cm (19 11/16 x 26 3/4in).

£600 - 800



55

56AR

Murray McNeel Caird Urquhart (British, 1880-1972)

A village street scene

signed and dated 'MURRAY/URQUHART/1915' (lower left),

oil on canvas

49 x 66cm (19 5/16 x 26in).

£700 - 800



56

PROVENANCE:

With St Andrews Fine Art



57



61



58

57AR

John Piper CH (British, 1903-1992)

Wightwick Manor (Levinson 274)

Screenprint in colours, 1977, on wove, signed and numbered 48/75 in pencil, printed at Kelpra Studio, published by Marlborough Fine Art, with margins, 522 x 702mm (20 9/16 x 27 5/8in)(l)

£400 - 600

60AR

John Piper CH (British, 1903-1992)

The Chantry House, Henley (Levinson 352)

Screenprint with colours, 1983, on wove, signed and inscribed 'A/P' in pencil, printed by Kelpra Studio, published by Century Gallery, London, with margins, 462 x 670mm (18 3/16 x 26 3/8in)(l)

£400 - 600



59

58AR

John Piper C.H. (British, 1903-1992)

Terrace with Red Pots (Levinson 394)

Screenprint in colours, 1987, on Arches, signed and numbered 16/70 in pencil, printed by Kelpra Studios, London, published by Marlborough Fine Art, London, 485 x 665mm (19 1/8 x 26 1/4in)(l)

£400 - 600

61AR

John Piper CH (British, 1903-1992)

Street Scene in Don Giovanni (Levinson 424)

Screenprint in colours, 1989, on wove, signed and numbered 2/10 A/P, in pencil, printed by Kelpra Studios, London, published by Glyndebourne Productions Limited, 290 x 480mm (11 1/2 x 19 1/4in) (l)

£400 - 600



60

59AR

John Piper CH (British, 1903-1992)

Highclere

inscribed 'Highclere' (lower left), and further inscribed with artist's notes pencil, pen and ink 12 x 22cm (4 3/4 x 8 11/16in).

£600 - 800

PROVENANCE:

with J S Maas & Co, London

62AR

Edward Piper (British, 1938-1990)

Reclining nude with bowl

signed and dated 'Edward Piper 19.II.79' (lower right) watercolour

37.5 x 51cm (14 3/4 x 20 1/16in).

together with another work by the same hand (2)

£700 - 1,000

PROVENANCE:

with Wiseman Originals

63AR

John Craxton R.A. (British, 1922-2009)

Cretan Shepherd

signed 'Craxton', inscribed in Greek 'Souvenir to my friend Mylonas' (lower left) and dated 'Sept 84' (lower right)

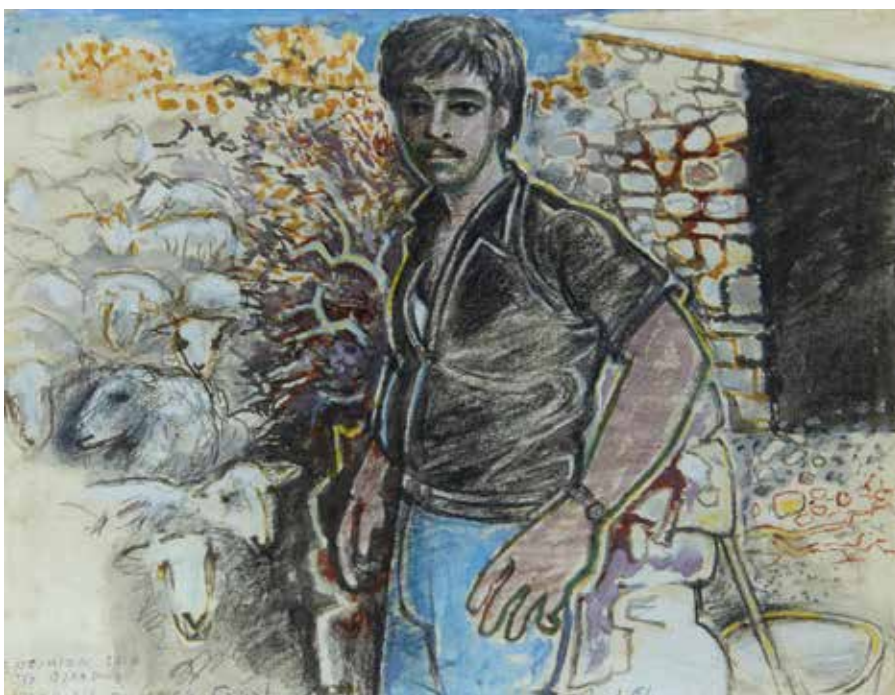
pencil, wash, gouache and pastel

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

£2,000 - 3,000

PROVENANCE:

Private Collection, Greece



63

64AR

Graham Sutherland O.M. (British, 1903-1980)

Life in Wood (not recorded in Tassi)

Lithograph, printed in colours, on wove, signed and numbered 61/90 in white pencil, published by 2RC with their blindstamp, 475 x 580mm (18 3/4 x 22 1/2in) (SH)

£250 - 350

65AR

Keith Vaughan (British, 1912-1977)

Houses at Malton

signed 'Keith Vaughan' (lower right), titled and inscribed 'Houses at Malton - gouache' (on a label attached to the backboard)

gouache

8 x 11.3 cm. (3 1/8 x 4 3/8 in.)

£600 - 800

PROVENANCE:

Acquired from the artist by the grandmother of the present owner



65

66AR

Roy Turner Durrant (British, 1925-1998)

'Inscape - Polstone Lacey Interlock'

signed (lower left) and numbered 28.3404

acrylic and pencil on paper

41.5 x 56.5cm (16 5/16 x 22 1/4in).

and a further four studies by the same hand (5)

£600 - 800

67AR

Keith Vaughan (British, 1912-1977)

Man with Pole

with studio stamp (lower right)

pencil

11 x 16cm (4 5/16 x 6 5/16in).

£600 - 800

PROVENANCE:

With Mathon Gallery, Malvern, where purchased by the father of the present owner, 2 December 1992

Austin/Desmond Fine Art



67



68

68
Gerald Kenneth Geerlings (American, 1897-1998)
 New York skyline and waterfront
 signed in pencil to the margin
 etching
33.5 x 39cm.
£700 - 800



70

69AR
Josef Herman R.A. (British, 1911-2000)
 Miners in a bar
 pen ink and wash,
16 x 21cm (6 1/4 x 8 1/4in).
£500 - 700

70AR
George Chapman (British, 1908-1993)
 Street in Lancashire
 oil on board
61 x 86cm (24 x 33 7/8in).
£600 - 800

PROVENANCE:
 with The Zwemmer Gallery, London

71AR
Josef Herman R.A. (British, 1911-2000)
 Road to a village, together with another of a man with bicycle,
 pen ink and wash, *19.5 x 24.5cm (7 3/4 x 9 1/2in).*
 (2)
£600 - 800

72AR
Georg Eisler (Austrian, 1928-1998)
 Musicians
 oil on canvas
60 x 80cm (23 1/2 x 31 1/2in).
£2,000 - 3,000

PROVENANCE:
 With Grosvenor Gallery, London, circa 1965



72

73AR

Ralph Brown RA (British, born 1928)

Plaque with Girls' head in profile
bronze with a brown patina

17cm. (6 11/16in) wide

£500 - 700

PROVENANCE:

Acquired directly from the artist,

Thence by descent



73

74AR

After Joan Miró (Spanish, 1893-1983)

Plate XII, from Constellations

Pochoir in colours, 1959, on wove, the full sheet printed to the edges,
431 x 355mm (17 x 14in)(SH)

£500 - 700

75AR

Tom Merrifield (British, born 1933)

Ballerina

signed and numbered 3/9 (at the base of the bronze)

bronze on marble stepped plinth

63cm high x 12cm deep x 26cm wide.

£700 - 900



75

76AR

Sally Arnup (British, born 1930)

Foetus

bronze with a dark brown patina

17cm. (6 11/16in) wide

together with two bronze works by Keith Jameson 'Romeo and Juliet',
19cm (7 1/2in) wide; and another, similar, each signed on the base; and
a welded iron work, 'Pas de Deux Feuilles Mortes' all from Brouillard's
'Cranko', 124.5cm (41 1/2in) wide (4)

£750 - 800

77AR

Margaret M Lovell FRBS RWA (British, born 1939)

Wing Movement

bronze with a light brown patina on a slate base

60cm (23 5/8in) wide

No 4 from an edition of 6

Conceived in 1968

£800 - 1,000

PROVENANCE:

with Park Square Gallery, Leeds, November 1968,
where purchased by the present owner



77



78



79



81



80



82

78AR

William Heaton Cooper (British, 1903-1995)

A Langdale Farm

signed 'W.HEATON COOPER' (lower left)

watercolour

37.5 x 55cm (14 3/4 x 21 5/8in).

£500 - 700

79AR

William Heaton Cooper (British, 1903-1995)

A hillside stream

signed 'W.H.COOPER' (lower left)

watercolour

37 x 24cm (14 9/16 x 9 7/16in).

£500 - 700

80

Alfred Heaton Cooper (British, 1864-1929)

Looking out to sea

signed 'A.HEATON COOPER' (lower right),

watercolour

26 x 37cm (10 1/4 x 14 9/16in).

£500 - 700

81

After Léonard Tsuguharu Foujita

Girl with a rose

etching, on wove, with margins, 230 x 170mm

(PL)

£300 - 500

82AR

Stanley Roy Badmin RWS (British, 1906-1989)

Old Oasts, nr Pluckley, Kent

signed, dated and inscribed 'S.R. Badmin, Old

Oasts near Phuckly, Kent, 1973' (lower left)

watercolour

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

£500 - 700

83AR

Jean Fusaro (French, born 1925)

'Cargos et grues'

signed 'Fusaro' (lower left), signed again and inscribed with title (on the reverse) (verso)

oil on canvas

44 x 56cm (17 5/16 x 22 1/16in).

£700 - 1,000

PROVENANCE:

with Waddington Galleries, London



83

84

E. Gargiulo (Italian, 20th Century)

View of Anacapri

signed 'E. Gargiulo' (lower right)

oil on canvas

40 x 60cm (15 3/4 x 23 5/8in).

£400 - 500

85AR

José Luis Checa Galindo (Spanish, born 1950)

Venice

indiscintly signed (lower right), signed

again, and inscribed "'VENECIA' / J.L. CHECA GALINDO / VALENCIA-ESPANA' (on the reverse)

oil on canvas

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

(unframed)

£500 - 700

86

Eugène Chigot (French, 1860-1927)

La pointe du Touquet, marée haute

signed 'Eug. Chigot' (lower left)

oil on panel

23 x 32.5cm (9 1/16 x 12 13/16in).

£700 - 900

Illustrated:

Lesage, J-C, *Peintres des Cotes Du Pas-De-Calais, de Turner à Debuffet*, p.65 (ill.)



86

87AR

Gilles Gorriti (French, born 1939)

A market square

signed 'Gorriti' (lower right), signed again and indistinctly inscribed (on the reverse)

oil on canvas

54 x 65cm (21 1/4 x 25 9/16in).

£500 - 700

88AR

Ernst Eisenmayer (British, born 1920)

Head

signed with initials and dated 71 (base of neck verso)

serpentine

24.5cm (height excluding base)

£400 - 600

The present lot is accompanied by a catalogue for an Eisenmayer exhibition at the Mercury Gallery, London, 1971, signed by the artist.



89

91AR

Marguerite de Corini (Hungarian, 1897-1982)

'Paris 1930'

signed and dated 'm de Corini 54' and inscribed with title (upper left)

oil on canvas

59 x 72cm (23 1/4 x 28 3/8in).

£500 - 700

92AR

Keith Hope Shackleton (British, born 1923)

Rough seas with albatross in flight

signed and dated '77 (lower right)

oil on board

44 x 60cm (17 5/16 x 23 5/8in).

£600 - 800

93AR

Sir Lawrence Gowing (British, 1918-1991)

Under the trees

oil on paper laid to board

19.5 x 28.5cm (7 11/16 x 11 1/4in).

£600 - 800

PROVENANCE:

With Austin/Desmond Fine Art

EXHIBITED:

Leicester Galleries, April 1948, no: 11

94AR

Julia Rushbury (British, born 1930)

'Cadogan Place in the Snow'

signed 'Julia Rushbury' (lower right), inscribed with title and further

signed on backboard

oil on board

49 x 62.5cm (19 5/16 x 24 5/8in).

£300 - 500

Provenance: Fellows & Sons, Birmingham, 18.5.04, Lot 95

The present lot is accompanied by a letter from the artist which confirms its authenticity.

Exhibited: Royal Academy, London, 1956, according to artist's inscription on backboard. However, the entry in the RA list of exhibitors indicates that a painting titled 'Cadogan Square' was exhibited in 1955, No. 562



92

89AR

Keith Hope Shackleton (British, born 1923)

Avocets working the shallows, Havergate Island

signed and dated '68 (lower right)

oil on board

34 x 44.5cm (13 3/8 x 17 1/2in).

£500 - 700

90AR

Jean Baudet (French, born after 1914-)

'Paysage de Murcie'

signed 'Jean Baudet' (lower right), inscribed with title and further signed verso

oil on canvas

73 x 92cm (28 3/4 x 36 1/4in).

£600 - 800

95AR

Charles Cundall R.A. (British, 1890-1971)

Weddings at the Campidoglio, Rome
signed 'C.E.Cundall' (lower right) oil on board
38 x 46cm (14 15/16 x 18 1/8in).
£800 - 1,200

PROVENANCE:

with The Fine Art Society, London, March 1926



95

96AR

Thomas Nash (British, 1891-1968),

Preparatory sketch for Moses
signed (lower right)
pen, ink and watercolour, heightened with gouache
34.5 x 50.5cm (13 9/16 x 19 7/8in).
£300 - 350

97AR

Simon Palmer (British, born 1956)

'Towards the Vale'
signed 'Simon Palmer' (lower right) and titled (lower left)
watercolour and gouache
40.5 x 33.5cm (15 15/16 x 13 3/16in).
£600 - 800



97

98AR

Thomas Nash (British, 1891-1968)

Bingley, Yorkshire
oil on canvas laid on board
45.5 x 70cm (17 15/16 x 27 9/16in).
£600 - 700

99AR

Thomas Nash (British, 1891-1968)

Moses Ascending The Mountain
signed and dated 'TOM NASH/1949' (lower right)
oil on canvas
61 x 90cm (24 x 35 7/16in). 60 x 88cm
£1,000 - 1,200

EXHIBITED:

Wakefield City Art Gallery, *Sixteenth West Riding Artists' Exhibition*



99



100

100

Jean Eugène Clary (French, 1856-1930)

Brome sur la Riviere

signed 'E. Clary' (lower left)

oil on canvas

45.4 x 81.5cm (17 7/8 x 32 1/16in).

£800 - 1,200

101AR

Frank-Will (French, 1900-1951)

Notre Dame from the Seine

signed 'Frank-Will' (lower left) and inscribed 'Paris'

black chalk and watercolour

29 x 44cm (11 7/16 x 17 5/16in).

£500 - 700



102

102

Terrick John Williams, RA (British, 1860-1936)

The Shadows, Cassis

watercolour and bodycolour

18.2 x 23.5cm (7 3/16 x 9 1/4in).

(unframed)

and another watercolour by the same hand of a formal continental garden by the same hand, 26.5 x 19.4cm. (2)

£600 - 800

103

Charles Sims (British, 1873-1928)

Five Singing Girls

signed 'SIMS' (lower left)

watercolour and bodycolour

54 x 37cm (21 1/4 x 14 9/16in).

£500 - 700

PROVENANCE:

Carnegie Institute, Pittsburgh, Pennsylvania

EXHIBITED:

The Royal Society of Painters in Watercolour

104AR

Robert Buhler, R.A. (British, 1916-1989)

Quantock Hills

signed 'Buhler' (lower right)

oil on board

60.5 x 60.5cm (23 13/16 x 23 13/16in).

£800 - 1,200



104

105

Abraham Mintchine (Russian, 1898-1931)

'Paysage, Fontainebleau', 1928

oil on board

15 x 20.8cm (5 7/8 x 8 3/16in).

£2,000 - 3,000

PROVENANCE:

The Adams Gallery, Berkeley Square, London



105

106

After Henri Laurens

Composition

numbered 128 in pencil, from an edition of 150

lithograph

61 x 41cm (24 x 16 1/8in.).(I)

and a further lithograph of an interior in the manner of Henri Matisse (not included in catalogue raisonnee), bears signature and numbered 21/300 in pencil

(2)

£300 - 500

107

Juan Antonio Gonzalez (Spanish, 1842-1914)

Military Procession

signed, inscribed and dated 'Juan Anio Gonzalez/Paris 1914' (lower left)

oil on canvas

24 x 32cm (9 7/16 x 12 5/8in).

£500 - 700

PROVENANCE:

Christies, 6 April, 2000, lot 140



107

108AR

Lucien Pissarro (British, 1863-1944)

The Char Valley

signed with monogram, inscribed and dated 'Char Valley 1915' (lower left) pencil and chalk

12.5 x 21cm (4 15/16 x 8 1/4in).

£600 - 800

PROVENANCE:

With Thomas Agnews & Sons Ltd

109AR

Paul Emile Lecomte (French, 1877-1950)

'French Market Place'

signed 'Paul Emile Lecomte' (lower right), titled on frame

oil on canvas

37 x 45cm (14 9/16 x 17 11/16in).

£500 - 700

110AR

Carl Lorenz (Austrian, 1871-1945)

Garden landscape

signed (lower left)

oil on canvas

119 x 87.5cm (46 7/8 x 34 7/16in).

£800 - 1,200



109



111



114



112



113

111AR

Robert O. Lenkiewicz (British, 1941-2002)

'John The Dog'

oil on paper laid to panel

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

£800 - 1,200

The painting was executed by the artist whilst living at Clifton Street, Plymouth in 1965. In exchange for letting Lenkiewicz paint him John The Dog's remuneration was a fish and chip dinner at the local 'Chippie' on Clifton Street.

112AR

John Schwatschke (born 1943)

Merveilleux

signed with monogram and dated '2012' (lower left), signed again and inscribed with title (on the reverse) oil on canvas

77 x 105cm (30 5/16 x 41 5/16in).

£600 - 800

113AR

Daniel O'Neill (Irish, 1920-1974)

Drunkards remorse

signed 'D O'Neill' (lower left)

oil on board

61 x 45.5cm (24 x 17 15/16in).

£1,200 - 1,500

PROVENANCE:

Dublin, Bonhams & James Adams, 8 November 2009, lot 190 (£3,800)

114AR

Chris Gollon (British, born 1953)

Woman at Prayer (I)

signed 'Chris Gollon' (lower right)

acrylic on canvas

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

£600 - 800

115AR

Cecil Kennedy (British, 1905-1997)

Still life with primroses in a glass vase
signed and dated 'Cecil Kennedy/1920' (lower right), signed again 'Cecil
Kennedy' (upper right)
oil on canvas laid on board
23 x 19cm (9 1/16 x 7 1/2in).
£800 - 1,200



115

116AR

Pietro Annigoni (Italian, 1910-1988)

Head study
signed (lower right)
red chalk
27 x 18cm (10 5/8 x 7 1/16in).
£500 - 700

117AR

Peter Kuhfeld (British, born 1952)

Lady in Pink within Interior
signed 'Kuhfeld' (lower right)
oil on board
43 x 59.5cm (16 15/16 x 23 7/16in).
£500 - 700



117

118AR

Peter Kuhfeld (British, born 1952)

Young Woman in Black
signed 'Kuhfeld' (lower right)
oil on board
49 x 60cm (19 5/16 x 23 5/8in).
£500 - 700

PROVENANCE:

with New Grafton Gallery, London, 1984

119AR

Arthur K. Maderson (Irish, born 1942)

Back of a Clown
signed (lower right)
watercolour and gouache
30 x 30cm (11 13/16 x 11 13/16in).
£800 - 1,200



119



120



123

120AR
Norman Kirkham (British, born 1936)
 Still life with flowers and fruit
 signed 'Norman Kirkham' (upper left)
 oil on canvas
 66 x 81cm (26 x 31 7/8in).
 £600 - 800

121
Leonor Fini (Argentine, 1907-1996)
 Study of a woman,
 signed 'Leonor Fini' (lower right),
 pen, ink and wash,
 30 x 21cm (11 3/4 x 8 1/4in).
 £500 - 700

122
Sir Daryl Ernest Lindsay (Australian, 1890-1976)
 'Cent Basires from the wings'
 signed 'Daryl Lindsay' (lower left) and inscribed with title
 pen and ink and grey wash,
 39.5 x 47cm (15 9/16 x 18 1/2in).
 £500 - 700

123AR
Philip Sutton R.A. (British, born 1928)
 'Pineapple'
 titled and signed 'P. Sutton' (on canvas verso)
 oil on canvas
 35.5 x 30.5cm (14 x 12in).
 £500 - 700

124AR
Alphonse Leon Quizet (French, 1885-1955)
 Canal de l'Oucq
 signed 'quizet' (lower right)
 oil on canvas
 16.5 x 22.5cm (6 1/2 x 8 7/8in).
 £500 - 700



125



127



128

125AR

Anna Katrina Zinkeisen (British, 1901-1976)

Still life with summer flowers in a swan-shaped vase
signed 'A.Zinkeisen' (lower right)

oil on canvas

76 x 63cm (29 15/16 x 24 13/16in).

£600 - 800

126

Yuri Krotov (Russian, born 1964)

Young girl playing with her dolls
signed (lower left)

oil on canvas

46 x 55cm (18 1/8 x 21 5/8in).

£800 - 1,200



126

127AR

Anna Katrina Zinkeisen (British, 1901-1976)

'Flower'

signed 'A Zinkeisen' (lower left)

oil on board

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

£700 - 900

128

Yuri Krotov (Russian, born 1964)

Child feeding a terrier at the table
signed (lower right)

oil on canvas

55 x 46cm (21 5/8 x 18 1/8in).

£800 - 1,200



129



130



131

129AR

Sir William Russell Flint RA, PRWS (British, 1880-1969)

'The Reader'

signed 'W Russell Flint' (centre right), sanguine chalk drawing, 18.5 x 24.5cm (7 1/4 x 9 1/2in).

£1,000 - 1,500

PROVENANCE:

With Frost & Reed, 22 January 1954.

130AR

Sir William Russell Flint RA, PRWS (British, 1880-1969)

'A Gypsy of Almeria'

signed 'W Russell Flint' (lower right), sanguine chalk drawing on buff coloured paper, 26 x 25.5cm (10 1/4 x 10 in).

£600 - 800

PROVENANCE:

With Frost & Reed, 22 January 1954.

131AR

Sir William Russell Flint RA, PRWS (British, 1880-1969)

'Four Studies of Helen'

signed 'W Russell Flint' (lower left), sanguine chalk drawing, 20 x 27.5cm (8 x 10 3/4in).

£800 - 1,200

PROVENANCE:

With Fost & Reed, 22 January 1954.

132AR

Sir William Russell Flint R.A., P.R.W.S.
(British, 1880-1969)

The Fountain of Joyous Adventure
signed and dated 'W/RUSSELL FLINT/MCMIX'
(lower right),
watercolour
31 x 24cm (12 3/16 x 9 7/16in).
£1,000 - 1,500



132

133AR

Sir William Russell Flint RA, PRWS (British,
1880-1969)

Archway
signed 'W.RUSSELL FLINT' (lower left),
watercolour
24 x 18cm (9 7/16 x 7 1/16in).
£500 - 700



133

134AR

Sir William Russell Flint RA, PRWS (British,
1880-1969)

Female Figure, semi-draped
signed 'WRussellFlint' (lower left)
pencil
22.5 x 17.5cm (8 7/8 x 6 7/8in).
£500 - 700



134



135



137



138



140

135AR
Sir Osbert Lancaster (British, 1908-1986)
 'Rolls-Royces I know..'; 'To save you wasting your time..'; 'Poulson's by no means the only architect..'
 all signed 'Osbert Lancaster' and titled on mount
 pen, black ink and crayon
 25 x 14cm (9 13/16 x 5 1/2in).
 (3)
 £500 - 700

136AR

Sir Osbert Lancaster (British, 1908-1986)
 'Our campaign..'; 'Just what we don't want..'; 'Hither, page..'
 All signed 'Osbert Lancaster' and titled on mounts
 Pen, black ink and crayon
 25 x 16cm (9 13/16 x 6 5/16in).
 (3)
 £500 - 700

137AR

Erté (Romain de Tirtoff) (Russian, 1892-1990)
 Costume design - Red Chess King
 gouache
 28 x 23cm (11 x 9 1/16in).
 £700 - 1,000

138

Horace Asher Brodzky (Australian, 1885-1969)
 Two Figures
 Linocut, 1919, on wove, with margins, 240 x 190mm (9 1/2 x 7 1/2in)(B)
 £250 - 350

139

After Georges Braque
 Le Canard
 Lithograph, printed in colours on wove, bears numbering 183/300, 30.5 x 47cm (I), also two lithographs after Miro, Untitled Plate IX and Personnage au Soleil Rouge and two further prints after Cocteau and Calder (5)
 £500 - 800

140AR

Blanche Lazzell (American, 1878-1956)
 Self-portrait
 signed and indistinctly inscribed 'Andre L'hote.../Blanche Lazzell' (lower right)
 charcoal on paper
 50 x 40cm (19 11/16 x 15 3/4in).
 £500 - 700



141

141AR

Augustus Edwin John O.M. (British, 1878-1961)

Walpurgisnacht

signed 'John' (lower right)

pen and ink

25 x 30cm (9 13/16 x 11 13/16in).

£500 - 700

142AR

Sir Augustus Edwin John (British, 1878-1961)

Ursula (Campbell Dodgson 52)

Etching, 1903, on watermarked laid, signed in pencil, titled and numbered 16/25 in brown ink, with margins, 275 x 203mm (10 3/4 x 8in) (SH)

£200 - 300

143AR

Dame Laura Knight R.A., R.W.S. (British, 1877-1970)

'A Fair'

signed, inscribed as titled, aquatint, 272 x 198mm (11.7 x 7.8 in)

£300 - 500

144AR

Dame Laura Knight R.A., R.W.S. (British, 1877-1970)

'Con Colliano landing on the wire after somersault'

signed 'Laura Knight' and inscribed with title (lower right)

black chalk

33 x 22cm (13 x 8 11/16in).

£500 - 700

Con Colleano (26 December 1899 – 13 November 1973) was an Australian tightrope walker, believed to be the first person to successfully attempt a forward somersault on a tightrope, he became one of the most celebrated and highly-paid circus performers of his generation.



142



143



144



145



148



146



149



147



150

19th Century Paintings

145

David Bates (British, 1840-1921)

'The Moorhen's Rest'; 'A Woodland Pool, Sunset'

both signed and dated 'David Bates 1879' (lower left) and inscribed with titles verso oil on canvas, a pair

26 x 31cm (10 1/4 x 12 3/16in).

(2)

£500 - 700

146

James Herbert Snell, R.B.A., R.O.I. (British, 1861-1935)

Windsor Castle from Datchet

signed (lower left)

oil on canvas

49 x 73.5cm (19 5/16 x 28 15/16in).

£800 - 1,200

147AR

Max Bergmann (German, 1884-1955)

The hay cart

signed (lower left)

oil on panel

26 x 34cm (10 1/4 x 13 3/8in).

£700 - 900

148

Thomas Baker of Leamington (British, 1809-1869)

Cattle grazing in the grounds of Stoneleigh Park

signed and dated 1846 (lower right)

oil on panel

23.5 x 34.5cm (9 1/4 x 13 9/16in).

£1,500 - 2,000

149

Leopold Rivers (British, 1852-1905)

Traveller and a donkey on a track before a farm, in a moorland landscape

signed and dated 1889 (lower right)

oil on canvas

29 x 44.5cm (11 7/16 x 17 1/2in).

£700 - 900

150

Edmund John Niemann (British, 1813-1876)

'Woking Common going towards Purford'

signed 'Niemann' (lower right); inscribed with title on stretcher, oil on canvas

49 x 74.5cm (19 1/4 x 29 1/4in).

£1,200 - 1,800



151



151

151AR

Sir George Clausen RA, RWS (British, 1852-1944)

Sand dunes

signed, inscribed and dated 'G. CLAUSEN/to Chas Bate 1897' (lower right)

oil on board

20.5 x 28cm (8 1/16 x 11 in).

together with a pencil drawing by the same hand, *Study of a girl's head*, signed inscribed and dated 'George Clausen/to Sidney Paget/8.3.04', 16 x 12.5cm (6 1/4 x 5 cm) (2)
£800 - 1,200

The present work is likely to have been painted by Clausen on a family holiday in either Lincolnshire or on the North Norfolk coast - most probably the latter, as the Clausen family stayed at Brancaster, where there are sand dunes, in 1890.



153



154

The drawing in this lot is believed to depict one of Clausen's daughters, most probably the elder, Margaret Mary (Meg, 1883-1946). As the drawing is of one of Clausen's daughters, it is not likely to be a preparatory drawing for a larger work.

Sidney Page (1860-1908), to whom the drawing is inscribed, was the illustrator of Sherlock Holmes. He was eight years younger than Clausen and had trained at the Royal Academy Schools in the early eighties.

We are very grateful to Professor Kenneth McConkey for his assistance in cataloguing this lot.

152AR

David McFall (British, 1919-1988)

The Blind Healer

bronze with a light brown patina

25.5cm (10 1/16 in), high, excluding base

Conceived in 1945/5

£500 - 600

The sitter for the present work was John Bradley Hoskisson MCSP, a physiotherapist based in Portland Place Consulting Rooms.

153

Graciano Mendilaharsu (Argentinian, 1857-1894)

The goose boy

signed 'G Mendilaharsu' (lower right)

oil on panel

33 x 23.5cm (13 x 9 1/4 in).

£500 - 700

154

Robert Kemm (British, 1837-1895)

The mussel gatherers

signed 'R Kemm' (lower right)

oil on canvas

51.5 x 61.5cm (20 1/4 x 24 1/4 in).

£500 - 800

155AR

William Lee-Hankey (British, 1869-1952)

The End of the Days

signed and dated 'W Lee Hankey 1899' (lower left)

watercolour

42 x 23.5cm (16 9/16 x 9 1/4 in).

£700 - 1,000



155



156



159

156
Duncan Cameron (British, 1837-1916)
 A highland loch with cattle in the foreground
 signed 'D.Cameron' (lower left)
 oil on canvas
 36 x 53.5cm (14 3/16 x 21 1/16in).
£700 - 900

PROVENANCE:
 with Doig, Wilson and Wheatley, Edinburgh,
 where purchased c.1963/64 by the present
 owner

157
William Alfred Gibson (British, 1866-1931)
 'Path by the river'
 signed 'W A Gibson' (lower left)
 oil on canvas board
 25 x 36cm (9 3/4 x 14 1/4in).
£600 - 800

158
Edmund Thornton Crawford (Scottish, 1806-1885)
 Old shed at Dean
 signed and dated 'E T Crawford 1873' (lower left),
 oil on canvas,
 21 x 26cm (8 1/4 x 10 1/4in).
£500 - 700

159
Anthony Vandyke Copley Fielding, P.O.W.S. (British, 1787-1855)
 Loch Lomond, with figures and cattle in the foreground, Ben Lomond beyond
 indistinctly signed and dated 'Copley Fielding 1844' (lower right) watercolour
 62 x 91cm (24 7/16 x 35 13/16in).
£500 - 800

160
Follower of Alexander Nasmyth (Edinburgh 1758-1840)
 Figures in a wooded river landscape
 bears signature and date 'A.Nasmyth 1834' (lower right)
 oil on canvas
 59.5 x 72.5cm (23 7/16 x 28 9/16in).
£600 - 800

Purchased:
 Studio Antiques Ltd, Bourton-on-the-Water,
 Glos, 17th July 1963, £115.

161
Patrick Nasmyth (Edinburgh 1787-1831 Lambeth)
 The watermill
 signed 'P. Nasmyth' (lower left),
 oil on panel,
 19 x 24cm (7 1/2 x 9 1/2in).
£500 - 700



162

162AR

John Cyril Harrison (British, 1898-1985)
Black grouse on a pine branch in a mountainous landscape
signed (lower right)
watercolour
55.5 x 75cm (21 7/8 x 29 1/2in).
£1,500 - 2,000

163

Arthur Claude Strachan (British, 1865-1938)
Setting off to market
signed 'A. Claude Strachan' (lower right)
watercolour and gouache
27.5 x 45.5cm (10 13/16 x 17 15/16in).
£500 - 800

164AR

Frank Moss Bennett (British, 1874-1952)
'Winterbourne Stickland, Dorset'
signed and dated 'F.M.Bennett 1919' and titled
on frame
oil on panel
25 x 35cm (9 13/16 x 13 3/4in).
£600 - 800

165AR

Vincent Balfour-Browne (British, 1880-1963)
Pheasants in a snowy woodland landscape
signed with initials and dated 1907 (lower left)
watercolour and bodycolour
34 x 52cm (13 3/8 x 20 1/2in).
and five further works by the same hand,
depicting game birds and a stag, various sizes.
(6)
£1,500 - 2,000

166

Attributed to Edward Williams (British, 1782-1855)
Country landscape with pond
oil on canvas
50.8 x 61.5cm (20 x 24 3/16in).
£600 - 800

167

Follower of Charles Louis Mozin (French, 1806-1862)
Figures in a frozen river landscape
bears signature 'C.Mozin' (lower right)
oil on panel
34.5 x 51.5cm (13 9/16 x 20 1/4in).
£500 - 800



168



170



171



172

168

Sir William Fettes Douglas PRSA (British, 1822-1891)
 Women in a kitchen interior
 signed with initials,
 oil on panel,
 12.5 x 18cm (5 x 7in).
 £500 - 700

169

Continental school, 19th Century
 Bacchinalian scene
 oil on canvas
 54 x 68cm (21 1/4 x 26 3/4in).
 £300 - 500

170

Continental School, 19th Century
 A woman and children preparing food in a kitchen
 signed indistinctly (lower right)
 oil on panel
 39 x 49cm (15 5/16 x 19 1/4in).
 £800 - 1,200

171*

Lajos Bruck (Hungarian, 1846-1910)
 A happy welcoming
 signed 'Bruck Lajos -' (lower left)
 oil on canvas
 58.5 x 77cm (23 1/16 x 30 5/16in).
 £1,000 - 1,500

172

Fritz Freund (German, 1859-1942)
 The recital
 signed 'F.Freund' (lower right)
 oil on canvas
 42 x 53cm (16 9/16 x 20 7/8in).
 £700 - 900



173

173
Denis Pierre Bergeret (French, 1846-1910)
 An elegant interior
 signed 'D.Bergeret' (upper left)
 oil on canvas
 46 x 38cm (18 1/8 x 14 15/16in).
 £500 - 700



175

174
Innes Fripp (British, born 1867)
 'Musica'
 signed 'FRIPP' (lower left) and inscribed with title
 watercolour, pencil and touches of white
 22 x 45.5cm (8 11/16 x 17 15/16in).
 £500 - 800

175AR
Lancelot Roberts (British, 1883-1950)
 Bloom
 signed 'Lancelot Roberts' (lower right)
 oil on canvas
 61.5 x 51cm (24 3/16 x 20 1/16in).
 £800 - 1,200

176
George Clare (British, 1835-1890)
 White, pink and red nasturtiums
 signed 'George Clare' (lower right)
 oil on canvas
 45.5 x 60.5cm (17 15/16 x 23 13/16in).
 £500 - 700

177
Abraham Solomon (British, 1824-1862)
 A young servant girl knocking at a door
 oil on panel
 28 x 22.5cm (11 x 8 7/8in).
 (oval)
 £1,000 - 1,500



177



178

178

William Lionel Wyllie (British, 1851-1931)

The barge 'Providence' at Kits Hole Reach on the Medway
signed in pencil to the margin
etching

32.5 x 54.5cm,

and six further smaller signed etchings by Wyllie, contained in four frames. (7)

£1,000 - 1,500



179

179

J. H. Williams (British, 19th Century)

Extensive view of Plymouth harbour and bay from the hills behind
signed (lower right)

oil on canvas

74 x 107cm (29 1/8 x 42 1/8in).

£1,000 - 1,500

180

William Lionel Wyllie (British, 1851-1931)

The Rock of Gibraltar; and companion
each signed in pencil to the margin
etchings (a pair)

16 x 37.5cm.

(2)

£400 - 600

181

Edgar E. West (British)

Busy coastal scene with ship, fishing boats, and figures on the shore
signed and dated 1884 (lower right)

watercolour

47 x 75cm (18 1/2 x 29 1/2in).

£500 - 700

182

British School, 19th century

A coastal scene

signed with initials 'G.T.' and dated 1834 (lower left)

oil on canvas

58.5 x 75cm (23 1/16 x 29 1/2in).

£500 - 800



182

183

Clarkson Stanfield RA (British, 1793-1867)

Sorting the catch by a harbour wall

bears signature 'Clarkson Stanfield' (lower right)

watercolour, bodycolour, gum arabic and scratching out

37 x 30.5cm (14 9/16 x 12in).

£500 - 800

184

Follower of William John Huggins (British, 1781-1845)

Aftermath of a naval battle

oil on canvas

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

£500 - 800



185

185

William Edward Webb (British, 1862-1903)

Busy harbour scene, thought to be Brixham

oil on canvas

66 x 91.5cm (26 x 36in).

£1,000 - 1,500

186AR

John Yardley (British, born 1933)

Henley Waterfront

signed 'John Yardley' (lower left)

oil on canvas

40.5 x 50.5cm (15 15/16 x 19 7/8in).

£400 - 600

187

Follower of William John Huggins (British, 1781-1845)

A naval skirmish

oil on board

50.5 x 66cm (19 7/8 x 26in).

£500 - 700

188

Frederick William Scarborough (British, born circa 1860-1939)

Moored sailing vessels; and companion

signed (lower left and lower right)

watercolour (a pair)

51.5 x 33.5cm (20 1/4 x 13 3/16in).

(2)

£600 - 800

189

John Mulcaster Carrick (British, 1833-1896)

Coastal village street scene

signed (lower left)

oil on board

19.5 x 24.5cm (7 11/16 x 9 5/8in).

£500 - 700



188



188



190



193



195

190

Robert B. Farren (British, born 1832)

Ploughing, figures and horses at work in a field
signed and dated 1877 (lower right)

oil on canvas

51.5 x 130cm (20 1/4 x 51 3/16in).

£1,000 - 1,500

This lot is accompanied by a letter from the artist regarding this work.

191

French School, late 18th/early 19th Century

Portrait of a man in wide brimmed hat

oil on canvas, unframed

61 x 49.5cm (24 x 19 1/2in).

£600 - 800

192

John Arnold Alfred Wheeler (British, 1821-1903)

Pepper and Salt

signed and dated 1896, oil on canvas,

71 x 91cm (27 15/16 x 35 13/16in).

£600 - 800

193

Thomas Webster (British 1800-1886)

Bird catchers

signed and dated 'T.Webster/ 1833' (lower right)

oil on panel

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

£600 - 800

PROVENANCE:

with Tho^s Agnew & Sons, London, no. 2690

Private collection, UK

EXHIBITED:

London, Royal Academy, 1835

194

Charles Sillem Lidderdale, RBA (British, 1831-1895)

Portrait study of a young woman with yellow headscarf

signed with monogram and dated '82 (lower right)

watercolour

37 x 29.5cm (14 9/16 x 11 5/8in).

£500 - 700

195

Adrianus Jacobus Vrolijk (Dutch, 1834-1862)

Figures on a country track

signed and dated '59 (lower right)

oil on panel

23.5 x 29.5cm (9 1/4 x 11 5/8in).

£500 - 700



199

196

Jules Elie Delaunay (French, 1828-1891)

Horse Mounted Troops

signed (lower right) oil on canvas

24.5 x 31cm (9 5/8 x 12 3/16in).

£500 - 700

197

David Bates (British, 1840-1921)

'Hedgers, Malvern'

signed and dated 'David Bates 1888' (lower right) and further signed,

inscribed with title and dated verso

oil on canvas

31.5 x 48.5cm (12 3/8 x 19 1/8in).

£600 - 800

198

Joshua Hargrave Sams Mann (British, active 1849-1884)

Portrait of a young lady

signed with initials (lower right)

oil on board (oval)

27 x 22cm (10 5/8 x 8 11/16in).

£500 - 600

199

English School, 19th Century

Portrait of a lady, bust-length, in a white dress and a red sash

oil on canvas

76.5 x 63.4cm (30 1/8 x 24 15/16in).

£1,000 - 1,500

200

John Arnold Alfred Wheeler (British, 1821-1903)

Retreat

signed, inscribed and dated 1896 (lower right)

oil on canvas

71 x 91cm (27 15/16 x 35 13/16in).

£600 - 800

201

Attributed to William Etty, RA (British, 1789-1849)

Portrait of a lady, half length, seated, in an interior

oil on panel

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

£500 - 600



202

202

Joseph Farquharson, RA (British, 1846-1935)

Portrait of Beatrice Brabazon Moore

inscribed 'Beatrice Brabazon Moore/married firstly Percival Ainslie (2nd son of Ainslie/by Grant. D** of Delgaty Castle Aberdeen/-shire) secondly Cecil Hunt./Mother of Rachel Ainslie. Painted by Joseph Farquharson. 1893.'

oil on canvas

40 x 30.5cm (15 3/4 x 12in).

£800 - 1,200

203AR

Wilhelm Schwar (German, 1860-1943)

Portrait of a cat

signed 'W. Schwar' (lower right),

oil on canvas

51 x 40cm (20 1/16 x 15 3/4in).

£500 - 700

204

Trevor Haddon (1864-1941)

A labourer with pick-axe

signed (lower right)

oil on canvas

35 x 25cm (13 3/4 x 9 13/16in).

£500 - 600

205

John White Abbott (British, 1763-died circa 1851)

Farmer and cattle fording a stream

pen and ink and wash

19 x 25.5cm (7 1/2 x 10 1/16in).

£600 - 800

PROVENANCE:

with Ruskin Gallery, Stratford On Avon

206

Attributed to Constantin Guys (French, 1802-1892)

The carriage ride

pen and ink over traces of pencil

17 x 24.5cm (6 11/16 x 9 5/8in).

£200 - 300

PROVENANCE:

with Browse & Darby Ltd

207

William Henry Crome (British, 1806-1873)

Figures on a tree lined path

signed (lower right) oil on canvas

48.5 x 59.5cm (19 1/8 x 23 7/16in).

£700 - 900



211



209



213

208

French School, mid 19th Century

Setting off down river

inscribed and dated 'Tronville 1854'

oil on canvas

41 x 61cm (16 1/8 x 24in).

£500 - 800

209

Pieter Cornelis Dommersen (Dutch, 1834-1908)

Near Huizen on the Zuider Zee

signed (lower right) and with seal verso

oil on panel

26.5 x 37cm (10 7/16 x 14 9/16in).

£1,000 - 1,500

210AR

Noel Harry Leaver, ARCA (British, 1889-1951)

'Street in Cairo'

signed 'Noel H. Leaver ARCA' (lower right) and titled on mount

watercolour and gouache

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

£600 - 800

211

Henri Carnier (British?, 1800-1868)

Middle Eastern street scenes

signed (lower right)

oil on panel (a pair)

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

(2)

£800 - 1,200

212*

Giulio Giuliani (Italian, 20th Century)

The Courtyard of the Bargello

signed 'G. Giuliani' (lower left)

pencil and watercolour

45 x 71.5cm (17 11/16 x 28 1/8in).

£500 - 700

213

François Jean Louis Boulanger (French, 1819-1873)

View of the river Leie in Ghent

signed 'F. J. L. Boulanger. f' (lower right)

oil on panel

36 x 59.5cm (14 3/16 x 23 7/16in).

£1,000 - 1,500



214



216



218



215

214

Edwin M. Fox (British)

Two bay horses in an extensive landscape

signed and dated 1846 (lower left)

oil on canvas

66 x 86cm (26 x 33 7/8in).

£700 - 900

215

William Dommersen (Dutch, 1850-1927)

Maastricht on the Maas

signed 'W.Dommersen' (lower right),

oil on canvas

40 x 61cm (15 3/4 x 24in).

£600 - 900

216

Jacques Carabain (Belgian, 1834-1933)

Street scene

signed 'J.Carabain' (lower right)

oil on panel

26.5 x 21cm (10 7/16 x 8 1/4in).

£600 - 800

217

Attributed to William Joseph Shayer (British, 1811-1891)

A hackney drawn gig in a landscape

indistinctly signed (lower left)

oil on canvas

49 x 59.5cm (19 5/16 x 23 7/16in).

£600 - 800

218

English School, 19th Century

Sir Christopher Wren & his master mason surveying the site of the new St. Paul's Cathedral

oil on canvas laid to board

71 x 89cm (27 15/16 x 35 1/16in).

£600 - 800



219

219

Edward Lear (British, 1812-1888)

Venice after sunset

inscribed 'Venice' (lower left), inscribed again and dated 'after sunset 15 Nov 1865' (lower right), signed, inscribed and dated again' (Edward Lear/ Venice/1865) on a fragment in the same frame
pen, ink and watercolour

8 x 13cm (3 x 5in).

£500 - 700

220

William Joseph Shayer (British, 1811-1891)

Farm hands and horses in a wooded landscape

signed 'Shayer' (lower right) oil on panel

22 x 28.5cm (8 11/16 x 11 1/4in).

£400 - 600

221

Clara Montalba (British, 1842-1929)

Santa Maria Della Salute, Venezia

signed and dated 'Clara Montalba/1906' (lower right)

oil on canvas

81 x 59cm (31 7/8 x 23 1/4in).

unframed

£500 - 700



221

222

After James (Capt.) Weir

Battle of the Nile, the set of three

Aquatint and engraving, on wove, published 1800 by J. Brydon, 500 x 750mm (l) and The West Prospect of His Majesty's Dock by Samuel and Nathaniel Buck (4)

£500 - 600

223

William Leighton Leitch, RI (British, 1804-1883)

Lake Maggiore

signed and dated 'W. L. Leitch 1859' (lower right),

watercolour and bodycolour

17.5 x 27cm (6 7/8 x 10 5/8in).

£500 - 700



223



227

224

Jules Charles Rozier (French, 1821-1882)

A View of Rouen

signed and dated 'Jules Rozier, 187*' (lower right)

oil on canvas

24 x 34cm (9 7/16 x 13 3/8in).

£500 - 700

225

Claude Cardon (British, active 1892-1915)

Horses watering in a rural landscape

signed and dated 'Claude Lrn. Clarke '88' (lower right),

oil on canvas

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

£500 - 700

Claude Loraine Clarke is best known by his pseudonym Claude Cardon which he adopted in 1892.

226

Felice Auguste Rezia (Italian, active 1866-1906)

Abbeville (a pair)

each signed and dated 'F.A.Rezia/1869' (lower left)

oil on board

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

(2)

£500 - 700

Old Master Paintings & Drawings

227

Roman School, 18th Century

Figures conversing before Villa Borghese

oil on panel

28.2 x 44.5cm (11 1/8 x 17 1/2in).

£500 - 800

228

Veneto-Cretan School, 15th/16th Century

The Entombment of Christ

painted and gilt heightened icon on arch-topped panel

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

£500 - 700

229

Follower of Jacques de Stella (Lyons 1596-1657 Paris)

Adoration of the Magi,

oil on canvas, oval,

40.5 x 31cm (16 x 12 1/4in).

£500 - 700

230

Follower of Andrea Scacciati (Florence 1642-1710)

Tulips, peonies and other flowers in a vase, on a table ledge
oil on canvas

75.2 x 60.9cm (29 5/8 x 24in).

£1,000 - 1,500



230

231

Giovanni Battista Piranesi (Italian, 1720-1778)

The Warwick Vase etching from the folio: "Vasi, Candelabri, Cippi I"

Rome Edition ca. 1778- Pl.# 03,

44 x 59cm (17 5/16 x 23 1/4in).

£600 - 800

232

Neapolitan School, 17th Century

Roses, hydrangeas, peonies and other flowers in a metal wine cooler, on
a stone ledge, with watermelon and pears

oil on canvas

70 x 93.9cm (27 9/16 x 36 15/16in).

£1,200 - 1,800



232

233

Giovanni Battista Piranesi (Italian, 1720-1778)

Veduta dell' Anfiteatro Flavio, detto il Colosseo

and five further similar engravings, of architectural subjects,
44 x 72cm and similar, one unframed. (6)

£500 - 700

234*

Continental School, 1836

Study of thistles

dated '1836' (upper right)

oil on paper

18 x 16cm (7 1/16 x 6 5/16in).

£1,200 - 1,800



234



235



238



239



236



237

235

Attributed to Henry Pickering (British, active 1767-1790)

Portrait of a lady, half-length, in a pale green silk dress with blue ribbons and a lace necklace
oil on canvas

76.2 x 63.4cm (30 x 24 15/16in).

£1,200 - 1,800

236

Follower of Sir Thomas Lawrence (Bristol 1769-1830 London)

Portrait of a lady, three-quarter-length, in a white dress, red coat and elaborate headdress, seated

oil on panel

21.7 x 17cm (8 9/16 x 6 11/16in).

£600 - 800

237

Follower of John Russell (Guildford 1745-1806 Hull)

Portrait of a lady, half-length, in a grey silk dress

pastel on paper, laid down on canvas

76.2 x 67.5cm (30 x 26 9/16in).

£1,000 - 1,500

238

Follower of Sir Joshua Reynolds, PRA (British, 1723-1792)

The Flower Girl

oil on canvas, fragment

62.4 x 48.2cm (24 9/16 x 19in).

bears inscription 'The Flower Girl'/Major Gwatkin (on reverse)

£700 - 900

239

English School, 18th Century

Portrait of Sarah Jennings, Duchess of Marlborough

inscribed with title (upper left) oil on canvas

55 x 45.5cm (21 5/8 x 17 15/16in).

£500 - 700



240

240

English School, circa 1780

Portrait of a gentleman, half-length, in naval uniform,
oil on canvas
76.1 x 63.5cm (29 15/16 x 25in).
in a carved and gilt 18th Century frame
£800 - 1,200

241

Thomas Hickey (Dublin 1741-1824 Madras)

Portrait of a gentleman, bust length
signed and dated 'T. Hickey/ 1774' (centre right)
pastel, oval
22 x 17cm (8 11/16 x 6 11/16in).
£600 - 800

PROVENANCE:

Sale, Christie's, London, 15 May 1934, lot 47

242

Circle of Charles d'Agar (Paris 1669-1723 London)

Portrait of a young boy, full-length,
in red costume, holding a cross bow and
standing before a landscape
oil on canvas
126.5 x 92.5cm (49 13/16 x 36 7/16in).
£1,200 - 1,800



241

243

English School, 19th Century

Lady and boy with mirror
bears inscription on old label 'Sir J E Millais RA/
with Mr E Fox White; kind regards/May 8 1888/
sketch by H.R.Bonnington' (verso), oil on board
26 x 21cm (10 1/4 x 8 1/4in).
£300 - 500

244

After Sir Godfrey Kneller, 18th Century

Portrait of Peter the Great, bust-length, in
armour
oil on panel, oval
29 x 24cm (11 7/16 x 9 7/16in).
£700 - 1,000

The present composition is after Kneller's
original full-length portrait of Peter the Great,
now in Kensington Palace, London.



242



243



244



245

245

Circle of James Latham (Tipperary 1696-1747 Dublin)

Portrait of a lady, bust-length, in a blue dress, within a painted oval
oil on canvas

76 x 63.2cm (29 15/16 x 24 7/8in).

£1,500 - 2,000

246

Lalli Averardo (Italian, active circa 1900), after Piero del Pollaiuolo

Portrait of a young woman

pencil and watercolour heightened with bodycolour

38.5 x 27.5cm (15 3/16 x 10 13/16in).

£300 - 500

The present work is after the original, c.1470, in the Museo Poldi Pezzoli, Milan.



247

247

Circle of Johann Georg Trautmann (Zweibrücken 1713-1769 Frankfurt-am-Main)

Portrait of a bearded gentleman, bust-length, in Persian costume
oil on panel

25.7 x 19.6cm (10 1/8 x 7 11/16in).

unframed

£500 - 800

248

Lalli Averardo (Italian, active circa 1900), after Piero della Francesca

Portraits of Federico da Montefeltro and Battista Sforza, Duke and Duchess of Urbino (a pair)

signed 'Lalli Averardo pittore' (on labels verso)

watercolour on paper laid onto canvas

34 x 47cm (13 3/8 x 18 1/2in).each

Two works framed as one

£400 - 600

The present works are after the originals, c.1465-72, in the Uffizi, Florence.



249

249

Follower of Giuseppe Nogari (Venice 1699-1763)

Portrait of an old lady, bust-length, holding a pipe

oil on canvas, unlined

54.9 x 42.3cm (21 5/8 x 16 5/8in).

£1,500 - 2,000

250

Manner of David Teniers the Younger, 20th Century

Figures outside an inn

oil on canvas

119 x 154cm (46 7/8 x 60 5/8in).

£2,000 - 3,000

The present composition is derived from a David Teniers the Younger composition in the Bührlé Collection, Zurich.



250

251

Circle of Barend Gael (Haarlem circa 1635-1698)

Landscape with figures on horseback,

oil on canvas,

23.5 x 32.5cm (9 1/4 x 12 3/4in).

£500 - 700

252

Jacob van Toorenvliet (Leiden circa 1635-1719)

An old woman handing a coin to a street seller

oil on canvas, laid down on panel

40 x 33.5cm (15 3/4 x 13 3/16in).

£1,000 - 1,500

The present painting belongs to the artist's later years, circa 1710, and shows the broad treatment typical of period.



252

253

English School, late 18th Century

Two washerwomen before a thatched cottage on the outskirts of a country town

oil on canvas

89 x 119.5cm (35 1/16 x 47 1/16in).

£1,500 - 2,000

254

Sir William Beechey (British, 1753-1839)

George III (1738-1820)

oil on panel

28 x 23cm (11 x 9 1/16in).

Provenance: By descent to the present vendor through his 4 x great aunt, Jane Gomm (1753-1822).

£500 - 700

Together with her 'beloved friend', Martha Goldsworthy (d.1816), Jane Gomm was a sub-governess to the daughters of George III. The present lot was gifted to Gomm by the King. She entered Royal service in 1786 and her responsibilities were most closely associated with Princesses Mary and Sophia (M. A. Beatty, *The English Royal Family of America, from Jamestown to the American Revolution*, 2003, p.220).



254



255



258

255
Italian School, 18th Century
 Landscape
 oil on canvas
 46 x 67cm (18 1/16 x 26 3/8in).
 £1,000 - 1,500

256
Arnold Boonen (Dordrecht 1669-1729 Amsterdam)
 Portrait of a gentleman, standing, three-quarter length, by a window
 signed and indistinctly dated 'f.A.Boonen 169*' (lower right)
 oil on canvas
 48 x 39cm (18 7/8 x 15 3/8in).
 £1,000 - 1,500

257
Dutch School, circa 1690
 Portrait of a lady, three-quarter length, seated, wearing a red wrap over a green dress and white chemise
 oil on canvas
 126.5 x 102cm (49 13/16 x 40 3/16in).
 (unframed)
 £600 - 800

258*
English School, 19th Century
 Female nude
 oil on canvas
 61.5 x 51cm (24 3/16 x 20 1/16in).
 £800 - 1,200

259
Circle of Sir Godfrey Kneller (Lübeck 1646-1723 London)
 Portrait of a lady, half length,
 oil on canvas,
 75 x 62cm (29 1/2 x 24 1/2in).
 £600 - 800

260
English School, early 18th Century
 Portrait of a gentleman, in plain brown suit and black hat in a painted oval
 oil on canvas
 74 x 62cm (29 1/8 x 24 7/16in).
 £500 - 600



261



264

261

Manner of Thomas Gainsborough, R.A.
Figures with cattle in a landscape
oil on canvas
83.8 x 115.6cm (33 x 45 1/2in).
£600 - 800

262

After Gerrit Dou, early 18th Century
A violinist, in a casement window
oil on panel
34.5 x 25.2cm (13 9/16 x 9 15/16in).
£600 - 800

The present painting is after Dou's original painting now in the Liechtenstein Collection, Vaduz.

263

Italian School, late 16th Century
Study of a torso (*recto*); and A land plan on the outskirts of a village, possibly a prosed site (*verso*)
extensively inscribed on the verso
pen and brown ink and watercolour
18.4 x 16.6cm (7 1/4 x 6 9/16in).
£500 - 700

264

Julien Joseph Ducorron (Belgian, 1770-1848)
Hunters by a waterfall
signed 'J J Ducorron' (lower right)
oil on panel
58 x 45.5cm (22 13/16 x 17 15/16in).
£500 - 800

265

Willem Wissing (Dutch, 1656-1687)
Portrait of William III,
oil on canvas, oval,
39 x 32cm (15 1/2 x 12 1/2in).
£500 - 700



266



268



270

266
Spanish School, 17th Century
Ecce Homo
 oil on canvas
 91.6 x 71.3cm (36 1/16 x 28 1/16in).
 £800 - 1,200

267
Circle of François Boucher (Paris 1703-1770)
The head of Minerva
 black and white chalk on faded blue paper
 31 x 25.2cm (12 3/16 x 9 15/16in).
 £500 - 700

268
Follower of Carlo Maratta (Camerano 1625-1713 Rome)
Christ and the Three Maries
 oil on canvas
 50.8 x 61cm (20 x 24in).
 £800 - 1,200

269
Attributed to Gaspare Diziani (Belluno 1689-1767 Venice)
Saint Roch
 oil on canvas, laid down on board, oval
 40.9 x 33cm (16 1/8 x 13in).
 £1,000 - 1,500

270
Italian School, 17th Century
The Judgement of Solomon
 oil on canvas
 62.4 x 48.2cm (24 9/16 x 19in).
 £1,000 - 1,500



271

271
Attributed to Giacomo Antonio Boni (Bologna 1688-1766 Genoa)
 Venus and Adonis
 oil on canvas, oval
 105 x 82cm (41 5/16 x 32 5/16in).
 £1,800 - 2,500

Giacomo Antonio Boni was a pupil of Marcantonio Franceschini and later of Carlo Cignani in Forlì. He returned to Bologna and followed Franceschini to Genoa, then Crema, Piacenza, Parma, and Rome.

272
Dutch School, 18th Century
 The Magdalene
 oil on canvas
 45.5 x 36.8cm (17 15/16 x 14 1/2in).

273
Italian School, circa 1800
 Classical figures in banqueting and other scenes
 ink and wash (a set of five)
 32.5 x 40cm (12 13/16 x 15 3/4in).
 (5)
 £1,000 - 1,500

274
Circle of Pierre Lelu (French, 1741-1810)
 Adam and Eve discovering the dead Abel
 inscribed in graphite 'Lelu' (lower left)
 black chalk, pen and grey ink and brown wash on paper
 23 x 29.3cm (9 1/16 x 11 9/16in).
 £300 - 500

275
After Claude Gellée, called Claude Lorrain, 19th Century
 Landscape with the Adoration of the Golden Calf
 signed and dated 'JHorton./1854' (on the reverse)
 oil on unlined canvas
 76.7 x 96.6cm (30 3/16 x 38 1/16in).
 £800 - 1,200

276
Abraham Diepenbeeck ('s-Hertogenbosch circa 1596-1675 Antwerp)
 A set of five engravings depicting equestrian scenes, in black and gilt frames,
 48 x 64 cm overall.
 (5)
 From: Newcastle's 'A General System of Horsemanship...'
 £600 - 800



277



278



281



280

277
Follower of David Teniers the Younger (Antwerp 1610-1690 Brussels)
 The Horrors of War
 oil on panel
 25.7 x 35.7cm (10 1/8 x 14 1/16in).
 £1,000 - 2,000

278
Circle of François Duquesnoy (Brussels 1594-1643 Livorno)
 Cupid with the attributes of Hercules
 Red chalk and traces of white heightening, on paper
 27.5 x 131.5cm (10 13/16 x 51 3/4in).
 together with another work by a different hand (2)
 £600 - 800

279
Circle of Allan Ramsay (Edinburgh 1713-1784 Dover)
 Portrait of a lady, half-length, wearing a silver-coloured dress and pale pink wrap
 oil on copper, oval
 14 x 11.5cm (5 1/2 x 4 1/2in).
 £500 - 700

280
English School, 18th Century
 Christ in the House of Simon the Pharisee
 oil on canvas
 63.2 x 76cm (24 7/8 x 29 15/16in).
 unframed
 £500 - 700

281
Follower of Nicolaes Pietersz. Berchem (Haarlem 1620-1683 Amsterdam)
 Travellers before a rocky river landscape
 oil on canvas
 89.5 x 92cm (35 1/4 x 36 1/4in).
 £500 - 700



285

282

Continental School, 18th Century

Bacchanalian scene

signed with initials and dated 'H.S. 1770' (lower right) pencil

22.6 x 37.5cm (8 7/8 x 14 3/4in).

(unframed)

£200 - 300

283

Follower of Philip Mercier (Berlin 1689-1760 London)

Fête champêtre

oil on canvas

88.5 x 94.5cm (34 13/16 x 37 3/16in).

£1,000 - 1,500

284

Dutch School, 18th Century

Removing the Stone of Madness; and The Quack Doctor

oil on panel (a pair)

26.6 x 20.5cm (10 1/2 x 8 1/16in).

(2)

£800 - 1,200

285

Circle of Gérard de Lairesse (Liège 1641-1711 Amsterdam)

A Roman general receiving Obeisance from a Queen

inscribed in pencil 'Gerard Lairesse' (on the reverse)

red chalk on paper, watermark HIS/IV and a cross above

37.5 x 30.8cm (14 3/4 x 12 1/8in).

£600 - 800

PROVENANCE:

Unidentified collector's mark (Frits Lugt 2508)

Jean-Baptiste-Florentin-Gabriel de Meyran marquis de Lagoy (Frits Lugt 1710)



282



283

286

Follower of Gérard de Lairesse (Liège 1641-1711 Amsterdam)

Venus in Vulcan's Workshop

oil on canvas

63.5 x 90cm (25 x 35 7/16in).

£800 - 1,200

PROVENANCE:

Sale, Christies, South Kensington, 6 July 1989, lot 32 (as Manner of Alessandro Turchi)



287



288



289

287

Constantyn Netscher (The Hague 1668-1723)

Portrait of a gentleman, standing, three-quarter length before a parkland setting

signed and dated 'Const:n Netscher 1694' (lower right)

oil on canvas

48 x 39cm (18 7/8 x 15 3/8in).

£1,000 - 1,500

288

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

Portrait of a lady, bust length, wearing a grey-green dress

oil on canvas

39.5 x 33.5cm (15 9/16 x 13 3/16in).

£600 - 800

289

Circle of Sir Peter Lely (Soest 1618-1680 London)

Portrait of a lady

oil on canvas,

50 x 41.5cm (19 11/16 x 16 5/16in).

£800 - 1,200

Miniatures

290^Y

Thomas Hargreaves (British, 1775-1846)

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

Gilt-metal frame.

Oval, 104mm (4 1/8in) high

£500 - 700



291

291

French School, circa 1670

A Lady, wearing pink robe edged with a border of brown embroidery and white lace trim over her white chemise, pearl necklace and teardrop pearl earring, her blonde hair curled in tight ringlets and partially upswept.

Watercolour on vellum, gilt-metal mount with pierced foliate border and pierced ribbon cresting, the wood panel to the reverse inscribed *Anne d'Austrich/ Mere de Louis/ 14*.

Oval, 51mm (2in) high

Provenance: Bonhams, London, 12 July 1999, lot 194.

£500 - 700

Comparison with extant portraits of the Sun King's mother, Anne of Austria (1601-1666), confirm that she had brown eyes, whilst those of the present sitter are blue. The sitter's clothing and hairstyle also post-date Anne's youth by approximately 40 years.



292

292^Y

Circle of Charles Hayter (British, 1761-1835)

The children of William Lewis Hughes, 1st Baron Dinorben (1767-1852): Lady Francis Margaret Gardener (d.1847), wearing pink dress with white frilled trim; William, 2nd Baron Dinorben, seated on her lap and wearing white dress; Hester, kneeling, holding a posy of flowers and wearing white dress with frilled collar and cuffs; Mary Marther, wearing ochre dress with white frilled trim, the group seated before a tree, cliff and seascape (cracked).

Wood frame with ormolu border.

Rectangular, 164mm (6 7/16in) high

£300 - 400

293^Y

John Field (British, 1772-1848)

A bust-length silhouette of a Gentleman, profile to the left, wearing double-breasted coat, frilled chemise and tied stock, his hair cropped. Painted on ivory and bronzed, gilt-metal frame, the reverse glazed to reveal a pressed four-leaf clover beneath brooch pin attachment, the rim to the reverse engraved *Jos^a Cowling, died 20 Sept. 1814 aged 35*.

Oval, 30mm (1 3/16in) high

£250 - 350



294

294

William Bishop Ford (British, 1832-1922), after Sir Edwin Henry Landseer, RA (1802-1873)

A detail of 'Grafton' from *Dignity and Imprudence*.

Enamel, signed on the reverse and dated *W.B. Ford. 1867.*, gilt-metal frame.

Circular, 32mm (1 1/4in) dia.

£500 - 700

The original oil painting, from which the present lot is derived, was commissioned by Landseer's friend, Jacob Bell, the owner of Grafton in 1839. Bell bequeathed the portrait to the National Portrait Gallery in 1859. Since 1929, the painting has been with Tate Britain (Inv. no. N00604).

William Bishop Ford trained as a painter of enamel portrait miniatures under William Essex (1784-1869). He also produced portraits on porcelain for the Minton factory and enamel miniatures of Edward VII before and during his reign. Ford's work is represented by both the Royal Collection and the V&A Museum.

295Y

Jeremiah Meyer, RA (British, 1735-1789)

Sir Joshua Paul, 1st Baronet (1748-1799), wearing cerulaen blue coat, white chemise, stock and lace cravat, his powdered wig worn *en queue* and dressed with broad black ribbon.

Gold bracelet clasp mount with suspension loop.

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

£400 - 600

Sir Joshua Paul, 1st Baronet was the son of Christmas Paul, a Member of Parliament, from Paulville, Country Carlow, Ireland. Sir Joshua Paul also became a Member of Parliament and the Paul Baronetcy was created for him in the Baronetage of Ireland on 20 January 1794. His son, Sir Joshua Christmas Paul (1773-1842) succeeded him as 2nd Baronet. The title became extinct on the death of the sixth Baronet in 1961.

296Y

Sir William John Newton (British, 1785-1869)

A Lady, wearing white dress with pale blue waistband and pearl brooch at her corsage, a pink shawl draped about her shoulders, her auburn hair upswept and dressed in ringlets.

Gilt-mounted on papier-mâché frame.

Rectangular, 101mm (4in) high

Provenance: Bonhams, London, 30 June 1998, lot 277.

£400 - 600

297Y

British School, Late 18th Century

A Collection of eight portrait miniatures portraying Ladies and Young Girls.

Housed in a variety of gilt-metal, papier-mâché and bracelet clasp frames.

Oval, the largest: 46mm (1 13/16in) high (8)

£800 - 1,200



296

298* Y

English and Continental Schools, 19th Century

A Lady called 'Madame Ducieux', wearing indigo dress with embroidered border to her shoulder and teal sash to her waist, white fichu, her dark hair falling in curls over her shoulders.

Gilt-metal mount, the reverse inscribed *Madame Ducieux* with erroneous date 1787; together with two miniatures portraying Ladies, one housed in a filigree frame and a further miniature portraying Maria Luisa of Naples and Sicily (1773-1802).

Oval, the title miniature: 90mm (3 9/16in) high (4)

£600 - 800

299

John Field (British, 1772-1848)

A bust-length silhouette of William Harwood Esq., profile to the left, wearing coat, waistcoat and spectacles, his hair looped and tied behind his back with a ribbon bow.

Painted on plaster and bronzed, gilt-mounted on rectangular *papier-mâché* frame; together with two further bust-length silhouettes of Gentlemen of the Harward family, in profile to the right (*Miers and Field, British, active 1823-1829*), one painted on paper and one painted on plaster, gilt-mounted on rectangular *papier-mâché* frames and set with *verre églomisé* borders; one bearing trade label no.1 to the reverse.

Oval, the title silhouette: 73mm (2 7/8in) high (3)

£700 - 900

300Y

John Thomas Barber Beaumont, FSA, FGS (British, 1774-1841)

A Gentleman, wearing blue double-breasted coat, white waistcoat, frilled chemise and stock, his hair cropped and powdered.

Gold frame, the reverse glazed to reveal opalescent glass.

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

Provenance: The Ernest Salaman Collection

£500 - 700

301

John Field (British, 1772-1848)

Three bust-length silhouettes portraying a Lady, a Gentleman and an Officer: the Lady, profile to the left, wearing dress, lace collar, her hair upswept and curled in ringlets framing her face; the Gentleman, profile to the right, wearing coat and stock; the Officer, profile to the right, wearing coat with standing collar and epaulette bearing star of the Order of the Garter, white chemise and medal on a sash ribbon suspended from his neck.

Painted on card and bronzed, gilt-mounted on papier-mâché frames. Rectangular, 72mm (2 13/16in) and 83mm (3 1/4in) high respectively (3)

£600 - 800

302Y

N. Freese (British, active 1794-1814)

A double portrait of a Husband and Wife: the former, wearing blue double-breasted coat, white chemise, stock and cravat, his powdered hair tied with black ribbon; the latter, wearing white dress with frilled neckline and fill-in, her brown hair upswept beneath a white turban.

Gold frame.

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

£600 - 800

303Y

Circle of Joseph Kaltner (German, born circa 1758-died after 1824)

A portrait miniature of a Lady, wearing white dress edged with lace and dressed with cerulaen blue ribbon, her powdered wig worn *à la consellieur* and dressed with matching ribbon.

Gold frame, the reverse glazed to reveal woven strands of brown hair.

Oval, 45mm (1 3/4in) high

£500 - 700

304Y

Jeremiah Meyer, RA (British, 1735-1789), and John Smart (British, 1742-1811)

A 'pair' of portraits of Sir Richard Neave, 1st Bart (1731-1814) and wife Frances, Lady Neave (née Bristow) (d.1830); he, wearing blue coat with black collar, white lace cravat and powdered wig, worn *en queue* and tied with broad black ribbon; she, wearing mauve dress with gold trim and shoulder fringe over white underslip, her white stole draped about her, her dark hair upswept and dressed with a strand of pearls.

The former enamel, the latter dated on the obverse 1761, circular gilt-metal frames with pierced ribbon cresting and black lacquered mounts.

Oval, 30mm (1 1/16in) and 32mm (1 1/4in) high respectively (2)

£800 - 1,200

305Y

English School, circa 1810

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

Gilt-metal frame.

Oval, 41mm (1 5/8in) high

£250 - 350

306

Johann Heinrich von Hurter (Swiss, 1734-1799)

A pair of miniatures portraying George III (1738-1820), King of Great Britain and Ireland (1760-1801), later King of the United Kingdom (1801-1820) and Charlotte of Mecklenburg-Strelitz (1744-1818), Queen of Great Britain and Ireland (1761-1801), later Queen of the United Kingdom (1801-1818): the former, wearing blue coat with scarlet collar and gold buttons, white waistcoat, chemise and stock, blue sash of the Order of the Garter, his powdered wig worn *en queue* and tied with a black ribbon bow; the latter, wearing white fichu and matching handkerchief upon her powdered wig, pearl brooch and multi-stranded pearl choker, her black lace shawl draped around her shoulders.

Enamel, signed on the counter-enamel *George III./ King of great Britain/ JHurter. pinx :/ 1782. and Charlotte. Queen/ of great Britain/ JHurter. pinx :/ 1782. respectively, gilt-metal frames.*

Oval, 42mm (1 5/8in) high (2)

£500 - 700

Provenance:

Princess Mary, Princess Royal and Countess of Harewood (1897-1965); Christie's, London, 28 June 1966, lot 244;

Bonhams, London, 25 March 1997, lots 22 and 23.

Compare with similar images of both sitters



307



308



309

307

After Sir Anthony van Dyck, circa 1640

Charles I (1600-1649), King of England, Scotland, and Ireland (1625-1649), wearing damascened suit of armour white collar.

Oil on copper, original gilt-metal frame with reeded border; together with a further miniature portraying a Lady, wearing ivory robe with coral sash to her decollete and jeweled brooch at her corsage, pearl necklace and teardrop pearl earring, her dark hair curled in ringlets, partially upswept and dressed with strands of pearls, (*French School, circa 1650*), oil on metal, gilt-metal frame.

Oval, 32mm (1 1/4in) and 37mm (1 7/16in) high respectively (2)

Provenance: Bonhams, London, 26 March 1997, lot 31 and Bonhams, London, 21 November 1997. lot 59 respectively.

£800 - 1,200

308Y

Henri Peres (Spanish, active 1790-1815)

A Gentleman, wearing brown coat, white striped waistcoat, white chemise, stock and frilled cravat, his hair powdered beneath a black top hat and tied with black ribbon.

Signed on the obverse *Péres*, gold frame.

Circular, 64mm (2 1/2in) high

Provenance: Christie's, London, 16 November 2010, lot 84.

£500 - 700

309Y

Lorenzo Theweneti (Italian, circa 1797-1878)

A Lady, standing before drapery, her left arm supported by a side table and wearing crimson dress with blue and sheer bouffant sleeves, an ermine stole draped over her right shoulder, diamond, pearl and gem set jewellery to her finger, wrist, waist, bodice and neckline, her diamond pendent earrings just visible beneath her upswept red hair, curled in ringlets beneath a jeweled hat dressed with white plumes.

Signed on the obverse *L. Theweneti*, gilt-metal frame.

Rectangular, 115mm (4 1/2in) high

£600 - 800



311

310^Y

English School, circa 1800

An Officer, possibly a relation of Alfred Tennyson, 1st Baron Tennyson, FRS (1809-1892), wearing scarlet coat with yellow facings and standing collar, silver epaulettes, white frilled chemise and black stock.

The remains of a handwritten inscription to the reverse, now largely faded, reads ...*Tennyson/ daughter in law of/ Frederick Tennyson/ eldest brother of/ the Poet Laureate...*, gilt-mounted on rectangular papier-mache frame.

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

£300 - 400

311^Y

Edward Tayler (British, 1828-1906)

Marcia Pelham, 4th Countess of Yarborough, 13th Baroness Conyers and 7th Baroness Fauconberg, OBE (1863-1926), her right hand raised to support her chin and wearing white dress and robe edged with fur trim, diamond and aquamarine rings, her brown hair upswept.

Gold frame with glass reverse, the rim to the reverse engraved *Marcia (Baroness Conyers) wife of the 4th Earl of Yarborough/ E. Tayler pinxit 1897*.

Oval, 50mm (1 15/16in) high

£600 - 800

Marcia Amelia Mary Pelham was the eldest daughter of the 12th Baron Conyers and his wife, Mary. On 5 August 1886, she married Charles Pelham, 4th Earl of Yarborough and they had four sons. Her father died in 1888 and his title fell into abeyance, but the abeyance was terminated in her favour four years later. In 1903, the barony of Fauconberg was also granted to Marcia. As a result of the titles granted to her, Marcia brought 153 armorial quarterings to her husband's family. The countess was appointed an OBE in 1920 for her role as Commandant of Brocklesby Park (her husband's ancestral home), which had been turned over as an auxiliary hospital during World War I. Her eldest son, Sackville Pelham, inherited her titles upon her death in 1926.

312^Y

English School, circa 1820

A Gentleman, standing before a stone column and wearing blue coat edged with black, white waistcoat, frilled chemise and black stock. Gilt-metal bracelet clasp mount with pierced scroll leaf border.

Rectangular, 29mm (1 1/8in) high

£250 - 350

313^Y

Samuel Shelley (British, 1750-1808)

A Lady, wearing white dress edged with blue border and white lace trim, her brown wig upswept and dressed with a strand of pearls.

Gilt-metal frame with brooch pin attachment to the reverse.

Oval, 39mm (1 9/16in) high

£500 - 700

314^Y

Richard Crosse (British, 1742-1810)

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

Gold bracelet clasp mount.

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

£500 - 700

315^Y

French School, circa 1790

A Gentleman, wearing mink grey coat, white striped waistcoat, blue and aubergine striped necktie, white chemise, stock and tied cravat, his powdered hair worn loosely *en queue*.

Gilt-metal mount.

Circular, 65mm (2 9/16in) dia.

£500 - 700

316

English School, circa 1770

A bust-length silhouette of a Gentleman, profile to the right, wearing coat, frilled cravat and tied stock.

Painted on the reverse of convex glass, *verre églomisé* border, rectangular gilt-wood frame.

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

£100 - 200

317^Y

English School, circa 1830

A Lady, wearing white dress and ermine cloak, her blonde hair curled and upswept, pearl pendent earrings.

Gilt-metal swivel frame with horse shoe motifs, the reverse set with a resin bust-length cameo of a Lady, profile to the right.

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

Provenance: Bonhams, London, 22 February 1995, lot 149.

£250 - 350



318

318^Y

Attributed to A. J. Downey and Studio, circa 1880

Edward, Prince of Wales (1841-1910), later Edward VII (1901-1910), in court dress with blue sash and breast star of the Order of the Garter. Painted on ivory over a photographic base, gold frame surmounted with the heraldic badge of the Prince of Wales's feathers set with simulated gems and engraved *ICH DIEN (I serve)*.

Oval, 95mm (3 3/4in) high

Provenance: Bonhams, London, 26 June 1997, lot 182.

£250 - 350

319

English School, circa 1770

Four miniatures portraying members of the Jennings family.

Oil on copper, gilt-mounted within gilt-wood frames.

Oval, 125mm (4 15/16in) high (4)

£800 - 1,200

320^Y

Circle of Philip Jean (British, 1755-1802)

A Gentleman, wearing blue coat with black collar, white waistcoat, frilled chemise and tied stock.

Set in an 18th century silver frame; together with a further portrait miniature of a Gentleman, wearing black coat and waistcoat, white frilled chemise, tied stock and gold shirt pin, (*English School, circa 1810*), gold frame, the reverse glazed to reveal sprays of hair set with gilt-wire and split seed pearls on opalescent glass.

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

Provenance: Bonhams, London, 19 February 1997, lots 103 and 92 respectively.

£250 - 350

321^Y

British and Continental Schools, Late 18th Century

A collection of seven portrait miniatures portraying Gentlemen; one attributed to Richard Cosway, R.A. (British, 1742-1821).

Housed in a variety of gilt-metal frames and bracelet clasp mounts in addition to turned ivory and ebonised wood frames.

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

£800 - 1,200

322^Y

French School, Early 19th Century

A Lady, wearing green dress and white fichu circa 1780, her left breast exposed, her powdered wig dressed with flowers and a broad rimmed hat dressed with pink ribbon and a white plume.

Gilt-metal mount; together with a further portrait miniature of a lady, called Mrs Pope, wearing white dress and powdered wig dressed with a pink bandeau circa 1780 (*English School, Early 19th Century*), gold frame, with oval aperture to the reverse glazed to reveal brown silk.

Circular, 67mm (2 5/8in) dia. and oval 56mm (2 3/16in) high respectively (2)

Provenance (for the former): Bonhams, London, 22 March 1994, lot 79.

£600 - 800

323

French School, circa 1680

A Lady, wearing blue robe over her white lace chemise, her powdered hair falling in curls over her shoulders and entwined with blue ribbon.

Watercolour on vellum, gold mounted on gilt-metal frame, border to the obverse and pierced ribbon cresting set with paste diamonds.

Oval, 39mm (1 9/16in) high

Provenance: Bonhams, London, 25 November 1998, lot 12.

£250 - 350

324^Y

British School, circa 1770

A Gentleman, wearing brown coat, green embroidered waistcoat, white chemise, stock and lace cravat, his powdered wig worn *en queue*.

Gold frame, the reverse glazed to reveal plaited hair.

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

£250 - 350

325^Y

English School, 19th Century

An Officer of the Carnation Militia, wearing scarlet coat with blue facings and standing collar edged with gold piping, gold and blue epaulettes, white cross belt over his right shoulder with rectangular gilt-metal belt-plate bearing *fleur de lis*, his hair powdered and dressed with a black ribbon bow beneath a black hat bearing *fleur de lis* and a black plume.

Gold frame, the reverse glazed to reveal a lock of brown hair tied with gold thread.

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

£600 - 800



326

326

John Miers (British, circa 1758-1821)

Two bust-length silhouettes portraying Lady Charlotte Teignmouth (d.1834) and a Gentleman: the former, profile to the left, wearing fichu and tied neck scarf, her curled wig dressed with ribbons; the latter, profile to the right, wearing coat, frilled chemise and pig-tail wig tied with ribbon.

Painted on plaster, within *verre églomisé* borders, turned and ebonised wood frames, trade label no. 11 to the reverse of each, an additional typed label to the reverse of the frame housing the latter silhouette reads *Painted by John/ Miers himself*.

Oval, 81mm (3 3/16in) high (2)

£600 - 800

Lady Charlotte Teignmouth was the only daughter of James Cornish, a doctor at Teignmouth. She married John Shore, 1st Baron Teignmouth, on 14 February 1786, with whom she had six children. Shore was a British official of the East India Company and Governor-General of Bengal from 1793 to 1797. Lady Charlotte had a ship named after her in 1783 called 'Lady Shore', which was part of the East India Trade.

327

English School, circa 1710

A Lady, said to be Queen Anne (1665-1714), Queen of England, Scotland and Ireland (1702-1714), wearing brown lined pink robe over her white dress and lace underslip, her dark hair partially upswept..

Watercolour on vellum, laid on a playing card, ivory frame, the reverse open to reveal playing card support.

Oval, 64mm (2 1/2in) high

Provenance: Bonhams, 21 February 1996, lot 35.

£250 - 350

328

Dutch School, circa 1650

A Gentleman, wearing black doublet and white lawn collar, his natural hair falling to his shoulders.

Oil on copper, gilt-metal frame with reeded edge and pierced spiral cresting, original bevelled glass.

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

Provenance: Phillips, London, 12 July 1999, lot 192.

£250 - 350



329

329Y

Attributed to James Nixon (British, 1741-1812)

A Lady, wearing turquoise dress with frilled white collar and fichu, matching ribbon in her upswept blonde hair.

Gold frame.

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

Provenance: Bonhams, London, 25 November 1998, lot 65.

£250 - 350



331

330^Y

Attributed to Anton Friedrich König (German, 1722-1787)

A Lady, wearing embroidered crimson dress and white lace slip, multi-stranded onyx choker, pendant earring and black lace to her blonde upswept hair.

Gilt-metal frame; together with a portrait miniature of a Gentleman, wearing blue coat over his breastplate, white chemise and stock, powdered wig, (*Continental School, circa 1750*), watercolour on card, gilt-metal frame.

Oval, 38mm (1 1/2in) and 35mm (1 3/8in) high respectively (2)

Provenance: Bonhams, London, 26 June 1997, lot 150 and Bonhams, London, 19 February 1997, lot 57 respectively.

£500 - 700

331

Mrs. Anne Mee (British, circa 1770-1851)

A Lady, seated at a table sketching and wearing décolleté dress and shawl draped about her shoulders, her blonde hair curled and upswept. Pencil and watercolour on card, unframed.

Rectangular, 133mm (5 1/4in) high

Provenance: Bonhams, London, 22 March 1994, lot 107.

£300 - 400

332^Y

Attributed to Charles Brocky (Hungarian, 1807-1855)

A Lady, wearing white dress edged with lace trim, her green embroidered stole draped about her arms, her hair elaborately upswept with large curls, pendent earrings.

Gilt-mounted on rectangular turned wood frame.

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

Provenance: Bonhams, London, 30 June 1999, lot 93.

£250 - 350

333^Y

Winifred Cecile Dongworth (British, 1893-1975)

A Lady, wearing powder blue décolleté dress with white lace overlay at her bust, a posy of flowers at her corsage and hips, multi-stranded pearl bracelet and jeweled cuff to her wrists, diamond and sapphire wedding ring, pearl pendent earrings and flowers in her blonde hair.

Signed on the obverse *Winifred Dongworth*, rectangular gilt-metal frame and fitted burgundy leather traveling case.

Oval, 83mm (3 1/4in) high

£250 - 350

334

George Perfect Harding (British, born circa 1780-1853)

Four portraits of historical figures including Sir William Stanley KG (c.1435-1495).

Watercolour on vellum, gilded maple wood frames.

Rectangular, 108mm (4 1/4in) high (4)

£500 - 700

Sir William Stanley was an English soldier and the younger brother of Thomas Stanley, 1st Earl of Derby KG (1435-1504). Stanley fought with his troops in several battles during the Wars of the Roses but he is best known for his action at the Battle of Bosworth Field (22 August 1485), where he decisively attacked the Yorkists under Richard III, helping to secure Henry VII's victory. In gratitude for his timely intervention, the new king bestowed many favours upon him, including the new position of Lord Chamberlain.

Stanley was later convicted of treason and executed for his support of the pretender, Perkin Warbeck (1474-1499) who claimed to be Richard of Shrewsbury, Duke of York, the younger son of King Edward IV. Stanley readily admitted to his support of Warbeck despite circumstantial evidence as he hoped a full confession would lead to his release. Fearing the consequences if Stanley was pardoned, the King decided to make an example of him and the execution went ahead in 1495.



338

335^Y

English School, circa 1820

A pair of miniatures portraying a Lady and a Gentleman: the former, wearing black dress with white lace collar, a monocle on a chain suspended from her neck, her dark hair upswept beneath a white embroidered turban; the latter, wearing dark blue double-breasted coat, white waistcoat, chemise, stock and cravat.

Gilded composition frames.

Rectangular, 87mm (3 7/16in) high (2)

£250 - 350

336

French School, circa 1800

A Young Lady, wearing white décolleté dress with black waistband and gilt-mounted jeweled clasps to her sleeve, gold hoop earring, her scarlet stole draped about her and her brown curls cropped short.

Gilt-mounted on rectangular papier-mâché frame.

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

Provenance: Bonhams, London, 9 September 1998, lot 49.

£250 - 350

337^Y

English School, Early 18th Century

A Lady, wearing classically inspired gown and scarlet mantle, pearl pendant earring, her dark hair dressed with strands of pearls and flowers.

The reverse bearing handwritten inscription *Henrietta/ Lady Wentworth*, gilt-metal mount.

Rectangular, 101mm (4in) high

Provenance: Bonhams, London, 26th June 1997, lot 54.

£300 - 400

In 1674, Lady Wentworth (1660-1686) is said to have attended the court masque, 'Calisto or the chaste Nymph'. Comparison with extant portraits of the sitter however render the present identification untenable.

338^Y

Gervase Spencer (British, circa 1715-1763)

Mrs Mary Pearce nee Adams (c.1703-1773), wearing ermine-trimmed brown dress with mauve embroidery and white lace fill-in, pearl pendant earring and aigrette in her upswept hair.

Signed on the obverse *GS*, gilt-mounted within brown leather traveling case, the lid gilt-embossed *WIFE OF THE BISHOP OF ROCHESTER*.

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

Provenance: Bonhams, London, 30 June 1998, lot 211.

£400 - 600

Mary, the daughter of Benjamin Adams, a distiller from Holborn, married Zachary Pearce (1690-1774), Dean of Winchester (1739); Bishop of Bangor (1748); Bishop of Rochester (1756) and Dean of Westminster (1756-1769).

339

Andreas Mussard (Swiss, active 1724-1765)

Madame de Brissac, wearing blue-lined olive green dress over her white lace slip, a posy of flowers at her corsage, her hair powdered and upswept with jewel-encrusted aigrette..

Watercolour on vellum, gilt-metal mount, signed and inscribed on the reverse *Mme de Brissac/ par/ Monsieur Mussard/ Cassigny/ 1737*.

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

Provenance: Bonhams, London, 30 June 1998, lot 174.

£250 - 350

The Brissac family descends from Charles de Crosse, Comte de Brissac (1505-1563), who was a heroic French Marshall.

340^Y

Pierre Noel Violet (French, 1749-1819)

A Lady, wearing revealing gold-trimmed blue robe over her white chemise, turquoise, gold and white striped turban upon her loosely curling dark hair.

Gilt-metal mount with beaded border.

Oval, 67mm (2 5/8in) high

Provenance: Bonhams, London, 30 June 1998, lot 305.

£300 - 400



341



342

341^Y

Willie Heydemann (British, active 1886-1913)

Kaiser Wilhelm II (1859-1941) the last German Emperor and King of Prussia (1888-1918), wearing grey jacket and white shirt, decorated with the Order of the Garter, the Order of the Red Eagle and the Badge of the Austrian Teutonic Marian Knights.

The obverse signed *HEYDEMANN . LONDON*, gilt-metal frame on rectangular velvet mount decorated with gilt-metal crown, the reverse signed *W. Heydemann* and inscribed with sitter's details and artist's London address on trade label reading *PAINTER IN ORDINARY TO HIS ROYAL HIGHNESS/ PRINCE GEORGE OF GREECE*.

Oval, 101mm (4in) high

Provenance: Bonhams, London, 26 June 1997, lot 180.

£250 - 350

342^Y

French School, circa 1790

A Young Lady, wearing blue dress with white frilled trim, gold hoop earrings, her auburn hair looped beneath a pink bandeau, white lace cap and blue bonnet dressed with matching ribbon.

Silver-gilt frame surrounded by oval mixed-cut paste amethysts and seed pearls, divided by pierced interlocking black enamel scrolls.

Oval, 57mm (2 1/4in) high

Provenance: Bonhams, London, 26 June 1997, lot 103.

£500 - 700

343^Y

French School, circa 1790

Marie Charlotte Corday d'Armont (1768-1793), wearing turquoise dress and white fichu drawn with a pink ribbon bow, her dark hair falling over her shoulders and dressed with a white bonnet.

Gilt-metal frame with pierced ribbon cresting; together with a further four miniatures portraying Ladies and Gentleman, (*Continental School, late 18th and early 19th centuries*), housed in a variety of gilt-metal and gilt-wood frames.

The title miniature: circular, 56mm (2 3/16in) dia. (5)

£500 - 700

Provenance (for the former):

The Collection of S. Addington;

Christie's, 26 April, 1883, lot 136, purchased by Agnews, £6/-;

Bonhams, London, *The Charles E Lees Collection*, 20 November 1997, lot 43.

Charlotte Corday was the French murderess who was so horrified by the behaviour of the Jacobins that she resolved to kill one of the chief revolutionaries. She succeeded in stabbing Marat to death in his bath, for which she was executed four days later.

344^Y

Ozias Humphry, RA (British, 1742-1810)

A Lady, possibly Mary Sackville, Countess of Thanet (1746-1778), wearing white dress and ermine-trimmed plum cloak draped over her left shoulder, her dark hair loosely braided and partially upswept.

Gold frame with bright-cut paste border to the obverse, the reverse with oval blue glass plaque.

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

£250 - 350

Provenance:

With Mr E. Joseph;

Christie's, London, 13 June 1890;

With Ernest Renton by 21 June 1890 (purchased for £13/10/-);

Bonhams, London, 20th November 1997, lot 60.

The present image is possibly one of three portraits recorded in Humphry's fee book, which is held by the British Museum. A signed version exists in the Collection of Lord Hothfield and an unfinished replica forms part of the Turner Collection.

Mary was the daughter of Lord Philip Sackville (d. 1765) by Frances Leveson-Gower (b.1720). She married Sackville Tufton, 8th Earl of Thanet (1733-1786) on 30 July 1767, with whom she had four children.

345^Y

Attributed to Samuel Shelley (British, 1750-1808)

Neptune rescuing Amymone from a Satyr.

Gilt-metal frame.

Rectangular, 90mm (3 9/16in) wide

£500 - 700

Amymone was a Danaid, one of the fifty daughters born to King Danaus of Argos. Neptune was in love with Amymone and rescued her from the unwelcome embraces of a Satyr (J. Hall, *Hall's Dictionary of Subjects & Symbols in Art*, 1974, p.222).

346^Y

Edward Miles (British, 1752-1828)

A Gentleman, wearing black coat and waistcoat, white frilled chemise and stock, his hair powdered.

Together with a further bust-length miniature of a Gentleman called Lewis Jones, profile to the left, wearing grey coat, white cravat and stock, his powdered wig worn *en queue* and tied with a black ribbon bow, (*English School, circa 1770*); both gilt-mounted on rectangular papier-mache frames.

Oval, 71mm (2 13/16in) and 57mm (2 1/4in) high respectively (2)

Provenance (for the former): Bonhams, London, 9 September 1998, lot 70.

£400 - 600

347

Circle of Benjamin Arlaud (Swiss, circa 1670-after 1731)

A Gentleman, called Mr Bear, wearing brown clock and white lace jabot, his curled and powdered wig worn to his shoulders.

Watercolour on vellum, the reverse inscribed *Portrait/ of _ Bear Esq/ Brother to/ my father's Grandmother/ on his Mother's side/ From the authority of/ Miss Coates -/ Healy/ 10 July 1814*, silver gilt mount.

Oval, 64mm (2 1/2in) high

Provenance: Bonhams, London, 19 February 1998, lot 104.

£250 - 350

348^Y

George Patten ARA (British, 1801-1855)

A Gentleman, wearing blue coat, white waistcoat, frilled lace chemise and tied stock, his cropped hair powdered.

Gold frame with dark blue and white enamel borders set with gilt metal leaves between powder blue and pink enamel ovals, the reverse with border of blue glass surrounding gold-mounted oval aperture, glazed to reveal seed pearl initials *WJ* on plaited hair; together with a miniature of a Lady, wearing white dress and double-stranded pearl necklace, her hair curled and upswept, (*English School, circa 1810*), gold frame, the reverse glazed to reveal sprays of hair set with gilt-wire and split seed pearls on opalescent glass, brooch pin attachment.

Oval, 50mm (1 15/16in) and 54mm (2 1/8in) high respectively (2)

Provenance: the former sold Bonhams, London, 19 February 1998, lot 185; the latter sold Bonhams, London, 19 June 1996, lot 110.

£250 - 350



345

349^Y

Attributed to Miss Lilian Rose Lord (British, born 1900), after Sir Joshua Reynolds, PRA (British, 1723-1792)

Major General Alexander Dury (c.1704-1758), wearing scarlet coat with black facings edged with gold over his breastplate, white chemise with lace cuffs, stock and cravat, his hair powdered, a baton in his right hand. The reverse bearing label signed and inscribed *MAJOR GENERAL ALEXANDER DURY./ I COMMANDED THE GUARDS BRIGADE./ KILLED BATTLE OF ST. CAS./ 11TH SEPTEMBER 1758/ COPIED FROM ORIGINAL PORTRAIT/ BY SIR JOSHUA REYNOLDS/ BY L. LORD.*, gilt-metal frame.

Rectangular, 103mm (4 1/16in) high

£300 - 400

350^Y

English School, circa 1810

Two portrait miniatures of portraying Gentleman: one wearing black coat and waistcoat, white chemise and tied stock; the other, profile to the left and wearing brown coat, white waistcoat, chemise and tied stock.

The former housed in a gold frame, the reverse glazed to reveal a plume of hair set with gilt-wire and split seed pearls surrounding an oval blue glass plaque with seed pearl monogram *JRM* within seed pearl border, all set on opalescent glass; the latter housed in a gilt-metal mount.

Oval, 66mm (2 5/8in) and 60mm (2 3/8in) high respectively (2)

Provenance (for the former miniature): Riddetts, Bournemouth, 11 June 1996, 1044.

£250 - 350

351

English School, Late 18th Century

A Gentleman, wearing light brown frock coat, white waistcoat, chemise, stock and cravat

oil on board

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

£300 - 500

352^Y

Circle of Philip Jean (British, 1755-1802)

A Gentleman, wearing black coat and waistcoat, white chemise and stock, his hair powdered.

Gold frame with pierced suspension loop, the reverse with border of blue glass surrounding gold mounted aperture glazed to reveal plaited hair beneath a brooch pin attachment.

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

£500 - 700



357



359



353^Y

Nathaniel Plimer (British, 1751-1822)

Reverend Richard William Yates (1762-1805), wearing black coat, white stock and cravat.

Gold frame, the reverse glazed to reveal gilt-metal monogram CAY on plaited blonde and brown hair.

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

£500 - 700

The Rev. Richard Yates married Hester Barnardiston (b.1761) in Solihull on 6 August 1783. Hester was the daughter of the Rev. John Barnardiston (1719-1778) and Hester Powell (1739-1770). The couple do not appear to have had any children.

354^Y

Louis Ami Arlaud-Jurine (Swiss, 1751-1829)

A Lady, wearing crimson cloak with embroidered border over white dress with frilled lace trim, her powdered hair curled, upswept and dressed with a jewel set comb.

Signed on the obverse *Arlaud*, gilt-mounted within rectangular shagreen travelling case, lined with crimson velvet.

Oval, 57mm (2 1/4in) high

Provenance: Bonhams, London, 20 May 2009, lot 33.

£600 - 800

355^Y

English School, circa 1820

A Lady, wearing white dress with lace trim, mauve waist sash and stole, her dark hair parted, curled and upswept.

Gilded composition frame.

Rectangular, 102mm (4in) high

£250 - 350

European, Asian & Works of Art

356

A late 19th Century gilt metal and marble garniture

With mask terminals on claw feet, 30cm wide (3)

£600 - 800

357

An early 19th Century rolled paper tea caddy

Of octagonal form, decorated with floral motif within herringbone border with corner fans and set with oval hand painted panel, 19cm wide

£1,000 - 1,500

358

A pair of early 19th Century Viennese enamelled cornucopia

Each supported by an enamelled kneeling man and decorated with panels of classical scenes against a blue foliate ground, 15cm high (2)

£1,000 - 1,500

359

A pair of giltmetal and porcelain mounted Kingwood table jardinieres,

2nd half 19th Century, of oval quatrefoil form, each with a pierced gallery and an oval florally painted panel, 33cm across (2) Christie's house sale, Great Tew Park, 27-29.v.86, @ £1340)

£500 - 700

360^Y

An early 19th Century rosewood framed wheel barometer

With mother o' pearl inlay, 106cm high

£300 - 400

361

A 19th century French gilt brass candelabrum

With four scrolling arms, 65 cm high (drilled for electricity)

£800 - 1,200

362

A late 19th Century Austrian cold painted bronze of a female nude

With an Ottoman attendant, possibly by 'Bergman' raised on square section plinth,
43cm high
£500 - 800

363

Leonard Craske (American, 1882-1950)

A pair of parcel gilt bronze bookends
in the form of fishermen, signed and numbered JB 2653,
21cm high
£800 - 1,200

364

A pair of late Georgian beech and burr walnut spice urns

each of six compartments with screw threads, having reeded shoulders,
on ebonized square bases; 20cm high (lacking their finials) (2)
£500 - 700

365

A pair of gilt brass three branch wall sconces in the Rococo manner

With scrolling leaf and foliate decoration, *60cm high* (2)
£300 - 500

366

An early 18th Century oval silkwork panel

Fitted into a later green painted rectangular frame, together with a pair
of 19th century French brass/bronze Chenet with serpent terminals (3)
£600 - 800

367

A Staunton chess set

In ebony and boxwood, contained within original mahogany box,
bearing label to interior Kings, *8.5cm in height*
£500 - 700

368

The Dreyfus Affair:

A French triple portrait print, circa 1895-1900, depicting Capt Alfred
Dreyfus, the author Emile Zola and another army officer, probably
Ferdinand Esterhazy, printed on vertical strips mounted obliquely to
reveal different personages at differing angles, in a gilt gesso "Oxford"
type frame; *74 x 61cm overall*
£80 - 120

The Dreyfus Affair rocked French society for more than a decade
following the wrongful conviction for treason in 1894 of a Jewish army
officer, Capt Alfred Dreyfus and his incarceration in the notorious prison
on Devils Island off the coast of French Guiana. Anti-Semitism was rife in
certain sectors both of the army and French society and the conviction
was based on false documentation and the suppression of evidence by
high-ranking military officials

369

A Zulu wood knobkerrie

With ball head, *70cm long*
£300 - 350

370^Y

An ivory netsuke carved as a child pushing a large ball

A Chinese mid 19th century needle case, intricately carved with dragons
amidst prunus, 16cm long; an ivory paper knife with tooth handle; two
figural pith paintings (unframed and retaining their vibrant colours) and
five figural paintings on silk, *20 x 10cm* (qty)
£150 - 200

371

A pair of 19th Century gilt bronze tazzae

In the neoclassical taste, with circular cut glass dishes (one missing),
raised on column supports with Parianware cherub figures set on a trifoil
base, raised on three outswept feet (Victorian registration mark to base
9th May 1866), 25cm high, together with A 19th century gilt ormolu
centerpiece, in the form of Bacchanalian cherubs amongst fruiting vines,
25cm high (3)
£400 - 600

372

A matched pair of bronze figures of recumbent St. Bernard dogs

On rectangular bases, *25cm long* (2)
£800 - 900

373

Sean Crompton (1918-1999)

'Mother and Child', bronze, on a plinth base, *31cm*.
£800 - 1,200

374^Y

A Regency Rosewood sarcophagus shaped tea caddy

Of tapering rectangular form, decorated with brass inlay and raised on
compressed bun feet and a similar work box (2) *32cm & 30cm wide*
respectively
£500 - 700

375

A pair of mid-19th Century gilt metal three branch candelabra

In the Rococo taste, with swan supports after 'Bateman', set on a plinth
base, *47cm* (2)
£800 - 1,200

376

A pair of gilt brass twin light wall sconces

With scrolling leaf and foliate decoration, in the Rococo manner, *pair*
47cm high (and a similar three light example. (3)
£300 - 500

377

A George II carved giltwood framed looking glass

The upright rectangular plate with 'C' and 'S' scroll pierced and carved
frame with conforming cresting, *99cm & 60cm maximum*.
£1,000 - 1,200



378



381



383

378

Auguste Louis Mathurin Moreau (1834-1917, French)

A pair of bronzes emblematic of the seasons, circa 1900

both in the form of standing winged maidens holding aloft flared trumpet-form baskets, one with fruit, representing autumn, the other flowers, representing summer, each with an allegorical cherub at its feet, on a domed base with a stepped oak plinth, signed and dated 1861, almost certainly newell post lamps, both with a hole in the base and a filled hole at the top, 73cm high 28.5in high) (2)

£2,000 - 3,000

379

An Austrian cold painted bronze model of a budgerigar,

Probably by Franz Bergman

7.5cm high

£500 - 700

380^Y

An early Victorian tortoiseshell, ivory and mother of pearl inlaid tea caddy

The swept rectangular hinged cover enclosing two lidded compartments, the front decorated with scrolling foliage, plinth base and ball feet, 19cm wide, 12.5cm deep, 16cm high (7in wide, 4.5in deep, 6in high)

£500 - 600

381

An Italian religious figure of Madonna and infant

Circa 1800 and later

Madonna and infant a composite of wood, plaster and terracotta, both in silk dress embroidered with floral sprays and metal thread work, mounted on a carved wooden plinth, 85cm high

£800 - 1,200

382^Y

A pair of 19th Century tortoiseshell veneered boxes

Of rectangular form, with lidded interior compartments, 23cm wide (2)

£400 - 600

383

A large pierced brass incense ball

Probably Dutch East Indies mid-19th Century pierced and engraved with with peacocks and birds amongst foliage, with gimbal mounted burner inside, 23cm diameter

£300 - 400

384

A cold cast bronzed resin nude of the model 'Malin'

On oak panel and plinth, 80cm

£500 - 700

385^Y

A cylinder key wind musical box, by Nicole Freres, Geneva

No. 27881

Playing 4 airs, with 8" cylinder, in an inlaid rosewood lidded box with tune card numbered 1153 38cm wide

£500 - 600

386^Y

A group of 19th Century ivory pieces

To include a toothpick case with applied gold initialled loss, a book-form small purse, a giltmetal mounted purse with pierced and enamelled silver monogramme plate, a silver mounted spirit tot hallmarked for Birmingham 1880, a circular box and cover carved with stylized foliage and a pockeet magnifying glass folding between mother o' pearl plates (6)

£500 - 600

387

A painted porcelain erotic panel,

Probably French and circa 1850, of a bedroom scene with two naked beauties drawing away the sheet covering a sleeping man, contained in a leather case

£500 - 800

388^Y

A Japanese ivory carving

Of three figures in a boat, one standing and with a burden slung over his shoulder, on seated and looking over the side, the third seated also, signed Ko Koku, 13cm long

£500 - 600

389^Y

A Japanese ivory carving

Of a fletcher, the figure seated, fitting the flights into an arrow, the tools of his trade about him, signed Kiukomin, 10cm long

£500 - 600

390

A pair of Regency style ormolu and bronze candelabra

Modelled as storks holding aloft sconces, raised on naturalistic rocky bases, 39cm in height (2)

£300 - 500

391

A giltmetal six-branch candelabrum

Cast with acanthus (wired for electricity), 59cm high

£500 - 600

392

A Japanese bronze figure of a roaring tiger

39cm long and a bronze figure of a roaring lion, 30cm long (2)

£500 - 600

393

A bronze figure of The Dying Gaul

After the antique, 33cm long

£500 - 600

394

Two bronze figures after the antique

Boy playing the pipes, and nude maiden clashing the cymbals, on marble socles 26cm high (2)

395

A George III knife box

With block feet, the sloping lid inlaid with an urn and swags of husks

£300 - 500

396

A pair of parcel gilt bronze three branch candelabra in Empire style,

Hung with chains, on triform bases with paw feet, 40cm high (2)

£300 - 400

397

A pair of 18th Century reverse paintings on glass

One depicting a river landscape with figures conversing by a weir, the other an estuary scene with figures loading small craft, in contemporary moulded fruitwood frames, 32 x 40cm (2) Sotheby's, 28.v.93, lot 234

£800 - 1,000

398

A marble bust of a Dutch girl

Late 19th Century modelled in traditional dress and headwear, on plinth base, total height 37cm

£500 - 700

399

An 18th Century enamelled patch box

With hidden erotic panel, the exterior painted with figures in vignette landscapes, the double hinged lid with two panels of a lady in a state of undress being approached by airborne priapie forms

£200 - 250

400

A pair of 19th Century gilt wood and gesso wall appliques

Set with oval porcelain portrait plaques, 32 x 32cm, together with a pair of 19th Century gilt wood and gesso wall brackets, 33cm wide (4)

£500 - 700

401

Hermann Giebel

A bronze sculpture of a deer

Signed with monogram, on a marble base, 13cm high

£500 - 700

402

A pair of late 19th Century Chinese famille rose ginger jars and covers

Each decorated with four panels of flowering foliage and exotic birds within green and black scrolling borders (one lid restored), 29cm high

£300 - 500

403

A 19th Century Tunbridgeware tea caddy

The rectangular top with view of Battle Abbey Gate and House, over waisted sides on bun feet, 23cm.

£400 - 500

404

Six 19th Century Chinese, Qing embroidered silk panels

Worked in coloured and metal thread with figures amidst buildings and flowers, 21cm diameter.

£500 - 600

405

A 19th Century Tunbridgeware standish

Rectangular, with canted sides, the top with two bottles and recessed pen well, 24cm x 18cm, two similar circular inkstands with removeable glass wells, one labelled, 11cm, and three various paper knives.

(6)

£500 - 600



406

406

A George III and later inlaid mahogany kettle stand

With oval crossbanded top and pull out slide, on tapered legs,
35cm wide
£300 - 400

407

A collection of Tunbridgeware items

To include: two stamp boxes, the tops with Victorias head, 4cm x 3.5cm, two cylindrical tape measures, a combined pin cushion, thread waxer, four sided silks winder, a 22.5cm ruler, a double sided needle case, two small rectangular boxes, 4.5cm x 10cm and 5.5cm x 3cm, an easel photograph frame, 13cm x 17cm, a small clothes brush and a Sorrentoware needle book.

(13)

£500 - 700

408

A collection of 19th Century Tunbridgeware and similar inlaid items

To include: a cribbage board on four brass ball feet, 15.5cm x 37cm, a double card box cribbage board, 12.5cm x 8cm, an easel watch stand and fob watch, 8.5cm x 8.5cm, a parquetry calling card case, a small spinning top, 6cm, a rectangular counter tray with parquetry centre panel, 13cm x 10cm, two small puzzle boxes, (one incomplete) and an octagonal napkin ring.

(9)

£500 - 700

409

A holy walking stick,

Circa 1859, the shaft with scratch decorated pictures and symbols including sun, moon, rabbit, pigs, cows and scenes of ploughing, hunting, man fishing from a bridge, with turned wood handle, 86cm.

£500 - 550



413

410

A 19th Century Tunbridgeware table top casket,

The rectangular top with stag and doe, over two panel doors enclosing four drawers,
20cm.

£300 - 500

411

A Tunbridgeware double sided book slide,

The folding arched ends with child and bird and Cathedral, 33cm, a rounded rectangular box the top with view of Eridge Castle, 13cm x 18cm, a parquetry scent casket with three milk glass bottles and stoppers, 14cm x 6cm, an early 19th Century crossbanded and inlaid work box, the top with mosaic panel of a horse and rider and four butterflies, 27cm x 19cm, a fernware box, 17cm x 25cm, and a 19th Century lap desk the center with mosaic panel, 40.5cm x 25.5cm, and two circular footstools.

(9)

£700 - 900

412

A 19th century Chinese purple flambé glazed Gilin Buddhist dog,
(left ear damaged), 26cm high x 25cm wide

£500 - 800

413

An interesting Qajar Cantonese export style underglaze-painted pottery Vase

Persia, 19th Century, of baluster form with ear handles to neck, decorated in polychrome with a band of four cartouches containing figural scenes including an Emperor surrounded by attendants, the neck with two cartouches containing the Qajar coat of arms, all on a ground of floral motifs

34cm high

£500 - 700



415

414

A late 19th century Egyptian three-fold, mashrabiyyah screen
Inlaid with mother-of-pearl dots, lozenges and stars, each section with a 5-pointed cresting above a mother-of-pearl crescent and star, over a carved inscription, translated as 'patience is a virtue', over an arched panel with a diamond shaped panel below, all bordered by foliate carved stiles and rails, one section with a hinged pentagonal door, each section 175cm high x 58cm wide,
£1,000 - 1,500

415Y

Indian interest: Company school

Late 19th Century

An oval brooch painted, on ivory, with a view of Bombay Harbour, in a gold mount, (In Hancock, Son & Company original fitted case)
7cm wide(2)
£500 - 700

416

A 19th century Ottoman Yataghan

The white metal handle and scabbard decorated in relief with foliage and flowers, 61.5cm long,
£800 - 1,200

417

A pair of Chinese blue and white 'bat' bowls,

Guangxu six character marks,
13cm diameter (2).
£500 - 600

418

A Japanese bronze urn

Meiji period

With bas relief melon decoration to the sides, on three feet, 36cm diameter; and another, slightly smaller, urn with lobed sides, (2).
£500 - 800

419Y

A Chinese Export lacquer fan and a 19th century Japanese lacquered wood Buddha of Amida Nyorai

The fan with gilt heightened sticks and painted with figures and courtiers, with applied ivory heads, 28.5cm long; the Buddha seated on a lotus base, 34cm high (3).
£500 - 700



421

420

A collection of six Chinese rootwood carvings

19th/20th Century

various traditional figures including recumbent man on carved plinth base ranging in height 20cm to 37cm (7).

£800 - 1,200

421Y

A Japanese two fold dressing screen

Late 19th Century

Applied relief decoration in ivory, bone, mother pearl and wood depicting doves on tree branches, the panels set in a carved frame with dragon cresting,
192cm high x 87cm wide each panel

£800 - 900

422

A large Chinese carved rootwood figure

Early 20th Century

of traditional form, holding aloft associated copper dish, on integral naturalistic base 104cm in height

£500 - 700



423

423

A Chinese silkwork embroidery depicting a peacock and peahen
And other exotic birds in a landscape,
bears character marks

84cm x 60cm

£500 - 700

424

A Chinese silver belt and necklace by Wang Hing

The belt composed of rectangular panelled links, each variously repousse decorated with flowering plants, figures, groups of fish and crustaceans, pagodas or calligraphy and each 40x33mm, stamped WH; the necklace composed of similar smaller links, one of which is stamped "Wang Hing 90"; and a silver circular brooch modelled as a Chinese cash, 33mm diameter. (3)

£600 - 800

425

A collection of fourteen assorted silver and white metal boxes

Comprising a George III antler mounted snuff box, the underside engraved with a hunting scene, by John Law, Sheffield 1814, a Victoria rectangular card case, Birmingham 1866, two French oval snuff boxes, a French circular box and cover, a circular box with coloured enamel decorated lid, import marks for London 1909, four Dutch boxes, an Old Sheffield plate cylindrical taper box, and an circular box with repousse decorated cover. (14)

£600 - 800

426

A collection of eleven assorted silver boxes

Comprising two rectangular snuff boxes by Nathaniel Mills, one hallmarked for Birmingham 1826, the second Birmingham 1845, a small vinaigrette by Nathaniel Mills (lacking grill), Birmingham 1846, a cylindrical taper box, by maker SB, London 1783, a small snuff box with hinged cover engraved with wrigglework by Samuel Pemberton, Birmingham 1808, a small bright-cut engraved box with hinged cover by Samuel Pemberton, Birmingham 1799, four further boxes and a small lady's compact, enclosing mirrored lid. (11)

£600 - 800

427

A Victorian silver and enamelled amphora shaped scent bottle

Decorated with pink and white 'May' flowers and having a glass stopper covered by a hinged top, 10.5cm long; in original Howell & James fitted case.. (2)

£300 - 500



427



Clocks & Barometers

428

A French repeating brass carriage clock

With double fusee movement, striking on single gong, the case with bevelled glass sides, in original travelling case. *14cm high*
£300 - 500

429

Robert Muir, Dalry: an early Victorian "Masonic" longcase clock

The eight day movement with painted dial, having Masonic iconography in the arch and figures emblematic of the seasons in the spandrels, the mahogany case with broken pediment and curved, figured trunk door, *230cm high*
£500 - 700

430^Y

A 19th Century Tortoiseshell and brass four glass eight day table clock

The arched glazed door opening to reveal a circular enameled dial set with Roman & Arabic numerals, signed Guillemin a Paris, *26cm high*
£1,000 - 1,500

431

A 19th century Dutch walnut and marquetry striking table clock

Of tall rectangular form with large circular enamel dial, broken pediment and plinth base on bracket feet, *59cm high*
£600 - 800

432

A Regency mahogany bracket clock

Recordon, London

The lancet shaped case inlaid to the top with leaves above brass and ebonised lines, the sides with lion head ring handles and arched brass grilles, on a plinth base with brass ball feet, the silvered dial with strike/silent above the XII and a central calendar subsidiary, signed below the VI, the twin fusee movement striking on a bell, the brass pendulum signed Recordon, London, *50cm high*.

£700 - 1,000

433

A 19th century French Cloisonné table clock and garniture

The circular dial set with Roman numerals flanked by Corinthian column supports raised on a stepped rectangular base, *28cm high* (3)
£1,500 - 2,000



434

An early 19th Century Viennese enameled table timepiece

The glazed oval case & dial set with Roman numerals within a floral border signed Oudin and numbered 4695, raised on a white swan support to bulbous base, the whole decorated with hand painted biblical scenes. *Height: 19cms*

£1,000 - 1,500



441

435

A George IV mahogany wheel barometer

A.Pizzali, Hatton Garden,

Decorated with ebony and boxwood stringing, the broken swan-neck pediment above a dry/damp dial, over a cased thermometer with convex mirror below, over an 8" dial signed 'A.Pizzali, Hatton Garden', over a spirit level dial,

£200 - 300

436

A late 19th Century Houses of Parliament clock picture

The nocturnal scene with inlaid mother-o-pearl decoration, Big Ben inset with a timepiece, in a simulated wood frame, 68cm x 55cm

£500 - 700

437^Y

A Napoleon III bouille mantel clock,

the case of waisted form with red tortoiseshell veneer and brass inlays, winged cherub ormolu mount over the 3.5ins ormolu dial with inset enamel Roman numerals, twin barrelled bell-striking movement, anchor escapement, backplate bears monogram "JBD" and numerals, 31.5cm (12.5ins) high

£400 - 600

438

A late 18th Century oak longcase clock

With brass dial silvered chapter ring, eight day striking movement, high water at Bristol Key. Maker John Snow Frome.

£1,000 - 1,500

439

A French brass carriage clock

The movement with lever platform escapement and push repeat, the dial signed for Mappin & Webb with alarm subsidiary, 18cm high; together with a French brass carriage timepiece with Champeve enamel border, 15cm high. (2)

£500 - 700

440

A mid-19th Century mantel timepiece

The single fusee movement with un-named engine turned dial, in a waisted ebonized case with gilt metal foliate mounts, surmounted by a dragon rampant crest finial and with a monogramme applied below the dial, 44cm high

£300 - 350

441

A Dutch oak and marquetry longcase clock

By Marten Schulken, Amsterdam, the eight day, single train, brass posted movement with brass arched dial, the case with later inlay of urns of flowers and with leaf motifs, the hood with detachable top section, the trunk door with lenticle glass, 238cm high

£1,200 - 1,800



443

442

A good late 19th century brass lantern clock

Smith & Son Ltd, Strand, London,

Of typical form with urn finials, pierced cresting engraved with fish, above a 6.5" dial, with Roman numerals, foliate engraved centre and signed 'Smith & Son Ltd, Strand, London', the sides and rear with brass doors, the 8 day movement with twin fusee and striking on a bell on the quarters, with winder and pendulum, (3)

£500 - 700

443

A French gilt bronze and marble mantel clock

Late 19th Century

The movement with enamelled dial set in a case of Griotte Uni and Vert Maurin marble, surmounted by a gilt bronze of a seated cherub with butterfly and floral spray, *bronze 25cm high, overall height 50cm*

£1,000 - 1,200

444

Jaegar le Coutre, a brass Atmos clock

In original fitted case, *22cm high*

£400 - 600

445

A French orb mantel timepiece

Circa 1900

The dark blue painted orb raised on gilt brass C-scroll leaves flanked by two bambini, on a shaped rouge marble base, *38cm high*

£500 - 700

446

A 19th Century brass lantern clock

Barraud and Lund, Cornhill, London,

Of traditional form, the twin fusee movement striking on a bell, *39cm high*.

£800 - 1,200



447

447

Daniel Grignion, London:

A part 18th century inlaid mahogany five pillar eight day longcase clock having a 12" brass break arch dial with silvered chapter, Roman hours and Arabic minutes, seconds dial and date aperture within matted center, strike silent and roundel in arch, signed Daniel Grignion, London, with caryatid and sea serpent gilt brass spandrels; the fine quality five pillar twin train movement striking the hours on a bell; the inlaid mahogany case (probably late 19th century) with pagoda top hood above break arch pediment supported on plain ionic pillars, beveled side glass, the long door with break arched top and molded edge, flanked by fan marquetry panels, the conforming base raised on a later plain plinth. With weights, pendulum and winder. *231cm (91 inches) high*
£500 - 800

Loomes Clockmakers and Watchmakers of the World, 21st Cent. Edt. Lists a Daniel Grignion as being born in France in 1664, moving to London by 1688, until at least 1748. With his son Thomas Grignion he is listed as a finisher to Daniel Quare in Russel Street, Covent Graden. He died in Topsham Devon in 1763.

448

Richard Rooky, London: An oak longcase clock

The movement with 11 1/2in square dial, in an associated case of plain design, *218cm high*
£500 - 700

449

A late 19th century brass skeleton clock

with pendulum and key, fitted on a with marble stepped oval base and under a glass dome, *33cm high*
£400 - 600



450

Carpets & Rugs

450

A pair of Tabriz rugs

Central medallion on indigo field with flowers, birds and inscriptions,
187 x 141cm (2)
£800 - 1,000

451

A Mashed rug

The blood red field with central radiating petalled medallion within multiple borders,
390 x 290cm
£300 - 500

452

A pair of Kashan rugs,

With blue, russet and red ground borders,
centre medallions
206cm x 130cm (2)
£400 - 600

453

A Kasak runner

The claret red field having diamond medallions within anamorphic and geometric borders,
100 x 295cm
£600 - 800

454

A Benlian Tabriz carpet

North West Persia,
with central medallion, and spandrels on a mainly rust coloured ground
250cm x 336cm
£200 - 400

455

A South Caucasian runner

The brick red field with a row of ten central serated medallions, within multiple geometric borders,
95 x 370cm
£500 - 700

Furniture

456Y

A William IV rosewood sarcophagus tea caddy

With brass ring handles and paw feet, 33cm wide.
£200 - 300

457

A George III mahogany chest of drawers

The caddy top above two short and three long graduated, cockbeaded drawers with solid mahogany fronts, moulded gilt brass swan-neck handles and sepal form backplates, on bracket feet, 107cm wide x 50.5cm deep x 106cm high, (42" wide x 19.5" deep x 41.5" high)
£300 - 350

459



458

An 18th century and later walnut bureau bookcase

Of good design, the later double-arched Queen Anne style bookcase with a 4-arched, cyma recta cornice and star decorated bevelled mirrored doors, enclosing three adjustable shelves, the feather-banded base with later candle slides, a fall enclosing a stepped interior and a well above three graduated drawers with reeded stiles and rails, on bracket feet, *101.5cm wide x 54cm deep x 223cm high, (39.5" wide x 21" deep x 87.5" high) with two keys, (3)*

£1,500 - 2,000

459

A French late 19th/early 20th century serpentine brass fender

In the Rococo revival style with pierced scrolling foliate fretwork below *rocaille*, scrolls and acanthus, *143cm wide x 22.5cm high,*

£200 - 300

460

A mid-18th century mahogany dressing chest, Circa 1750-60

The rectangular moulded top above a brushing slide, over an apron drawer of arc d'arbutte shape, above a kneehole with a removable, sliding, cupboard behind, flanked on each side by three short graduated and ovolo lip-moulded drawers, all with the original brass handles and pierced backplates, on unusual bracket feet, with 'C' scroll pierced edges, *85cm wide x 49cm deep x 83.5cm high, (33" wide x 19" deep x 32.5" high)*

£500 - 600

461

A 19th Century giltwood and gesso convex wall mirror

With eagle surmount and pierced apron, *56cm diameter*

£400 - 500

462

A pair of 19th Century giltwood and gesso framed rectangular wall mirrors

With scrolling surmount and border, *150 x 66cm (2)*

£700 - 900

463

A George III four-poster bed

With mahogany stop fluted columns of square section, with its hangings and valance.

£1,000 - 1,500



458



470

464^Y

A set of eight Regency rosewood dining chairs

With brass inlaid top rails, drop in seats and sabre legs, stamped Wilkinson & Son, Ludgate Hill, (no)2428 (8)

£600 - 700

The firm of Wilkinson are recorded as using this stamp between 1807 & 1820.

465

A wrought iron garden suite

Comprising a two seater garden seat, a conversational seat and an armchair with lancet shaped backs and pad feet (3)

£500 - 800

466

An early 19th Century figured mahogany tea poy

Of rectangular cross-banded tapering form, with beaded border and raised on column support to four scrolling legs with brass lions pad caps and castors, 55cm wide

£300 - 500

467

A 19th Century carved giltwood and gesso framed window seat

With stuffed over seat and oval panel sides, the whole raised on square tapering legs to socket feet, the whole decorated applied acanthus leaf decoration and floral moldings and a carved giltwood two seater conversational seat 115cm wide (2)

£300 - 500

468

A 19th Century satinwood music cabinet

The square top with raised border above two doors flanked by fluted pilasters, the whole raised on square tapering legs and decorated with inlaid musical trophy panels in the neoclassical taste, 50cm diameter

£600 - 800

469^Y

A 19th Century rosewood table cabinet

Fitted with two handles, the cupboard door and base drawer decorated with neoclassical urns and floral garland inlay, 26cm wide

£1,000 - 1,500



471

470

A pair of George III style crème painted 'D' end tables

With hand painted neoclassical decoration, raised on square tapering legs to socket feet, 115cm wide (2)

£1,500 - 2,500

471

A Louis XIV style mahogany and kingwood framed and glazed vitrine

Of shaped oval section, gilt metal mounts and beveled glass panels, the whole raised on slender cabriole legs, 68cm wide

£800 - 1,200



473

472

An early Victorian mahogany chiffonier

The shelved superstructure on 'S' scroll brackets, crossbanded base with single frieze drawer and cupboard doors on short turned legs, 91cm.

£400 - 600

473

A pair of 19th century giltwood and gesso torchères

The circular tops raised on cabriole legs with acanthus leave terminal and hoof feet, raised on stepped shaped circular bases, 34cm diameter (2)

£1,000 - 1,500

474

An 18th Century giltwood and gesso mirror,

The arched cresting with shell and foliate ornament above an ogee arched bevelled plate, 84cm high x 52cm wide.

£800 - 1,200

475

A George III boxwood strung and crossbanded mahogany supper table,

The circular tilt top on vase turned column and four downswept legs, 84cm diameter.

£300 - 400

476

A late George III mahogany bow front chest of three drawers

With boxwood and satinwood strung crossbanded top, oval brass handles, side handles and on outplayed bracket feet, 91cm wide

£300 - 500

477

A George III carved giltwood and gesso mirror in the Adam style,

With Prince of Wales feathers cresting and trailing garlands of bell flowers, the later oval plate within on beaded border, 118cm high x 52cm wide.

£800 - 1,000

478^Y

A fine Dutch second quarter 18th century walnut, sycamore and fruitwood marquetry bombé bureau

inlaid with flower filled urns, birds, butterflies, scrolling acanthus foliage and flowers, the fall enclosing eight drawers, two apron drawers, two bookends, an ink well with a slide top and a later mirror inset door enclosing one drawer, above three long drawers, on acanthus wrapped claw front feet, the marquetry possibly 19th century, 126cm wide x 69cm deep x 104.5cm high, (49.5in wide x 27in deep x 41in high)

£1,800 - 2,200



478



480

479

An early 20th Century Louis XV style kingwood and gilt metal mounted side cabinet

With a red marble top above two marquetry doors 128cm wide
£1,200 - 1,800

480

A 19th century Louis XV style carved giltwood console table

With breche d'alep serpentine marble slab top, above pierced frieze and scrolled legs, 80cm wide.

£800 - 1,200

481

A George III mahogany kneehole desk

the moulded top over frieze drawer, shaped apron drawer and central cupboard, flanked by three short drawers to each side, brass swan neck handles, all raised on shaped bracket supports 86cm wide 75cm high, (33.5in wide 29.5in high)

£500 - 700

482

An early 19th Century giltwood and gesso circular topped occasional table

With replaced marble top, 65cm diameter

£200 - 300

483

A Regency mahogany pedestal writing table in the manner of Gillows

The frieze with ebony stringing and a drawer fitted with a slide and a pen drawer, on vase turned column and four reeded down curved legs, 69cm wide x 50cm deep x 79cm high, (27" wide x 19.5" deep x 31" high)

£500 - 600



482



483

484

A George III mahogany octagonal wine cooler

With moulded hinged top, opening to reveal lined interior, brass bound, twin hoop handles, raised on tapered square supports to castors 35cm wide 57cm high, (13.5in wide 22in high)

£500 - 700



487

485

An 18th Century mahogany small chest of drawers,

The moulded edge top over brushing slide and four graduated cock beaded drawers, on ogee bracket feet, 86cm.

£700 - 900

486

A Regency style mahogany triple pillar dining table

With reeded edge, on turned columns with swept legs and castors, including two extra leaves, 366cm x 113cm

£300 - 500

487

An 18th Century and later walnut, chevron strung and crossbanded bureau cabinet

The upper part enclosed by a pair of mirrored doors, the lower part with sloping fall enclosing a fitted interior, above three long and two short drawers on bracket feet, 216cm high x 105cm wide

£1,000 - 1,500

488

A William IV inlaid marble and mahogany circular occasional table

The top with hardstone inlay and centred with a chessboard, the column with two tiers of lappets, on concave sided platform base; 60cm diameter

£300 - 400

489

A William IV or early Victorian mahogany dining table

With two drop-in leaves, on turned, lobed legs and castors; 265cm extended, together with its leaf stand with turned supports

£600 - 800



490

490

An Art Deco birchwood/sycamore veneered dining room suite
Comprising eight chairs, chest of four drawers, serving table, cocktail cabinet, sideboard, extending dining table, and additional leaf, 105cm wide x 195cm long (extended)
£2,500 - 3,500

491Y

A Regency rosewood breakfast table

Increased in size at a later date by the insertion of a central panel in the crossbanded top, on turned column and four downswrept legs with leaf-cast brass cappings and castors, 162cm across
£800 - 1,000



492



494



495

492

An early 18th Century walnut chest on stand

The moulded integral cornice above two short and three long graduated drawers, the base with central drawer flanked by two smaller, brass swan neck handles, shaped apron, cabriole legs 96cm wide 146cm high, (37.5in wide 57in high)

£700 - 900

493

A 19th Century carved giltwood and gesso black-a-moor

Raised on square section socle, 118cm high

£700 - 900

494

An early 18th Century walnut chest on chest

The moulded cornice above three short and three long moulded edge crossbanded drawers, the lower part with three long graduated drawers, on shaped bracket feet, 99.5cm wide x 55.4cm deep x 181.6cm high, (39" wide x 21.5" deep x 71" high)

£800 - 1,200

495

A French mahogany and gilt metal mounted oval occasional table in the Louis XVI manner

Circa 1900-1910

With crossbanded top and frieze drawer, on slender cabriole legs, 77cm wide

£500 - 700

The underside, and the underside of the drawer, stencilled:

"Jetley Upholsterer Decorator & Cabinet Maker North Audley St London W"



498

496

A pair of Victorian hide covered armchairs

With later close nailed red stained hide upholstery, on turned lappet legs and castors, (2)

£500 - 800

497

After Jean de (Giavanni da) Bologna (Italian, born circa 1529-1608)

The Rape of the Sabine Woman

19th century, on turned red marble base, 50cm high

£400 - 600

498

A late 19th Century giltwood, rectangular, triple plate overmantel mirror

With urn, swag and ribbon cresting, 90cm high x 135cm wide

£400 - 600

499

A 19th Century French gilt metal triform lamp base

With three mermaid supports, the column mounted with cockerels on recumbent loin supports and plinth base 50cm high

£300 - 400

500^Y

An early 19th century rosewood bookcase

The triangular pediment above glazed doors with a pair of panelled cupboards below, 108cm wide

£600 - 800

501

A Regency mahogany breakfast table

Decorated with ebony stringing, the well-figured rectangular tilt-top with rounded corners, crossbanding and a beaded edge, above a beaded frieze, on a turned partially ebonised support, with a concave-sided rectangular base, on 4 hipped sabre, reeded legs with acanthus carved knees and terminating in brass lions paw feet and castors, 117cm wide x 142cm deep x (46in wide x 55.5in deep x

£700 - 1,000



500



507

502

A late 18th Century sectional gilt wood mirror

With latticed frieze, fluted urn finial. 163 x 60cm

£1,000 - 1,500

503

A George III figured mahogany secretaire chest

The caddy top with a narrow enamelled frieze, above a pull-out secretaire and three long drawers with brass oval handles, 112cm wide

£200 - 300

504

A mahogany overmantel mirror

Inlaid with ebony anthemion and other motifs, the giltmetal slip with anthemions at the angles, 77cm high x 112cm wide

£250 - 300

505

A George III small settee

With shaped back. on mahogany square frame.

£250 - 300

506^Y

A George III Adam style painted satinwood, demi-lune card table

Crossbanded in rosewood and decorated with ebony and boxwood stringing, the hinged and folding top, with radially segmented veneers and painted with floral swags and tails, a classical urn and garrya swags with bows, above an inlaid frieze and square tapering legs inlaid with ebony stringing, 90cm wide x 45cm deep x 75cm high, (35in wide x 17.5in deep x 29.5in high)

£500 - 600

507^Y

A George IV mahogany and rosewood crossbanded circular breakfast table,

The tilt top with gadrooned edge, on a square swept column and platform base, 140cm diameter

£700 - 900



508

508

A George III mahogany chest-on-chest

With three short frieze drawers above three long graduating drawers, over a slide and three long graduating drawers, on shaped bracket feet, 107cm wide x 56cm deep x 183.5cm high, (42in wide x 22in deep x 72in high)

£800 - 1,200

509Y

A late Georgian mahogany rectangular mirror

With shallow arch top, the three drawer base with lion mask brass knobs and ivory ball feet

£200 - 250



509



510

510

A William III or Queen Anne oak cabinet

The doors enclosing an arrangement of thirty small drawers with "Dutch drop" handles, on later stand, 83cm wide

£600 - 800



511

511

A late George III mahogany dining table

With concertina action, the ends with drop flaps, having four drop-in leaves, on turned legs, 265cm extended x 122cm wide
£4,000 - 5,000

512

A set of eight George IV mahogany dining chairs

With bar top rails, horizontal splats, stuff-over seats and turned lobed legs (8)
£500 - 600



512

513

An early George III style mahogany serpentine fronted commode

Figured and crossbanded, with a pair of drawers above cupboard doors, on bracket feet, bearing trade label for Tozer, 25 Brook St London 130cm wide
£800 - 1,000



513

514

A George III mahogany secretaire bookcase

The upper section with astragal glazed doors enclosing adjustable shelves, the lower section with a secretaire drawer above three long crossbanded drawers with brass oval handles, *110cm wide*

£400 - 500

515

A Regency mahogany dining table

comprising two D end sections, raised on four turned columns to four outswept legs, with single leaf, (together with later folding covers)

£800 - 1,200

516

A George III mahogany tallboy

With cavetto cornice above three short and six long drawers, the upper section flanked by fluted canted corners, *110cm wide x 57cm deep x 184cm high, (43" wide x 22" deep x 72" high)*

£750 - 900

517

A pair of carved giltwood barley-twist columns

With Corinthian capitals and acanthus leaf base, *237cm high*

£600 - 800

518

A late Victorian mahogany extending dining table

On turned and reeded tapered legs including three leaves, *300cm wide x 137cm deep x 73cm high, (118" wide x 53.5" deep x 28.5" high)*

£700 - 900



514



521



519

519Y

A set of seven Regency rosewood dining chairs

The bar top rails and horizontal splats inlaid with ivory scrollwork, having squab-covered caned seats and sabre legs, together with a modern matching chair (8)

£1,000 - 1,200

520

An Edwardian Sheraton style satinwood trefoil lobed occasional table

Decorated with central hand painted floral garland within an ivy tendril border, raised on slender cabriole legs to socket feet united by a rail stretcher, 33cm wide

£500 - 700

521

A 19th Century Dutch walnut and floral marquetry display cabinet

With moulded and shaped cresting above astragal glazed doors and with glazed splay sides, fitted below with one long and two short drawers, on turned and faceted legs united by a florally inlaid broad stretcher, 168cm wide

£3,000 - 4,000



524

522

A 19th century steel and brass fire fender

Of bowed form enclosed by urn shaped mounts, 157cm wide
£400 - 500

523

A pair of mahogany wall shelves

With openwork sides, each with a drawer below three sections, 42cm wide
£800 - 1,000

524

A mid-Victorian kingwood and thuya pedestal desk

With giltmetal mounts, crossbanded and with leather inset top and outset half column angles, 127cm wide
£1,500 - 1,800

525Y

A good quality early Victorian rosewood breakfast table,

The oval tilt-top on carved gadrooned central column and four 'C' scroll cabriole legs, 138 x 107cm.
£1,000 - 1,200



523

526

A late 19th Century Louis XVI style kingwood and gilt metal mounted glazed display cabinet

With Breche d'Alep marble top above a glazed door enclosing two adjustable glass shelves on scrolled feet *125cm wide*

£1,500 - 2,000

527

A Victorian mahogany Wellington chest,

The moulded edge top over seven graduated drawers flanked by carved stiles, on plinth base, *64cm*.

£600 - 800

528

A good set of eight Chippendale style mahogany dining chairs, circa 1900

Comprising 6 standard and two elbow chairs, each with a foliate carved top rail and conforming pierced and carved splats, above slip-in seats, on cabriole legs with acanthus carved knees and claw and ball feet, the elbow chairs with foliate scroll arms and acanthus carved supports, (8)

£1,000 - 1,500

529

A Louis Philippe mahogany dressing table

The hinged rectangular top enclosing a fitted interior above a drawer with leather inset writing slide, on plain turned supports united by stretchers, *52cm wide*

£600 - 900

530

A George III mahogany and crossbanded oval pembroke table

Fitted with a single frieze drawer to the bowed end, on square tapering supports, *100 x 82.5cm*

£500 - 800

531

A French 19th century, cream painted child's fauteuil

With upholstered back, seat and arm rests and with moulded frame and cabriole legs.

£150 - 200

532

A mahogany composite D-end extending dining table

George III and later

With two D-ends a central section with single drop leaf, together with an additional leaf, on tapered legs, *292 x 122cm (4)*

£400 - 600

End of sale

Bonhams

British & Continental Silver including Objects of Vertu

Knightsbridge, London
Wednesday 18 December

james.clare@bonhams.com
+44 (0) 207 393 3974



A late 19th/early 20th century
Russian silver and polychrome
enamelled cigarette case
by Maria Semenova,
Moscow 1899-1908
£3,000 – £4,000

SIR ALFRED JAMES MUNNINGS
PRA, RWS (BRITISH, 1878-1959)

The Fair (detail)

oil on canvas

50.8 x 61cm (20 x 24in).

£150,000 - 250,000

CONTACT

+44 (0) 20 7468 8201

peter.rees@bonhams.com

**CLOSING DATE
FOR ENTRIES**

29 November 2013



Bonhams

LONDON

**19TH CENTURY EUROPEAN, VICTORIAN AND
BRITISH IMPRESSIONIST ART**

New Bond Street

Wednesday 22 January 2014 at 2pm

bonhams.com/19thcentury

Bonhams

The Gentleman's Library Sale

Tuesday 28 & Wednesday 29 January 2014
Knightsbridge, London

lucy.gregory@bonhams.com
+44 (0) 207 393 3858



**A silver model of a fox hound
by Elkington & Co,
Birmingham 1910.
£7,000 – 9,000**

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a *Lot*

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

Estimates

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

Condition Reports

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

The *Seller's* responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

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

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer’s Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent’s client’s identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer’s Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer’s Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER’S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer’s Agreement*, a premium (the *Buyer’s Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer’s Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer’s Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer’s Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the <i>Hammer Price</i>
20% from £50,001 to £1,000,000 of the <i>Hammer Price</i>
12% from £1,000,001 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

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.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, 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.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and				
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.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS	11	GOVERNING LAW
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*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <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> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
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> .	9	FORGERIES
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> .
		10	OUR LIABILITY
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <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	BOOKS MISSING TEXT OR ILLUSTRATIONS 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.
		12 MISCELLANEOUS	13	GOVERNING LAW
		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.		DATA PROTECTION – USE OF YOUR INFORMATION
		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> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com .
		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.		APPENDIX 3
		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.		DEFINITIONS AND GLOSSARY
		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.
				LIST OF DEFINITIONS
				"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* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), *"Seller"* includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

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

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

19th Century Paintings

UK
Charles O' Brien
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U.S.A
Madalina Lazen
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20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
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African and Oceanic Art

UK
Philip Keith
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U.S.A
Fred Baklar
+1 323 436 5416

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
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Antique Arms & Armour

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David Williams
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U.S.A
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
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Art Nouveau & Decorative Art & Design

UK
Mark Oliver
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U.S.A
Frank Maraschiello
+1 212 644 9059

Australian Art

Alex Clark
+61 2 8412 2222

Australian Colonial Furniture and Australiana

James Hendy
+61 2 8412 2222

Books, Maps & Manuscripts

UK
Matthew Haley
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U.S.A
Christina Geiger
+1 212 644 9094

British & European Glass

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Simon Cottle
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U.S.A.
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

UK
John Sandon
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U.S.A
Peter Scott
+1 415 503 3326

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
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U.S.A.
Hadji Rahimipour
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
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U.S.A
Dessa Goddard
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HONG KONG
+852 3607 0010

Clocks

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Jonathan Snellenburg
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Coins & Medals

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U.S.A
Paul Song
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Contemporary Art

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Gareth Williams
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Jeremy Goldsmith
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Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

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Stephanie Connell
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U.S.A
Catherine Williamson
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Ethnographic Art

Jim Haas
+1 415 503 3294

Football Sporting Memorabilia

Dan Davies
+44 1244 353118

Furniture & Works of Art

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Fergus Lyons
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U.S.A
Jeffrey Smith
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AUSTRALIA
Jennifer Gibson
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Greek Art

Olympia Pappa
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Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

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Tanya Wells
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Islamic & Indian Art

Alice Bailey
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Japanese Art

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Jewellery

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HONG KONG
Graeme Thompson
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Marine Art

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Veronique Scorer
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U.S.A
Gregg Dietrich
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Mechanical Music

Jon Baddeley
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Modern, Contemporary & Latin American Art

U.S.A
Alexis Chompaisal
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Modern Design

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Motorcycles

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Automobilia
Adrian Pipiros
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Musical Instruments

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Natural History

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Old Master Pictures

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Orientalist Art

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Photography

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Portrait Miniatures

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Russian Art

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U.S.A
Yelena Harbick
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Scientific Instruments

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Scottish Pictures

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Silver & Gold Boxes

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Aileen Ward
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South African Art

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Sporting Guns

Patrick Hawes
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Toys, Dolls & Chess

Leigh Gotch
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Travel Pictures

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Urban Art

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Watches & Wristwatches

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HONG KONG
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