

The background of the entire page is a painting of a harbor scene. It depicts a body of water with several small boats. In the foreground, a boat is partially visible, with a figure standing on a pier or dock. In the middle ground, two more boats are moored, with two figures standing on the pier. In the background, there are more boats and a small building on the shore. The painting is done in a style with visible brushstrokes and a rich, somewhat muted color palette.

# **FINE ART AND ANTIQUES INCLUDING SILVER**

Tuesday 12 August 2014

Wednesday 13 August 2014

Oxford

# Bonhams





# FINE ART AND ANTIQUES INCLUDING SILVER

## Antique and Modern Silver and Pictures

Tuesday 12 August 2014 at 10am

## Furniture, Clocks and Works of Art

Wednesday 13 August 2014 at 10am

Oxford

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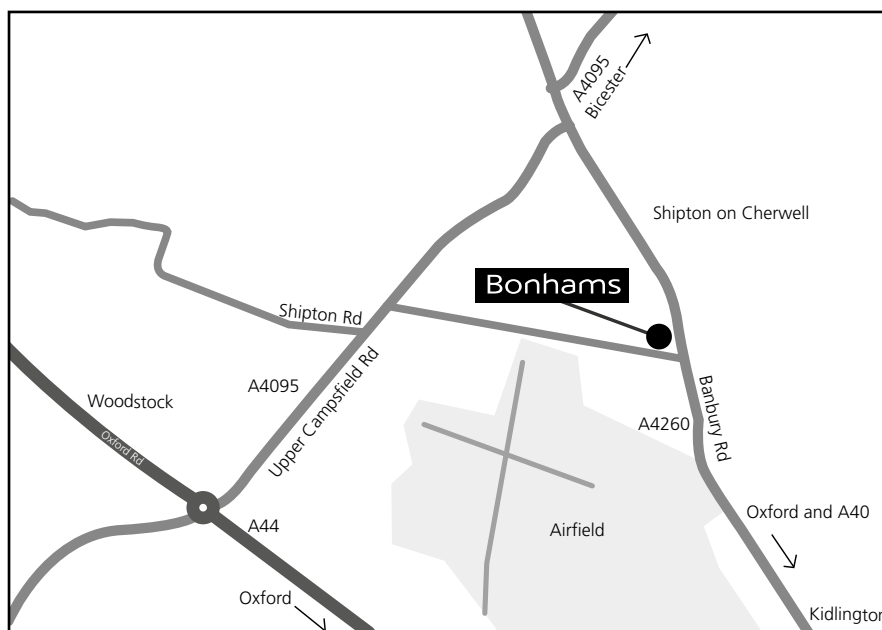
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We expect that there may be  
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that clients submitting long and  
elaborate requests are likely to  
be dealt with after those with  
short and specific requests.

# ANTIQUE AND MODERN SILVER

Lots 1 - 208





1

## ELECTROPLATE

1

### AN ELECTROPLATED PAIR OF CORINTHIAN COLUMN TABLE LAMPS,

*makers mark J.P. and Co.,*

With cast capitals, stepped bases embossed with classical urns and ribbon festoons, loaded, *height 55 cm.* (2)

£500 - 700





3

## FOREIGN SILVER

2

### A CONTINENTAL GILT METAL AND POLYCHROME ENAMEL HIP FLASK

*bearing pseudo Russian hallmarks*

Compressed oblong form with curved sides, engine-turned screw-top cover, the body enamelled with vari-colour cloisonne enamel floral decoration, *height 11cm.*

£250 - 300

3

### A RUSSIAN SILVER NOVELTY SALT

*by MR, assay master Lev Fridrikhovitch Oleks, Moscow 1893*

Of pierced throne form, engraved decoration with a hinged seat and a gilt interior, *height 7.5cm, weight 1oz.*

£500 - 600



4

4

### A RUSSIAN SILVER-GILT AND ENAMEL SET OF SIX TEASPOONS

*bearing Kokoshnik marks for 1896 - 1907*

With blue, green, red and white enamel work, foliate and scroll decoration, cased, *weight combined 3oz. (6)*

£300 - 400

5

### A ITALIAN SILVER PAIR OF MODERN CHAMBERSTICKS

*by Ermino & Franco Pampaloni, Florence 1944 - 1968*

Circular bases, rims embellished with a band of anthemion, nozzels part embellished with wave pattern, conical snuffer, scrolled handle with shield-shaped thumbpiece, *height 7.5cm, weight 12oz. (2)*

£300 - 400



5



6

6<sup>Ω</sup>

**AN ITALIAN SILVER AND ENAMEL SET OF THREE GREYHOUNDS**

*by Saturno, stamped 925*

Realistically modelled, two in a seated position and one stood, with enamelled heads and collars, together with, a similar silver and enamelled gun dog and pheasant, *weight combined 46oz.* (5)

£400 - 500

7

**A CONTINENTAL SILVER FOUR PIECE TEA SERVICE**

*Stamped 950, possibly Italian*

Of fluted baluster form, with waisted covers, grape and vine embossed rims and leaf capped scroll handles, raised on four tab feet, comprising; tea pot, coffee pot, sugar bowl, milk jug, *height of coffee pot 28cm, weight combined 75oz.* (4)

£500 - 600



8

8

**A 19TH CENTURY CHINESE SILVER CARD CASE**

*with character marks, circa 1890*

Of rectangular form, with a shield shaped cartouche with character marks engraved, embossed with village scenes, blossom trees and birds, *height 10.7cm, weight 2oz.*

£250 - 350

9

**A GERMAN ELECTROPLATED PART CANTEEN**

*stamped MARTIN 90*

Comprising; six table forks, seven table spoons, twelve dessert forks, two dessert forks, eleven tea spoons, a salad fork, two preserve forks, six table knives, ladle, together with, a continental pin tray, *stamped 800*, embossed with roses and cherubs, with remaining continental flatware. (Qty)

£150 - 200

10

**A LATE 19TH/EARLY 20TH CENTURY GERMAN SILVER HOLY WATER STOOP**

*by Wolf & Knell, Hanau, circa 1900*

The triangular back-plate modelled as a crowned King in regal attire carrying an orb in one hand and a baby prince in the other, the demi-fluted bowl below with beaded rim and embossed girdle, stylised bud finial, *height 17cm, weight 4oz.*

£200 - 300





11

11

**A NORWEGIAN SILVER LIDDED 'PEG' TANKARD**

*by S.H.J, stamped 830S, circa 1910*

Of cylindrical form, the domed top inset with a coin, a cast rampant lion thumb piece, embossed with foliate decoration, raised on three lion and ball feet, *height 22cm, weight 38oz.*

£600 - 800



12

12

**A NORWEGIAN SILVER ROSEBOWL**

*possibly by Magnus Asse, stamped 830S, Bergen, circa 1916*  
Spot-hammered decoration, embossed with bunches of stylised flowers, on a cylindrical pedestal base, inscribed, *height 21cm, diameter 24cm, weight 34oz.*

£400 - 600

13

**A SWEDISH SILVER LATE 18TH CENTURY MILK JUG**

*by Petter Eneroth, Stockholm 1786*  
Of cylindrical, beaded rims, angular spout, plain body embellished with an upper and lower band of flower heads, straight angular wooden handle, raised on four lion paw feet, *height 10.5cm, weight total 6oz.*

£500 - 600

14

**A TURKISH SILVER COFFEE POT**

*bearing Tughra marks*  
Of pear form, decorated all over with rippled threaded bands, having cast handle and flower head finial, *23cm high*, together with, a George II silver salver, *by Edward Cornock, London 1733*, chased with flowers and scrolls, crested and monogrammed, raised on four hoof feet, *21.5cm diameter*, an American silver cream jug, *late 19th century*, foliate embossed *height 9cm, weight combined 31 oz. (3)*

£350 - 450

15

No lot

16

**AN AMERICAN PAIR OF LATE 19TH/EARLY 20TH CENTURY SILVER BON BON DISHES**

*incuse mark of Black, Starr & Frost, New York*  
Of boat form, wavy rim embellished with lillies and stylised interlocking branches, together with, two similar late 19th/early 20th century German sauce boats, one apparently unmarked, with wavy rims, raised on a circular foot, a silver fruit basket with swing handle, *incuse mark Sterling*, boat form, pierced foliate scroll body, *weight 41oz. (4)*

£500 - 600

17

**A 19TH CENTURY DUTCH SILVER TEAPOT AND CREAM JUG**

*by Pieter Pieterse, active 1846 - 1870, Amsterdam, 1st standard mark, also stamped BONEBAKKER EN ZOON*  
The first of shaped squat baluster form, pull-off domed lid with lobed finial, engraved decoration with flower heads and leaf scrolls, wooden capped scroll handle, *height 16cm*, the second of shaped baluster form with waved rim, engraved decoration with flower heads and leaf scrolls, raised on a collet foot with a leaf capped scroll handle, *height 13.5cm, weight total 22.5oz.*

£300 - 500



17



22

18 - 19

No lots

20

**A DUTCH SILVER TRAVELLING FORK, SPOON AND TOOTH-PICK**

*makers mark distorted, 1878 date letter overstriking an assay mark of 1814-1953.*

£200 - 300

21

**A PAIR OF 19TH CENTURY DUTCH SILVER WALL SCONCES**

*with Dutch guarantee and export marks and English import marks for BH Joseph & Co, Chester 1891*

Shaped-oval form, relief decorated with mythological figures, the central figure probably *Athena* depicted in a ruin landscape, flanked by lion heads, with three turned scones arms, nozzles embellished with lion heads, *height 13cm, weight 8.5oz.*

£300 - 500

22

**A 19TH CENTURY FRENCH SILVER-GILT MATCHED SAUCE BOAT ON STAND**

*marks lost on sauce boat, stand bearing different Paris guarantee marks for 1803-1809 and 1809-1819*

Of conventional form with a distinct curved upright handle cast as a lion, re-gilded and several repairs, *height 21cm, length 25cm, weight 16oz.*

£200 - 250

23

No lot

24

**A CONTINENTAL SILVER MODEL OF A HORSE DRAWN CARRIAGE**

*with import marks, London 1901*

Realistically modelled, the carriage with a removable roof and articulated wheels, *height 8cm, length 30cm, weight 12oz.*

£300 - 350



24





25

25

#### **A CONTINENTAL SILVER AND SILVER-GILT PAIR OF COCK AND HEN PHEASANTS**

*by Israel Freeman & Son Ltd., London import 1965 - 1966*

Of typical form, together with, a continental silver model of a hare holding a basket, *stamped sterling 925*, with chased detail, a Norwegian silver vase, *stamped 830S*, of tapering form, with three scroll supports, loaded, *height of vase 22cm*, *weight of weighable silver 25oz*. (4)

£400 - 500

### **BOXES & MISCELLANEA**

26<sup>Y</sup>

#### **AN EDWARDIAN SILVER SHELL PATTERN STILTON SCOOP**

*makers mark rubbed, London 1907*

Together with a pair of Old English pattern silver sauce ladles *by Peter, Anne & William Bateman, London 1800*, an Edwardian silver pair of sauce ladles, *Sheffield 1908*, a Victorian silver Apostle handled sifter ladle with cross pierced scalloped bowl, *London 1857*, with various silver and plated wares, *weight of weighable silver 20oz*. (Qty)

£250 - 350

27<sup>Y</sup>

#### **AN ART DECO SILVER FIVE PIECE CONDIMENT SET**

*by Deakin & Francis, Birmingham 1926*

Of square tapering form with canted corners, blue glass liners to salt cellars only, together with, a silver mustard pot, *Sheffield 1910*, of circular form, a silver helmet shape sauce boat, *Sheffield 1966*, a George III silver punch ladle, *London 1769*, with circular bowl and twisted whalebone handle, a set of six Victorian fiddle pattern dessert spoons *by George W Adams, London 1876*, set of six similar teaspoons, *by Josiah Williams & Co, Exeter 1857*, with remaining silver and electroplated wares, *weight of weighable silver 35oz*. (Qty)

£500 - 600

28

#### **A VICTORIAN SILVER THREE PIECE TEA SERVICE**

*by George Nathan & Ridley Hayes, Chester 1900*

Of oval form, with an applied gadrooned border, raised on four ball feet, crested, comprising; tea pot, sugar bowl, milk jug, together with, a silver set of Stuart Devlin commemorative tea spoons, *London 1977*, with spot-hammered decoration and crown finials, cased, an Edwardian silver lighter, *London 1910*, in the form of a Roman lamp, *weight of weighable silver 42oz*. (Qty)

£500 - 600



28 (part)



34 (part)

29Y Φ

#### **AN EDWARDIAN SILVER MOUNTED DRESSING TABLE MIRROR**

by J.A.&S., Birmingham 1910

Of oval form with an embossed dragonfly and floral mount to an oak easel frame, *height 31.5cm*, a Victorian silver bowl, *London 1890*, with floral and scroll embossed, chased and pierced decoration, *diameter 26cm*, an Edwardian silver and ivory pair of fish servers, *Chester 1910*, cased, a silver four piece cruet, other items .

£600 - 800

30

#### **A SILVER COFFEE POT**

by Charles S Green & Co. Ltd., Birmingham 1931

Of cylindrical form, with applied gadrooned borders, *together with*, an Edwardian silver pair of christening mugs, *Birmingham 1904*, with a fluted lower body, and a foliate cartouches, inscribed, a silver sugar caster, *Birmingham 1964*, with a pierced pull-off lid, with remaining silver wares, *weight combined 37oz.* (Qty)

£400 - 500

31

#### **AN EDWARDIAN SILVER LARGE PHOTOGRAPH FRAME**

*marks worn, probably Birmingham 1904*

Of plain form, with easel back *36 x 31cm*, a silver sauce boat, *Birmingham 1937*, with applied Celtic border and handle and four silver items of flatware, *weight of weighable silver 9oz.*

£400 - 500

32Y Φ

#### **A SILVER TWO HANDLED PRESENTATION CUP**

*London 1912*

With applied ribbon and swag decoration, leaf embossed lower body and handles, inscribed, *height 20cm*, a George III silver milk jug, *London 1811*, with gadrooned border, a Victorian pair of silver mounted and ivory pepper castors, *Sheffield 1887*, and other silverware, *weight of weighable silver 49oz.*

£500 - 600

33

#### **AN EDWARDIAN SILVER PAIR OF TEA CADDIES**

*London 1908*

Of oval half fluted form, the hinged covers with vase finials, a George III silver christening mug, *London 1813*, with reeded decoration, crested, an Indian Colonial silver pepper castor, *marks untraced, circa 1830*, two silver bowls and a pair of Old Sheffield plate wine coasters, *weight of weighable silver 33oz.*

£500 - 600

34

#### **AN EDWARDIAN NEO-CLASSICAL STYLE SILVER SUGAR BOWL**

by Skinner & Co., London 1908

Decorated with swags, to a grape and vine finial, raised on three hoof feet each capped with a rams head, together with, a Victorian silver snuff box, *Birmingham 1865*, of wavy rectangular form, profusely engraved with scroll decoration, a Victorian silver swing-handled sugar basket, *Sheffield 1890*, of rectangular form with cut corners, with a fluted lower body, with remaining silver and plated wares, *weight of weighable silver 51oz.* (Qty)

£600 - 800



35 (part)

35

#### **A VICTORIAN SILVER PAIR OF CANDELTICKS**

*by William Hutton & Sons, London 1892*

Of Corinthian column form, raised on a stepped square base with a beaded rim, loaded, together with, a Stuart Devlin silver and gilt commemorative paper weight, *London 1992*, inscribed, a silver commemorative dish, *London 1972*, of circular form, with a raised crown to the centre, inscribed, with remaining silver and plated wares, *height of the candlesticks 29cm, weight of weighable silver 27oz.* (Qty)

**£500 - 600**

36\*

#### **A GEORGE III SILVER WAITER**

*by Timothy Renou, London 1793*

Of circular form, with an applied beaded border raised on three paw feet, crested, together with, a Victorian silver goblet, *London 1861*, embossed with foliate decoration, gilded interior, crested, a George III silver meat skewer, *London 1807*, of conventional form, with remaining silver wares, *weight of weighable silver 18oz.* (Qty)

**£400 - 500**

37

#### **A SILVER FOUR BRANCH, FIVE LIGHT CANDELABRA**

*by Adie Bros Ltd, Birmingham 1962*

Embellished with bands of laurels, height 20cm, together with, a silver dressing table candlestick, *Birmingham 1971*, a Victorian silver dish, *London 1895*, of oval form embossed with scroll decoration, a silver photo frame, *Birmingham 1961*, of rectangular form with engine turned decoration, with remaining silver and plated wares, *weight of weighable silver 9oz.* (Qty)

**£200 - 300**

38

#### **A SILVER SET OF THREE MATCHED CASTERS**

*by David Hollander & Son, Birmingham 1971/1972*

Of octagonal panelled form, with pierced lids, together with, a Victorian silver pair of salts, *London 1879*, with applied beaded borders, raised on three shell capped hoof feet, a George II silver cream jug, *London 1759*, embossed, raised on three shell feet, with remaining silver wares, *weight combined 35oz.* (Qty)

**£200 - 300**

39

#### **A QUANTITY OF VARIOUS SILVER ITEMS**

Comprising: christening mug, milk jug, small toast rack, asparagus tongs, a King's pattern dessert spoon, nine table knives and ice cream spoon, a Queen's pattern salad fork, an Hourglass pattern dessert spoon, eight Fiddle pattern table knives, an egg spoon, a serving knife and meat fork, four Hanoverian sauce ladles, three marrow spoons, four small marrow spoons, an Old English crumb scope, *weight of weighable silver 51oz.* (43)

**£600 - 800**

40

#### **A VICTORIAN SILVER SALVER**

*by Walker & Hall, Sheffield 1900*

Of shaped circular with floral scroll border, the centre engraved with foliate scrolls on three pierced scroll panel feet, *32cm diameter*, together with, a silver capstan inkwell, *Birmingham 1992*, *9.5cm*, on filled circular base, a silver pair of salts with spoons, *Chester 1894*, of shell form, cased, with remaining silver wares, *weight of weighable silver 36oz.* (Qty)

**£500 - 600**



- 41  
**A SILVER CREAM JUG**  
*by Walker & Hall, Sheffield 1913*  
 Of conventional form with leaf embellished double-scrolled handle, height 10cm, together with, an Edwardian silver sauce boat, London 1904, raised on three shell capped shell feet, a silver sugar caster, Birmingham 1976, with an engraved scroll frieze, with remaining silver and plated wares, weight of weighable silver 31oz. (Qty)
- £200 - 300
- 42  
**AN EDWARDIAN SILVER PAIR OF CORINTHIAN COLUMN CANDLESTICKS**  
*makers marks worn, London 1906,*  
*Height 15.5cm, loaded, AF,* together with, a Victorian silver set of three crescent salts, Sheffield 1878, with scroll chased decoration, initialled, a silver pair of cauldron salts London 1917, with blue glass liners, a pair of silver salts, London 1897, 1898, with remaining silver wares, weight of weighable silver 24oz. (Qty)
- £500 - 600
- 43\*  
**A 19TH CENTURY WHITE METAL AND SILVER GILT PAIR OF CANDLESTICKS**  
*no marks evident*  
 Of knopped form, decorated with grapes and vines, raised on a shaped square base, together with, a French silver waiter, Mivera's head stamped to underside, of oval wavy form, crested, a French silver sifter spoon, Mivera's head stamped to handle, with a pierced wavy bowl, weight of weighable silver 14oz. (4)
- £250 - 400
- 44  
**A SILVER PRESENTATION SNUFF BOX**  
*Chester 1921*  
 Of rectangular shaped form with engine turned decoration, monogrammed and inscribed to the inside, 9 x 7 x 2cm, an Edwardian silver two part hip flask, Chester 1901, monogrammed, a silver cigarette box and other silver ware, weight of weighable silver 42oz.
- £500 - 700
- 45  
**A GEORGE III SILVER PAP BOAT**  
*London 1783*  
 Of plain conventional form, initialled and dated 1785 underneath, together with, a George IV silver drum mustard pot, London 1825, gadroon rim, a silver pepper mill, Sheffield 1936, with remaining silver and plated wares. (Qty)
- £700 - 800
- 46Ω  
**A SILVER MODEL OF A HORSE**  
*by Camelot Silverware Ltd., Sheffield 2012*  
 Realistically modelled, to a rectangular base, filled, together with, a continental silver set of four pepperettes, stamped sterling, or shaped tapering form, raised on a pedestal foot, a silver cream jug, Birmingham 1946, of helmet form, raised on a square foot, two silver goblets, Birmingham 1977 - 1981, of conventional form, a German silver set of numerical glass markers, with remaining silver wares, weight of weighable silver 20oz. (Qty)
- £400 - 500
- 47  
**A SILVER PAIR OF SAUCE BOATS**  
*by S J Rose & Son, Birmingham 1965*  
 Of conventional form, raised on three hoof feet, together with, a Victorian silver mustard, Birmingham 1880, of cylindrical plain form with blue glass liner, a silver pair of bon bon dishes, Birmingham 1912, of pierced lobed form, raised on three scroll feet, with remaining silver wares, weight of weighable silver 30oz. (Qty)
- £250 - 300
- 48  
**A GEORGE IV SILVER MUSTARD POT**  
*by A & Co., London 1825*  
 Of circular form, with an applied foliate rim raised on a pedestal foot, together with, a silver set of twelve single struck King's pattern tea spoons, eleven Edinburgh 1815, one London 1862, a Victorian silver cigarette case, Chester 1898, of plain rectangular form, monogrammed, with remaining silver wares, weight combined 30oz. (Qty)
- £350 - 450
- 49  
**A 19TH CENTURY BURMESE SILVER RICE BOWL,**  
*unmarked*  
 Circular bellied form, the body with panels of figures and animals in a jungle setting, 15.7cm diameter, an Indian pair of circular ashtrays, by Hamilton & Co, Calcutta, 9cm and six tot cups of baluster form on a circular foot, height 6cm. (9)
- £300 - 400
- 50  
**A WILLIAM IV SILVER MUSTARD POT**  
*by Charles Reily & George Storer, London 1830*  
 Of circular form, with a foliate finial raised on a pedestal foot, together with, a George II silver cream jug, London 1753, with embossed decoration raised on three shell feet, a George III silver set of four Old English pattern table spoons, London 1803, with remaining silver wares, weight of weighable silver 22oz. (7)
- £500 - 600
- 51  
**A VICTORIAN SILVER PRESENTATION SNUFF BOX**  
*by Nathaniel Mills, Birmingham 1851*  
 Of rectangular form with floral engraved decoration, 8 x 5 x 2cm, a Victorian silver presentation snuff box, Birmingham 1846, of oblong form, a Victorian silver presentation silver snuff box, Birmingham 1857, a George III pair of silver shoe buckles and a Victorian silver card case. (6)
- £500 - 700



52 (part)



52 (part)

52

#### A SILVER TAZZA

by Walker & Hall, Sheffield 1927

With two scroll handles, raised on a pedestal foot, together with, a silver matched three piece tea service, Birmingham 1923 - 1926, spot-hammered decoration, comprising; tea pot, sugar bowl, milk jug, a silver muffin dish, London 1939, of conventional form, and a wavy rim, with remaining silver wears, height of tazza 21.5cm, weight of weighable silver 73oz. (Qty)

£700 - 900

53

#### A GEORGE III SILVER BOWL

possibly by Henry Nutting, London 1803

Of plain circular form, together with, an Edwardian silver pair of candlesticks, Sheffield 1901, of knopped oval form, with removable sconces, a Georg Jensen silver pair of servers, bearing London import marks 1935, with remaining silver and plated wears, weight of weighable silver 58oz. (Qty)

£700 - 900

54

#### A SILVER SET OF THREE ARMADA DISHES

by the Royal Irish Company, Sheffield 1981

Of conventional form, two similar silver armada dishes, a silver presentation hip flask, Sheffield 1954, and a silver topped glass perfume dispenser, Birmingham 1925, or circular form, with remaining silver wares, weight of weighable silver 22oz. (Qty)

£500 - 700

55

#### A VICTORIAN SILVER DOUBLE CASTLE TOP CIGAR CASE

Birmingham 1843

Of rectangular form embossed with Windsor and Warwick castles bordered by floral embossed work, 12 x 5 x 2cm, an embossed silver baluster mug, Birmingham 1959, and a silver pierced basket, Sheffield 1912, with fixed handle, weight combined 26oz.

£500 - 600

56

### A WILLIAM IV SILVER TEA CADDY

by Thomas Bradbury and Company, Sheffield 1832,

Of shaped rectangular form, with pull off cover and flower finial, chased with a floral frieze on a matted ground, and engraved with shells and foliate scrolls, on bracket feet, *height 12cm*, a Victorian silver swing handle basket, *London 1888, length 16cm*, a Victorian silver pierced dish, *Birmingham 1898, diameter 16.5cm*, a silver shell shaped dish, *Sheffield 1904, length 13cm*, and three silver dishes, with pierced or embossed decoration, *weight 34oz. (7)*

£500 - 700

57

### A VICTORIAN SILVER PAIR OF PEPPERS

by Joseph Braham, London 1899

Of urn form, with four rams heads above swag and foliate decoration, raised on a square pedestal foot, cased, together with, a silver cigar box, *Birmingham 1909*, of rectangular form, with engine turned decoration, vacant cartouche, a silver swing-handled basket, *London 1977*, of pierced wavy form, with remaining silver and plated wares, *weight of weighable silver 14oz. (Qty)*

£400 - 500

58

### A VICTORIAN SILVER AND CUT GLASS SEVEN BOTTLE CRUET

London 1839

Of oval form with a floral embossed and chased body, wreath handle, containing seven cut glass bottles, a silver waiter, *Birmingham 1970*, with Chippendale border, a leather covered silver and glass hip flask, *Sheffield 1923*, and other silver and plated wares, *weight of weighable silver 25oz.*

£350 - 400

59

### AN EDWARDIAN SILVER HOT WATER POT

by Cooper Brothers & Sons Ltd., Sheffield 1903

Of baluster fluted form, raised on four ball feet, together with, a silver hot water pot, *Sheffield 1922*, of oval baluster form, with an applied gadrooned border, a silver waiter, *London 1928*, of conventional form, a silver sauce boat, *London 1903*, with a wavy border, *weight combined 38oz. (4)*

£300 - 500

60

### A GEORGE III SCOTTISH SILVER MUSTARD POT

Edinburgh 1814

Of cauldron form with gadrooned border, raised on three pad feet, a silver quaich, *Birmingham 1931*, a silver waiter, *London 1927*, two silver capstan inkwells and other silverwares, *weight of weighable silver 40oz.*

£700 - 800

61Y Φ

### A SILVER QUAICH

by Blackmore & Fletcher, London 1922

A Victorian circular silver embossed pin dish, *Birmingham 1886*, together with, a silver circular box *Birmingham 1910*, two Chinese silver teaspoons, eight other various silver spoons and remaining silver, also two turned ivory circular boxes and covers, *weight of weighable silver 13oz.*

£150 - 200



56 (part)

62Y

### A GEORGE III SILVER CASTER

by R. Peaston, London 1769

Plain baluster form, height 13cm, together with a pair of George III peppers, *London 1797*, ovoid form, height 6cm, also including seven silver mounted mother of pearl table knives, unmarked, steel blades, *weight of weighable silver 5oz. (10)*

£600 - 800

63

### A SILVER PINT MUG

by Stephen J Rose, London 1968

Of baluster form, with scroll handle, together with, an Edwardian silver sugar castor, *London 1902*, of baluster form, embossed ribbon tied swags, a silver salt, *London 1915*, of circular form, raised on three shell capped hoof feet, with remaining silver wares, *weight weighable silver 29oz. (Qty)*

£300 - 500

64\*

### AN OVAL SILVER TWO-HANDLED DISH

by Peter Henderson Deere, London 1911

With an applied beaded border and two pierced handles, together with, a silver pair of bon bon dishes, *London 1911*, of plain circular form with angular handles, a Victorian silver mug, *London 1875*, with fern engraved decoration, monogrammed and inscribed to underside, with remaining silver wares, *weight combined 36oz. (Qty)*

£300 - 400





65

## MODERN SILVER POST 1914

65

### A SILVER-GILT AND CUT GLASS CLARET JUG

by Mappin & Webb, London 1979

With cast grape and vine decoration, the finial depicted as a cherub holding a bunch of grapes, the spout with a bacchanalian mask beneath, height 33cm.

£300 - 500

66

### A SILVER FOUR PIECE MATCHED TEA SERVICE

by Elkington & Co., Birmingham 1929 - 1936

Of baluster form, with wavy rims, raised on four hoof feet, comprising: coffee pot, tea pot, sugar bowl, milk jug, together with a silver toast rack, Birmingham 1929, of conventional form, height of coffee pot 20.5cm, weight combined 65oz. (5)

£500 - 600

67

### A SILVER ARMADA DISH

by JHO, London 1969

Of conventional form, the underside with eight signatures, together with, a silver toast rack, Sheffield 1941, three silver pairs of napkin rings, diameter 29cm, weight combined 40oz. (Qty)

£300 - 400

68

### A SILVER CIRCULAR SALVER

by Cooper Brothers & Sons Ltd., Sheffield 1934

Of plain wavy form, raised on three scroll feet, diameter 31.5cm, weight 34oz.

£300 - 350

69

### A SILVER FOUR PIECE TEA SERVICE

by John Hutton, London 1928

With applied gadrooned rims raised on ball feet, comprising, tea pot, hot water pot, sugar bowl and milk jug, height of hot water pot 21cm, weight combined 50oz. (4)

£500 - 600

70

### A SILVER SALVER

by Roberts & Belk, Sheffield 1968

Shaped-circular, on four scroll and stepped hoof feet, diameter 37cm, weight 34.5oz, together with a cased pair of fish servers, by J Gloster, Sheffield 1871, engraved and pierced with acanthus scrolls.

£500 - 600

71

### A SILVER AND SILVER GILT COMMEMORATIVE GOBLET

by James Dixon & Sons Ltd., Sheffield 1974

Of conventional form, inscribed around the rim, '350th anniversary of the act of parliament founding the company of cutlers in Hallamshire, 1674 - 1794,' with a pierced silver gilt foot, a continental silver dish, stamped 900, raised on three claw feet, an Edwardian silver bowl, London 1901, weight combined 28oz. (3)

£400 - 500



67 (part)



70 (part)



73

72

**A SILVER PRESENTATION SALVER**

*marks indistinct*

Of shaped square form, raised on four scroll feet, inscribed, *length 38.5cm, weight 64oz.*

£600 - 800

73

**A SILVER PAIR OF TWO BRANCH, THREE LIGHT CANDELABRA**

*by Atkin Brothers, Sheffield 1931*

Of knopped form, the scroll handles leading from the tapered columns, raised on an oval base, with removable sconces, loaded, *height 45.5cm, length 39cm. (2)*

£800 - 1,000

74

**A SILVER PRESENTATION SALVER**

*by Alexander Clark & Co. Ltd., Sheffield 1921*

Of circular form, with an applied pie crust border, inscribed, *diameter 40cm, weight 50oz.*

£200 - 300

75

**SEVEN VARIOUS SILVER AMARDA DISHES**

*four by Richard Comyns, London 1936 & 1977, two also with facsimile signature*

*two London 1979, one London 1989, of conventional form, diameter of the largest dish 22cm, weight combined 40oz. (7)*

£350 - 400

76

**HECTOR MILLER FOR AURUM: A SILVER AND SILVER-GILT COMMEMORATIVE GOBLET**

*by Hector Miller, London 1981, 121/700*

To commemorate the seventh centenary completion of Lincoln Cathedral, with spot-hammered decoration the silver gilt stem modelled as seven men playing musical instruments, *height 17cm*, together with, a silver and silver-gilt commemorative goblet, *by Hector Miller, London 1972, 196/500*, to commemorate 500th anniversary of the completion of the Gothic Minister restoration, with spot-hammered decoration the silver gilt stem embossed with ecclesiastical restoration scenes, cased, *height 17.5cm, weight combined 26oz. (2)*

£250 - 300



76



78

77

**OF SILVER JUBILEE INTEREST; A SILVER LIMITED EDITION “SOVEREIGNS” SALVER**

by E.H.Parkin & Co., London 1977, numbered 19

Of square form with cut corners, raised on four scroll feet, 34cm, inscribed with the signatures of all of the monarchs since Elizabeth I, cased and a similar smaller example, numbered 202, 30cm, cased, weight 66oz.

£500 - 600

78

**A SILVER PAIR OF CANDLESTICKS**

Sheffield 1919

Of octagonal knopped form with detachable sconces and faceted base, loaded, height 25cm.

£600 - 800

79

**A SILVER FOUR PIECE TEA SERVICE**

by James Dixon & Sons Ltd., Sheffield 1923

Of ovoid form, with an applied gadrooned and shell border, initialled with ‘h’, comprising; tea pot, hot water pot, sugar bowl, milk jug, height of hot water pot 20.5cm, weight combined 50oz. (4)

£400 - 500

80

**OF FRANKIE VAUGHAN INTEREST: A SILVER PRESENTATION TWO HANDED BOWL**

by Barker Bros., Chester 1923

Of baluster form with an egg and dart border, lion head handles, raised on a pedestal foot, diameter 23cm, weight 22.5oz, mounted on an inscribed pedestal and a silver presentation two handled cup, London 1949, of vase form with leaf capped S scroll handles, raised on a pedestal foot, height 26cm, weight 35.5oz, mounted on an inscribed pedestal.

£500 - 600

The first pedestal is inscribed “New Musical Express 1958 poll, presented to, Frankie Vaughan, voted, Britain’s top vocal personality, and, favourite male singer”

The second pedestal is inscribed “Picturegoer, annual award 1957, awarded to, Frankie Vaughan, by readers vote in their annual ballot, for his performance in, “These dangerous years”.”

Frankie Vaughan, CBE, DL (1928 – 1999) was an English singer of traditional pop music, who issued more than 80 singles in his lifetime. He was known as “Mr. Moonlight” after one of his early hits and was born Frank Ableson.

81

**A SILVER THREE PIECE TEA SERVICE**

by Elkington & Co., Birmingham 1937

Of rectangular panelled pedestal form with a dart border, ebony handle and finial, comprising; tea pot, sugar bowl and milk jug, weight 27oz, a silver coffee pot, London 1976, of tapering form, wooden handle, weight 24oz, and a George III silver sifter spoon, London 1809, weight combined 53oz. (5)

£500 - 600



80





82

82

**A SILVER PAIR OF SAUCE BOATS**

by Lambert & Co., London 1913

With a wavy border, leaf capped scroll handle, raised on three shell capped shell feet, crested, *weight combined 26oz. (2)*

£250 - 350

83

**A SILVER PRESENTATION SALVER,**

Sheffield 1931

Of circular design, with Masonic inscription, *diameter 26cm* and a silver salver, *Sheffield 1931*, of square design, initialled H, *diameter 26.5cm, weight 37.5oz. (2)*

£400 - 500

84

**A SILVER TWO-HANDLED CAKE STAND**

by Cooper Brothers & Sons Ltd., Sheffield 1937

Of square form, with pierced decoration and an applied grape and vine border, raised on a pedestal foot, with pierced silver dividers, *height 10cm, weight 29oz.*

£500 - 600

85

**A SILVER DISH**

by Mappin & Webb, Sheffield 1977

With open-work petalled rim, on a circular foot, *diameter 25.4cm*, a silver sauceboat, *Sheffield 1979*, oval form with bead rims, length 17.5cm, with remaining plated wares, *weight of silver 25oz. (5)*

£200 - 250



84

86

**AN ART NOUVEAU SILVER FACED MIRROR FRAME**

by William Adams, Birmingham 1916

Upright rectangular, embossed with herons amidst rushes and waterlilies, *31.5cm high x 26cm wide.*

£300 - 400

87

**AN ART DECO STYLE TEAPOT AND COFFEE POT**

by Mappin & Webb, Sheffield 1945

Tapering rectangular form with canted corners, gadrooned rims, ebonised wood oblong disc finial and angular handle, together with a Victorian silver swing-handled basket, by Mappin & Webb, Sheffield 1890, oval form with undulating beaded rim, beaded loop handle, on a flaring oval base with gadrooned rim, *height of coffee pot 19cm, length of basket 31.5cm, weight total 69.5oz. (3)*

£500 - 600

88†

**EIGHT SILVER CIRCULAR SMALL PLATES**

by Barker Ellis Silver Co, Birmingham 1980

Shallow border with gadroon rim, *diameter 20.2cm, weight 77oz. (8)*

£500 - 600

89

No lot

90

**SIX MODERN SILVER COMMEMORATIVE 'MONARCHY' DISHES**

by Silverware Manufacturers Ltd, London 1972-3

Circular form, each inset to the centre with a circular medallion depicting the profile of British monarchs, including: Charles I, Richard III, Elizabeth I, Henry VIII, Queen Victoria and Elizabeth II, each in a fitted simulated red leather case with the arms of each relating monarch to the cover, *diameter of each 13cm, weight 25oz. (6)*

£300 - 400



96

91

**A SILVER MATCHED COFFEE AND HOT WATER POT**

by Aitkin Bros. Ltd., Birmingham 1935 - 1940

Of plain baluster form, with domed lids raised on a pedestal foot, height 22cm, weight 36oz. (2)

£400 - 600

92

**A SILVER ROSE BOWL**

Sheffield 1922

Of circular form with twisted lobed decoration, raised on a pedestal foot, height 18.5cm, diameter 24.5cm, weight 23oz.

£300 - 350

93

**A SILVER THREE PIECE TEA SET**

by Albert Faulkner, Sheffield 1919

Of ovoid form, with an applied gadrooned border, raised on four ball feet, comprising; tea pot, sugar bowl, milk jug, weight combined 36oz. (3)

£300 - 500

94

**A SILVER COFFEE POT**

by James R Ogden & Sons Ltd., London 1933

Of conventional form, with a wooden scroll handle, together with, a silver matched hot water pot, Chester 1938, with a wooden scroll handle, a Victorian commemorative silver sugar castor, London 1896, embossed with scroll decoration, inscribed to base, height of coffee pot 22cm, weight combined 47oz. (3)

£550 - 650



96 (detail)

95

**A CONTEMPORARY SILVER DISH**

by Abigail J Brown, Birmingham 2007

With spot-hammered decoration and pleated sides, together with, a contemporary silver vesta case, maker's mark A.W., London 1999, with a pull-off pierced lid, of lozenge form, a silver pair of two-handled bon bon dishes, Edward Barnard and Sons Ltd., London 1934, of plain octagonal form with stepped handles, weight combined 12oz. (4)

£350 - 450

**FLATWARE**

96

**A WILLIAM III SILVER BRITANNIA STANDARD TREFID SPOON**

by Stephen Coleman, London 1698

Of conventional form, the reverse of the spoon scratch engraved with initials 'E\*A', length 19.7cm, weight 1.6oz.

£600 - 800

97

**A SILVER PAIR OF TEASPOONS**

by Liberty & Co, Birmingham 1926,

Feather edge with trefoil terminals, together with, a George III silver pair of Old English bead edge tablespoons, London 1778, four George III silver Old English pattern tablespoons, and an Old English thread edge example, varying dates and makers, another Chester 1912, a George III silver pair of fiddle and thread pattern tablespoons, London 1814, with remaining silver wares, weight of weighable silver 59oz. (Qty)

£600 - 700



98 (part)

98  
**A CONTEMPORARY SILVER SET OF FIVE COFFEE SPOONS**

by Tony Holland, Edinburgh 1986

With pierced geometric designs, together with, a Georg Jensen silver serving spoon, *stamped sterling silver, Denmark*, a contemporary silver reeded dish ring, *London 2000*, with a matching silver reeded fork, *London 2000*, with remaining continental silver and silver wares, *length of coffee spoons 12.2cm, weight of weighable silver 13oz.* (Qty)

£300 - 400

99  
**A GEORGE III SILVER SET OF TWELVE OLD ENGLISH PATTERN TABLE SPOONS**

possibly by Thomas Wilkinson, London 1771

Crested and initialled, 'B', *weight combined 27oz.* (12)

£300 - 400

100<sup>Y</sup> Φ  
**A VICTORIAN SILVER AND MOTHER OF PEARL DESSERT SERVICE FOR TWELVE SETTINGS**

by Martin, Hall & Co., Sheffield 1885

Cased, together with, a silver set of six fish forks, *Sheffield 1934*, with one serving fork, cased, a silver set of six soup spoons, *Sheffield 1963*, with one serving spoon, a electroplated fish service for twelve settings, with engraved tines and blade and ivory handles, cased, *weight of weighable silver 10oz.* (4)

£400 - 500

101  
**A VICTORIAN SILVER KINGS/QUEENS PATTERN PART CANTEEN**

*Various dates and makers*

Comprising; twelve table forks, eight table spoons, thirteen dessert forks, twelve dessert spoons, twelve tea spoons, a pair of sauce ladles, basting spoon, together with two electroplated table spoons and table fork, *weight of weighable silver 140oz.* (63)

£800 - 1,000



99 (part)

102  
**A GEORGE III SILVER OLD ENGLISH PATTERN SILVER SIFTER SPOON**

by Walter Tweedie, *further marks distorted, London, circa 1780*

The circular bowl pierced with a central quatrafoil motif around beads and leafy scroll, double heel junction, crested, *length 19.5cm*, together with a George III silver marrow scoop, by Hester Bateman, *London 1782*, initialled, *length 22.5cm, weight 3oz.* (2)

£250 - 300

103  
**A CHARLES II SILVER PAIR OF TREFID TABLE SPOONS**

*London 1683*

With rat-tail bowls, engraved with contemporary initials E.T.I., *length 20cm, weight 3oz.* (2)

£500 - 600

104<sup>Y</sup>  
**AN ELECTROPLATED ALBANY PATTERN CANTEEN**

Comprising; eighteen table forks, eighteen dessert forks, nine tea spoons, three coffee spoons, a pair of mother of pearl handled fish servers, a carving knife, eighteen table knives, eighteen cheese knives, twelve fish forks, twelve fish knives, three small fish knives and forks, a silver pair of butter knives, *London 1890*, a pickle fork, eighteen table spoons, eighteen dessert spoons, two sauce ladles, two serving spoons, soup ladle, cased. (Qty)

£400 - 500

105  
**A GEORGE II SILVER MARROW SCOOP**

by John Wrenn I, London 1738

Of typical form, together with, a Georgian silver fish slice, *marks worn*, with pierced and engraved decoration, crested, two continental silver straws, *one stamped '800'*, with a pierced covered bowl to a long hollow stem, with remaining silver wares, *length of straws 22.5cm/ 21.5cm, weight of weighable silver 4oz.* (Qty)

£300 - 400



106

106

**A SILVER PART CANTEEN OF FIDDLE AND THREAD PATTERN CUTLERY**

*predominately London 1933*

Comprising; eight table spoons, nine dessert spoons, *one a different date*, six tea spoons, *various dates*, eleven table forks, *six various dates*, ten dessert forks, *four various dates*, initialled and other flatware, *weight 110oz.*

£800 - 1,200

107

**AN ELECTROPLATED KINGS PATTERN CANTEEN**

Comprising; twenty four table forks, twenty two dessert forks, eight fish forks, eighteen table spoons, thirty two dessert spoons, nine soup spoons, thirty three tea spoons, nine coffee spoons, three egg spoons, six sauce ladles, twenty seven table knives, twenty seven dessert knives, a pair of fish servers, a pair of asparagus tongs, sugar tongs, serving spoon, two cake knives, preserve spoon, two cheese knives, four preserve knives, a fish service for six settings. (Qty)

£300 - 400

108

**A WILLIAM IV SILVER SET OF FIDDLE PATTERN TABLE AND DESSERT FORKS FOR SIX SETTINGS**

*by Morris & Michael Emanuel/ Adey Bellamy Savory London 1830*

Crested, together with, a William IV silver set of Fiddle pattern dessert spoons, *London 1837*, monogrammed, a William IV silver pair of fiddle pattern sauce ladles, *London 1837*, a silver set of pistol handled table and dessert knives for six settings, *Sheffield 1968*, with steel blades, *weight of weighable silver 37oz.* (Qty)

£300 - 400

109

**A MATCHED QUANTITY OF DUTCH SILVER FLATWARE**

*various makers and dates*

Old English shape with thread edge comprising; one table spoon, twelve coffee spoons, a meat fork, a pair of basting spoons, a fish slice, *by Kempen & Zonen, Voorschoten 1871, 1904, 1909 and 1926*, together with; one soup ladle and two sauce ladles, *Utrecht 1930* also including two other sauce ladles, *Utrecht 1922, weight 36oz.* (22)

£300 - 500





110

110  
**A FRENCH LATE 19TH / 20TH CENTURY SILVER THIRTY-SIX  
 PIECE DESSERT SERVICE**

*by Herin & Cie, Paris, post 1896, some with cancelled Minervas head  
 1st standard mark*

Old English pattern shape with gadrooned edge, initialled EAB,  
 comprising: twelve dessert forks and twenty-four dessert knives,  
 twelve with silver blades and twelve with steel blades. (36)

£600 - 700

111<sup>Y</sup>  
**A CASED SET OF TWELVE VICTORIAN SILVER AND MOTHER  
 OF PEARL FRUIT KNIVES AND FORKS VICTORIAN**

*by Allen & Darwin Sheffield 1899*

In a mahogany and velvet lined case; together with a George III silver  
 ladle, London 1788. (Qty)

£300 - 400

112

**A VICTORIAN BRIGHT-CUT CANTEEN FOR TWELVE SETTINGS**

*by George Aldwinckle, London 1888*

Initialled, comprising: table forks, three table spoons, dessert forks,  
 dessert spoons, tea spoons, weight combined 87oz. (51)

£500 - 600

113<sup>Y</sup> Φ

**A SILVER CANTEEN OF RAT-TAIL PATTERN FLATWARE AND  
 CUTLERY**

*Sheffield 1929-33*

Comprising: twelve table forks, twelve dessert forks, twelve soup  
 spoons, eleven dessert spoons, five table spoons, sixteen egg  
 spoons, four mustard spoons, two salt spoons, a pair of ivory handled  
 fish servers, twelve ivory handled table and dessert knives and an  
 incomplete set of carvers, *by Finnigans Ltd*; together with a set of  
 twelve mother of pearl handled fruit knives and forks and twelve ivory  
 handled fish knives with eleven forks, the whole contained in a fitted  
 Chippendale style mahogany cabinet 107cm wide including other odd  
 items of cutlery, weight of weighable silver 129oz. (Qty)

£1,200 - 1,500



114

114  
**A SILVER KING'S PATTERN CANTEN FOR SIX PLACE SETTINGS**

*by H. Hutton & Co. Ltd., Sheffield 1978/9*

Comprising; two table spoons, dessert spoons, soup spoons, tea spoons, coffee spoons, table forks, dessert forks, table knives, dessert knives, together with a three piece carving set, a bread knife, a cheese knife and a pastry slice, *weight of weighable silver 66oz. (50)*

**£600 - 800**

115  
**A SILVER DU BARRY PATTERN CANTEN FOR FOUR SETTINGS**

*by J E S, Sheffield 1971*

Comprising; table forks, dessert forks, two table spoons, dessert spoons, fish forks, fish knives, teaspoons, three coffee spoons, one butter knife, together with, a silver handles carving fork, silver handled table and dessert knives, *weight of weighable silver 49oz. (Qty)*

**£250 - 300**

116  
**A GEORGE III SILVER SET OF FOUR GAME SKEWERS**

*by Jonathon Perkins I, London circa 1770*

Of tapering form with shell finials, together with, a George III silver punch ladle, *by Fuller White, London circa 1760*, the shaped bowl to a knopped wooden handle, monogrammed, *length 48.5cm, weight of weighable silver 2oz. (5)*

**£500 - 600**

117  
**A VICTORIAN SILVER KINGS PATTERN PART CANTEN FOR TWELVE SETTINGS**

*Various dates and makers*

Comprising; table forks, table spoons, dessert spoons, six tea spoons, two basting spoons, four sauce spoons, two mustard spoons, initialled 'M', together with six electroplated dessert forks, *weight combined 93oz. (Qty)*

**£800 - 1,000**



122



123

118

**A SILVER SET OF FIVE PEMBURY PATTERN DESSERT SPOONS AND FORKS**

*by Mappin & Webb, Sheffield 1934/38*

Together with a quantity of George III silver flatware, *weight 70oz.*

**£500 - 600**

119

**A VICTORIAN SILVER FIDDLE PATTERN SOUP LADLE**

*by Stephen Smith, London 1879*

Crested, a Victorian silver pair of grape scissors, *Sheffield 1872*, a George III silver salt pots, *Sheffield 1792* with pierced and bright cut engraved decoration, blue glass liners and other silverware, *weight 76oz.*

**£600 - 800**

120

**A GEORGE III SILVER OLD ENGLISH PATTERN SOUP LADLE**

*by Eley & Fern, London 1800*

Initialled, a George III silver pair of fiddle pattern basting spoons, *London 1810*, another silver basting spoon and thirteen silver table spoons, *various dates*, *weight combined 45oz.*

**£700 - 900**

121

**A VICTORIAN OLD ENGLISH PATTERN SILVER CANTEEN FOR EIGHTEEN SETTINGS**

*by Walker & Hall, Sheffield 1899-1900*

Comprising; table forks, twelve table spoons, dessert forks, twelve dessert spoons, ten teaspoons, *Sheffield 1911*, three serving spoons, sugar tongs, some pieces initialled 'H', *weight combined 131oz. (73)*

**£800 - 1,000**

**VERTU**

122

**A SILVER NOVELTY TABLE CIGAR LIGHTER**

*by Goldsmiths & Silversmiths Co. Ltd., London 1941*

Modelled as a No.5 Mills hand grenade, mounted on an ebonised base, *height 15cm.*

**£800 - 900**

123

**AN EDWARDIAN SILVER AND ENAMEL PILL BOX**

*by Hill & Co., London 1907*

Of hexagonal form, the cover embellished with an owl perched on a crescent moon, *height 3cm, weight 1oz.*

**£250 - 300**



124

124

**A CONTINENTAL SILVER VINIGRETTE**

*possibly Austro-Hungarian, circa 1760*

Of oval waisted oval form, the underside engraved with initials I.E.M, together with, a Victorian silver infusing spoon, London 1892, with a pierced hinged bowl, length of spoon 14.5cm, weight combined 2oz. (2)

£400 - 600

125Y

**A CHINESE SILVER SNUFF BOX**

*maker's mark indistinct, circa 1900*

Of rectangular form, chased with oriental figures in a landscape, with shield cartouche, the sides with foliate decoration, with ring attachment, the interior fitted with a pierced grille and inner liner, length 5cm, a George IV silver gilt mounted glass inkwell, London 1827, engine turned with scroll carved border and handle, initialled, length 4cm, and a Victorian silver snuff box, Birmingham 1892, oval, the cover with inset mother of pearl plaque and portrait miniature on a scroll pierced ground, length 7.5cm. (3)

£500 - 600



127



125

126

**AN EARLY 20TH CENTURY AMERICAN SILVER MUG**

*by La Pierre The International Silver Company, Meriden Connecticut*  
Cylindrical form, height 5.5cm, together with a Victorian silver water jug, by Walter, Michael & John Barnard with Robert Dubock, London 1899, baluster form decorated with twisted gadroons, height 16cm, a Victorian café au lait pot, probably by Abraham Brownett, London 1866, cylindrical form with black stained wood handle, height 11cm, an Edwardian silver hot water pot, by Fordham & Faulkner, Birmingham 1902, pear form decorated with twisted gadroons, crested, height 15cm, an Edwardian silver sauceboat, by Mappin & Webb, Birmingham 1911, height 8cm, a small Edwardian box, by Alexander Clark & Co, Birmingham 1909, height 4cm, a pair of Continental posy holders and twenty one varied cheroot cases, total silver weight 51oz. (28)

£500 - 600

127

**A VICTORIAN SILVER VINAIGRETTE**

*by David Pettifer, Birmingham 1855*

Of basket form with embossed and chased floral and scroll decoration, engraved cover and base, opening to reveal a floral pierced and engraved grill, chain handle, 3 x 2 x 2.5cm, and a silver and enamel cigarette case, bearing defaced import marks with a hunting design cover, 8.5 x 5 x 1cm. (2)

£500 - 700





128

128<sup>Y</sup> Φ

**AN EDWARDIAN SILVER AND IVORY TUSK CIGAR PIERCER**

*London 1903*

The plain silver mount monogrammed W.G.B., *length 20cm*, a Victorian silver mounted ivory page turner, *London 1892*, with embossed floral handle, *length 38cm* and four other silver mounted ivory page turners. (6)

£400 - 600

129

**A FRENCH GOLD, ENAMEL AND LATER RESIN CIRCULAR BOX**  
*bearing control marks, circa 1800*

Of circular form, the pull-off cover with a blue and white enamel border, *diameter 6cm*.

£300 - 400

130<sup>Y</sup>

**A GEORGE I/II MOTHER OF PEARL AND TORTOISESHELL MOUNTED SNUFF BOX**

*unmarked, circa 1720*

Of rectangular form, the hinged cover inset with a carved mother of pearl panel depicting Judith holding Holofernes head with her maid servant outside tents, to a plain tortoiseshell base, *7 x 6 x 2.5cm*.

£300 - 400

131<sup>Y</sup> Φ

**A VICTORIAN/EDWARDIAN GENTLEMAN'S MATCHED SILVER DRESSING BOX**

*by Charles Fox & Co. Ltd./ Thomas Whitehouse, London 1861/1913*

The rectangular walnut and brass inlaid box opening to reveal five silver topped glass containers and a shaving brush, underneath showing a shoehorn, shaving blade, and a manicure set, the lid with a mirror compartment, all with engine turned decoration, initialled J.E.T., *23cm x 17cm x 11cm*. (Qty)

£300 - 400



130 (detail)



131



133

132

### A COLLECTION OF 18TH / 19TH CENTURY GILT METAL AND HARDSTONE SEALS

unmarked, mostly English

Comprising: one, early 19th century example, flaring openwork form with reeded leaves and oblong base, the matrix with the arms for Stratford? height 4cm, another early 19th century example, with open work scrolls and crested bloodstone matrix, height 2.5cm, together with ten further various examples, a silver mounted intaglio depicting a bird and ewer, a circular gilt metal and crystal locket painted with a autumnal floral spray, two mid-18th century memorial lockets; one, of pear-drop form, the crystal slide with woven initials either side of a skull on a plait of hair, the other, depicting a man leaning by a neo-classical urn, the reverse with a plait of hair, height 2cm and a miniature magnifying glass. (Qty)

£500 - 600

The first seal engraved with the arms of STRATFORD, Earls of Aldborough in the peerage of Ireland from 1777 until 1875.

Robert Stratford settled in Ireland in 1660. His son Edward, a staunch supporter of King William, purchased lands in co. Kildare. Edward's youngest son was MP for Baltinglass in the reigns of the first three Georges. He was made a Baron in 1763, advanced to a Viscounty in 1776 and to an Earldom the following year. His seats were Belan Hall, co. Kildare and Stratford Lodge, Baltinglass, co. Wicklow.

133

### A SILVER AND ENAMEL SNUFF BOX

by PIV?, London import 1928

With engine turned decoration and blue enamelling, the lid decorated with a pair of long-billed dowitchers by a pond, the thumbpiece set with a red cabochon cut stone, length 8 x 5.2cm, weight 3oz.

£300 - 400

134

### A GERMAN SILVER-GILT SINGING BIRD BOX

by J.D. Schleissner & Sohne, Hanau, circa 1910, .800 standard

The rectangular box with cast and chased romantic scenes and festoons, with feathered bird automaton, 9.5 x 6 x 4cm.

£400 - 600



134

## ANTIQUE SILVER, PRE 1914

135

### A SILVER SPIRIT KETTLE ON STAND

*by Richard Richardson, Sheffield 1911*

Of oblong form, with an applied gadrooned border, with a fluted lower body, the stand with paw feet and a plain circular burner, *height on stand 31cm, weight 50oz.*

£500 - 600

136

### A PAIR OF EARLY 20TH CENTURY SILVER CANDLESTICKS

*Mappin & Webb, London 1912*

In the Adam style, flared nozzles, tapering stems terminating on stepped rectangular bases, embellished with bands of acanthus leaves and swirling beaded bands, *height 28cm*, together with a silver dish *by William Hutton & Sons, Sheffield 1925*, circular form, with snake handles, raised on a collet foot, *height 13cm, weight of total weighable silver 22oz.*

£300 - 500



136



135

137

### A BLACK LEATHER VANITY CASE WITH MATCHED SILVER-MOUNTED DRESSING TABLE SET

*various dates and makers*

Comprising: a boudoir clock by Synner & Beddoes, Birmingham 1912; a hand mirror, two hair brushes, two cloth brushes, a buckle hook, six various glass containers, one note pad, one sewing case and three various leather boxes. (19)

£300 - 400

138

### A 19TH CENTURY FRENCH SILVER THREE PIECE TEA SERVICE

of spherical form, the tea pot with ebonized handle and cast ram's mask spout, domed cover with acorn finial, with cast beaded and foliate borders on anthemium, ram's mask and paw feet, *height of tea pot 19cm, weight combined 34oz.* (3)

£500 - 700



141

139

**A SILVER THREE PIECE TEA SERVICE**

by Atkin Brothers, Sheffield 1912

Of oval form, with a fluted lower body and an applied gadrooned rim, comprising; tea pot, sugar bowl, milk jug, an Edwardian coffee pot, *Edinburgh* 1900, crested, a silver hot water pot, *London* 1913, of plain form, weight combined 65oz. (5)

£300 - 400

140Y Φ

**A SILVER TRAVELLING TOILET SET**

by G H James & Co., London 1911

The green leather briefcase with a fitted interior, comprising; four silver topped glass bottles, hair brush, lighter, ink well, note book, ivory handled pen, manicure set, two clothes brushes, heated roller case, page turner, with some spaces vacant.

£200 - 300

141

**A SILVER FOUR PIECE TEA SERVICE**

by West & Son, London 1913 - 1914

Of baluster form, with a fluted lower body, an applied gadrooned and shell rim, raised on four paw feet, crested, height of hot water pot 23cm, weight combined 61oz. (4)

£500 - 600

142

**A SILVER PAIR OF CHOCOLATE POTS**

by London 1912

Of plain baluster form, raised on a spread foot, with green thread handles, together with, a Victorian silver sugar castor, *London* 1900, of cylindrical form, embossed with foliate decoration, height of chocolate pots 16cm, weight combined 29oz. (3)

£300 - 400

143

**A SILVER PAIR OF CAFE AU LAIT POTS**

by Harrison Brothers & Hewson, London 1911

Of plain octagonal form, with wicker covered scroll handles, together with, an Edwardian silver milk jug, by Hukin and Heath, *London* 1901 of plain tapering hexagonal form, with a wicker covered handle, height of cafe au lait pot 13cm, weight combined 19oz. (3)

£400 - 500

144

**AN EDWARDIAN SILVER SALVER**

by John Hunt, London 1901

Of shaped square form, with a pie-crust border raised on bracket feet, length 23cm, together with, a silver basket, *London* 1921, of navette form, with a wire work handle, a silver swing-handled basket, *London* date letter rubbed, of circular form embossed with flowers and fruit raised on a pedestal foot with a gilded bowl, crested, weight combined 48oz. (3)

£300 - 400



143



145

**AN EDWARDIAN SILVER PAIR OF SUGAR BASKETS**

by W.H.L. (untraced), Sheffield 1905

Of navette form, with reeded swing handles pierced decoration, vacant cartouche and blue glass liner, raised on a pedestal foot, together with, a matched silver sauce boat and dish, Birmingham 1970/ Sheffield 1968 with applied gadrooned borders, raised on three hoot feet, another similar matched silver sauce boat and dish, Birmingham 1982/ Sheffield 1972 of pain form with shaped borders, raised on three hoot feet, weight combined 44oz. (4)

£300 - 400



146

**AN EDWARDIAN SILVER TAZZA**

by Philip Hanson Abbot, Glasgow 1908

The circular bowl raised on a sea serpent stand, gilded, height 12.5cm, together with, a silver tazza, London 1919, the circular bowl with a lozenge shape pierced gallery, the two scroll handles extending from a knopped stem, height 15cm, weight combined 23oz. (2)

£300 - 400

146

147

**AN EDWARDIAN SILVER TWO HANDLED PRESENTATION ROSE BOWL**

by Walker & Hall, Chester 1906

Of circular form with a double waist band and scroll handles, raised on a pedestal foot, diameter 23cm, and an Edwardian silver salver, Sheffield 1909, with a gadrooned border, crested, diameter 25cm, weight combined 51oz.

£500 - 600



148

**AN EDWARDIAN SILVER PAIR OF SABBATH CANDLESTICKS**

by Moses Salkind & Co., London 1901

Of typical form with knopped baluster stems embossed with flutes and floral decoration, with detachable drip-pans, the domed circular bases embossed with flowerheads, raised on three embellished foliate scroll feet, height 39cm, weight combined 31oz. (2)

£500 - 600

148



150

149

**AN EDWARDIAN SILVER BOWL**

*by Atkin Brothers, Sheffield 1903*

With an applied gadrooned border, together with, a Victorian silver waiter, *London 1892* with foliate engraved decoration and an applied beaded border, an silver inkwell, *Birmingham 1927*, of circular form, with liner, a silver circular dressing table pot, *Birmingham 1919*, raised on four scroll feet, *diameter of bowl 17cm, weight 18oz.* (4)

**£180 - 200**

150

**AN EDWARDIAN SILVER PRESENTATION TWO HANDLED CUP**

*London 1906*

Of tapering form with two bands of embossed balls, sweeping handles, inscribed, *height 26cm, weight 40oz.*

**£300 - 500**

151<sup>Y</sup>

**AN EDWARDIAN SILVER AND TORTOISESHELL COMPOSITE DRESSING TABLE SET**

*by Synyer & Beddoes/ Levi & Salaman, Birmingham 1907 - 1909*

Comprising; an Edwardian silver and tortoiseshell topped cut glass bottles, *Birmingham 1909*, together with, an Edwardian oval silver inlaid and tortoiseshell box, *Birmingham 1909*, raised on four feet, an Edwardian silver and tortoiseshell pin box, *Birmingham 1907*, an Edwardian silver and tortoiseshell cut glass powder jar, *Birmingham 1909*, all monogrammed. (5)

**£400 - 500**

152

**A VICTORIAN SILVER PAIR OF WHEEL BARROWS**

*by William Comyns & Sons, London 1901*

Realistically modelled, with pierced decoration and working wheels, *weight combined 6oz.* (2)

**£400 - 500**



152



156



158

153

**AN EDWARDIAN SILVER PAIR OF BON BON DISHES**

*by Goldsmiths & Silversmiths Co. Ltd., London 1904*

Of pierced navette form, with an applied gadrooned border, with two scroll handles, together with, a George III silver Old English pattern ladle, *London 1818*, monogrammed, a Victorian silver pair of fish servers, *Birmingham 1855*, with silver blades and tines, engraved decoration, loaded handles, cased, *weight of weighable silver 18oz. (5)*

£500 - 600

154

**AN EDWARDIAN SILVER MOUNTED WALL MIRROR**

*by H Matthews, Birmingham 1905*

Rectangular form, embellished with pierced foliate scrolls enclosing alternating flower heads, crowned with a plain shield cartouche, set with a bevelled mirror plate, wooden back, together with, an Edwardian silver framed dressing table mirror, *Birmingham 1908*, with easel back, *height 52cm. (2)*

£300 - 400

155

**A MATCHED EDWARDIAN SILVER AND SILVER MOUNTED VANITY SET**

*by Henry Matthews, Birmingham 1906, 1907 & 1908*

Comprising: hand mirror, two brushes, cloth brush and tray, floral embellishment, together with two matched silver mounted glass containers, *London 1907*, and a perfume bottle, *London 1930*, *weight of weighable silver 7oz. (8)*

£200 - 300

156\*

**AN EDWARDIAN SILVER THREE BRANCH, FOUR LIGHT**

*by Hawksworth, Eyre & Co. Ltd., Sheffield 1901*

The detachable branch section with three reeded scroll arms issuing from below a central light, with removable sconces, to a tapering column, raised on a beaded square foot, loaded, *height 41.5cm.*

£500 - 700

157<sup>Y</sup> Φ

**A VICTORIAN SILVER LIDDED JUG,**

*by Thomas Bradbury and Sons, London 1896*

Of part reeded form, with leaf capped scroll handle, with ivory insulators, initialled, together with, a George V silver combined Vesta and sovereign case, *Birmingham 1913*, of rectangular form with canted corners, an Edwardian silver model of an Asiatic pheasant *Chester 1906*, loaded, *weight of weighable silver 15oz. (3)*

£400 - 500

158\*

**A VICTORIAN SILVER CLARET JUG**

*by Edward & John Barnard, London 1857*

Of baluster form, engraved scroll decoration, the handle stylised as a vine, with applied grapes and vine leaves, raised on a spread foot, *height 36cm, weight 24oz.*

£500 - 700



161

**A VICTORIAN COMMEMORATIVE SILVER INKSTAND**

*by G R Collis & Co., Birmingham 1847*

Of shaped rectangular form, with applied scroll and foliate borders, with silver topped cut glass bottles, and a central candle holder, inscribed, *length 26.5cm, weight 29oz.*

**£300 - 500**

162\*

**A VICTORIAN SILVER MUSTARD POT**

*by Robert Hennell, London 1847*

Circular form with ornate scroll handle, the flat-hinged cover with engraved Gothic strap-work border and pierced shell thumbpiece, the openwork body decorated with oval and circular chain-work, on a stepped circular foot, with blue glass liner, crested, *height 10cm*, together with a George III silver eight-bar toast rack, *by Emes & Barnard, London 1809*, with double wire-work arches, double crested, *length 16.5cm, weight of silver 20oz. (2)*

**£500 - 600**

163

**A VICTORIAN SILVER SPIRIT KETTLE**

*by Goldsmiths & Silversmiths Co. Ltd., London 1900*

Of circular baluster form, embossed with foliate and scroll decoration, the stand with shell feet and a circular plain burner, initialled and crested, *height on stand 33.5cm, weight 52oz.*

**£500 - 700**



163

159

159Y Φ

**A VICTORIAN SILVER LIDDED WINE FUNNEL**

*by William Brown & William Nathaniel Somersall, London 1839*

Of conventional form, with detachable funnel and pierced strainer, the swing handle with ivory detail and the pull of lid with a circular ivory finial, *height with handle raised 21cm, weight 6oz.*

**£500 - 700**

160

**A VICTORIAN SILVER SWING-HANDLED SUGAR BASKET**

*by Henry Holland, London 1861*

Embossed with foliate decoration, raised on a pedestal foot, with a gilt interior, together with, an Edwardian silver beaker, *Birmingham 1905*, monogrammed, a Victorian silver christening mug, *London 1863*, of fluted form, initialled, *height of sugar basket, with handle raised 20cm, weight combined 14oz. (3)*

**£200 - 300**



164

**A VICTORIAN SILVER PAIR OF GRAPE SCISSORS**

by John Gilbert, Birmingham 1868

Embellished with stylised snakes and 'Celtic' flower, together with three floral embellished examples, the first *Sheffield* 1846, the second *Sheffield* 1881, the third *Sheffield* 1894, weight 10oz. (4)

£300 - 500

165

**A VICTORIAN SILVER PAIR OF CANDLESTICKS**

Birmingham 1896

The acanthus leaf capitals to a floral twist column raised on a square stepped base with bead border, height 23cm, loaded, a Victorian electroplated and glass seven bottle condiment, unmarked, circa 1860, claret jug, unmarked, with grape and vine decoration.

£300 - 400

166<sup>Y Φ</sup>

**A VICTORIAN SILVER COFFEE POT**

by Martin, Hall & Co. Ltd., London 1870

Baluster form, the body embossed with c-scrolls and foliate decoration around vacant scrolling cartouches, the lightly domed cover terminating with a stylised bud finial, ivory insulators, raised on a spreading circular base, height 26cm, weight 26oz.

£400 - 600



169



167

167

**A VICTORIAN SILVER TWO-HANDLED HOT WATER URN**

by C.F. Sheffield 1883

The two angular handles to a fluted lower body with tap, inside with a silver removable hot rod holder, raised on a circular pedestal foot, height 25cm, weight 23oz.

£500 - 600

168<sup>Y Φ</sup>

**A VICTORIAN SILVER AND IVORY PRESENTATION TROWEL**

Sheffield 1898

The blade with floral engraved decoration surrounding the inscription, cased, a Victorian silver porringer, Sheffield 1896, with twin handles and embossed decoration and two silver presentation bowls, one cased, weight of weighable silver 24oz. (4)

£400 - 500

169

**A VICTORIAN SILVER DISH RING**

by George Nathan & Ridley Hayes, Chester 1900

Embossed and pierced in the rococo style with dogs, birds, flowers, fish, fruits, vacant cartouche, height 11cm, diameter 18cm, weight 15oz.

£600 - 800



171

170

**A VICTORIAN SILVER-GILT DISH**

by William Henry Jackson overstriking that of Francis Boone Thomas  
London 1883

Shaped-circular form, the cast border pierced with four differing  
Classical masks between crouching grotesque demon figures and  
ornate fruiting scrolls, diameter 24cm, weight 15oz.

£300 - 400

171

**A VICTORIAN SILVER MATCHED THREE PIECE TEA SERVICE**

by Josiah Williams & Co., London 1897 - 1900

Of navette form, with a raised pierced gallery, raised on a pedestal  
foot, monogrammed, comprising; tea pot, sugar bowl, milk jug, height  
of tea pot 16.5cm, weight combined 29oz. (3)

£300 - 400

172

**A VICTORIAN SILVER PAIR OF CANDLESTICKS**

by W Hutton & Sons, London 1898

Decorated with rams heads, swag and ribbon detail, urn shaped  
capitals, raised on a square base with beaded borders, height 31cm,  
together with, a Victorian silver pair of candlesticks, London 1898, of  
the same design, loaded, height 20.5cm. (4)

£500 - 600

173

**A VICTORIAN SILVER INKSTAND**

by William Hutton & Sons Ltd., London 1897

Of rectangular form, with two cut glass inkwells with silver lids above a  
pen tray, raised on four scroll feet, length 29cm, weight 30oz.

£400 - 600



172

174

**A WILLIAM IV SILVER AND SILVER-GILT SALVER**

by William Brown, London 1831

Shaped-circular form, scrolled rim embellished with foliage and 'C'  
scrolls, diameter 28cm, weight 25oz.

£500 - 600

175<sup>Y</sup> Φ

**A WILLIAM IV SILVER TEA POT**

by Edward, Edward junior, John & William Barnard, London 1832

Of plain circular form, with a cast and chased flower finial, raised on  
four scroll feet, with ivory insulators, monogrammed, height 15cm,  
weight 20oz.

£300 - 500



173



176

176Y Φ

**A GEORGE IV SILVER FOUR PIECE TEA SERVICE**

*by J E Terrey & Co., London 1822*

Of shaped circular form, embossed with scroll and foliate decoration raised on a pedestal foot, the tea pot and coffee pot with cast fig and leaf finials, ivory insulators, comprising; tea pot, coffee pot, sugar bowl, milk jug, *height of coffee pot 20cm, weight combined 67oz.* (4)

£700 - 900

177

**A GEORGE III SILVER BRANDY SAUCEPAN**

*by Rebecca Emes & Edward Barnard I, London 1819*

Of conventional form, the spout with a hinged cover, crested, *height 12.5cm, length 21.5cm, weight 16oz.*

£800 - 1,200



177

178

**A GEORGE III PAIR OF SILVER SALTS**

*by Edward Aldridge I, London 1764*

Of shell form, raised on three shell feet, *length 11cm, weight 5oz.* (2)

£600 - 700

179

**A GEORGE III CASTER**

*by Hester Bateman, London 1787*

With beaded rims, raised on a pedestal foot, together with, a George II silver caster, *London 1752*, of conventional form, *height 11cm, weight 5oz.* (2)

£300 - 350

180

**A GEORGE III SILVER CRUET**

*by Robert Hennell, London 1776*

The framework of circular form with beaded rims, the vertically slat-pierced sides embellished with swags and festoons, raised on three paw feet, centred with a carrying handle, fitted with five silver mounted glass bottles, *height 23cm.*

£300 - 400



182

181

**A GEORGE III SILVER WINE FUNNEL**

*possibly Scottish, makers mark distorted*

Conventional form, bowl with reeded rim and detachable flaring flange, plain body, *length 12.5cm*, together with, a George III silver goblet, *London 1783*, plain oval bowl, raised on a circular spreading foot with beaded rim, inscribed, *height 16.5cm, weight 9oz. (2)*

£300 - 400

182

**A GEORGE III SILVER PAIR OF CANDLESTICKS**

*possibly by William Cripps, London 1768*

The square stepped bases with stylised acanthus leaf decoration, to fluted columns and Ionic style scrolling capitals, loaded, *height 28cm. (2)*

£700 - 800

183

**A GEORGE III SILVER WAX JACK**

*by Samuel Herbert & Co., London 1762*

With pierced shaped-circular base, with leaf-capped handle, raised on three claw feet to a sprung loaded scissor action terminal, containing a wax coil, *height 17.5cm.*

£500 - 550

184

**A GEORGE III SILVER MUG**

*by John Langlands I & John Robertson I, Newcastle 1793*

Of plain conventional form, together with, a George III milk jug, *London 1782*, embossed with wild flowers, initialled, a George III silver milk jug, *London 1834*, of helmet form, raised on a square pedestal foot, monogrammed, *weight combined 16oz. (3)*

£500 - 600

185

**A GEORGE III SILVER PROVINCIAL PRESENTATION MUG**

*by John Robertson, Newcastle 1797*

Of baluster form with a capped S scroll handle, *height 13cm, weight 9.5oz.*

£400 - 500

186

**A GEORGE III SILVER LIDDED TANKARD**

*by Orlando Jackson, London 1776*

Of baluster form with an applied waist band, S scroll handle with heart terminal, the domed lid with a scroll thumb-piece, *height 19.5cm, weight 25oz.*

£700 - 1,000



183



187

**A GEORGE III SILVER FIVE-BAR TOAST RACK**

*by Robert Hennell, London 1809*

Rectangular form with canted corners, the base with pierced acanthus border and raised reeded rim, the plain bars of graduating sizes, raised on four tapering fluted feet, *length 16cm, weight 10oz.*

£500 - 600

188

**A GEORGE III MATCHED SILVER TEA SERVICE**

*makers mark rubbed, London 1817, teapot by William Elliot, London 1814*

Of circular form, with a fluted lower body and an applied gadrooned border, comprising; tea pot, sugar bowl, milk jug, crested, *height of tea pot 12.5cm, weight combined 44oz. (3)*

£600 - 800

189

**A GEORGE III SILVER CHAMBERSTICK**

*by Samuel Hennell, London 1811*

Scrolled-shaped base, nozzle embellished with reeded panels and twisted foliate scrolls with a conical snuffer, crested, *length 20cm, weight 14oz.*

£500 - 600

190

**A GEORGE III SILVER PAIR OF SAUCEBOATS**

*by William Grundy, London 1761*

Oval bellied form with shaped rim, leaf-capped flying scroll handles, on three-capped scroll and stepped hoof feet, *length 17cm, weight 14.5oz. (2)*

£500 - 600



193



194

191

**A GEORGE III SILVER MUG**

*by Thomas Whiphham, London 1770*

Plain baluster form with flaring rim, leaf-capped shaped scroll handle, raised on a spreading circular base, *height 12.5cm, weight 10oz.*

£500 - 600

192

**A GEORGE III SILVER PAIR OF CANDLESTICKS**

*possibly by John Roberts & Co, Sheffield 1810*

Typical gadrooned form, the waisted demi-fluted sconces with detachable unmarked drip-pans, on tapering demi-fluted columns with skirted girdles, raised on stepped fluted and gadrooned circular bases, crested, *height 30cm. (2)*

£500 - 600

193

**A GEORGE III SILVER LIDDED TANKARD**

*by J E Terrey & Co., London 1819*

Of plain conventional form, with an applied waist band, a scroll thumbpiece, raised on a spread foot, *height 20cm, weight 28oz.*

£1,000 - 1,500

194

**A GEORGE III SILVER PRESENTATION LIDDED TANKARD**

*by Charles Wright, London 1773*

Of baluster form with a S scroll handle, scroll thumb-piece to the domed lid, inset with a Queen Anne 1703 coin, later armorial and motto, *height 19cm, weight 24oz.*

£600 - 800



196

195

**A GEORGE III PAIR OF OLD ENGLISH PATTERN SILVER BASTING SPOONS**

*makers mark stamped four times to stem for Thomas & William Chawner, London, circa 1780*

Crested, together with an Edwardian silver rose bowl, London 1901, circular form with pierced flaring rim and base, height 16cm and a Victorian silver rattle, Birmingham 1893, with coral teether (a.f.) and whistle terminal, weight combined 19oz. (4)

£300 - 400

196

**A GEORGE III SILVER CHAMBERSTICK**

*by Rebecca Emes & Edward Barnard, London 1820*

Of rectangular form with gadrooned borders, length 8.5cm, together with, a William IV silver chamber candlestick, London 1830, the lobed and fluted sconce with detachable nozzle and snuffing hood raised on a dished circular base, diameter 9cm. (2)

£500 - 600

197

**A GEORGE III SILVER PEPPER CASTOR**

*by Peter & Ann Bateman, London 1792*

Of knopped form, with a pierced lid, together with a George III silver pepper caster, London 1766, monogrammed, a George III silver pepper caster, London 1773, crested, a George III silver pepper caster, London 1790, height 14cm, weight combined 11oz. (4)

£400 - 500

198

**A GEORGE III SILVER PAIR OF CANDLESTICKS**

*by John Parsons & Co., Sheffield 1790*

Of tapering knopped form, with a fluted border, height 28cm. (2)

£500 - 700

199

**A GEORGE III SILVER LIDDED TANKARD**

*by Hester Bateman, London 1789*

Of conventional form, later embossed with scroll and foliate decoration, the scroll handle with a heart shaped terminal, crested, height 22cm, weight 22oz.

£1,400 - 1,600



199

200

**A GEORGE III SILVER COFFEE POT**

*maker's mark rubbed, London 1773*

Pear form, later decorated with roses, foliage, and a crest enclosed by 'C' scrolls and shells, the spout partly decorated with scale pattern, crowned with a knob in the form of a flame, with a scrolled stained wood handle, raised on a collet foot, *height 28cm, weight total 25oz.*

**£500 - 600**

The crest and motto of THOROLD of Boothby Hall, Grantham, Lincolnshire.

201

**A GEORGE II SILVER AND SILVER-GILT SPOON TRAY**

*by Lewis Pantin, London 1737*

Shaped-oval form, surface later chased with rocaille-scrolls and flowers, centre crested, *length 18cm, weight 4oz.*

**£400 - 500**

202

**A GEORGE II SILVER COFFEE POT**

*by makers mark indistinct, London 1742*

Of plain tapering form, with a wooden scroll handle, monogrammed and crested, *height 23cm, weight 19oz.*

**£600 - 800**

203

**A GEORGE II SILVER MUG**

*by Robert Cox, London 1758*

Of baluster form with a double scroll handle, *height 13cm, weight 10oz.*

**£400 - 500**

204

**A GEORGE II SILVER WAITER**

*by Dorothy Mills, London 1750*

Shaped circular form with raised shell and scroll embellished rim, raised on three scrolling hoof feet, *diameter 18.5cm*, together with a George III silver cream jug, *maker's mark 'D.H?'*, London 1761, baluster form with flaring wavy-edge rim, leaf-capped shaped scroll handle, raised on three scrolling hoof feet, *height 10cm, weight total 10.5oz.* (2)

**£300 - 400**



205



200

205

**A GEORGE II SILVER CASTER**

*by Samuel Welder London 1729*

Baluster form, pull-off dome cover with alternating pierced panels of scrolls and dots, knob finial, body engraved with two crests, on a spreading circular foot, *height 18cm, weight 10.85oz.*

**£300 - 400**

206

**A GEORGE II SILVER COFFEE POT**

*makers mark indistinct, London 1739*

Of tapering conventional form, raised on a spread foot, armorial, *height 24cm, weight 25oz.*

**£600 - 700**

207

**A GEORGE II SILVER COFFEE POT**

*by Edward Feline, London 1738*

Of plain baluster form, with a knopped finial, raised on a spread foot, *height 23.5cm, weight 23oz.*

**£700 - 900**

208

**AN 18TH CENTURY SILVER COFFEE POT**

*marks rubbed, London, circa 1746*

Plain tapering form, leaf embellished spout, on a circular foot, lacking handle, together with a small cream jug, *by Henry Chawner, London 1790*, urn form with reeded band and upright loop handle, prick-dot engraved reserves, together with a silver shell form salt, *Birmingham 1862*, on mythological dolphin feet. (3)

**£500 - 600**





Gerard Daltrey 1974



# PICTURES

Lots 209 - 360







209



211



213

## 20TH CENTURY PICTURES

209AR

**ARTHUR RALPH MIDDLETON TODD (BRITISH, 1891-1966)**

Model with Wrap

signed with initials 'A.R.M.T' (lower left)

oil on canvas

46.5 x 35.5cm (18 5/16 x 14in).

£300 - 500

### Exhibited

with The Fosse Gallery, 'Works from the Studio of A.R. Middleton Todd, R.A.' September - October 1985, no.2

210\*

**ENGLISH SCHOOL, 20TH CENTURY**

Berkeley Square

oil on canvas

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

£500 - 700

211

**MAURICE BLOND (FRENCH/RUSSIAN, 1899-1974)**

Portrait du jeune fille

signed 'M Blond' (upper right)

oil on canvas

41 x 33cm (16 1/8 x 13in).

£600 - 800

### Provenance

with Crane Kalman Gallery, London.

212AR

**PEARL BINDER (BRITISH, 1904-1990)**

Street artists

pen and ink

28.5 x 39.5cm (11 1/4 x 15 9/16in).

together with another by the same hand signed and dated 'Pearl Binder/33' (2)

£600 - 800

213AR

**FLORA H. MITCHELL (IRISH, 1890-1973)**

'Alexandra Basin, Dublin'

signed in pencil (lower right); inscribed (lower left) ink and wash

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

and two further similar works by the same hand - 'Old House, Moore St. Dublin', and 'Galway Bridge'. (3)

£800 - 1,200



214



215



216



216

214

**ARTHUR MACDONALD (BRITISH, ACTIVE 1897-1940)**

Harbour view

signed 'A Macdonald' (lower left)

oil on canvas laid onto board

24.5 x 34.5cm (9 5/8 x 13 9/16in).

**£400 - 600**

215AR

**JOHN CYRIL HARRISON (BRITISH, 1898-1985)**

Canada Geese in flight

signed 'J.C. Harrison' (lower right)

watercolour

33 x 47cm (13 x 18 1/2in).

**£500 - 700**

216AR

**SCOTTIE WILSON, RSA RSW (BRITISH, 1889-1972)**

Landscape with stylised castles, totem poles and fish

signed 'SCOTTIE' (lower right)

coloured crayons, gouache and black ink

49.5 x 80cm (19 1/2 x 31 1/2in).

unframed

together with one other, by the same hand, depicting a similar design on black paper laid down on card 50.5 x 63.5 cm (2)

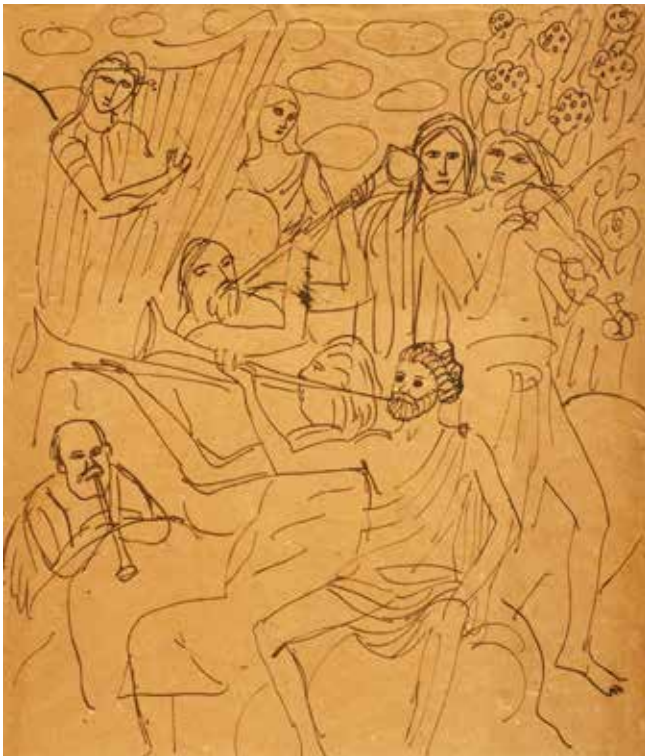
**£500 - 700**

**Provenance**

Private collection, UK



217



218

217  
**ARCHIBALD THORBURN (BRITISH, 1860-1935)**  
 Studies of Partridge chicks; Osprey  
 pencil (the former on tinted paper)  
 12 x 16cm (4 3/4 x 6 5/16in). (largest)  
 (2)

£600 - 800

**Provenance**  
 Holland & Holland, London

218AR

**AUGUSTUS EDWIN JOHN O.M. (BRITISH, 1878-1961)**

'Musicians Study'; 'Sketch for bathers and chicken'; 'Dorelia and baby?'; 'Gypsy woman'; 'Arabella' and 'Dorelia'  
 pen and brown ink on buff paper  
 35 x 30cm (13 3/4 x 11 13/16in).  
 (6)

£1,000 - 1,500

**Provenance:**  
 with The Alton Gallery, Barnes, circa 1972 where acquired by the present owner

Each authenticated verso by Casper John

219AR

**SCOTTIE WILSON, RSA RSW (BRITISH, 1889-1972)**

Birds, butterflies and fish  
 signed 'SCOTTIE' (lower right)  
 watercolour, ink and gouache  
 33 x 24cm (13 x 9 7/16in).  
 together with eight unframed works by the same hand, six on card and two on paper, with various studies and designs 52 x 64.5 cm and smaller (9)

£400 - 600

**Provenance**  
 Private collection, UK

220

**CHRISTOPHER TUGWELL (SOUTH AFRICAN, BORN 1938)**

Forest workers, circa 1978  
 signed 'C. Tugwell' (lower right)  
 oil on board  
 54 x 75cm (21 1/4 x 29 1/2in).

£400 - 600

221AR

**JACQUELINE WILLIAMS (BRITISH, BORN 1962)**

Mary and the cheval mirror  
 initialled 'JW' (lower right),  
 oil on canvas,  
 99 x 74cm (39 x 29 1/8in).

£1,000 - 1,500

**Provenance**  
 With The Albany Gallery, Swansea, July 1999

222AR

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

Landscape with Farm Buildings  
 colour reproduction print, signed in pencil, with the blindstamps for the Fine Art Trade Guild and Printsellers Association, from an edition of 850, published by Venture Prints Ltd, 1974. 395 x 500mm (15 9/16 x 19 11/16in)

£500 - 700





223

223AR

**JOHN NORTHCOTE NASH RA (BRITISH, 1893-1977)**

Essex Farmhouse  
with studio stamp (on the stretcher)  
oil on board  
25 x 30cm (9 13/16 x 11 13/16in).

£600 - 900

**Provenance**

with Mason-Watts Fine Art, Leamington Spa

**Exhibited**

London, New Grafton Gallery, London, 1981 (no 14)

224AR

**FLORA H. MITCHELL (IRISH, 1890-1973)**

'The Houses of Parliament, London'  
signed in pencil (lower right); inscribed (lower left) ink and wash  
24.5 x 32.5cm (9 5/8 x 12 13/16in).  
and three further similar works by the same hand. (4)

£800 - 1,200

225AR

**KURT JACKSON RWA (BRITISH, BORN 1961)**

'Old Inn Lower Quarter'  
signed and dated 'Kurt J/03' lower right, inscribed with title lower  
centre, signed again 'Kurt Jackson' on the back board  
acrylic on board  
24 x 26cm (9 7/16 x 10 1/4in).

£500 - 700

226AR

**KURT JACKSON RWA (BRITISH, BORN 1961)**

'Scottish Seaweed from the beach at Portaria Cuthaig saddle bay  
Kintyre'  
signed 'Kurt J' (lower right), inscribed with title and dated 8.4.01 (lower  
centre), signed again 'Kurt Jackson' and inscribed 'Scottish seaweed'  
on the back board  
pencil, watercolour, and acrylic on board  
35 x 39cm (13 3/4 x 15 3/8in).

£300 - 400



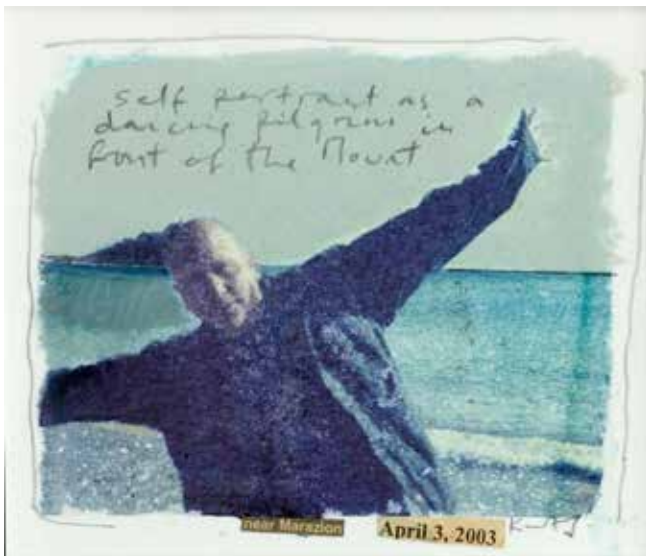
224



225



226



227



228



229

227AR

**KURT JACKSON RWA (BRITISH, BORN 1961)**

'Self portrait as a dancing pilgrim in front of the mount'  
signed 'Kurt J' lower right, inscribed with title upper centre, signed again 'Kurt Jackson' (on the back board)  
pencil, gouache and collage on paper with a printed base  
10.5 x 12.5cm (4 1/8 x 4 15/16in).

£300 - 400

228AR

**PIETRO ANNIGONI (ITALIAN, 1910-1988)**

Study of a bestiary-type fish  
brush and black ink and black fibre-tip pen on the reverse of a sheet of pattern-printed paper  
69.5 x 84cm (27 3/8 x 33 1/16in).

£500 - 600



230

**Provenance**

Gifted to the vendor's father, a doctor at King Edward VII Midhurst Hospital, via a patient who was a friend of the artist.

229

**HENRY BISHOP (BRITISH, 1868-1939)**

'The White Wall, Tangiers'  
signed and dated 'H.Bishop 1905' (lower right), titled on labels verso  
oil on canvas  
32.5 x 42.5cm (12 13/16 x 16 3/4in).

£250 - 350

230AR

**TOMAS HARRIS (1908-1964)**

Spanish Bay  
oil on board  
81 x 122cm (31 7/8 x 48 1/16in).

£400 - 600





231

231AR

**DAVID HAZELWOOD (BRITISH, 1932-1994)**

Abstract; three works  
each signed 'D Hazelwood'  
mixed media  
the largest 30.5 x 33cm (12 x 13in).

£500 - 700

232AR

**SIR STANLEY SPENCER R.A. (BRITISH, 1891-1959)**

Study for Army life in Macedonia II, 1917  
pencil and wash  
16.5 x 21.5cm (6 1/2 x 8 7/16in).

£1,500 - 2,000

**Provenance**

With Arthur Tooth & Sons Ltd

233

**TWINS SEVEN-SEVEN (NIGERIAN, 1944-2011)**

The Four Wise Owls  
signed, inscribed with title and dated 1982 (lower right) mixed media  
on fabric  
78 x 126cm (30 11/16 x 49 5/8in).

£1,000 - 1,500

234AR

**MICHAEL AYRTON (BRITISH, 1921-1975)**

Future Barley  
signed and dated 'Michael Ayrton 65' (lower left); signed and titled (on  
label verso),  
oil and collage on board  
50 x 38cm (19 11/16 x 14 15/16in).

£800 - 1,200



232



234



236

236AR

**GERARD DILLON (IRISH, 1916-1971)**

*Little Boy Playing at God*

signed and dated 'Gerard Dillon 45-6' (lower left)

oil on canvas

51 x 76.2 cm. (20 x 30 in.)

**£5,000 - 7,000**

**Provenance**

With The Waddington Galleries, London, where acquired by Mr. Lloyd Elkin  
Private Collection, France

Living in Ireland during the war, Gerard Dillon travelled around the country seeking inspiration for subject matter. Like Elizabeth Rivers, Basil Rakóczi and Seán Keating, the artist was fascinated by the Aran Islands. These early pictures from the 1940s reflect his own personal journey at a time in which Catholicism and Nationalist idealism were interwoven.

Annie Dillon, Gerard's Mother was a staunch Catholic who enforced her beliefs on all her eight children. Reaching adolescence, the artist struggled with school life, his Mother's religious rituals, and the social conservative climate in Belfast. In 1934 the artist travelled to London to seek employment, but also to enjoy an anonymous life, where he was free to explore attitudes to nationality, religion, and to shed prejudices of condemnation from the Catholic Church.

Keenly aware of the appealing nature of narrative in his painting, Dillon draws our attention to *Little Boy Playing at God* with a curiously disproportionate boy standing in front of a handmade wooden cross in a curragh. Nearby, a young boy kneels before him by a pool of water with his eyes closed. To the right, two girls huddle closely together to watch the scene. Opposite the girls, an older boy walks away from the group displaying a gesture of disdain to the boy playing God. The curragh, of ancient origin divides the group symbolizing the children's future survival, which depended on the Aran fishermen's skill of nerve and dexterity for total self-sufficiency.

The artist held his first solo show in 1942 in the country shop, Dublin. Opened by Mainie Jellett, other works from this period are characteristically naïve and contain a Christian theme; *Forgive us Our Trespasses*, *An Aran Funeral*, and *Dust to Dust*. The images are depicted with humour in a simple and child like manner with disproportionate perspective to enhance symbolism often evoking a message.

We are grateful to Karen Reihill, who is currently researching the life and work of Gerard Dillon, for compiling this catalogue entry.



235

235AR

**OROVIDA CAMILLE PISSARRO (BRITISH, 1893-1968)**

*The Picnic*

signed 'OROVIDA' (lower right),

oil on board

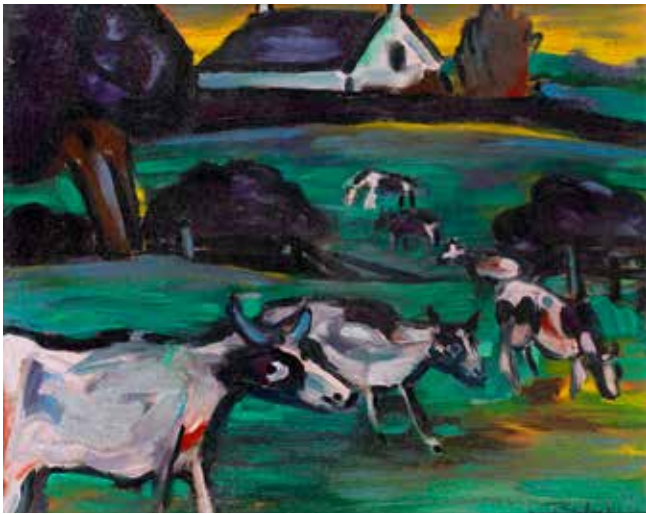
69 x 75cm (27 3/16 x 29 1/2in).

**£800 - 1,200**

**Provenance**

Sale, Christie's London, 6 March 1987, lot 256 where purchased by Lord Skidelsky





237

237AR

**BASIL BLACKSHAW (IRISH, BORN 1932)**

Farm at Boardmills  
signed 'BLACKSHAW' (lower right),  
oil on canvas board  
40.5 x 50.5cm (15 15/16 x 19 7/8in).

£1,500 - 2,000

238AR

**LEONARD ROSOMAN OBE RA (BRITISH, 1913-2012)**

Coloured figures near a fence  
signed 'Leonard Rosoman' (lower left),  
oil on canvas  
63.5 x 76cm (25 x 29 15/16in).

£2,000 - 3,000

#### Provenance

With Roland, Browse and Delbanco

239AR

**SIR MATTHEW SMITH (BRITISH, 1879-1959)**

Still life  
signed and dated 'Matthew Smith 1942' (lower right), watercolour  
74 x 54cm (29 1/8 x 21 1/4in).

£1,500 - 2,000

#### Provenance

With The Redfern Gallery, London, where purchased by  
Lord and Lady Pender, 11 February 1967



238



239



240



241



242



243

240AR

**ALAN REYNOLDS (BRITISH, BORN 1926)**

Structures Group II (Study for 1)  
titled and dated '83' (lower right); titled, signed and dated 'Reynolds 83' (on board verso),  
relief construction with card and pencil  
30 x 45cm (11 13/16 x 17 11/16in).

£800 - 1,200

#### Provenance

The Artist, from whom acquired by  
William and Edith Morgan  
Thence by family descent to the present owner  
Private Collection, U.K.

241AR

**SIR KYFFIN WILLIAMS R.A. (BRITISH, 1918-2006)**

Study of two farmers  
signed with initials 'KW' (lower right),  
pencil, pen and ink and watercolour,  
21 x 28cm (8 1/4 x 11in).

£2,000 - 3,000

242AR

**MARY FEDDEN R.A. (BRITISH, 1915-2012)**

Still life  
signed and dated 'Fedden 05' (lower right),  
gouache  
19.4 x 20cm (7 5/8 x 7 7/8in).

£1,000 - 1,500

#### Provenance

Acquired directly from the artist by the present owner

243AR

**BERNARD DUNSTAN, R.A. (BRITISH, BORN 1920)**

Reclining nude  
oil on board  
38.5 x 55cm (15 3/16 x 21 5/8in).

£1,000 - 1,500





244

244AR

**KEN HOWARD R.A. (BRITISH, BORN 1932)**

Windbreak, Cornwall  
signed 'Ken Howard' (lower right),  
oil on canvas board  
21 x 25.5cm (8 1/4 x 10 1/16in).

£600 - 800

245AR

**SALVATORE COLACICCO (BRITISH/ITALIAN, 1935)**

Early 19th Century Men-o-War off the Dover coast; and a companion  
signed,  
oil on board  
49.5 x 75cm (19 1/2 x 29 1/2in).  
(a pair)

£1,200 - 1,800

246AR

**SALVATORE COLACICCO (BRITISH/ITALIAN, 1935)**

19th Century American whaling ship; and a companion  
signed,  
oil on board  
23 x 27.5cm (9 1/16 x 10 13/16in).  
(a pair)

£800 - 1,200

247AR

**JOHN BRATBY R.A. (BRITISH, 1928-1992)**

Portrait of Francis Matthews  
signed 'J Bratby' (lower right)  
oil on canvas  
37.5 x 37.5cm (14 3/4 x 14 3/4in).

£600 - 800

#### Provenance

Commissioned by the sitter and thence by descent.

Francis Matthews (2 September 1927 – 14 June 2014) was an actor who starred alongside Morecambe and Wise in *The Intelligence Men* (1965); *That Riviera Touch* (1966); *The Mark of the Hawk* (1957) and *Crossplot* (1968). But he will probably be best remembered as the voice of Captain Scarlet in the TV series *Captain Scarlet* and the *Mysterons*.



246



246



247



248



249



249



250

248AR

**RODGER MCPHAIL (BRITISH, BORN 1953)**

'Red throated divers'  
signed 'R.McPhail' (lower right)  
oil on canvas  
55.5 x 91cm (21 7/8 x 35 13/16in).

**£1,500 - 2,000**

**Provenance**  
with the Tryon Gallery, London

249AR

**ATTRIBUTED TO WYCLIFFE EGGINTON (BRITISH, 1875-1951)**

The side of Beinn Lochan Loch Goil; The head of Glen Goil, a pair  
one bears signature (lower right) and bears inscription (on the reverse)  
oil on canvas  
each 28 x 21.5cm (11 x 8 7/16in)(2)

**£500 - 700**

250

**EDITH MARTINEAU (BRITISH, 1842-1909)**

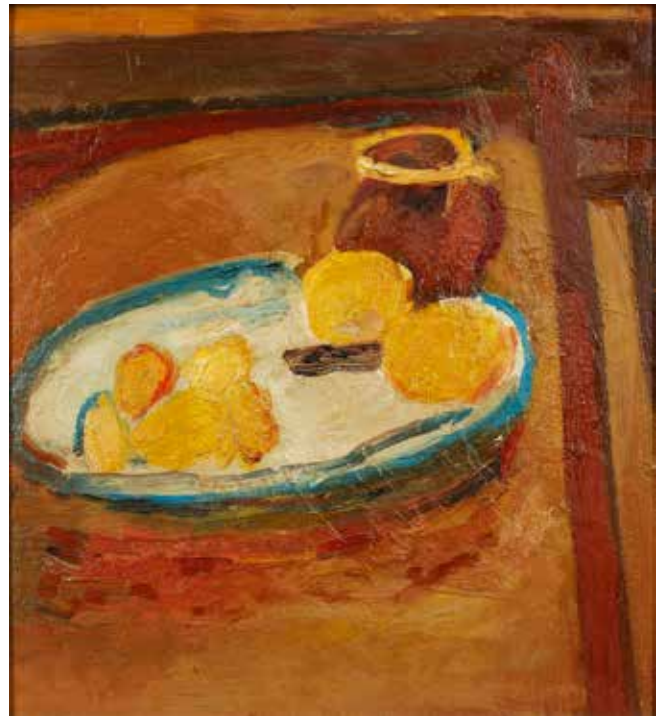
In deep thought  
signed with monogram and dated '1871' (lower right)  
watercolour  
52.5 x 36cm (20 11/16 x 14 3/16in).

**£600 - 800**





251



252



253

251AR

**GERALD WILDE (BRITISH, 1905-1986)**

'Series B (44)'

signed 'Gerard Wilde' and inscribed verso  
gouache

55.5 x 75.5cm (21 7/8 x 29 3/4in).

£700 - 900

252AR

**BEN LEVENE RA (BRITISH, 1938-2010)**

Still life

inscribed "Ben Levene 1960" (verso)

oil on board

59.5 x 54.5cm (23 7/16 x 21 7/16in).

£500 - 700



254

253AR

**LINDA SUTTON (BRITISH, 1947)**

Women with auburn hair

signed 'Linda Sutton' (lower right)

oil on board

48.5 x 48.5cm (19 1/8 x 19 1/8in).

£300 - 400

**Provenance**

with The Fosse Gallery, Stow on the Wold

254

**TWINS SEVEN-SEVEN (NIGERIAN, 1944-2011)**

The Three Wise Owls

mixed media on hardwood panel

59.5 x 60cm (23 7/16 x 23 5/8in).

£600 - 800



255



257



258



256

255AR

**DENNIS WESTWOOD (BRITISH, BORN 1928)**

Small seed

dated 1987 and numbered 6/9 (on a label attached to the base)

Bronze on marble plinth

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

£400 - 600

256AR

**HARRY FRECKLETON (BRITISH, 1890-1979)**

Children playing by the shore

signed 'H. FRECKLETON' (lower left)

oil on canvasboard

39 x 49.5cm (15 3/8 x 19 1/2in).

£600 - 800

257

**ALEXANDER JAMIESON ROI (BRITISH, 1873-1937)**

Quai Main d'Or, Bruges

signed, inscribed and dated 'Quai Main d'Or/Bruges/  
AJamieson/1921' (on the reverse)

oil on panel

32 x 40.5cm (12 5/8 x 15 15/16in).

£700 - 900

**Provenance**

with The Fosse Gallery, Stow on the Wold

258AR

**LAURENCE STEPHEN LOWRY R.A. (BRITISH, 1887-1976)**

The Contraption

bears signature (lower right)

reproduction limited edition print, stamped 752, from edition of 750  
32 x 30cm (12 5/8 x 11 13/16in).

(unframed)

£300 - 500





261

259AR

**JACQUELINE WILLIAMS (BRITISH, BORN 1962)**

The Studio - mirror reflections  
initialled 'JW' (lower right),  
oil on board,  
121 x 70cm (47 5/8 x 27 9/16in).

£1,000 - 1,500

**Provenance**

With Brian Sinfield Gallery Ltd, Gloucestershire

260

**RUDOLPH CARL GORMAN (AMERICAN, 1932-2005)**

'Nasbah' and 'Lanovia' Lithographs printed in colours, each signed in pencil and dated 1958, with blindstamp, 610 x 835mm (24 x 33 1/2in) (SH)

£400 - 600



260



262

261AR

**GRAHAM KNUTTTEL (IRISH, BORN 1954)**

Punch with Nude in the Moonlight  
signed 'Knuttel' (lower left)  
oil on canvas  
40.5 x 30cm (15 15/16 x 11 13/16in).

£400 - 600

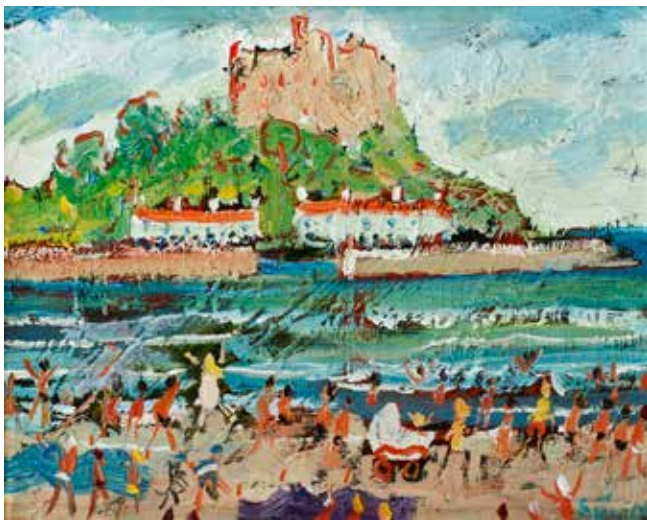
262AR

**EDMUND BLAMPIED (BRITISH, 1886-1966)**

Grey pony  
signed and inscribed 'Blampied/(occupation)' (lower right)  
watercolour and gouache on buff paper  
21 x 25.5cm (8 1/4 x 10 1/16in).

£700 - 900





263



264



264

263AR

**SIMEON STAFFORD (BRITISH, BORN 1956)**

'St. Michael's Mount'; 'Father & Daughter (Ruby & Dad)'  
Latter signed 'Simeon' and indistinctly dated (upper left), both  
inscribed with titles verso

oil on board

20 x 25cm (7 7/8 x 9 13/16in). (former)

(2)

£500 - 700

264AR

**SCOTTIE WILSON, RSA RSW (BRITISH, 1889-1972)**

A ceramic Royal Worcester oval platter (framed), together with three  
unframed works and one framed by the same artist 32.5 x 37cm (12  
13/16 x 14 9/16in).

(5)

£400 - 600

**Provenance**

Private collection, UK



265

265AR

**SCOTTIE WILSON, RSA RSW (BRITISH, 1889-1972)**

A psychedelic figure study

signed 'SCOTTIE' (lower right)

pencil, coloured crayons and black ink

36.8 x 26.2cm (14 1/2 x 10 5/16in).

unframed

together with two smaller studies of heads in the same medium, by  
the same hand, framed (3)

£400 - 600

**Provenance**

Private collection, UK

266AR

**FELICE GIORDANO (ITALIAN, 1880-1964)**

The Laundry Workers

signed, oil on canvas,

50 x 67cm (19 5/8 x 26 3/8in).

£300 - 500



269

267AR

**WALTER BAYES (BRITISH, 1869-1956)**

Lilac & Gold

signed with initials 'W.B.' (lower left) and indistinctly dated (lower right)

oil on canvas laid on board

80 x 57cm (31 1/2 x 22 7/16in).

£300 - 500

268AR

**HELEN BRADLEY (BRITISH, 1900-1979)**

'Waiting for the tide, Arnside'

signed with the fly monogram, also signed and inscribed with title verso

oil on board

14 x 18.5cm (5 1/2 x 7 5/16in).

£300 - 500

269

**WILLIAM JOHN BERTRAM NEWCOMBE (CANADIAN, 1907-1969)**

Green, Black and purple abstract

signed (lower right)

watercolour,

65 x 40.2cm (25 9/16 x 15 13/16in).

together with another by the same hand, 68 x 48cm (2)

£400 - 600

270\* AR

**DAVID SMITH (BRITISH, 1920-1998)**

'The Fens'

signed and dated 'David Smith 1956', titled on label verso

oil on board

48 x 66cm (18 7/8 x 26in).

£600 - 800

**Exhibited**

New Art Centre, Sloane Street, London



270



271

271\* AR

**MICHEL DUREUIL (FRENCH, BORN 1929)**

'Antibes'

signed and dated 'Dureuil 63' (lower left), inscribed with title on label verso

oil on canvas

46.5 x 55cm (18 5/16 x 21 5/8in).

£600 - 800

**Provenance**

with Arthur Tooth and Sons Ltd., London, No.7043

272AR

**JOE TILSON (BRITISH, BORN 1928)**

Untitled

screenprint and woodblock, on wove, artists proof, signed and dated 1992, numbered AP 4/10, 560 x 670mm (22 x 26 3/8in)

£300 - 500





273



275



276



274

273

**TWINS SEVEN-SEVEN (NIGERIAN, 1944-2011)**

'Baby Ceremony'

signed and dated 'Twins Seven Seven 1981' and inscribed with title (lower centre)

mixed media on canvas

84 x 91cm (33 1/16 x 35 13/16in).

£600 - 800

274AR

**PETER COLLIS R.H.A. (IRISH, BORN 1929)**

Reservoir at Roundwood

signed 'P.Collis' (lower left)

oil on board

19.5 x 22.5cm (7 11/16 x 8 7/8in).

£250 - 350

**Provenance**

with Fosse Gallery, Stow on the Wold

**19TH CENTURY & OLD MASTER PICTURES**

275

**THOMAS MILES RICHARDSON JNR., R.W.S. (BRITISH, 1813-1890)**

A Scottish Loch with Castle Ruins

signed and dated 'T.M.Richardson/1854' (lower left of centre)

watercolour

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

£250 - 350

**Provenance**

With The Rembrandt Gallery, Liverpool

Gerard & Anne O'Farrell Watercolours, Oxford

Private Collection, UK

276

**BERNARD O. STOCKS (BRITISH)**

Still Life with Fruit, Wine, Bottle and Holly

signed and dated 'Bernard O Stocks 1913' (lower right)

watercolour

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

£200 - 300





277



279

277\*

**MANNER OF JEAN-BAPTISTE-CAMILLE COROT**

Open river landscape  
bears signature 'Corot' (lower right) and bears date 1905 verso,  
beneath backing board  
oil on board  
22.5 x 31.5cm (8 7/8 x 12 3/8in).

£500 - 700

278

**RICHARD PRINCIPAL LEITCH (BRITISH, 1827-1875)**

Mountainous Landscape with Town and Townspeople  
signed 'R P Leitch 1881' (lower left)  
oil on panel  
34.5 x 24.5cm (13 9/16 x 9 5/8in).

£200 - 300

279

**JAMES DUFFIELD HARDING, OWS (BRITISH, 1798-1863)**

Chateau De Monas, Near Orange  
watercolour  
19 x 29cm (7 1/2 x 11 7/16in).

£300 - 500

**Provenance**

with Thomas Agnew & Sons, Manchester  
with Charles Nicholls & Son, Manchester

**Literature:**

Probably, T. Roscoe, *The Landscape Annual*, 1834, London, 1834, p.  
255, illustrated



278



280

280

**EDWIN FREDERICK HOLT (BRITISH, ACTIVE 1864-1897)**

A group of three gun dogs with the day's bag  
signed 'E. F. Holt' and dated 1910 (lower left)  
oil on canvas  
59.5 x 44cm (23 7/16 x 17 5/16in).

£250 - 350

281

**DAVID BATES (BRITISH, 1840-1921)**

The silver birch  
signed 'David Bates' (lower right)  
oil on canvas  
43 x 33cm (16 15/16 x 13in).

£500 - 700



283



283



284



285



286

282  
**JOHN F. BRANEGAN (BRITISH/IRISH, 1843-1909)**  
 Grimsby  
 signed and titled,  
 watercolour  
 23 x 49.5cm (9 1/16 x 19 1/2in).

£500 - 700

283  
**JOHN JAMES WILSON (BRITISH, 1818-1875)**  
 Fishing boats coming into shore; sorting the catch  
 both signed 'J.Wilson'  
 oil on canvas, a pair  
 22.5 x 46cm (8 7/8 x 18 1/8in).  
 (2)

£500 - 700

284  
**WILSON HEPPLER (BRITISH, 1853-1937)**  
 Kittens  
 oil on canvas  
 30.5 x 36cm (12 x 14 3/16in).

£250 - 350

285  
**CONTINENTAL SCHOOL, CIRCA 1900**  
 Hens and duck in a barn  
 signed with indistinct monogram (lower left)  
 oil on canvas  
 25.5 x 31cm (10 1/16 x 12 3/16in).

£250 - 350

286  
**STEPHEN LEWIN (BRITISH, ACTIVE 1890-1910)**  
 Dr Johnston in his study  
 indistinctly signed and dated '...Lewin 99' (lower right)  
 oil on canvas  
 35.6 x 30.4cm (14 x 11 15/16in).

£300 - 400





287



290

287

**JOHN CHESSELL BUCKLER (BRITISH, 1793-1894)**

A view of Ockham Park  
signed with initials and dated Aug 1850 (lower left on mount),  
inscribed 'Ockham'  
watercolour  
25 x 35.5cm (9 13/16 x 14in).

**£250 - 350**

Ockham Park, was the home of Ada Lovelace, inventor of the world's first computer program.

288

**ALFRED DAWSON (BRITISH, ACTIVE 1860-1893)**

'Boston (Stump), Sunrise'  
inscribed with title, signed and dated 'Alfred Dawson July 1879' on verso  
oil on canvas  
35.5 x 50.5cm (14 x 19 7/8in).  
(unframed)

**£400 - 600**



288



291

289

**EDWARD FREDERICK BREWTNALL, RWS, RBA (BRITISH, 1846-1902)**

A Lady of Syracuse  
signed and dated 'E F Brewtnall, Xmas 90'  
watercolour  
21 x 12cm (8 1/4 x 4 3/4in).

**£400 - 600**

290

**ELLEN FRANK (FL.1889-1912)**

We Two  
signed 'Ellen Frank' (lower right)  
watercolour  
23.5 x 28.5cm (9 1/4 x 11 1/4in).

**£200 - 300**

291

**ORLANDO NORIE (BRITISH, 1832-1901)**

Vedettes in the Crimea, 13th Light Dragoons  
oil on canvas  
75.5 x 77.5cm (29 3/4 x 30 1/2in).

**£250 - 350**

**Provenance**

with The Parker Gallery, London  
Private collection, UK





293



295



294

292

**JOHN FREDERICK HERRING, JNR. (BRITISH, 1815-1907)**

Farmyard scene

signed 'J F Herring' (lower right), oil on board  
20 x 20cm (7 7/8 x 7 7/8in).

(Tondo)

£500 - 700

293

**THOMAS WEBER (BRITISH), 19TH CENTURY**

Fisherfolk Launching the Row Boat

signed 'Th Weber' (lower left)

watercolour

23 x 38.5cm (9 1/16 x 15 3/16in).

£200 - 300



294

294

**ASTER R. CHANTREY CORBOULD (BRITISH, ACTIVE 1852-1920)**

Highland Cattle; and companion

signed and dated 1876,

oil on canvas

29 x 34cm (11 7/16 x 13 3/8in).

(a pair)

£1,000 - 1,500

295

**JOHN SKINNER PROUT (BRITISH, 1806-1876)**

Figures by a Lakeside Fortress

signed 'J.S.Prout'

watercolour

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

£300 - 500



296

296

**JAMES M. MACKAY (BRITISH)**

The Forest Stream; The Flower Picker with Duck; By the River at Dusk  
each signed 'J. Mackay'

watercolour

29 x 21cm (11 7/16 x 8 1/4in).the largest (3)

£400 - 600

297

**AUGUSTUS WALFORD WEEDON (BRITISH, 1838-1908)**

An Extensive Mountain Landscape with Several Figures in the Foreground

signed and dated 'W.Weedon/1871' (lower left)

watercolour

27.5 x 52cm (10 13/16 x 20 1/2in).

£250 - 350

298

**RICHARD TELFORD (20TH CENTURY)**

Street scene, possibly Cambridge

signed (lower right)

oil on canvas

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

and another by the same hand depicting a town quay. (2)

£500 - 700

299

**JAMES GEORGE BINGLEY (BRITISH, 1840-1920)**

Harvesting near Porlock

signed with initials 'J.G.B.' (lower left)

watercolour

25.5 x 34.5cm (10 1/16 x 13 9/16in).

£300 - 500

300

**G DE GIORGI, 19TH CENTURY**

Fisherman on the shore

signed 'G. De Giorgi' lower right,

oil on canvas

45.5 x 81cm (17 15/16 x 31 7/8in).

£200 - 300



298



299



300



301

301

**ITALIAN SCHOOL, 19TH CENTURY**

Portrait of a bearded man wearing a hat  
indistinctly signed lower right  
oil on board  
47 x 32cm (18 1/2 x 12 5/8in).

**£400 - 600**

302

**FREDERICK MILLER (BRITISH)**

H.M.S. Victory Moored in Portsmouth Harbour  
signed F.Miller (lower left)  
watercolour  
23.5 x 42cm (9 1/4 x 16 9/16in).

**£300 - 500**

303

**FREDERICK YEATES HURLSTONE (BRITISH, 1801-1869)**

Portrait of the Rev. Sir Samuel Clarke-Jervoise, half-length, in a black coat and white stock  
oil on canvas  
74 x 61cm (29 1/8 x 24in).

**£500 - 800**

304

**W.G. MEADOWS (BRITISH)**

Cattle resting by a riverside, with farmer sat on field gate  
signed and dated 'W.S. Meadows/78' (lower left),  
oil on canvas,  
117.5 x 93cm (46 1/4 x 36 5/8in).

**£700 - 900**



305

305

**PEREGRINE M. FEENEY (ACTIVE 1882-1912)**

Saunton Sands, Devon  
oil on canvas  
75.5 x 152cm (29 3/4 x 59 13/16in).

**£800 - 1,200**

**Provenance**

Christie's, South Kensington, lot 168, September 7, 2000 (catalogued as by Patrick M Feeney) (£1600 hammer)

Peregrine M Feeney painted coastal views in Devon and Norfolk in the late 19th Century.

306

**WILHELM LÖWITH (GERMAN, 1861-1932)**

A good read  
signed 'W Lowith' lower right  
oil on panel  
14.5 x 9.3cm (5 11/16 x 3 11/16in).

**£500 - 700**

307

**G. ROCHELL (CONTINENTAL 20TH CENTURY)**

Still life of fruit on a stone ledge  
signed 'G. Rochell' (lower right)  
oil on canvas  
50 x 60cm (19 11/16 x 23 5/8in).

**£200 - 300**





308



309



310



312

308

**HENRY B. WIMBUSH (BRITISH, FL.1881-1904)**

Crummock Water

signed 'H.B.Wimbush' (lower right)

pencil and watercolour

42.5 x 63cm (16 3/4 x 24 13/16in).

£500 - 700

**Provenance**

with Charles Nicholls and Sons, Manchester

309

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

'Old Waterloo Bridge from the South Bank'; 'The Lower Pool on the Thames' (the largest); 'Greenwich'; 'The Thames to the East of St Pauls and Monument'; and 'Tower Bridge with Barges'

£700 - 1,000

310

**R\*\* WEBSTER (BRITISH, CIRCA 1900)**

Venetian Lagoon

signed 'R.Webster' (lower left)

watercolour and bodycolour

53 x 35cm (20 7/8 x 13 3/4in).

£400 - 600

311

**REUBEN CHAPPELL (BRITISH, 1870-1940)**

The 'Maria of Fowey', off the coast

signed 'R. Chappell / Goole.' and inscribed with title

watercolour, bodycolour and pencil

36 x 54cm (14 3/16 x 21 1/4in).

£500 - 700

312

**W\*\* W\*\* (EARLY-MID 19TH CENTURY)**

Young boy with donkey and cows by a tree trunk

signed with initials and dated 1836 (lower centre)

oil on canvas

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

£400 - 600



313



315



315



314

313

**HENRY CHARLES WOOLLETT (BRITISH, BORN CIRCA 1826-1893)**

Travellers on horseback by an inn  
signed 'H.C. Woollett' (lower right)  
oil on canvas  
21 x 29cm (8 1/4 x 11 7/16in).

£400 - 600

314

**EDUARD GUSTAV SEYDEL (LUXEMBOURGIAN, 1822-1881)**

Travellers and a haycart outside an inn  
signed and dated 'E. Seydell 48' (lower left)  
oil on canvas  
31 x 23cm (12 3/16 x 9 1/16in).

£600 - 800

315

**DANIEL SHERRIN (BRITISH, 1868-1940)**

'Summer Shadows', Highland cattle and companion  
both signed 'D. Sherrin' (lower right)  
oil on canvas (a pair)  
50 x 75.5cm (19 11/16 x 29 3/4in).  
(2)

£1,000 - 1,200



316

316

**THOMAS WATT CAFE (BRITISH, 1856-1925)**

Arthur's Seat, Edinburgh,  
together with 'Jon playing the harmonium with his choirboys, by the  
same hand and two drawings by Thomas Cafe of Edinburgh views,  
'High Calton from the Regent Arch' and Dunbars Close, Edinburgh'  
watercolour  
various sizes  
(4)

£300 - 500

**Provenance**

The artist's family by descent

317

**WARREN WILLIAMS (BRITISH, 1860-1941)**

A lake in the Welsh mountains  
signed 'WARREN WILLIAMS ARCA' (lower left)  
pencil and watercolour  
32 x 53.5cm (12 5/8 x 21 1/16in).

£400 - 600

318

**WILLIAM ANSLOW THORNLEY (BRITISH, 19TH CENTURY)**

Hay barges at the Thames estuary  
bears signature 'Thornley' (lower right)  
oil on canvas  
31 x 51cm (12 3/16 x 20 1/16in).

£1,000 - 1,500

**Provenance**

with Cooling Galleries, London

319<sup>AR</sup>

**ALFRED FONTVILLE DE BREANSKI (BRITISH, 1877-1957)**

'Evening on a Perthshire River'; 'In the West Highlands'  
both signed and dated 'A. de Breanski Junr -8' and inscribed with  
titles verso  
oil on canvas, a pair  
51 x 23cm (20 1/16 x 9 1/16in).  
(2)

£500 - 600



317



318



319



319





320



324

320  
**MACNEIL MACLEAY ARSA (BRITISH, 19TH CENTURY)**  
 River landscape with castle beyond  
 signed and dated 'Macneil MacLeay 1847' (lower centre)  
 oil on canvas  
 42 x 65cm (16 9/16 x 25 9/16in).

£500 - 700

321  
**ROBERT DRISCOLL (20TH CENTURY)**  
 Mother & Daughter  
 signed (lower left)  
 oil on panel  
 40 x 30cm (15 3/4 x 11 13/16in).  
 and another by the same hand, traveller and his horse at rest. (2)

£400 - 600



323

322  
**JOHN LINNELL (BRITISH, 1792-1882)**  
 Studies of cows; Portrait of a gentleman-believed to be a self-portrait;  
 two works  
 the first inscribed, chalks, the second signed and dated 1832,  
 watercolour 15 x 26cm (5 7/8 x 10 1/4in), 21 x 16cm (8 1/4 x 6 5/16in). (2)

£300 - 500

323  
**DAVID WOODLOCK (BRITISH, 1842-1929)**  
 Feeding the Pigeons, St. Marks Square  
 signed 'D.Woodlock' (lower left)  
 pencil, watercolour and gouache  
 24 x 17cm (9 7/16 x 6 11/16in).

£250 - 350

**Exhibited**  
 Liverpool, Walker Art Gallery, David Woodlock Exhibition, 1929

324  
**DANIEL PASMORE II (BRITISH, 1829-1891)**  
 The letter  
 indistinctly signed and dated (lower left)  
 oil on canvas  
 31 x 25cm (12 3/16 x 9 13/16in).

£500 - 700

325  
**JAMES HOLLAND RWS (STAFFORDSHIRE 1799-1870)**  
 A Set of Three Flower Studies  
 one signed 'Holland/1831' (lower right); signed again towards centre  
 pencil and watercolour  
 21 x 15.5cm (8 1/4 x 6 1/8in).each (3)

£300 - 500



327

326

**ENGLISH/SCOTTISH SCHOOL (CIRCA 1840-1860)**

Portrait of a gentleman in his study, half length, seated, a deerhunting trophy behind  
oil on canvas

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

£500 - 700

327

**THOMAS CHARLES LEESON ROWBOTHAM, RWS (BRITISH, 1823-1875)**

Mediterranean Sea View with Fisherman at Rest  
signed 'T L Rowbotham/1857.' (lower right)  
watercolour

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

£250 - 350

328

**HORACE FISHER (BRITISH, ?-1893)**

Street scene, Capri  
signed Horace Fisher (lower left)  
watercolour

27 x 37.5cm (10 5/8 x 14 3/4in).

and another watercolour of archways by the same hand. (2)

£500 - 700

329

**WILLIAM ALFRED GIBSON (BRITISH, 1866-1931)**

Dutch windmill by a river  
signed 'W.A.Gibson' (lower left)  
oil on canvasboard

29.5 x 35cm (11 5/8 x 13 3/4in).

£500 - 700

330

**ANN FRANCES BYRNE (BRITISH, 1775-1837)**

Still life of flowers, blackberries and insects  
signed 'Miss Byrne' (lower right)  
watercolour

23.5 x 19.5cm (9 1/4 x 7 11/16in).

and another similar watercolour still life believed to be by the same hand. (2)

£300 - 500



328



329



331

331

**ARTHUR CLAUDE STRACHAN (BRITISH, 1865-1938)**

Packhorse Bridge, Dunster  
signed 'Claude Strachan' (lower right)  
watercolour

18 x 28cm (7 1/16 x 11in).

£250 - 350



334



337

332

**GEORGE SHALDERS (BRITISH, 1826-1873)**

Cattle Watering

signed and dated 'Geo.Shalders/1860' (lower left)

oil on canvas

76.2 x 120.6cm (30 x 47 1/2in).

£700 - 900

333

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

Barges and steamers on the Thames with St. Pauls and London Bridge beyond

signed in pencil 'W.L.Wyllie' (lower left)

etching

37.5 x 52.5cm (14 3/4 x 20 11/16in).(PL)

£250 - 350

334

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

Yachts at Cowes

signed in pencil,

etching,

170mm x 345mm

£500 - 600

335

**RICHARD PRINCIPAL LEITCH (BRITISH, 1827-1875)**

Various Masted Sailing Vessels

signed and dated 'R P Leitch. 1873.' (lower right)

watercolour

24 x 41cm (9 7/16 x 16 1/8in).

£300 - 500



336

336

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

'Thames between the Tower and Westminster' (AKA The Lighterman on the Thames) (the largest), Barges and a Schooner beside a quayside, Barges beside a steamship, Etchings, each signed in pencil, the largest 245 x 370mm (9 5/8 x 14 1/2in (PL), together an etching by Frank H. Mason of A rowing boat near a paddle steamer, signed in margin; and an etching by B.C.J. Maybery 'Off Gravesend', signed and inscribed in margin; and a small watercolour of a twin funnel and twin wood masted battleship underway, unsigned. (6)

£500 - 600

337

**FREDERICK JOHN WIDGERY (BRITISH, 1861-1942)**

Sea Dunes

signed 'F.J.Widgery' (lower right)

watercolour

25.5 x 43.5cm (10 1/16 x 17 1/8in).

£200 - 300

338

**E. EARLE, (BRITISH 19TH CENTURY)**

Portrait of a wire haired terrier on a cushion

signed (lower left)

oil on board

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

with a companion portrait of a sitting terrier (2)

£250 - 350

339

**EVY CAMPBELL (BRITISH)**

Portrait of a bearded gent in naval uniform

signed and dated 'Evy Campbell/May '97' (lower right),

oil on canvas,

64.5 x 54cm (25 3/8 x 21 1/4in).

£250 - 350

340

**F \* CARTER (BRITISH 19TH CENTURY)**

Figures on a path in a river valley with hills beyond

signed (lower right)

oil on panel

32.5 x 48cm (12 13/16 x 18 7/8in).

£200 - 300





342

341

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

Figures on a wooded path  
signed and dated 'T.C. Dibdin 1869' (lower right),  
watercolour,  
50 x 38cm (19 11/16 x 14 15/16in).

£500 - 700

342<sup>AR</sup>

**ADRIANUS JOHANNES GROENEWEGEN (DUTCH, 1874-1963)**

The Shepherd; Milking  
both signed 'A.J. Groenewegen' (lower right)  
watercolour  
22 x 30cm (8 11/16 x 11 13/16in). each (2)

£400 - 600

343

**ATTRIBUTED TO CHARLES TAYLOR JNR. (BRITISH, ACTIVE 1841-1883)**

Shipwreck with paddle steamer approaching; a two-master in a stiff breeze; The steamer 'Arabia' in a rough sea  
one signed 'Charles Taylor'  
watercolour with scratching out  
40 x 70cm (15 3/4 x 27 9/16in). (largest)  
(3)

£400 - 600

344

**DAVID WOODLOCK (BRITISH, 1842-1929)**

Lady in the Forest  
signed 'D. Woodlock' (lower left)  
watercolour  
44 x 32.5cm (17 5/16 x 12 13/16in).

£250 - 350

345

**FREDERICK MILLER (BRITISH)**

Evening on the Rother at Rye  
signed 'F. Miller' (lower left)  
watercolour  
23.5 x 42cm (9 1/4 x 16 9/16in).

£300 - 500



342



343



345



346



348



350

346

**JAMES M. MACKAY (BRITISH)**

Ann Hathaway's Cottage; Mother and Child by the River; Fishing at Dusk  
each signed 'J. Mackay'  
watercolour  
20.5 x 30.5cm (8 1/16 x 12in).the largest (3)

£400 - 600

347

**GABRIELLI CARELLI (ITALIAN, 1820-1900)**

The Duomo Vecchio, Brescia  
signed, titled and dated 'Brescia 1874/Gab Carelli' (lower left)  
watercolour  
23.5 x 40cm (9 1/4 x 15 3/4in).

£400 - 600

348

**JAMES M. MACKAY (BRITISH)**

Picking Flowers in the Garden; Making Hay  
both signed 'J. Mackay'  
watercolour  
21 x 16.5cm (8 1/4 x 6 1/2in).the largest (2)

£250 - 350

349

**THERESA SYLVESTER STANNARD (BRITISH, 1898-1947)**

Country Garden  
signed 'Theresa/Sylvester Stannard' (lower left)  
watercolour  
24.5 x 34cm (9 5/8 x 13 3/8in).

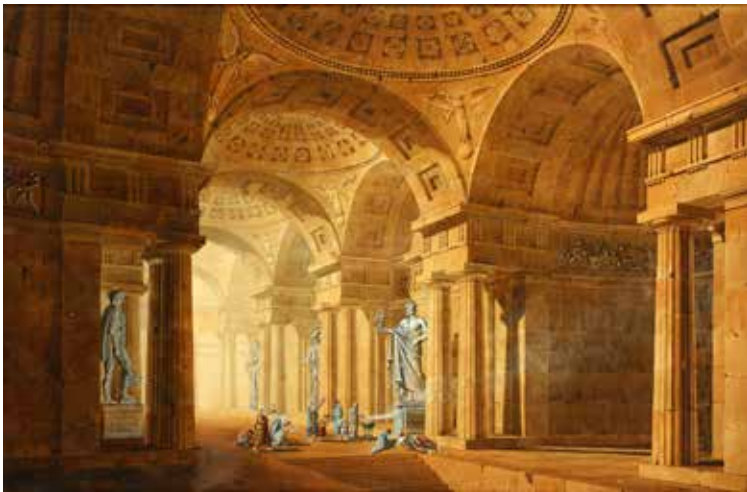
£200 - 300

350

**DAVID WOODLOCK (BRITISH, 1842-1929)**

Feeding the Birds in the Garden  
signed 'D.Woodlock' (lower right)  
watercolour  
23 x 33cm (9 1/16 x 13in).

£250 - 350



356

351

**ATTRIBUTED TO JAMES BAKER PYNE (BRITISH, 1800-1870)**

Various Sailing Vessel in the Morning Light  
watercolour  
27 x 42cm (10 5/8 x 16 9/16in).

£200 - 300

**Provenance**

With Thos. Agnew & Sons., London

352

**ENGLISH SCHOOL, CIRCA 1820**

A portrait miniature of a Gentleman called David Carruthers.  
Watercolour on card, gilt-metal frame.  
Oval, 83mm (3 1/4in) high

£200 - 300

353

**FRANCIS MILNER NEWTON (LONDON 1720-1794 TAUNTON)**

half-length in a maroon coat, a red embroidered waistcoat, feigned oval  
oil on canvas  
74 x 61cm (29 1/8 x 24in).

£1,000 - 1,500



354

354

**AFTER GODFRIED SCHALCKEN, CIRCA 1800**

An old man reading  
oil on canvas  
44.5 x 36.5cm (17 1/2 x 14 3/8in).oil on canvas  
unframed

£500 - 700

The original composition by Godfried Schalcken, which measures 85 x 66 cm., on canvas, is in the Kunsthistorisches Museum, Vienna.

355

No lot

356

**ENGLISH SCHOOL, 19TH CENTURY**

Figures in a Roman Temple  
dated 'March 1821' (lower right),  
watercolour and bodycolour  
35 x 51cm (13 3/4 x 20 1/16in).

£300 - 500





357

357  
**MANNER OF REMBRANDT HARMENSZ VAN RIJN, CIRCA 1900**

Portrait of a bearded man wearing a hat  
 oil on canvas  
 55.5 x 46cm (21 7/8 x 18 1/8in).

£300 - 400



360

359  
**ENGLISH SCHOOL, CIRCA 1700**

Portrait of a gentleman  
 oil on canvas  
 241 x 147cm (94 7/8 x 57 7/8in).  
 (unframed)

£500 - 700

358  
**FOLLOWER OF NICHOLAS POCOCK (BRITISH, 1740-1821)**

Rescuing survivors from a wreck  
 oil on canvas  
 56 x 92cm (22 1/16 x 36 1/4in).

£600 - 800

360  
**ENGLISH SCHOOL, 17TH CENTURY**

Portrait of King Charles II, wearing coronation robes  
 oil on canvas  
 186 x 155.5cm (73 1/4 x 61 1/4in).  
 (unframed)

£600 - 800

# FURNITURE, CLOCKS AND WORKS OF ART

Lots 361 - 637





362



365



367

## EUROPEAN & ASIAN CERAMICS & WORKS OF ART

361

### A DERBY FIGURE OF MINERVA, CIRCA 1780

The standing figure on a shell-moulded base,  
26cm high, (damaged and restored).

£200 - 300

362

### A MOORCROFT 'SNAPDRAGON SPELL' TWIN HANDLED VASE

Designed by Kerry Goodwin, edition 35/50,  
dated 2005, signed to underside, boxed  
33cm high

£500 - 600

363

### A CONTEMPORARY AYNSLEY VASE AND COVER COMMEMORATING THE MARRIAGE OF THE PRINCE OF WALES AND LADY DIANA SPENCER, 1981

The urn shaped body decorated with a scene  
of Caernarvon castle, the reverse with a family  
tree on a blue ground with gilded decoration,  
35cm, with hardwood stand (3)

£200 - 250

364

### A BOOTH'S "OLD WILLOW" PATTERN POTTERY PART-DINNER AND COFFEE SERVICE

Basically for twelve settings. (qty)

£180 - 220

365

### A LONDON DELFTWARE DISH, CIRCA 1770

Painted in blue with a geometrical design,  
with a diaper pattern circular panel to the  
centre, 35.5cm diameter

£300 - 400

366

### A CHINESE BLUE AND WHITE OVAL TUREEN, COVER AND STAND

Decorated with river landscapes, stand 38cm  
wide, (3).

£500 - 600

367

### A CHINESE BLUE AND WHITE VASE

Painted with flower sprays on a pale celadon  
ground, 58cm high

£200 - 300





368



370



368

**A CANTON EXPORT FAMILLE ROSE VASE, CIRCA 1900**

Decorated with birds and insects amidst sprays of flowering foliage and fruit, 61cm high

£300 - 500

369

**A PAIR OF AUBERGINE GLAZED ALTAR VASES AND COVERS**

Of inverted baluster form, with twin animal mask handles and lustre glaze, 21cm high (2).

£200 - 300

370<sup>Ω</sup>

**TWO MODERN MOORCROFT TABLE LAMPS**

One decorated with flying cranes and tropical flowers on a blue ground 30cm excluding fitting, the other with anemones on a deep blue ground, 32 excluding fitting (2)

£400 - 600

371<sup>Ω</sup>

**A MODERN MOORCROFT 'LAMIA' VASE, DATED 1995**

Of tall form baluster with tubeline decoration of waterlilies and bulrushes, edition 55/100, with certificate, signed R.J.B DES. 19/10/95, 51cm high

£1,000 - 1,200



371



372

372<sup>Ω</sup>

**A MODERN MOORCROFT VASE, DATED 1993**

Tube lined decorated with lilies and irises on a blue ground, of tall inverted baluster form and flared rim, signed 'J.Moorcroft' and R.J.B. Des. 18.8.93 to base, edition 57/100, 39cm high

£500 - 700

373

**A PAIR OF DOULTON LAMBETH STONEWARE BALUSTER VASES**

The sides compressed and tube lined with stylised flower stems interspersed with small flowering plants in pastel enamels, all on a mazarine blue ground,

£100 - 120



374



375



374

**A MEISSEN MARCOLINI OVAL STAND, LATE 18TH CENTURY**

Painted with two birds perched on a branch, within a flower garland border tied with blue ribbon bows, gilt dentil rim, on four scroll feet, 25cm wide, crossed swords and asterisk mark in underglaze blue

£200 - 300

375

**A MEISSEN FIGURE OF A SHEPHERDESS AND A DERBY FIGURE OF A GARDENER, 19TH CENTURY**

The shepherdess playing a recorder, holding fruit in her apron, a sheep at her feet, 15cm high, crossed swords mark in underglaze blue and incised numeral 2723, the Derby gardener standing holding a plant pot on a column at his side, on octagonal base, 17cm high (2)

£200 - 300

376 Y Φ

**A JAPANESE DAMASCENED BRONZE JARDINIERE, A BRONZE CRAYFISH AND A TOAD AND A PAIR OF IVORY OKIMONO, 18TH-19TH CENTURY**

The jardiniere of rectangular form on shaped bracket feet, 45cm wide, the crayfish 19cm wide, the toad with another smaller on its back, 13cm wide, the ivory okimono both modelled as standing bijin, 16cm high (5)

£500 - 800

377

**A PAIR OF CHINESE CELADON VASES WITH ORMOLU MOUNTS**

Ovoid and decorated with scrolling flowers and foliage, the mounts with pierced and scroll decoration, 19cm high (2)

£500 - 800



376



377

378Y Φ

**A JAPANESE BONE, IVORY AND  
MOTHER OF PEARL INLAID TWO-FOLD  
ROOM DIVIDING SCREEN**

With foliate carved frame, the two laquer panels bas relief decorated to one side with birds and flowering trees, *Each panel 186cm x 85cm*

£700 - 1,000

379  
No lot

380

**A PAIR OF CHINESE EXPORT BOWLS  
AND COVERS, A PAIR OF FAMILLE ROSE  
PLATES, A PAIR OF CHINESE IMARI  
PLATES AND A SINGLE FAMILLE ROSE  
PLATE, LATE 18TH CENTURY**

The bowls with scalloped rims, decorated in kakiemon style with groups of chrysanthemums within red and turquoise enamelled ruyi borders, *15.5cm*, the pair of famille rose plates with peonies and other flowers, *23cm*, the other pair with blossoming trees in a bright Imari palette, *27cm*, the single plate with flowers and foliage, *23cm* (9)

£300 - 400

381 - 382  
No lots

383Y Φ

**A GROUP OF ASIAN WORKS OF ART**

Including a Japanese bronze elephant, *19cm wide*, a Canton Export ivory card case, *8.5cm*, two carved ivory 'Clam's Dream', *8cm and 5cm*, a carved circular box and cover, *7.5cm*, a Nanking cargo blue and white handled vessel and a Japanese Kutani figure of a seated lady, *20cm*, and two hardwood stands (8)

£500 - 800

384Y Φ

**A COLLECTION OF CHINESE SNUFF  
BOTTLES AND AN INDIAN CARVED  
IVORY FIGURE OF A SNAKE CHARMER,  
WITH PADOUK HANGING DISPLAY CASE**

Comprising approximately twenty four various Chinese snuff bottles in malachite, carved jade hornbill ceramic and glass; the display case, *63cm high x 46cm wide* (parcel).

£200 - 250



378



380



383





385

385  
**A GROUP OF ELEVEN CHINESE LACQUERED CARVINGS**

Of rectangular and square form, relief carved with groups of figures and animals with painted gilt detail (11)

£500 - 600

Additional lot



388



387

**A LARGE CHINESE EXPORT BLUE AND WHITE PLATTER, LATE 18TH CENTURY**

Canted rectangular and decorated with a boy on a buffalo with two attendant figures, within an elaborately decorated border, 45cm wide, together with a group of Chinese export blue and white tablewares, late 18th century  
Comprising eleven octagonal plates decorated with a garden scene within 'Fitzhugh' type borders, 22cm, two similar soup plates, ten side plates with river landscapes, 16.5cm, and five other similar side plates (29)

£500 - 800

388

**A CHINESE EXPORT BLUE AND WHITE TUREEN AND A COVER, A BASKET AND A FOOD WARMER, 18TH CENTURY**

The tureen base decorated with a river landscape scene, the cover with flowers, fruit finial, 38cm wide, the basket with pierced sides, decorated with peonies, 31cm wide, the food warmer with a river landscape, 23cm wide (4)

£500 - 800

389

**A VICTORIAN BLACK LACQUERED AND MOTHER O' PEARL INLAID PAPER MACHE TRAY**

On a later faux bamboo stand, 100 x 78cm

£300 - 500

390

**A GROUP OF JAPANESE WOODBLOCK PRINTS**

Including a triptych depicting warriors, 38cm x 80cm, and ten others depicting figural subjects (11)

£200 - 300



390

386

**A GROUP OF TEN CHINESE EXPORT BOWLS,**

late 18th century  
Including two decorated in the 'Mandarin palette' with figural scenes within underglaze blue borders, 27cm and 20.5cm, a famille verte bowl decorated with two fancy birds amongst flowers, 18.5cm diameter, two Imari palette bowls and five others, together with a pair of Chinese export Imari plates, late 18th century  
Decorated in iron-red, blue and gilt with groups of flowers and foliage, the rim with three similar studies, 39cm (12)

£500 - 800



391

391\*

### A CARVED LIMESTONE FIGURAL PLAQUE

#### possibly Medieval

Of arched form, carved in relief with a classically robed female riding side saddle on a horse, bearing a basket in her right hand, with old wear and damages 41cm high x 28cm wide x 7cm deep

£200 - 300

#### Provenance

Property from a private Virginia Estate, formed from 1950s-mid 1970s.

392

### TWO ABORIGINAL THROWING STICKS

Queensland, Australia  
the pointed swollen heads tapering to a cross hatched grip, allover fine parallel incised grooves, 66cm and 73cm long (2)

£200 - 300

393

### A TALISMANIC KORAN BOARD

Probably Burkina Faso  
painted and inscribed with arabic text, 33 x 23cm

£200 - 300

394

### A MAORI STONE ADZE AND HANDCLUB

New Zealand  
both carved with typical decorations, the latter with abalone shell inlay, probably made for the curio market 47cm and 44cm long respectively (2)

£300 - 400



395



397

395\*

### A BRASS 3 INCH TELESCOPE SIGNED BROADHURST CLARKSON AND CO, 63 FARRINGDON ROAD, LONDON EC

Mounted on a tripod, with additional objectifs, within original stained wood cased, overall size 95cm long

£600 - 800

396

### AN EARLY 20TH CENTURY IRON CASED MICRO-BAROGRAPH SHORT & MASON, LONDON NO. 1 959

with 12 tier vacuum and ink bottle, in an iron case with bevelled glass, raised on ball feet 32cm (12 1/2 inches) x 18cm (7 inches) x 24cm (9 1/2 inches)

£300 - 400

397

### AN EARLY 19TH CENTURY NIGHT OR DAY SINGLE DRAWER TELESCOPE DOLLAND, LONDON

An achromatic navigational telescope with wooden barrel and a single brass draw tube. Lens with sliding sunshade. The draw tube inscribed 'Dollond London, Day or Night'; with leather carrying case. 83cm extended

£300 - 500

Dolland, George (1774-1852)

British optician who invented a number of precision instruments used in astronomy, geodesy, and navigation.



398



399



401

398Y Φ

# **A REGENCY TORTOISESHELL AND MOTHER OF PEARL INLAID TEA CADDY**

of canted rectangular form with stepped caddy top and pewter strung panelled veneers, the top and front with floral and thistle inlaid decoration, the hinged lid opening to a divided well with ivory banded border, the covers with turned ivory knopped handles, *12.5cm high, 17cm wide, 9.5cm*

£400 - 600

399Y

# **A GROUP OF FIVE 18TH CENTURY AND LATER SNUFF AND PATCH BOXES**

Comprising a rounded ended rectangular tortoiseshell snuff box with circular gold coloured vacant mount, *11cm wide*, a tortoiseshell a pique work hinged purse, a shaped lilac enamelled patch box painted with a castle ruins, and two others. (5)

£400 - 600

400

# **AN EARLY 19TH CENTURY AND LATER MUSICAL BOX**

The lacquered case with oval gilt mounted panel encasing paper figures, brass cylinder and single piece steel comb, numbered R 41047 and signed J.G.M. & Co, *13cm wide*

£100 - 150

401

# **A LATE 19TH CENTURY THREE DRAWER REFRACTING TELESCOPE J.P. CUTTS, LONDON,**

of four draw type with mahogany binding, the barrel engraved 'J.P.Cutts, London. With sun shade slide, lens cover and leather case. *72cm (28 1/2 inches) extended*

£400 - 600





402



403

402

**AN ITALIAN LATE 19TH/EARLY 20TH CENTURY EBONISED AND POLYCHROME DECORATED BLACKAMOOR GUERIDON**

probably Venetian, the circular marble inset top with an egg and dart edge, on a kneeling female blackamoor with an upraised arm, terminating in a stepped octagonal plinth base, *probably largely re-decorated*, 77cm wide, 77cm deep, 87cm high (30in wide, 30in deep, 34in high)

£300 - 500

403

**A EARLY 20TH CENTURY BLACK PAINTED TOLE AND IRON LANTERN**

of tulip shaped hexagonal panelled form with applied leafy mounts, the pierced cornice with applied acanthus scroll crestings, with open scrolling knopped terminal, *fitted for electricity and with later suspension chains*, 63cm drop not including chains

£200 - 300

404

**AN EARLY 20TH CENTURY RUSSIAN DOLL, TOGETHER WITH 3 HAND PAINTED RUSSIAN PAPIER MACHE' BOXES**

The hand painted Russian doll in eight sizes, unsigned; the boxes comprising two with coaching scenes, another signed example with a campsite scene. (4) *The doll 22cm (8 1/2 inches) high*

£300 - 500



404



405



406



407



405

**A PAIR OF FRENCH 19TH CENTURY PATINATED BRONZE ALLEGORICAL CHERUBS**

Anonymous  
symbolising the seasons Summer and Spring, each standing on a naturalistic base, on a gilt bronze circular beaded plinth. Height including plinth. 33cm high 12 1/2in high)

£400 - 600

406

**A FRENCH PATINATED BRONZE FIGURE AFTER THE MODEL BY ÉDOUARD DROUOT (FRENCH, 1859-1945)**

Late 19th/early 20th Century  
Modelled as a seated Roman soldier, incised E. Drouot, raised on stepped front rectangular marble plinth. Size includes plinth 10cm wide, 17cm deep, 28cm high (3 1/2in wide, 6 1/2in deep, 11in high)

£500 - 800

407<sup>Y Φ</sup>

**A 19TH CENTURY CHINESE EXPORT CARVED IVORY PART FIGURAL CHESS SET**

probably Canton, circa 1830-40  
stained red and left natural, the kings as emperors, the queens as empresses, the bishops as mandarins, the knights on horseback, the rooks as elephants bearing flags, the pawns as foot soldiers, some losses to swords and flags and with one natural pawn lacking, the kings, 12cm high, the pawns, 5.5cm high (31)

£200 - 300



409

408

**A GILT-METAL EPERGNE TABLE LAMP**

Of tall tapering form with scroll and fruiting vine shaped circular top rim, pierced body, on a raised spreading base with three scroll feet, 54cm high

£300 - 500



410

409

**BARNEY SEALE (BRITISH, 1896-1957): A BRONZE BUST OF A GENTLEMAN**

The sitter modelled full face with flowing beard, his shoulders clad in a frock coat with jewelled buttons, signed to the front *BARNEY SEALE*, the rear with initials *LW PW RW*, with dark brown patination, 49cm high

£300 - 500

410

**TWO PAIRS OF 17TH CENTURY STYLE FIRE DOGS TOGETHER WITH OTHER FIRE RELATED ITEMS**

comprising a pair of iron fire dogs with knopped finials, a pair of cast iron fire dogs in the form of figural herme supports with arched Gothic bases, each bearing the date 1625, together with a 19th century brass and iron trivet, and a group of four fire irons comprising two tongs, a poker and a shovel, the trivet 28cm wide, 14cm deep, 35cm high (11in wide, 5 1/2in, deep, 13 1/2in high) (9)

£400 - 600



411

411

**A PAIR OF 19TH STYLE CENTURY BRONZE CANDLESTICKS**

Modelled as neo-classical columns with goats head capitals and laurel sconces, raised on three crouching tiger form feet; together with a pair of early 20th century pewter models of Sphinx and an Oriental bronze model of a dragon set on a naturalistic wooden base. (3) Height of candlesticks 30cm (12 inches) high

£300 - 500





412

412

**A 19TH CENTURY ITALIAN NEO-CLASSICAL ALABASTER FIGURE OF VENUS AND CUPID**

the goddess reclining on a draped bed, the attendant winged putto standing by her right shoulder, on dentil carved rectangular base, 27.5cm high overall

£500 - 700



413

413

**A LATE 19TH CENTURY WARWICK SCHOOL CARVED LIMEWOOD RELIEF CARVING OF TWO HANGING SNIPE**

in the manner of Charles Humphriss the dead game birds suspended by tied cord from a nail head, mounted on an arched claret plush ground and mounted within a gilt slip within a later glazed moulded gilt and linen lined box frame, the frame, 60cm x 35cm approximately

£200 - 300

Charles Humphriss lived and worked in Warwick from 1835-1927 and was one of a group of gifted craftsmen who worked in the area in the 19th and early 20th centuries who became known as the 'Warwickshire Woodcarvers'. He began work as an apprentice at the age of 15 in the studio of James Morris Willcox where he met another talented young carver, Thomas Henry Kendall and by 1859 Kendall had taken over the Willcox studio making Humphriss his foreman. He worked on many of the major commissions undertaken by the Kendall workshop including the panels in the House of Commons dining room and retired in 1927.

414\*

**A PAIR OF EARLY 19TH CENTURY REVERSE GLASS PORTRAITS**

Of Sarah Siddens and Mrs Hartley

The oval hlf length portraits within a bleu du roi and gilt heightened stella border, 30.5cm x 24cm; in giltwood frames, (2)

£500 - 700

415

**A 19TH CENTURY BRASS AND WROUGHT IRON FENDER**

With twist decoration and foliate cast brass terminals, with two sets of matching fire irons, 159cm.

£200 - 300

416

**A PAIR OF LATE 19TH CENTURY SERPENTINE MODELS OF DOGS**

the seated hounds with curled fur to their necks and open mouths, on integral rectangular bases, 14.5cm high (2)

£200 - 250



414



416



417



418



419



420

417

#### A PAIR OF 18TH CENTURY ITALIAN GILTWOOD ALTARSTICKS

later adapted as lamp bases

the stem with a lobed inverted baluster below a further acanthus wrapped baluster and a circular top, raised on a triform base carved with putti masks and C scrolls, on three paw feet, drilled for electricity, with cream coloured card shades, *the lamps 74cm high excluding shades* (2)

£300 - 500

418

#### A VICTORIAN COROMANDEL VENEERED DESK SET WITH GILT BRASS MOUNTS, IN THE RENAISSANCE REVIVAL MANNER

T.W. Hopkins, 22 New Bond Street

Comprising a domed top writing box with applied brass panels inset with enamels decorated with winged musical putti and decorated with engraved scrollwork, the interior sectioned and silk lined; together with a conforming leather writing folder. (2) Box 22cm wide, 12cm deep, 16cm high (8 1/2in wide, 4 1/2in deep, 6in high)

£500 - 800

419Y Φ

#### A 19TH CENTURY INDIAN VIZAGAPATAM IVORY VENEERED CIGAR BOX

The box engraved with foliate and scrollwork floral decoration, with ebony edgework and cedar type lining. 22cm wide, 14cm deep, 6cm high (8 1/2in wide, 5 1/2in deep, 2in high)

£500 - 800

420

#### A SET OF SEVEN LATE 19TH CENTURY FRENCH LIMITED EDITION COLOUR LITHOGRAPHS FROM THE MAITRE DE L'AFFICHES SERIES OF POSTER PRINTS

comprising PL.1, *JOB, PAPIER A CIGARETTES*, PL.7, *PROSSARD'S CAVOUR CIGARS*, PL.73, *FOLIES BERGERE LA LOIE FULLER*, PL.148, *THE J.P. FROM THE STRAND THEATRE LONDON*, PL.201, Untitled, PL.211, *AUX TROIS QUARTIERS TAPIS D'ORIENT*, PL.225, *LA GOMME PAR FELICIEN CHAMPSAUR*, four in metal clad frames (54cm x 42cm), three in moulded wooden frames (61cm x 47cm), *the images sizes approx 30cm high x 21cm wide, (7)*

£300 - 500



421



422



422



423

421

**J. PLESSNER (GERMAN, B. 1871): A BRONZE FIGURE OF A MAN READING**

The figure 36cm high, on a marble base; together with a pair of late 19th century French patinated bronze candlesticks, (3)

£300 - 500

422

**A REGENCY STEEL AND BRASS FENDER IN THE MANNER OF GEORGE BULLOCK, TOGETHER WITH A SET OF FIRE TOOLS**

With central paterae flanked by stylised leaves and berries, with fire iron supports to each side, on turned feet, the tools with knob finials and spirally turned handles, with foliate pierced shovel, the fender, 116cm wide, 32cm deep, 22cm high (4)

£500 - 700

**CLOCKS & BAROMETERS**

423

**A BRASS LANTERN CLOCK**

parts possibly 18th century and later, the dial signed T. Moore, Melford the rectangular case surmounted by a strapped bell and urn shaped finials between three fret pierced front and side crestings, on Doric column supports and ball feet, the 6" silvered Roman chapter ring with signed and foliate engraved centre with single hand, the weight driven movement with anchor escapement striking on a bell, together with weight and pendulum later wooden bracket, 34cm high

£300 - 500





424

424

**AN UNSIGNED EARLY 19TH CENTURY BRASS MOUNTED AND INLAID MAHOGANY BRACKET CLOCK WITH MATCHING BRACKET**

the moulded arched dial now lacking finial, the front with shaped inside panel with undulating foliate decoration above a rippled moulded banded border, the sides with twin cornucopia drop ring handles above arched inset fish scale grilles, the plinth foliate and lozenge inlaid shallow rectangular plinth base on ball feet, the 8" painted dial with Roman numerals, the brass five pillar twin fusee movement with repeater and garland engraved backplate striking on a bell, with correspondingly engraved pendulum, winding key and case key, the bracket with matching foliate and lozenge brass inlaid decoration, *the clock 49.5cm high, the bracket 21cm high (2)*

£500 - 700

425<sup>Y</sup>

**A WILLIAM IV ROSEWOOD TWIN FUSEE BRACKET CLOCK**

signed Charles Frodsham

the barrel case raised on scrolling supports above a panelled moulded plinth base, the re-painted dial signed *Frodsham Cracechurch Street London*, with Roman numerals, the twin train fusee movement striking on a bell and also engraved *Frodsham Cracechurch Street London*, *45.5cm high*

£500 - 700



425

426

**AN 18TH CENTURY OAK AND MAHOGANY CROSSBANDED 8 DAY LONG CASE CLOCK WITH PENNY MOON DIAL**

Livesy Bolton

Having a 12" brass square dial with Roman hours, Arabic minutes and floating diamond halves, the matted centre with engraved foliate decoration and penny moon dial and date aperture, applied vase on stand spandrels; two train movement calling the hours on a bell; the hood with bell top above a moulded cornice, turned columns below; the case with shaped top long door above a plain base raised on a shaped plinth. With pendulum two weights two winders and a case key. *222cm (87 inches) high*

£600 - 700

Loomes 'Watchmakers and Clockmakers of the World 21st century edition' lists;

LIVESY. John. Bolton (Lancs) c.1700-c.1750



427



428



429

427

**A LATE 19TH CENTURY EBONISED AND BRASS MOUNTED TABLE CLOCK**

the dial signed John Lister, London

the rectangular case with moulded caddy top and brass ring handle, the front with arched door with velvet mounted pierced brass panels, on moulded base and brass bun feet, the signed arched silvered dial with 6.5" Roman chapter ring with outer Arabic five minute divisions and pierced steel hands, the brass four pillar movement with single fusee and anchor escapement, with brass pendulum, key and case key, 52.5cm high

**£300 - 500**

428

**A 19TH CENTURY FRENCH HALF HOUR REPEATING CARRIAGE CLOCK**

Retailed by John Bashan & Sons. (Liverpool) Paris

Having a signed 2 1/2" enamel dial with Roman hours and moon hands; the twin train movement with platform escapement, striking the half hours on a coiled gong, numbered 4308; the Corniche style case with oval bevelled glass top aperture. With double ended winder. 13cm (5 inches) high excluding handle

**£600 - 800**

429

**A 19TH CENTURY FRENCH HALF HOUR REPEATER CARRIAGE CLOCK**

Bolviller. Paris.

Having a 3" enamel dial with Roman hours and mood hands; the two train movement with platform escapement, outside countwheel calling the half hours on a bell, backplate stamped 'BOLVILLER A PARIS' within an oval, numbered 34LM; the case with engraved scrollwork decoration, full width bevelled glass top aperture, solid rear door with winder and adjustment ports. With double ended winder. 13cm (5 inches) high excluding handle

**£600 - 800**



430

430

**A FRENCH POLISHED BRASS CARTEL CLOCK**

Anonymous, the movement stamped L. Marti & Cie.  
Having a 4 1/2" enamel dial with Roman hours and Arabic minutes; the two train movement with outside countwheel and adjustable pendulum, calling the half hours on a bell, backplate with 'Medaille De Argent, L Marti et Cie' within a roundel, numbered 1144-46; the architectural case with flaming urn surmount and goats head and rose swag decoration, with pendulum and winder, 44cm (17 inches) high

£300 - 500

431

No lot

432

**A COLLECTION OF THREE GOOD QUALITY 1960'S SWISS DESK CLOCKS**

IMHOFF 'Multi-time', Angelus 'Descodate' & Angelus 'Multitime'  
The IMHOFF with 6" round dial desk clock with world map and timezones, within a gilt bronze frame, the back stamped '15 Jewels Swiss' and numbered 42382. With original certificate and box, 19cm high.

The Agelus 'Descodate' desk clock with a 3 1/2" dial and Arabic hours, the dial with date aperture, barometer and thermometer; all within a scrolled gilt bronze case, the back stamped '15 Jewels'. With original certificate and box.

An Angelus 'Multitime' desk clock with a split 3" silvered dial (6" total), one signed with date aperture and enamelled hands, the other with a map of the world with time zones and 24hr Arabic hours; within a gilt bronze case; the back numbered 125530, in original case.

(3)

£500 - 700

433

**A FRENCH BRASS REPEATING CARRIAGE CLOCK RETAILED BY ASPREY**

With corniche case, movement with later platform escapement, push repeat and alarm, striking on a gong, 13.5 cm high

£200 - 300



434

434

**GRIFFEN DAVIES, DOLGELLY**

An oak longcase clock, first half 19th Century: the hood with swan neck pediment and door with circular aperture enclosing a 13inch square signed enamel dial having a subsidiary seconds dial and date aperture, eight day movement and the trunk with fluted quarter column stiles, 214cm high

£500 - 700

435

**JOHN BRIGHT LONDON: A GEORGE III MAHOGANY LONGCASE CLOCK,**

The 12" dial with silvered chapter, seconds subsidiary and date aperture, strike silent to the arch, twin train eight day movement striking on a bell, the mahogany case with broken arch door and box base, 227cm high.

£600 - 700





436

436

**A LATE 19TH / EARLY 20TH CENTURY FRENCH BRASS CARRIAGE CLOCK WITH REPEAT**

The Anglaise Riche case with Corinthian columns, the gilt dial with silvered and etched mask, pierced decorative centre and enamel chapter ring with Arabic numerals, the twin train movement striking on a gong, numbered 2590, *20cm high*

£500 - 700

437

**AN EARLY VICTORIAN WALNUT CASED MANTLE CLOCK**

The case with carved foliate ornament and circular enamelled dial signed Birch and Gaydon, Fenchurch Street, London, the later twin fusee movement, striking on a gong, *46.5cm high*

£400 - 600

438

**SAMUEL SLY, NORWICH: A GEORGE III OAK LONGCASE**

the signed circular silvered dial with subsidiary second dial and date aperture within gilt spandrels, the twin train movement striking on a bell, (case plinth detached), total height approximately *230cm*.

£700 - 1,000

439

**A LATER CASED SEDAN WATCH MOVEMENT**

the movement numbered 1026, with silvered dial, housed within a brass carriage clock case with surmounting handle and bun feet, 15cm high, together with an 18th Century silver pair-cased pocket watch by J. Richards, London, numbered 68827. (2)

£300 - 500

440

**A LATE 19TH/EARLY 20TH CENTURY FRENCH REPEATER CARRIAGE CLOCK**

Retailed by Aird & Thomson, Glasgow; with white enamel dial and anglais case with surmounting carrying handle, *19cm high*

£300 - 500

441

**A LATE 19TH / EARLY 20TH CENTURY FRENCH GILT BRASS CARRIAGE CLOCK**

The Corniche case surmounted by a swing handle, the white enamelled dial with Roman numerals, with a silvered lever platform escapement, the twin barrel movement striking on a gong, *18cm high*

£200 - 250

442

**EARLY 19TH CENTURY MAHOGANY IRISH LONGCASE CLOCK,**

Geo Walker, Dublin

the painted 13in. roman dial with rose spray spandrels, signed to the centre, eight day striking movement, the hood with broken angled pediment with brass orb finial, blind fret frieze and fluted columns, above crossbanded shaped door flanked by fluted quarter columns, square base, (lacks weights and pendulum), *223cm high*

£400 - 600

443

**A 19TH CENTURY OAK LONGCASE CLOCK SIGNED JN. DISSBORROW, ASHEN**

With 30 hour movement, the 12inch square brass dial signed at the base, in a plain case, *201cm high*

£400 - 600

444

**A 19TH CENTURY MAHOGANY, OAK AND INLAID LONGCASE CLOCK SIGNED MOORHOUSE, WETHERBY**

With 30 hour movement, the hood with swan neck pediment, the arched enamel dial signed and having a subsidiary seconds dial, *227cm high*

£300 - 500

445

**AN 18TH CENTURY OAK LONGCASE CLOCK**

William Pearce, Plymouth

The moulded arched hood with turned columns, with arched panel door to the trunk, the 12in dial with Tempus Fugit to the arch, subsidiary seconds dial and arched date aperture, engraved to the centre, the twin train movement with anchor escapement, restorations, case and movement probably associated, *220cm high*.

£500 - 600

446

**A MAHOGANY LONGCASE CLOCK**

19th Century and later

The arched brass dial inscribed Adam Houie, Dollars fecit, and having a silvered chapter ring, subsidiary seconds dial and date aperture, an eight day movement and trunk with fluted quarter column stiles, *204cm high*

£700 - 900



448



449

447

**A LATE 19TH CENTURY FRENCH BRASS MANTLE CLOCK**

The ornate Renaissance style case with urn finial and circular enamel dial, having French eight day movement, *48cm high*

£300 - 500

448<sup>Y</sup>

**A WILLIAM IV ROSEWOOD AND BRASS INLAID MANTLE CLOCK**

The lancet shaped case with square gadrooned platform and finial, arched enamel dial showing strike silent, striking on eight bells, *56cm high*

£600 - 800

449

**A 19TH CENTURY FIGURAL FRENCH MANTLE CLOCK**

Leroy A Paris

Having a 4 1/2" round dial with Roman hours and moon hands; the two train movement with outside countwheel, calling the half hours on a bell, backplate signed LEROY A PARIS, numbered 617, with adjustable pendulum (mismatched number); the gilt bronze and spelter case with seated ancient knight with gilt axe surmount on a rocky plinth, dial with laurel border within a ribbon and foliate frame, flanked by onyx panels with applied military motifs, the architectural plinth with armorial cartouche, the whole raised on stylised helmet shaped feet. With pendulum and winder. *46cm (18 inches) high*

£600 - 800

450<sup>\*</sup>

**A REGENCY MAHOGANY INLAID BRACKET CLOCK BY DESBOIS & WHEELER, GRAYS INN PASSAGE**

The arched case with brass inlay and carry handle, circular enameled dial, and signed twin fusee movement, striking on a bell, *45cm high*

£800 - 1,000



450

451<sup>\*</sup>

**A MAHOGANY AND BRASS INLAID MANTEL CLOCK SIGNED THOMAS MOORE OF LONDON**

Rectangular stepped case with circular enameled dial, twin fusee movement, striking on a bell, *40 cm high*

£500 - 700



452



453



454

452

**AN EDWARDIAN QUARTER CHIMING GILT-METAL MOUNTED MAHOGANY MANTLE CLOCK**

The gilt arched dial with silvered chapter ring signed, A & H Rowley, London, the eight day movement chiming on eight bells, with chime silent, 63cm high

£800 - 1,200

With plaque 'Presented to Walter Watts as a mark of esteem.....June 10th 1902'

453

**A 19TH CENTURY MAHOGANY BRACKET CLOCK**

Edward Newman, London

Having an 8-inch cream-painted dial with Roman hours and Louis XV hands, inscribed "Edward Newman, London", the twin-fusee movement striking the hours on a bell, shaped backplate engraved "Edward Newman, London" within an engraved decorative border, the arched case with pressed brass lion mask drop handles and fish-scale sound frets to the sides, all-over stringing inlay, on a plinth base and brass ball feet, (sold with pendulum, winder and case key) 42cm (16 1/2 inches) high.

£800 - 1,200

454\*

**A LATE REGENCY MAHOGANY INLAID MANTEL CLOCK SIGNED WIGHTMAN OF LONDON**

With lancet shaped case, twin lion mask handles and circular enameled dial, twin fusee movement striking on a bell, 47.5cm high

£700 - 900





455

455

**AN 19TH CENTURY FIGURED WALNUT BRACKET CUCKOO CLOCK**

Ketterer Bros, Ware

Having a signed 6" round painted dial with Roman hours and Gothic hands; the two train (Continental?) movement with outside countwheel, calling the half hours on a coiled gong and hours on twin bellows, with adjustable pendulum, the inside door numbered 255 and indistinctly signed 'February 1874, F.J.Ware'; the case with dome top and cuckoo door in arch, above a round dial with gilt brass bezel, above ogee moulded panel on a canted plinth raised on squat bracket feet. With pendulum and two winders. Lacks cuckoo. 36cm (14 inches) high

£150 - 200

Loomes' 'Watchmakers and Clockmakers of the World' lists;  
KETTERER Brothers. Ware (Herts) 1874

456<sup>W</sup>

**A SECOND QUARTER OF THE 19TH CENTURY MAHOGANY NORWICH STYLE WALL CLOCK**

The dial signed Thomas Jolly, Loughborough

The 14" repainted Roman dial with beetle and poker hands, with a cast brass bezel, within a circular mahogany surround, the long trunk with shaped volutes and door over the rounded base, the weight driven movement with anchor escapement, the tapered plates united by four knopped pillars, 139cm high

£400 - 600



456

457

**AN 18TH CENTURY DUTCH QUARTER STRIKING WALL CLOCK**

Anonymous

Having a 11 1/2" hand painted break arch dial with Roman hours and Arabic minutes, applied brass border and flaming urn & rose spandrels, painted windmill scene in arch; the movement within 5 vertical turned pillars with large outside countwheel, calling the hours and quarters on two bells; the hood with simple moulded cornice above half Corinthian columns, supported on a deep platform shelf with pierced fretwork supporting brackets. With pendulum and brass covered weight. 122cm (48 inches) high

£400 - 600



466

## CARPETS & RUGS

458

### A MAHAL CARPET

West Persia,  
530cm x 325cm

£500 - 700

459

### A MAHAL CARPET

West Persia,  
352cm x 262cm

£300 - 500

460

### A HERIZ DESIGN CARPET

293cm x 225cm

£500 - 700

461

### A MAHAL CARPET

West Persia,  
311cm x 261cm

£200 - 300

462

### A TABRIZ CARPET

North West Persia,  
385cm x 292cm

£250 - 350

463

### A ZIEGLER DESIGN CARPET

433cm x 305cm

£500 - 700

464

### AN ISFAHAN CARPET

Central Persia,  
560cm x 380cm

£600 - 800

465

### A NORTH WEST PERSIAN CARPET

The cruciform field within a main border,  
305cm x 246cm

£600 - 800

466

### A KASHAN CARPET,

Central Persia,  
327cm x 217cm

£400 - 600

467

### A BIDJAR RUG

Persian/Kurdistan,  
139cm x 129cm together with two other rugs  
(3)

£100 - 150

468

### A MOHTASHEM KASHAN RUG

Central Persia,  
191cm x 137cm

£250 - 350

469

### A TABRIZ ROOM SIZE CARPET,

Central panel with lozenge and panels in a  
rose ground with six guard stripes,  
343 x 225cm.

£150 - 200

470

### A SARAB RUNNER

Circa 1900

The filed with three main compartments, in a  
triple border,  
480cm x 101cm

£500 - 700

471

### TWO VERY SIMILAR CHINESE RUGS

20th Century

With main trellis field within a narrow border,  
160cm x 103cm

£600 - 800

## FURNITURE

472

### A 17TH CENTURY OAK TRIPLE PANEL COFFER

With carved lunette frieze on plain stile supports 140cm wide

£400 - 600

473

### A FIRST HALF OF THE 18TH CENTURY OAK LOW DRESSER, ENGLISH

Having three moulded-edge frieze drawers and fielded panelled side, raised on block and vase-turned front and rear legs, 166.5cm wide x 47.5cm deep x 77cm high, (65 1/2in wide x 18 1/2in deep x 30in high)

£500 - 600

474

### A GEORGE III OAK MULE CHEST

With plain planked top above two frieze drawers and shaped apron on cabriole legs 122 cm

£300 - 500

475

### A VICTORIAN OAK AND SPECIMEN WOOD INLAID HIGH DRESSER, GWYNEDD, POSSIBLY BLAENAU FFESTINIOG, CIRCA 1850-70

The boarded rack with a quatrefoil-pierced and ogee-cut frieze unusually centred by an 'anvil', above three ogee-edged shelves, flanked by inlaid and moulded pilasters, the lower-section with three cockbeaded drawers, over a central bank of one true and two faux drawers, flanked to either side by a panelled cupboard door, each door panel with fan-inlaid top spandrels, on shaped bracket feet, 168cm wide x 48cm deep x 204cm high, (66in wide x 18 1/2in deep x 80in high)

£500 - 550

The 'anvil' piercing to the centre of the frieze is high unusually. It may represent the influence of the nearby slate quarrying mines on the dresser's design. Richard Bebb, *Welsh Furniture 1250 to 1959* (2007), illustrates two comparable inlaid dressers, Vol. II, p. 266, plates 1148 and 1150.



473



475





476



478

476

**A GEORGE III OAK HIGH DRESSER**

The associated boarded rack with three shelves, the lower-section with three moulded frieze drawers above a scroll-cut apron, raised on front cabriole legs terminating in pointed pad feet, 199.5cm wide x 47.5cm deep x 224cm high

£300 - 400

477

**EIGHT STAINED WOOD HALL CHAIRS IN THE 18TH CENTURY MANNER**

With solid shaped backs above octagonal section solid seats, raised on shaped block supports, (parts 18th Century), (8)

£500 - 600

478

**A LATE 19TH CENTURY GILTWOOD AND COMPOSITION PIER MIRROR**

The later rectangular plate surmounted by a fruit and flower filled cornucopia flanked by two cherubs, 169cm high x 92cm wide,

£500 - 700



477



479

479

**A LATE 19TH CENTURY GILTWOOD AND COMPOSITION MIRROR**

The later oval plate surmounted by a flower-filled urn, addorsed putti and scrolled acanthus, 145cm high x 91.5cm wide,

£500 - 700

480

**A LATE 19TH CENTURY GILTWOOD AND COMPOSITION MIRROR**

The later bevelled plate within a floral surround, below a floral swagged oval plaque depicting cherubs, 126cm high x 78cm wide,

£500 - 700

481

**AN 18TH CENTURY STYLE SPANISH METAL BOUND TRUNK**

With all over beaten decoration and wrought iron side carrying handles and lock clasp 83cm wide

£400 - 500

482<sup>Y</sup>

**A PAIR OF REGENCY ROSEWOOD DWARF BREAKFRONT BOOKCASES**

With mirrored pilasters, fitted with adjustable shelves, (originally with marble tops) 84cm wide. (2)

£600 - 800

483

**A REGENCY STYLE GILTWOOD OVERMANTEL MARGINAL LANDSCAPE MIRROR**

The three later bevelled plates flanked by engaged fluted columns, below a scallop shell and palm frond frieze flanked by anthemion angles, 88cm high x 146cm wide,

£400 - 600



480



482



483



484

484

**A BRASS CLUB FENDER**

With machine tapestry upholstered ends, 136cm wide

£200 - 300

485

**A PAIR OF 18TH CENTURY MAHOGANY SHIELD BACK DINING CHAIRS**

The pierced carved backs with central urn motif, above overstuffed seats, raised on square tapering supports. 54cm wide x 44cm deep x 92cm high, (21in wide x 17in deep x 36in high)

£50 - 80

486

**A GEORGE II WALNUT BUREAU**

Decorated with chequer stringing, the 5-panel fall crossbanded and with ovolo lip-moulding, enclosing pigeon holes and 4 drawers either side of a central arch, above 4 graduated, cockbeaded drawers, on bracket feet, 110cm wide x 60cm deep x 110cm high, (43in wide x 23 1/2in deep x 43in high)

£200 - 250

487

**A REGENCY MAHOGANY 'D' SHAPED FOLD-OVER CARD TABLE**

With applied beading, on shaped support, stylized platform on sabre legs and brass capped castors, 92cm wide

£500 - 600

488

**A 19TH CENTURY MAHOGANY KNEEHOLE DESK**

Fitted with nine drawers and recessed cupboard on bracket feet, 114cm

£500 - 700



489

489

**A VENETIAN ETCHED AND ENGRAVED GLASS MARGINAL MIRROR**

The bevelled plate encompassed by smaller stylised floral etched plates, 100cm high x 64cm wide,

£300 - 500

490

**A LIBERTY'S, ARTS AND CRAFTS STYLE, OAK DRESSER, CIRCA 1900**

With characteristic copper and brass hinges and handles, including strap hinges terminating in heart motifs and bow-shaped handles with shaped 'T' form backplates and doors with 'pontil' glass panels and stopped chamfered glazing bars, the superstructure with 3/4 gallery above three doors on curved chamfered brackets, the projecting base with two frieze drawers above two large panelled doors, on extended stiles, with three keys, 191cm wide x 68cm deep x 198cm high, (75in wide x 26 1/2in deep x 77 1/2in high) (5)

£500 - 550

Purchased by the vendor from Libertys' 3rd floor furniture department's closing down sale in circa 1994.

491

**A GEORGE III MAHOGANY BUREAU**

Of traditional form to interior above four long drawers on bracket feet, 107cm

£400 - 600

492

**A SET OF TEN 20TH CENTURY CONTINENTAL WALNUT DINING CHAIRS**

With serpentine padded backs above tapering square seats with loose cushions, on cabriole legs with ebonised hoof feet (including two armchairs) (10)

£150 - 250





498

493\* Y

**A WILLIAM IV BRASS INLAID ROSEWOOD RECTANGULAR WALL MIRROR**

78 x 114cm

£300 - 400

494\* Y

**AN EARLY VICTORIAN ROSEWOOD THREE-TIER WHAT-NOT**

With base drawers on turned supports and feet, 46cm wide

£600 - 800

495\* Y

**A REGENCY ROSEWOOD AND PARCEL GILT RECTANGULAR DWARF CUPBOARD,**

With brass inlaid stringing, turned tapering pilasters on turned feet 106cm

£600 - 900

496\* Y

**AN EARLY VICTORIAN ROSEWOOD RECTANGULAR DWARF CUPBOARD**

With painted slate top above a drierie drawer and a pair of mirror panelled cupboards, on plinth base and bun feet, 90cm

£600 - 800

497

**A 17TH CENTURY OAK CHEST OF FOUR LONG DRAWERS**

With 'D' shaped mouldings and triple panelled ends on bun feet 105cm wide

£200 - 220

498

**A LATE 19TH/EARLY 20TH CENTURY GILTWOOD AND COMPOSITION MIRROR**

The later oval plate surmounted by a vine leaf trail centred with a Cupid's flaming torch and quiver of arrows cresting and pair of love birds, 124cm high x 91cm wide,

£500 - 700



502

499

**A GEORGE III FOLDOVER MAHOGANY AND SATINWOOD CROSSBANDED GAMES TABLE**

On square tapering legs and spade feet, 97cm

£200 - 300

500

**AN ASH PANELLED BLANKET CHEST**

Circa 1900, with carrying handles and brass decorative angle mounts, 124cm long

£150 - 200

501

**A MID 19TH CENTURY MAHOGANY, SATINWOOD AND FRUITWOOD BANDED SIDE CABINET**

The rectangular banded top above a single frieze drawer and fielded panel door, enclosing one fixed shelf, on square section tapering feet, 53cm wide x 41cm deep x 87cm high, (20 1/2in wide x 16in deep x 34in high)

£500 - 700

502

**A MID-18TH CENTURY OAK MULE CHEST**

Having a hinged boarded lid with moulded edge, above four fielded panels, over three drawers, on shaped bracket feet, 155.5cm wide x 50.5cm deep x 81cm high, (61in wide x 19 1/2in deep x 31 1/2in high)

£300 - 500

503<sup>Y</sup> Φ

**A LATE 19TH CENTURY ITALIAN INLAID WALNUT SERPENTINE FRONT ARMADIO**

The cornice, doors and two base drawers inlaid with ivory and mother of pearl depicting wild boar hunting scenes, on ebonised bun feet, ( with later open bookcase additions to each side) 213cm high x 320cm wide overall

£1,000 - 1,500



505

505Y Φ

**A LATE 19TH CENTURY ITALIAN INLAID WALNUT CENTRE TABLE**

the top with a large central panel inlaid with ivory and mother of pearl depicting a hunting scene within a surround of similar scenes and an egg and dart carved border, above three frieze drawers on octagonal tapering legs united by a platform 'X' stretcher on bun feet *86cm x 142cm*

£1,500 - 2,000



511

506

**A 19TH CENTURY ITALIAN MAHOGANY AND EBONY LINE INLAID DIRECTOIRE SECRETAIRE BOOKCASE**

with glazed barred doors enclosing adjustable shelves above a fitted frieze drawer and a further arrangement of six drawers, brass inlaid canted sides on turned feet *122cm wide*

£500 - 600

507

**A 19TH CENTURY ITALIAN CARVED WALNUT 'X' FRAME ELBOW CHAIR**

With raised mask cresting, padded seat on shaped supports united by a platform stretcher

£300 - 500

508

**A GEORGE III WELSH OAK MULE CHEST**

With multi flat panelled front above two base drawers on bracket feet, *130cm wide*

£500 - 700

509

**A PAIR OF ITALIAN STYLE PAINTED PLASTER WALL SCONCES**

With fruit cresting above a single 'S' shaped candle bracket, *100cm high*

£100 - 150

510

**A MAHOGANY D-SHAPED DISPLAY CABINET**

Early 20th century, with glazed conical top, urn and swag-topped cornice and astragal glazed door and side panels above swag and patera-applied panels; *220cm high, 87cm wide*

£750 - 900

511

**A DUTCH EARLY 20TH CENTURY PAINTED AND PARCEL GILT ARMOIRE INSET WITH MODERN REVERSE PAINTED GLASS PANELS**

In the mid 18th century style the pair of shaped astragal glazed panelled doors inset with twelve polychrome decorated reverse glass panels depicting Chinese figures within domestic interiors with exotic birds, trees, flowers and foliage visible through the open windows, with two reverse painted glass panels to each side, the bombé base with two short and two long drawers, on hairy claw front feet, *later painted and gilded, 139cm wide x 61cm deep x 219cm high, (54 1/2in wide x 24in deep x 86in high)*

£500 - 700

504

**A MID-18TH CENTURY OAK BUREAU CABINET**

With broken pediment above plain crossbanded panel doors, traditional base with swan neck handles on bracket feet, *208cm high x 90cm wide*

£700 - 900



512



513



514



515

512

**A GEORGE II MAHOGANY CONCERTINA-ACTION CARD TABLE**

Of eared rectangular outline, the hinged top enclosing a baize lined playing surface with sunken wells for playing counters, on cylindrical tapering legs, with a secret drawer, 86cm wide x 42.5cm deep x 74cm high, (33 1/2in wide x 16 1/2in deep x 29in high)

£600 - 800

513

**A LATE 19TH/EARLY 20TH CENTURY WALNUT AND MAHOGANY BACHELOR'S CHEST**

In the George II style  
The rectangular hinged top, above lopers and four crossbanded graduating drawers, on bracket feet, 70cm wide x 33cm deep x 79cm high, (27 1/2in wide x 12 1/2in deep x 31in high)

£600 - 800

514<sup>Y</sup>

**A REGENCY GILT BRASS MOUNTED ROSEWOOD CHIFFONIER**

The superstructure with two galleried shelves on ring turned brass columns, above one long central frieze drawer with a hinged writing panel top, flanked by two short drawers, over a pair of panel mounted doors, enclosing one shelf, flanked by Tuscan columns, 91cm wide x 47.5cm deep x 136cm high, (35 1/2in wide x 18 1/2in deep x 53 1/2in high)

£500 - 700

515

**A GEORGE IV MAHOGANY BREAKFAST TABLE**

Of fairly large proportions, the circular tilt-top on a flaring hexagonal column, with a tripartite concave base terminating in scrolled acanthus feet and brass castors, 136cm wide x 136.5cm deep x 71.5cm high, (53 1/2in wide x 53 1/2in deep x 28in high)

£800 - 1,200





517



519



518

516

**A 19TH CENTURY MAHOGANY BREAKFAST TABLE**

The oval top with crossbanding and stringing above a ring turned column and raised on four outswept legs with brass caps and castors, 150cm long.

£200 - 220

517

**A MID VICTORIAN TEAK CAMPAIGN CABINET-ON-CHEST**

The cavetto moulded cornice over a pair of arched panelled doors enclosing two shelves, above two short drawers, on two ring turned tapering front supports and two shaped supports, the chest comprising two hinged lidded enclosable drawers doubling as trunks, on a plinth base, 92cm wide x 53cm deep x 199.5cm high, (36in wide x 20.5in deep x 78.5in high)

£800 - 1,200

518

**A VICTORIAN MAHOGANY, SATINWOOD BANDED AND CHEQUER LINE-INLAID CHEST**

By Edwards and Roberts

With two short and three long graduated drawers, on bracket feet, one drawer stamped *Edwards and Roberts*, the same drawer with an ivory plaque *EDWARDS & ROBERTS 148- 160 WARDOUR ST ...*, 108cm wide x 53.5cm deep x 104cm high, (42 1/2in wide x 21in deep x 40 1/2in high)

£400 - 600

519

**A DIRECTOIRE MAHOGANY COMMODE**

The later marble top above three long graduating drawers, flanked by rounded fluted angles, on turned tapering legs, 131.5cm wide x 59.5cm deep x 85.5cm high, (51 1/2in wide x 23in deep x 33 1/2in high)

£500 - 700



520

520

**A GEORGE III MAHOGANY TRIPOD TABLE**

The circular tilt-top with a chequerbanded moulded edge, *the top and base possibly associated*, 35.5cm wide x 35.5cm deep x 54cm high, (13 1/2in wide x 13 1/2in deep x 21in high)

£400 - 600



521

521

**AN UNUSUAL SET OF EUROPEAN 19TH CENTURY HARDWOOD OPEN SHELVES**

Comprising four slightly graduating shelves, with a spiral twist and bobbin turned radiating top, on scrolling finial capped supports, 67cm wide x 34cm deep x 103cm high, (26in wide x 13in deep x 40 1/2in high)

£600 - 800



522

522

**A THIRD QUARTER 18TH CENTURY MAHOGANY LOWBOY**

Probably American, the ogee moulded top above a long frieze drawer and two short drawers, with a shaped apron below, on cabriole legs terminating in pointed feet, 76.5cm wide x 47.5cm deep x 71cm high, (30in wide x 18 1/2in deep x 27 1/2in high)

£400 - 600

The waved apron on the present lot is a recognisable recurrent feature of lowboys produced in the American colonies during the second half of the 18th century, following the influence of similar Irish pieces made about twenty to forty years earlier.

523

**A GEORGE III MAHOGANY TRIPOD TABLE**

The circular tilt-top on a ring turned column, terminating in pad feet, 51.5cm wide x 51cm deep x 69cm high, (20in wide x 20in deep x 27in high)

£300 - 500



523



524



525



526

524

**A REGENCY STYLE GILTWOOD CONVEX MIRROR**

The circular plate encompassed by a musket ball surround, below an eagle with a ball and chain in its beak, 93cm high x 63cm wide,

£300 - 500

525

**AN EARLY 20TH CENTURY STAINED WOOD OCTAGONAL BIJOUTERIE TABLE**

The bevelled glass inset panelled body enclosing a spring-action rising glass top activated by a pull-lever, on four scrolled downswept legs and castors, *extended*: 52cm wide x 52cm deep x 107cm high, (20in wide x 20in deep x 42in high)

£500 - 700

526

**A 19TH CENTURY MAHOGANY FULL-TESTER BED**

With a dentil moulded cornice, on four spiral reeded, acanthus and acorn carved columns, two with carved pinecone knops, on square tapering supports, 147cm wide x 214cm deep x 216cm high, (57 1/2in wide x 84in deep x 85in high)

£800 - 1,200

527

**A LATE 19TH CENTURY CHINESE MARBLE TOPPED HARDWOOD URN STAND**

With hexagonal top above a typically carved frieze and cabriole legs, 27cm wide

£500 - 800





528



529



530



531

528

#### **A PAIR OF EBONISED CANDLESTANDS**

Each with a circular top with a metal drip tray, on a ring turned baluster column, terminating in three S-scroll supports, *probably incorporating some early 18th century elements*, 52cm wide x 44cm deep x 164cm high, (20in wide x 17in deep x 64 1/2in high)

£200 - 300

529

#### **A VICTORIAN WALNUT CHILD'S ARMCHAIR**

In the George II style  
With scrolling back and vase shaped splat,  
on scroll carved cabriole legs, 50cm wide

£300 - 500

530

#### **A SET OF EIGHT MID VICTORIAN GOTHIC REVIVAL OAK LIBRARY CHAIRS**

By Henry Wright

Each with an arched back, on octagonal ring turned front legs headed with pierced trefoil spandrels, terminating in later brass castors, with a printed paper label to the seatrail which reads: 'Henry Wright, Cabinet Maker, Upholsterer &c, 77 Renshaw Street... Liverpool', 47cm high (8)

£600 - 800

531

#### **A NORTH EUROPEAN THIRD QUARTER 19TH CENTURY MAHOGANY PIER CABINET AND PIER MIRROR**

probably Dutch, the plate within a ripple moulded surround, flanked by engaged spiral twist turned columns, the cabinet with a frieze drawer above a ripple moulded panelled door, enclosing one later shelf, 73.5cm wide x 37.5cm deep x 249cm high, (28 1/2in wide x 14 1/2in deep x 98in high) (2)

£400 - 600



532



534



536

532

**AN EARLY VICTORIAN OVERMANTEL MIRROR**

With a later rectangular plate and scrolled acanthus applied angles, currently surfaced with gilt decoration, 92cm high x 116cm wide,

£300 - 500

533

**A MATCHED SET OF SIX 19TH CENTURY ASH AND ELM SPINDLE BACK ELBOW CHAIRS,**

With pierced splats on turned legs (six loose cushions)

£700 - 1,000

534

**A REGENCY MAHOGANY CELLARET**

Of sarcophagus form, the hinged lid enclosing a lead lined interior, with panelled front, on later feet and recessed brass castors, 67.5cm wide x 53cm deep x 51cm high, (26 1/2in wide x 20 1/2in deep x 20in high)

£500 - 700

535

**A LATE 19TH CENTURY FRENCH MAHOGANY AND BRASS INLAID SMALL COMBINED CARD AND WRITING TABLE**

With frieze drawer, on turned fluted legs, 70cm wide

£500 - 800

536

**A NEAR PAIR OF REGENCY GILTWOOD SIDE CHAIRS**

On lotus-leaf clasped tapering legs terminating in paw feet and recessed brass castors, 52cm wide x 66cm deep x 96cm high, (20in wide x 25.5in deep x 37.5in high) (2)

£300 - 500

537<sup>Y</sup>

**A NEST OF 19TH CENTURY FRENCH ROSEWOOD AND PARQUETRY QUARTETTO TABLES**

Each with square inlaid tops, on fluted supports, 55.5cm wide x 37cm deep x 73cm high, (21 1/2in wide x 14 1/2in deep x 28 1/2in high)

£600 - 800



537



538

538

**A FRENCH MID 19TH CENTURY FRUITWOOD CANTERBURY**

With four divisions and with ring turned baluster supports and columns overall, on wooden castors, 47.5cm wide x 39cm deep x 51cm high, (18 1/2in wide x 15in deep x 20in high)

£300 - 500

539

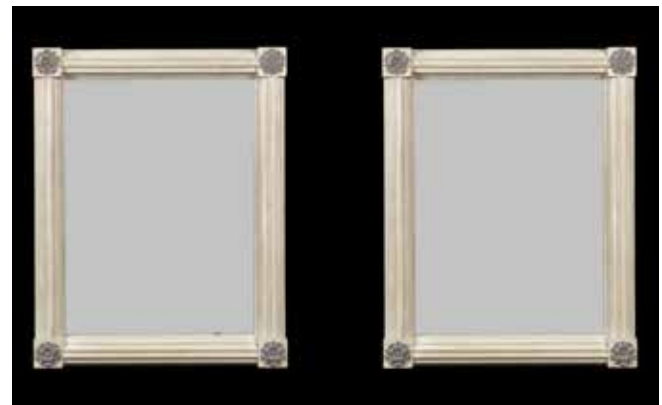
**A GEORGE III MAHOGANY AND BRASS BOUND HEXAGONAL WINE COOLER ON A LATER STAND**

Of hexagonal form, the stand comprising three square section and slightly spreading legs, the stand probably later, 43cm wide x 38cm deep x 69cm high, (16 1/2in wide x 14 1/2in deep x 27in high)

£500 - 700



539



540

540

**A PAIR OF PAINTED HALL MIRRORS**

In the Regency style the rectangular plates within fluted frames with floral patera angles, 102cm high x 76cm wide (2)

£500 - 700

541

**A MID VICTORIAN MAHOGANY OPEN ARMCHAIR**

The rolled top rail and rectangular upholstered back, with scroll carved and tapering arms, above a solid shaped seat, on turned and tapering front legs and square sabre back legs, joined by a curved and baluster knopped stretcher 61cm wide x 67cm deep x 104cm high, (24in wide x 26in deep x 40 1/2in high)

£500 - 800

Two similar examples of the offered armchair were sold in 'The Collection of Will Fisher, Founder of Jamb' sale, Christie's, South Kensington, 2nd February 2012, lots 159 and 297.



541





542



543



544

542

**A MID 19TH CENTURY GILTWOOD OVERMANTEL MIRROR**

The later shaped plate within a C-scroll, S-scroll and acanthus surround, with a pierced opposing C-scroll and acanthus spray crest  
189cm wide x 18cm deep x 149cm high, (74in wide x 7in deep x 58 1/2in high)

£300 - 500

543

**A 19TH CENTURY GILTWOOD AND VERRE EGLOMISÉ MIRROR**

The rectangular plate surmounted by a verre eglomisé panel depicting floral swags, the glass panel cracked, 96cm high x 52.5cm wide,

£200 - 300

544

**A CARVED STAINED WOOD MIRROR**

The plate flanked by stiff leaf capped engaged columns and foliate pendants, 100cm high x 97cm wide

£100 - 200

545

**A PAIR OF LATE 19TH/EARLY 20TH CENTURY NORTH EUROPEAN SIMULATED ROSEWOOD AND EBONISED NIGHT COMMDES**

Each with a marble top, one replaced, above one drawer and a hinged fall disguised as two drawers, over two further drawers, 42.5cm wide x 39cm deep x 93cm high, (16 1/2in wide x 15in deep x 36 1/2in high)

£500 - 700



545



546

546<sup>Y</sup>

**A GEORGE IV ROSEWOOD AND PARCEL GILT CENTRE TABLE**

In the manner of Gillows

The circular top with a leaf carved edge, on a fluted column, terminating in a tripartite base with scroll feet and recessed brass castors, *currently the top is completely detached from the base and would need re-securing in place before the table could be used*, 114cm wide x 113.5cm deep x 76cm high, (44 1/2in wide x 44 1/2in deep x 29 1/2in high)

£500 - 700

547<sup>Y</sup>

**A WILLIAM IV ROSEWOOD CROSSBANDED MAHOGANY CARD TABLE**

On turned column, platform base and scrolled feet, 89cm wide

£500 - 700

548

**A REGENCY MAHOGANY LIBRARY BERGÈRE**

with ring turned arm terminals, on baluster turned tapering front legs terminating in brass cappings and castors, with square splayed back legs terminating in brass castors, 56.5cm wide x 64cm deep x 110cm high, (22in wide x 25in deep x 43in high)

£500 - 700

549

**A GEORGE II WALNUT SIDE CHAIR**

on shell clasped and C-scroll carved front legs, on beech splayed back legs, 53cm wide

£500 - 700

550<sup>Y</sup>

**A PAIR OF ROSEWOOD OR TULIPWOOD CROSSBANDED BEDSIDE CUPBOARDS**

In the Transitional style

Each with a marble top, above a door disguised as two quarter veneered drawers, enclosing one shelf, on cabriole legs, 41cm wide x 33.5cm deep x 71cm high, (16in wide x 13in deep x 27 1/2in high) (2)

£600 - 800



548



549



550



551



553



554



555

551

**A LOUIS XVI PAINTED AND PARCEL GILT FAUTEUIL**

Probably by a French emigré working in England, the oval back headed by a swagged rosette, with fluted frames, on tapering front legs, 63.5cm wide

£500 - 700

552

**A SET OF EIGHT SHERATON STYLE MAHOGANY CHAIRS**

Including a pair of armchairs with vertical back splats, on panelled square tapered legs (6 + 2)

£500 - 550

553

**A NEST OF 19TH CENTURY FRENCH TULIPWOOD, AMARANTH AND PARQUETRY QUARTETTO TABLES**

Of large proportions, each with lozenge inlay on turned supports, 56.5cm wide x 39cm deep x 73cm high, (22in wide x 15in deep x 28 1/2in high)

£600 - 800

554

**AN ITALIAN 16TH CENTURY STYLE WALNUT CREDENZA**

The projecting flute-and-reel moulded top above a panelled frieze comprising two short drawers interspersed with roundels, over a pair of panelled doors (locked) interspersed with panelled angles, on shaped bracket feet, possibly incorporating earlier elements, 151cm wide x 55cm deep x 142cm high, (59in wide x 21.5in deep x 55.5in high)

£300 - 500

555

**A GEORGE I WALNUT AND FEATHERBANDED CHEST-ON-STAND**

The top section comprising two short and three long graduating drawers, the base comprising two short drawers and one long drawer, on large bun feet, the stand reduced in height, the stand probably originally with an apron and legs, 109cm wide x 58cm deep x 133.5cm high, (42 1/2in wide x 22 1/2in deep x 52 1/2in high)

£500 - 700





556



558

556

**A LATE 19TH CENTURY FRENCH MAHOGANY EXTENDING DINING TABLE**

In the Louis XVI style

The rounded top above a frieze interspersed with brass *mille raie* mounted angles, on six fluted tapering legs terminating in brass cappings and castors, with one additional leaf and three later leaves, *extended: 283cm wide x 126cm deep x 74cm high, (111in wide x 49 1/2in deep x 29in high)*

**£400 - 600**

557

**A MAHOGANY BUREAU BOOKCASE**

The George III base with associated glazed bookcase, moulded cornice with inlaid frieze above a pair of glazed doors, the base with a fall front which opens to reveal a fitted interior above four long drawers raised on bracket feet, *102cm wide*.

**£150 - 200**

558

**A VICTORIAN MAHOGANY EXTENDING DINING TABLE**

On four baluster turned and lobed legs terminating in brass cappings and castors, with three additional leaves, *extending action has warped or misaligned, maximum extension only allows two leaves to be inserted, 210cm wide x 122cm deep x 79cm high, (82 1/2in wide x 48in deep x 31in high)*

**£300 - 500**



559



563

559

**A 19TH CENTURY INLAID MAHOGANY D-END DINING TABLE**

The d-ends with gateleg action and crossbanded border with boxwood banding, raised on square tapering legs below a deep frieze, all inlaid with boxwood and ebony banding, three extra leaves supported on two bars, with brass brackets. *124cm wide x 266cm deep x 73cm high, (48 1/2in wide x 104 1/2in deep x 28 1/2in high)*

£500 - 550

560

**A VICTORIAN INLAID AND CROSSBANDED WALNUT SIDE CABINET,**

Of breakfront form, the moulded top over three glazed doors and gilt metal mounts on plinth base, *181cm wide*

£200 - 300

561<sup>Y</sup>

**A MID-19TH CENTURY ROSEWOOD AND CROSSBANDED SOFA TABLE**

With two frieze drawers, on swept end supports united by a turned stretcher, *144 x 67cm*

£100 - 150

562

**AN EDWARDIAN SHERATON REVIVAL SATINWOOD AND POLYCHROME DECORATED ARMCHAIR**

Painted with flowers and children playing, with a caned back, on turned tapering front legs, *57cm wide,*

£300 - 500

563

**A FRENCH 19TH CENTURY MARQUETRY COMMODE**

In the Transitional style

The Rouge Griotte marble top above two drawers inlaid *sans traverse* with flower filled and swagged urns, on keeled cabriole front legs, *88cm wide x 47cm deep x 83cm high, (34 1/2in wide x 18 1/2in deep x 32 1/2in high)*

£600 - 800

564

**A HEPPLEWHITE STYLE MAHOGANY FAUTEUIL IN THE FRENCH TASTE**

With gadrooned frame and moulded scroll arms continuing to flower carved cabriole legs,

£200 - 300

565

**A LATE VICTORIAN MAHOGANY DISPLAY CABINET**

Of inverted breakfront outline, with three carved leaf, 'C' scroll and cabochon crestings, above a fluted frieze, the pair of central glazed doors with a further glazed panel to either side and glazed ends, on square tapered legs headed by carved swags, *152cm wide x 48cm deep x 208cm high, (59 1/2in wide x 18 1/2in deep x 81 1/2in high)*

£300 - 400



567

566

**A GEORGE III MAHOGANY KNEE HOLE DESK**

The planked top with moulded edge, above a long drawer with recessed cupboard below, flanked by six short drawers, the whole raised on shaped bracket feet. 80cm wide x 46cm deep x 79cm high, (31in wide x 18in deep x 31in high)

£200 - 250

567

**A GOOD 19TH CENTURY INLAID MAHOGANY LINEN PRESS**

In the neo-classical style

The moulded cornice above dentil moulding and a deep frieze inset with two oval marquetry panels, the doors with crossbanded edge and oval veneered panels, all inset with ebony and satinwood banding, revealing four linen slides; the base with two short and two long cockbeaded drawers, raised on outswept shaped bracket feet. 135cm wide x 64cm deep x 224cm high, (53in wide x 25in deep x 88in high)

£500 - 600

568

**A GEORGE III MAHOGANY WINGBACK ARMCHAIR**

With reeded scrolled arm terminals on square tapering legs and brass capped castors

£200 - 220



569



571

569

**A FRENCH 19TH CENTURY MAHOGANY KNEEHOLE BUREAU PLAT**

The rectangular top inset with a gilt tooled leather writing surface, above a central drawer with knee hole frieze, flanked to the side by two further small drawers, the sides each with a tooled writing slide, on square tapering legs and brass caps. 127cm wide x 61cm deep x 74cm high, (50in wide x 24in deep x 29in high)

£500 - 700

570

**A WILLIAM & MARY STYLE WALNUT CUPBOARD ON STAND**

With frieze drawer on turned supports, united by shaped stretchers, 92cm

£600 - 800

571

**AN EARLY VICTORIAN MAHOGANY 'COMPACTUM' WARDROBE**

Second quarter 19th century, the triangular pediment above six long graduating drawers flanked by two panelled doors, on plinth base, 242cm wide x 65cm deep x 207cm high, (95in wide x 25 1/2in deep x 81in high)

£600 - 800





573

572

**A GEORGE III MAHOGANY CHEST OF DRAWERS**

With brushing slide above three long drawers on bracket feet, 100cm

£300 - 500



574

573

**A VICTORIAN GOTHIC REVIVAL OAK AND REPOUSSÉ METAL MOUNTED CABINET**

With linen fold panelling, the pair of small doors mounted with repoussé metal quatrefoil-embedded tear drop panels, above a door mounted with a repoussé panel depicting a medieval knight's profile medallion, encompassed by four trefoil encrusted geometric pointed stars within roundels, enclosing one shelf, flanked by gothic blind fretwork panels, 110cm wide x 45cm deep x 178cm high, (43in wide x 17 1/2in deep x 70in high)

£700 - 1,000



575

574

**A LATE 19TH/EARLY 20TH CENTURY SHERATON REVIVAL SATINWOOD AND POLYCHROME DECORATED WORK TABLE**

Painted with scrolling foliage and a portrait roundel depicting a young Victorian lady, 35.5cm wide x 35cm deep x 69cm high, (13.5in wide x 13.5in deep x 27in high)

£400 - 600

575<sup>Y</sup>

**A NEAR PAIR OF EARLY VICTORIAN ROSEWOOD TUB BACK BERGÈRES**

Each with a scrolling foliate acanthus carved frame, on rosette capped cabriole legs terminating in brass castors, slight variations in size, 56.5cm wide (2)

£600 - 800



576

576  
**A SET OF FOUR LATE VICTORIAN MAHOGANY DINING CHAIRS**

In the George III style  
Each with a curved oval back comprising a spider web or waved 'Catherine wheel' splat centred by a sunflower patera, on fluted tapering front legs, 52cm wide (4)

£400 - 600

577  
**A PART EARLY 18TH OAK CENTURY OVAL TOPPED GATE LEG DINING TABLE**

With end drawer on turned legs and stretchers, 94cm wide

£400 - 600

578  
**A SET OF SIX EBONISED AND PARCEL GILT CHAIRS IN THE MANNER OF PUGIN (ONE CHAIR WITH A LATER BACK. UPHOLSTERY DISTRESSED)**

On square section chamfered supports and stretchers (5)

579  
**AN OAK LOW HUTCH**

Predominantly made up from a late 17th Century coffer  
The panelled front fitted with a door, on turned feet, 95cm wide

£200 - 300

580  
**AN OAK COFFER**  
Late 17th century, and later  
The triple panelled top over a triple panelled lozenge carved front, on stile feet, 115cm wide

£200 - 300



577

581  
**A CHINESE HARDWOOD BENCH TYPE SEAT**  
20th century

The back with three marble inset splats, panel seat and pierce scroll frieze.

£800 - 1,200

582<sup>Y</sup> Φ  
**A LATE 19TH CENTURY ITALIAN INLAID WALNUT CASAPANCA**  
The back, seat, arm rests and twin panelled front inlaid with ivory and mother of pearl depicting various hunting scenes, on carved claw feet 160cm wide

£1,500 - 2,000

583  
**AN 18TH CENTURY STYLE MAHOGANY THREE TIER WASH STAND**

With two drawers to the middle section, on four carved ball and claw feet (with porcelain wash bowl). 35cm diameter

£150 - 200

584  
**AN EDWARDIAN MAHOGANY CIRCULAR JARDINIÈRE STAND**  
With slatted sides and brass liner on tripod base 36cm diameter

£100 - 150

585  
**AN EARLY 20TH CENTURY CARVED GARDEN SUN DIAL BASE WITH BRONZE SUNDIAL**  
The dial by T. Howes, Marlborough  
The sun dial of circular form with engraved Roman numerals, 25cm diameter, set on a square topped pedestal with a baluster stem, with a carved band the letters indecipherable, raised on a plinth, well patterned possibly limestone, 115cm high total height 127cm.

£300 - 500



589



590

586

#### A GEORGE III MAHOGANY CHEST

The ogee moulded top above a drawer with a tooled leather inset writing slope above three graduated long drawers, on bracket feet, 110cm wide x 56cm deep x 88cm high, (43in wide x 22in deep x 34 1/2in high)

£500 - 700

587Y

#### A FRENCH ROSEWOOD AND BOIS DE BOUT MARQUETRY COMMODE

With green variegated marble top above four long drawers with cast brass handles, 83cm wide

£500 - 700

588

#### A NEST OF THREE EDWARDIAN MAHOGANY TABLES

The rectangular tops, with crossbanding and stringing, above twin turned side supports and outswept feet, 37cm wide.

£250 - 350

589

#### A GEORGE IV MAHOGANY AND SATINWOOD BANDED BOWFRONT SIDEBORD

The bowed top, above a central short drawer with satinwood banding and ebonized stringing, over an arched inset drawer, flanked to each side by a further drawer, the righthand drawer with fitted lead wine compartments, on ring turned and tapering legs. 120.5cm wide x 54cm deep x 88cm high, (47in wide x 21in deep x 34 1/2in high)

£500 - 700

590

#### A NORTH EUROPEAN LATE 19TH CENTURY MAHOGANY OPEN BOOKCASE

Probably French, with six short adjustable shelves, flanked by gilt metal capped Tuscan columns, above two short drawers, possibly originally one part of a bookcase, 107cm wide x 33.5cm deep x 128cm high, (42in wide x 13in deep x 50in high)

£500 - 700

591

#### A CHERRYWOOD BUREAU BOOKCASE IN THE 18TH CENTURY MANNER

With double domed top above a pair of corresponding arched glazed doors, the base with shaped interior and four long drawers and bracket feet, 230cm high x 105cm wide

£500 - 700

592

#### AN OAK DRAWER LEAF TABLE

In the 17th Century manner

The flush panelled top raised on bulbous turned legs united by an H-stretcher, 214cm x 92cm extended

£400 - 600

593

#### A PAIR OF EARLY 18TH CENTURY STYLE WING ARMCHAIRS

Upholstered in damask, on cabriole feet (2)

£200 - 250

594

#### A GEORGE III MAHOGANY BOWFRONT SMALL SIDEBORD

With central frieze drawer flanked by cupboards on square tapering legs, 118cm

£500 - 700

595

#### A 19TH CENTURY MAHOGANY BREAKFAST TABLE

On tripod support and brass castors, 123 x 125cm

£300 - 400





596

596

**A HARLEQUIN SET OF SIX ELM LADDER BACK LANCASHIRE TYPE DINING CHAIRS**

19th Century and later

With rush seats and turned legs united by stretchers, (6)

£300 - 500

597

**A GEORGE III MAHOGANY BOW FRONT CHEST**

Of three long drawers, on swept bracket feet, 104cm wide

£250 - 350

598

**A WALNUT OPEN ARMCHAIR, PROBABLY SPANISH**

Late 17th century with restorations, the leather back and seat attached with florette-headed nails

£100 - 200

599

**A GEORGE III MAHOGANY BOW FRONT CHEST**

Of two short and three long drawers on swept bracket feet, 102cm

£250 - 350

600

**A 20TH CENTURY CONTINENTAL WALNUT MARQUETRY AND CROSSBANDED SERPENTINE SIDEBORD, DINING TABLE, AND CIRCULAR COFFEE TABLE**

All decorated with cartouches of bacchus within fruiting vines, the dining table 108 x 169 x 77cm; the coffee table 85cm diameter. (3)

£500 - 600

601

**A LOUIS XV STYLE KINGWOOD GILT METAL MOUNTED VITRINE,**

Of shaped outline, the rouge royale moulded edge marble top above a single glazed door with flanking glazed sides enclosing an old gold plush lined interior, on splayed feet, 85cm wide

£500 - 550



598



601



604

604

**A SET OF EIGHT GEORGE III STYLE MAHOGANY 'OLD SPLAT' PATTERN DINING CHAIRS**

After a design by Gillows

Each with a serpentine top rail and three arched splats, all pierced with quatrefoils, with overstuffed seats, raised on four square-section supports *57cm wide x 45cm deep x 92cm high*, (*22in wide x 17 1/2in deep x 36in high*)

**£600 - 700**

These chairs are similar to a set of six chairs illustrated in Volume I of Susan E. Stuart's, Gillows of Lancaster and London, 1730 - 1840, Plate 107, p. 157.



607

605

**A MODERN THREE-SEATER SOFA**

Upholstered in damask and a pouffe en suite, (2)

**£200 - 250**

606

**A LATE GEORGE III MAHOGANY SERPENTINE SIDEBORD**

The central long drawer flanked by a deep drawer and cupboard, raised on six square section and tapered legs with spade feet, *225cm wide x 85cm deep x 79cm high*, (*88 1/2in wide x 33in deep x 31in high*)

**£250 - 300**

607<sup>Y</sup>

**A REGENCY ROSEWOOD LIBRARY TABLE**

In the manner of Gillows

The rounded rectangular gadrooned top on two baluster turned and spiral reeded supports, terminating in lotus leaf headed lion claw feet with recessed castors, *144.5cm wide, 69.5cm deep, 71.5cm high* (*56 1/2in wide, 27in deep, 28in high*).

**£500 - 700**

602

**A GEORGE III MAHOGANY BUREAU,**

The fall front revealing a fitted interior, with pigeon holes and drawers, over four long drawers on ogee bracket feet, *107cm*.

**£80 - 100**

603

**A GEORGE III AND LATER MAHOGANY BUREAU BOOKCASE**

The upper part with dentil and blind fret cornice, enclosed by a pair of astragal glazed doors, the lower part with sloping fall above four long drawers on bracket feet, *110cm wide*

**£300 - 400**



608

608  
**A PAIR OF REGENCY WHITE PAINTED  
 AND PARCEL GILT POLE SCREENS  
 POSSIBLY ATTRIBUTABLE TO MARSH  
 AND TATHAM**

In the Egyptian taste  
 The brass poles with pineapple finials and adjustable oval silk embroidery panels, carved with double 'S' scrolls, the tripod legs headed by Egyptian mask, on hoof feet, *each 142cm high (55 1/2in high). (2)*

£500 - 700

**Provenance**

Sir John Saunders Sebright, 7th Bt. (1767-1846) and thence by descent at Beechwood Park, Flamstead, Hertfordshire.

The current lot originally formed part of the furnishings for the inner library which was decorated in white and gilt and was remodelled with the library by the architect Thomas Cundy (1765-1825) for Sir John Seabright in 1804. Any involvement of the leading Mayfair cabinet makers and decorators, Marsh and Tatham with the Sebrights at Beechwood Park may well have grown out of Thomas Tatham's relationship with his cousin John Linnell and his connections to the Beechwood Estate, *William and John Linnell*, London 1980, p.10.

609  
**A MARQUETRY HINGED TOP WORK  
 TABLE IN THE MANNER OF GEORGE  
 HAUPT**

The hinged top with central urn and swag motif, on square legs united by an undertier, *68cm wide*.

£300 - 500

610  
**A VICTORIAN MAHOGANY PEDESTAL  
 DESK**

The gilt tooled leather inset overhanging top above one long frieze drawer with three open compartments, over six short drawers flanking the kneehole, *130cm wide, 65cm deep, 78cm high (51in wide, 25 1/2in deep, 30 1/2in high)*

£500 - 700

611  
**A REGENCY MAHOGANY 'COUNTRY  
 HOUSE' WHATNOT**

The rectangular top with three tiered graduated shelved superstructure, each shelf with ring turned and 'X' form supports, surmounted by turned finials, above a rectangular top with frieze drawer and further shelf, joined by ring turned supports, with panelled cupboard below, on ring turned feet, with castors, *49cm wide, 45cm deep, 193cm high (19in wide, 17 1/2in deep, 75 1/2in high)*.

£500 - 700



610



611





612

612<sup>Y</sup>

**A FRENCH LATE 19TH CENTURY ORMOLU-MOUNTED ROSEWOOD, KINGWOOD AND FRUITWOOD MARQUETRY BUREAU DE DAME**

The rectangular *brèche d'Alep* marble top within a low pierced brass gallery, above concave guilloche-inlaid friezes, and a rising cylinder inlaid with floral sprays and enclosing four walnut-veneered short drawers, with slide-out leather-lined writing surface, all above one long and three short marquetry-fronted drawers, the sides inlaid with martial trophies and flowers, raised on four cabriole supports terminating in ormolu cabochon and scroll-cast sabots, 88cm wide, 46.5cm deep, 107cm high (34.5in wide, 18in deep, 42in high).

£500 - 700

613<sup>Y</sup>

**A FRENCH MID-19TH CENTURY ROSEWOOD AND MAHOGANY SECRÉTAIRE CHEST**

By Maison Lemarchand & Lemoine, Paris

the later mahogany top with rounded corners and moulded edge, above a long secrétaire drawer with fall front enclosing a Hungarian ash and amaranth-lined interior of four short drawers around a pigeonhole, all behind a tooled leather skiver between side galleries of baluster-turned spindles, above a pair of cupboard doors applied with shaped panels with beaded edging, between fluted corners, the plinth base fitted with a long drawer, raised on four bun feet, with stencil to reverse reading *MAISON LEMARCHAND A LEMOINE, Rue des Tournelles 17. PARIS*, 130.5cm wide, 57cm deep, 97cm high (51in wide, 22in deep, 38in high).

£500 - 700

**Provenance**

The above lot was purchased at the auction of Dr Percy Cohen's effects in Reading, Berkshire during the 1930s, where it was described as having come from the Empress Eugénie's (1826 - 1920) suite at Farnborough Abbey, Hampshire, where her husband Napoleon III (1808 - 1873) lies buried in a mausoleum. Thence by descent to the present owner.

Andre Lemoine and Louis-Edouard Lemarchand became partners as cabinet makers based in Paris from 1846 onwards. In 1863, Henri Lemoine took over, and continued the business until 1893. Lemoine and Lemarchand were one of the chief suppliers of furniture to the French Imperial family, and in particular to Napoleon III.

**Napoleon III**

Charles-Louis-Napoleon-Bonaparte (1808-73), known historically as Napoleon III, ruled France as Emperor between 1852 and 1870. He oversaw a period of peace and prosperity before leading his nation into the two year Franco-Prussian war in 1870. As the third son of Napoleon's brother Louis Bonaparte, Napoleon III grew up in one of the most renowned military and political families in European history and drew upon this prestigious heritage to first attain, and consequently maintain, his authoritarian control over the French people.

From 1846 to 1850, while a number of revolutionary disturbances and outbreaks of civil unrest occurred across France, Napoleon III spent most of his time in exile in Britain following an invitation from Queen Victoria, [www.britannica.com](http://www.britannica.com). This most likely explains why the present lot originally formed part of a suite made on behalf of the Empress Eugenie for Farnborough Abbey, Hampshire, where a mausoleum for her husband, Napoleon III, stands to this day.



613



614

614

**A FRENCH 19TH CENTURY MARBLE-TOPPED GILTWOOD CONSOLE TABLE**

Of bow-fronted form with a rouge marble top, above a leaf and berry and fluted frieze, raised on four turned and tapering acanthus-wrapped and stop-fluted legs united by moulded and guilloche-carved curving stretchers, centred by a pine-cone finial, 113cm wide, 52cm deep, 87.5cm high (44in wide, 20in deep, 34in high).

£500 - 700

615

**A LATE VICTORIAN GILTWOOD AND POLYCHROME DECORATED SIDE CHAIR**

In the William and Mary style

The high padded back flanked by padded wings, covered with red-ground foliate velvet, on scrolling feet joined by an H-stretcher and a foliate frieze to the front.

£200 - 300

616<sup>Y Φ</sup>

**AN AUSTRIAN LATE 18TH/ EARLY 19TH CENTURY IVORY MOUNTED WALNUT AND OAK BUREAU-CABINET**

The serpentine cresting above a pair of cupboard doors, the interior fitted with two shelves, above a hinged slope opening to reveal a cupboard door flanked to each side by a secret compartment, pigeon holes and six small drawers, above three drawers, on bracket feet, the doors and drawers inlaid with shield-shaped ivory escutcheons, 57.5cm wide, 100cm deep, 220cm high (22.5in wide, 39in deep, 86.5in high).

£500 - 700



615



616



617

617W

**AN ITALIAN 19TH CENTURY CHINOISERIE STYLE SCAGLIOLA PANEL WITHIN A GILTWOOD FRAME**

In the manner of Jean-Baptiste Pillement the rectangular scagliola panel depicting a Chinese figure within a landscape, the frame surmounted by carved scrolling foliage and flowers, *the panel: 65.5cm high, 42cm wide (25.1/2" high, 16.1/2" wide), overall: 90cm high, 79cm wide (35" high, 31" wide).*

£400 - 600



619



618

618

**A FRENCH LATE 19TH/EARLY 20TH CENTURY SIDE TABLE**

In the Louis XVI style

Of U-shaped form and small proportions, the galleried white marble top above three short drawers, on six fluted tapering legs, *101cm wide x 52cm deep x 71cm high, (39.5in wide x 20in deep x 27.5in high)*

£200 - 300

**Provenance**

The Estate of Anne M. Bullitt, Palmerstown House, Co. Kildare, Ireland

619

**A PAIR OF ECLESIASTICAL SEVEN LIGHT ADJUSTABLE CANDELABRA**

Each light with a shaped drip pan, mounted on movable hinged arms with a fixing mechanism to the centre, the knopped stem on a domed foot with three feet, *50cm high*

£300 - 400

620

**A LARGE VICTORIAN FIGURED WALNUT, BREAKFRONT CREDENZA**

Profusely decorated with gilt metal mounts and floral marquetry panels on the frieze, convex pillars and central door, with an ebonised ground and enclosing a plush-lined interior, flanked on each side by a glazed door, enclosing a plush-lined interior, including two gilt metal mounted shelves, on a shaped plinth base, with key, *183cm wide x 40.5cm deep x 112.5cm high, (72in wide x 15 1/2in deep x 44in high) (2)*

£800 - 1,000

621

**A PAIR OF REPRODUCTION BLACK MARBLE PEDESTALS**

With brass Corinthian capitals and fused pedestal bases with Empire style mounts, in the form of low relief flaming urns and scrolling foliage, *30.5cm wide x 30.5cm deep x 120cm high, (12in wide x 12in deep x 47in high)*

£500 - 550





623

622

**A WALNUT VICTORIAN SERPENTINE CARD TABLE**

On lobed column and quadruple support, 90cm

£250 - 350

623<sup>Y</sup>

**A REGENCY YEW WOOD AND ROSEWOOD BANDED WORK TABLE**

With ebonised line-inlay, the canted rectangular hinged top above a later work basket, on a spiral reeded and ring turned column terminating in four outswept legs with brass paw feet and castors, 54cm wide x 40cm deep x 80cm high, (21in wide x 15 1/2in deep x 31in high)

£500 - 700

624

**AN EARLY VICTORIAN GILTWOOD OVERMANTEL MIRROR**

Second quarter 19th century, the rectangular plate within an ebonised reeded slip, flanked and surmounted by acanthus clasped engaged columns, 103cm high x 153cm wide

£400 - 600

625

**A GEORGE III MAHOGANY TRIPOD TABLE**

The circular tilt-top with a moulded edge, on a ring turned and stiff leaf carved column, terminating in acanthus and *rocaille* clasped downswept legs, *the top possibly associated*, 69cm high, 27in high) 54cm diameter

£400 - 600

626

**A GREEN LACQUERED AND CHINOISERIE DECORATED SIDE CABINET**

On cabriole legs, 80cm

£300 - 500



624



625

627<sup>Y</sup>

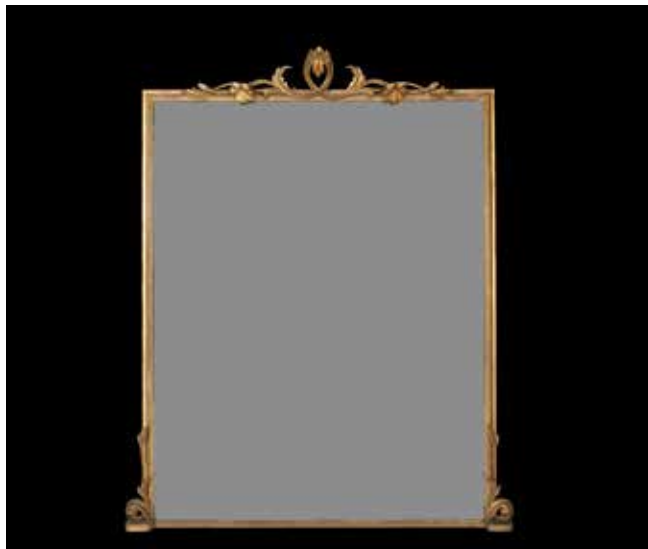
**AN EDWARDIAN ROSEWOOD WRITING TABLE**

With raised stationary compartments and mirror back above a kneehole arrangement of drawers on turned legs, 122cm wide

£300 - 500



628



630

628

**A PAIR OF COMPOSITION CONSOLE TABLES**

Each with a Maurin Green marble top on a perched eagle support, terminating in a rocky base, 88.5cm high, (2)

£500 - 700

629

**A GEORGE III MAHOGANY BOOKCASE**

The swan neck pediment above a dentilled ogee moulded cornice, over a pair of interlaced pointed arched astragal glazed panelled doors, enclosing five short adjustable shelves, with a pair of panelled doors below, enclosing two adjustable shelves, on bracket feet, 145cm wide x 58cm deep x 259cm high, (57in wide x 22 1/2in deep x 101 1/2in high)

£500 - 700



629

630

**A LARGE VICTORIAN GILTWOOD OVERMANTEL MIRROR**

The rectangular plate surmounted by a scrolling floriate cresting, with a paper label to the reverse bearing: 'Trustees of W M Jenkins, Clifton Court, Clifton, Bristol', 188cm high x 143cm wide,

£500 - 700



631



632



633

631

**AN EARLY VICTORIAN MAHOGANY EXTENDING DINING TABLE**

The rounded rectangular top with an ogee moulded edge, on four baluster and octagonal baluster form legs, terminating on brass cappings and castors 284cm wide x 137cm deep x 77cm high, (111 1/2in wide x 53 1/2in deep x 30in high)

£600 - 800

632

**A REGENCY MAHOGANY CANTERBURY**

With five divisions and one frieze drawer, on brass castors, 46cm wide x 33cm deep x 52.5cm high, (18in wide x 12 1/2in deep x 20 1/2in high)

£300 - 500

633

**AN ITALIAN GILTWOOD MARGINAL MIRROR**

The central rectangular plate surmounted by a pierced scrolling foliate rocaille cresting, 149.5cm high x 90cm wide

£500 - 700





634

634

**AN EARLY VICTORIAN BURR OAK AND OAK EXTENDING DINING TABLE**

The rounded rectangular top with an egg-and-dart carved edge, on four large c-scroll and cabochon carved scroll legs headed with berried pendant acanthus leaves, terminating in claw feet and ceramic castors, with three additional leaves, *extended: 333cm wide x 124.5cm deep x 78cm high, (131in wide x 49in deep x 30 1/2in high)*

£800 - 1,200

635

**AN EARLY 19TH CENTURY OAK AND PINE HIGH DRESSER, POSSIBLY BRECONSHIRE, SOUTH WALES, CIRCA 1820-40**

The boarded rack with a pair of shelves, the lower-section with an arrangement of five cockbeaded drawers within a central arched frieze, raised on slender vase-turned front supports, joined by a pot-board in front of a panelled back, on bracket feet, *177.5cm wide x 45cm deep x 212cm high, (69 1/2in wide x 17 1/2in deep x 83in high)*

£500 - 600

636

**A PAIR OF CHINESE HARDWOOD ARMCHAIRS**

20th century

With stylised pierce scroll back and sides. (2).

£500 - 700

637

**A CHINESE HARDWOOD AND BURLWOOD ALTAR TYPE TABLE**

20th Century

The triple flush panelled top with scroll ends, piece carved frieze on moulded legs, *115cm wide*

£600 - 1,000

**END OF SALE**



635

## DECORATIVE ARTS FROM 1860

Including a collection of Art Deco Bookends (Part 2)  
and a collection of Arts and Crafts Silver

Wednesday 1 October 2014  
Knightsbridge, London

### ENQUIRIES

[gemma.mitchell@bonhams.com](mailto:gemma.mitchell@bonhams.com)  
+44 (0) 207 393 3860

**Edgar-William Brandt**  
**(French, 1880-1960)**

*A Pair of Pelican*  
Bookends, circa 1925  
**Sold for £5,200**



# Bonhams

## 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](mailto:shipping@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licencing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the " 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.
- Ⓞ This lot contains or is made of ivory the United States Government has banned the import of any ivory into the USA.

•, †, \*, G, Ω, α see clause 8, VAT, for details.

### DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 1

### CONTRACT FOR SALE

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

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

### 1 THE CONTRACT

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

## 2 SELLER'S UNDERTAKINGS

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

## 3 DESCRIPTIONS OF THE LOT

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

## 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

## 5 RISK, PROPERTY AND TITLE

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

## 6 PAYMENT

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

## 7 COLLECTION OF THE LOT

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

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	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> .		
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,		
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.4	to remove and store the <i>Lot</i> at your expense;			10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;			10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>	<b>11</b>	<b>GOVERNING LAW</b>
		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.
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.	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
  - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
  - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
  - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

#### 3 PAYMENT

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

#### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

#### 5 STORING THE LOT

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

#### 6 RESPONSIBILITY FOR THE LOT

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



<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9</b>	<b>FORGERIES</b>
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		<b>10</b>	<b>OUR LIABILITY</b>
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>  Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:  the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and  you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and  within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .  but not if:  the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .  The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		<b>12 MISCELLANEOUS</b>	<b>13</b>	<b>GOVERNING LAW</b>
		12.1 You may not assign either the benefit or burden of this agreement.		All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <i>Website</i> <a href="http://www.bonhams.com">www.bonhams.com</a> or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from <a href="mailto:info@bonhams.com">info@bonhams.com</a> .
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		<b>APPENDIX 3</b>
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		<b>DEFINITIONS AND GLOSSARY</b>
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
				<b>LIST OF DEFINITIONS</b>
				"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i> ). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

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

**"Business"** includes any trade, *Business* and profession.

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

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

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

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

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), *"Seller"* includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

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

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."



# Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

UK  
Philip Keith  
+44 2920 727 980  
U.S.A  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Alan Fausel  
+1 212 644 9039

## Antiquities

Madeleine Perridge  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+1 415 861 7500

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
Simon Cottle  
+44 20 7468 8383  
U.S.A.  
Suzy Pai  
+1 415 503 3343

## British & European Porcelain & Pottery

UK  
John Sandon  
+44 20 7468 8244  
U.S.A  
Peter Scott  
+1 415 503 3326

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
Mark Dance  
+44 8700 27361  
U.S.A.  
Hadji Rahimipour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Gareth Williams  
+44 20 7468 5879  
U.S.A  
Jeremy Goldsmith  
+1 917 206 1656

## Costume & Textiles

Claire Browne  
+44 1564 732969

## Entertainment Memorabilia

UK  
Stephanie Connell  
+44 20 7393 3844  
U.S.A  
Catherine Williamson  
+1 323 436 5442

## Furniture & Works of Art

UK  
Fergus Lyons  
+44 20 7468 8221  
U.S.A  
Jeffrey Smith  
+1 415 503 3413

## Greek Art

Olympia Pappa  
+44 20 7468 8314

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 1244 353123

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
Deborah Allan  
+44 20 7468 8276  
U.S.A  
Tanya Wells  
+1 917 206 1685

## Islamic & Indian Art

Alice Bailey  
+44 20 7468 8268

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
U.S.A  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A  
Susan Abeles  
+1 212 461 6525  
AUSTRALIA  
Anellie Manolas  
+61 2 8412 2222  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962  
U.S.A  
Gregg Dietrich  
+1 917 206 1697

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A  
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