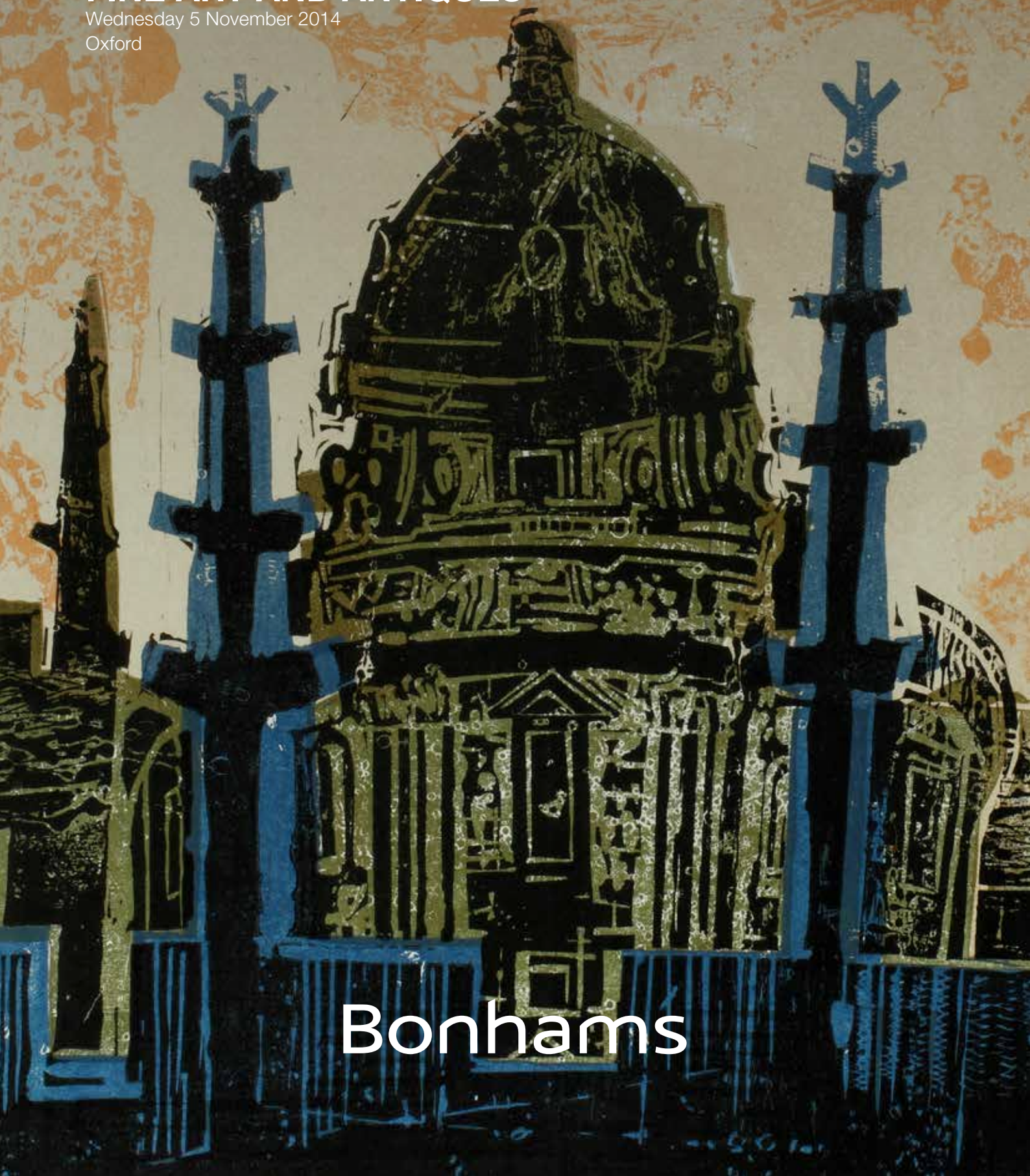


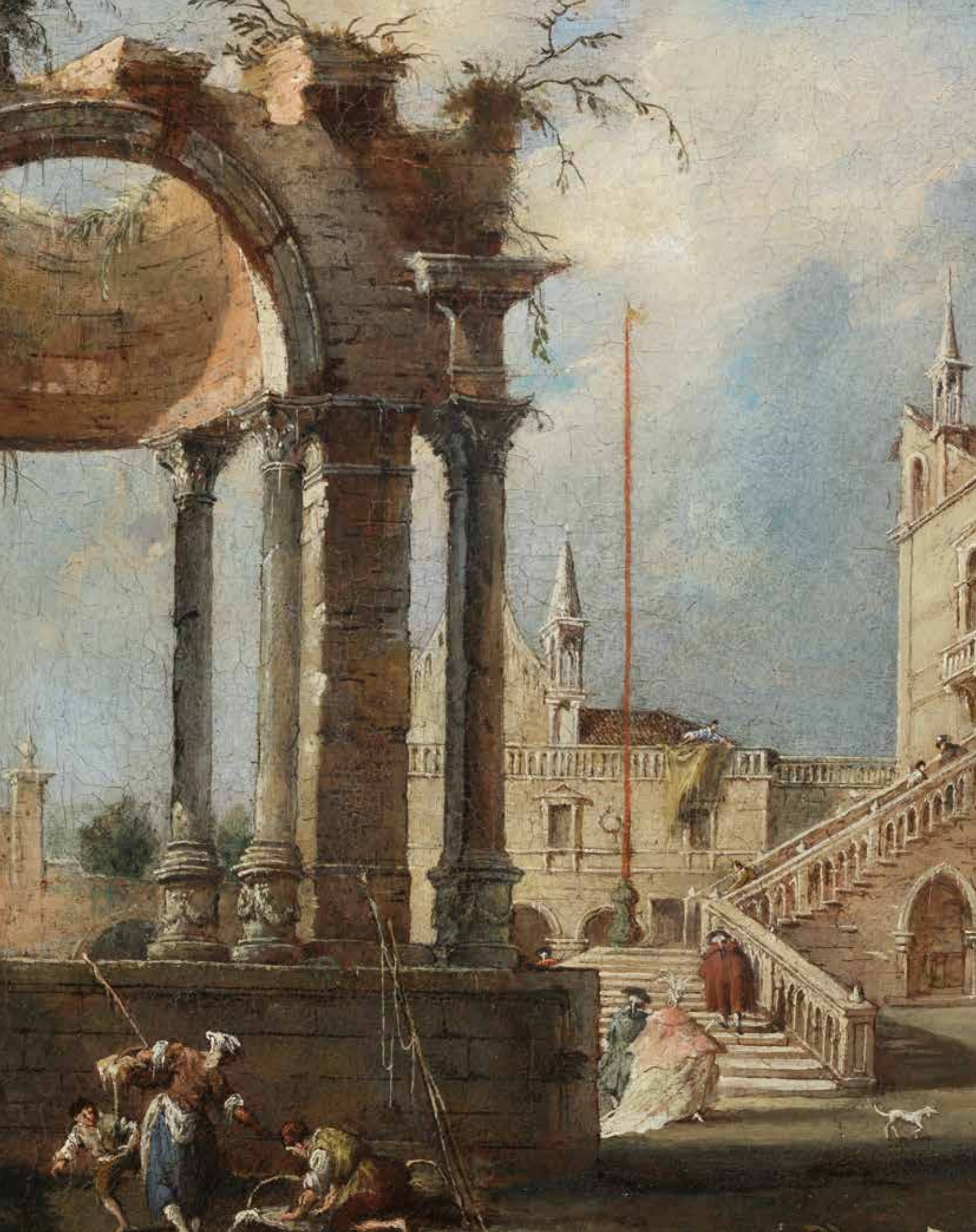
FINE ART AND ANTIQUES

Wednesday 5 November 2014

Oxford



Bonhams



FINE ART AND ANTIQUES

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ILLUSTRATIONS

Front cover: Lot 1
Back cover: Lot 444
Inside front cover: Lot 292
Inside back cover: Lot 493

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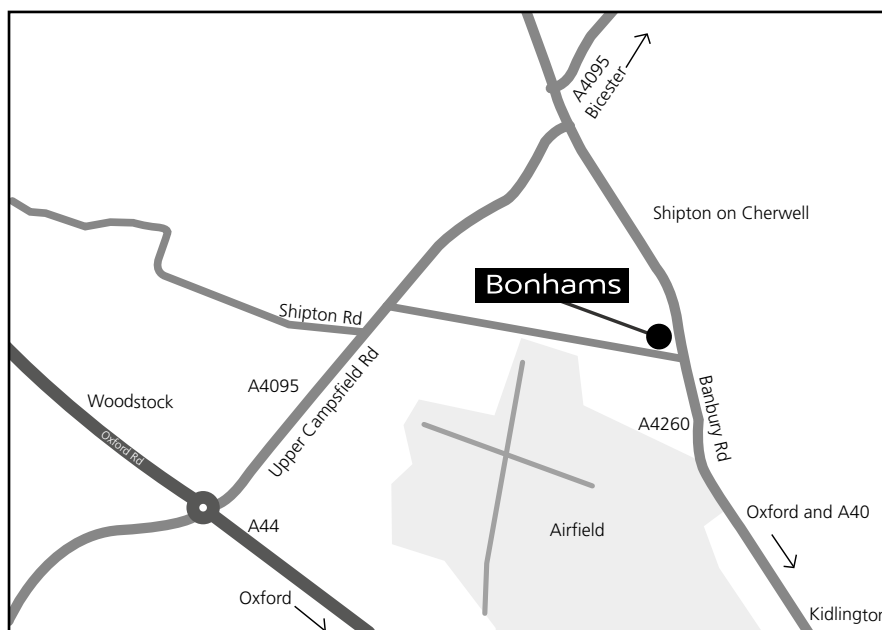
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Condition Reports

We highly recommend that
potential buyers make efforts to
inspect the lots in Oxford in
person, during our public
viewing.

We expect that there may be
a large number of condition
enquiries, and the effect will be
that clients submitting long and
elaborate requests are likely to
be dealt with after those with
short and specific requests.



1

20TH CENTURY PAINTINGS AND PRINTS

1AR

MICHAEL ROTHENSTEIN (BRITISH, 1908-1993)

Radcliffe Camera, Oxford

signed in pencil (lower right), numbered 6/75 (lower left)
linocut

49.5 x 74.5cm (19 1/2 x 29 5/16in).

£300 - 500

2AR

ALFRED DANIELS RWS, RBA (BRITISH, BORN 1924)

All Souls College, Oxford

signed and dated 'Alfred Daniels 1974' (lower right)

gouache

22 x 28cm (8 3/4 x 11in).

£300 - 400

3AR

JULIAN TREVELYAN R.A. (BRITISH, 1910-1988)

'L.K.927'

etching, printed in colours, on wove, with margins, artist's proof,
signed and inscribed in pencil, 350 x 473mm (13 1/2 x 18 5/8in)(PL)

£300 - 500



2



3



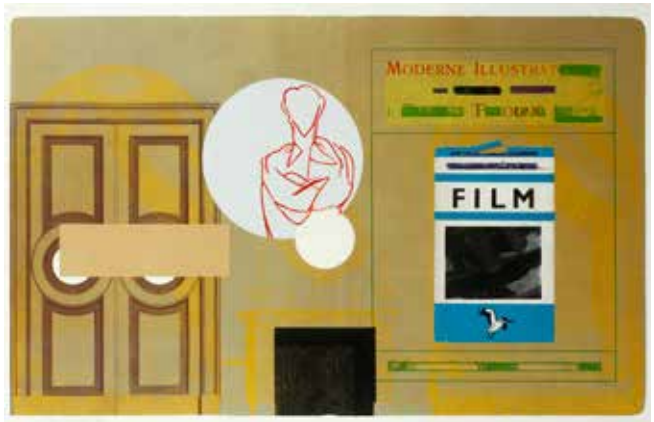
4



4



5



8

4AR

JANET LEDGER (BRITISH, BORN 1931)

Play Street; Factory Gate

Lithographs, printed in colours, on wove, with margins, signed and numbered in pencil, former an artist's proof, latter 16/100, 310 x 425mm (12 3/16 x 16 3/4in) (l) (2)

£250 - 350

5AR

DAME ELIZABETH VIOLET

BLACKADDER (SCOTTISH, BORN 1931)

Still life and fan

Lithograph printed in colours, 1980, on wove, signed, dated and numbered 26/75 in pencil, 628 x 860mm (24 3/4 x 33 7/8in) together with 'Still life with wooden puzzles', Lithograph and screenprint in colours, 1983, on japan mounted to wove, signed and numbered 36/75 in pencil, with margins, 455 x 580mm (18 x 22 7/8in) (l) ((2))

£500 - 700

6

No Lot



12

7AR

PETER BROOK (BRITISH, 1927-2009)

The Twelve Months of the Year, 1978
the set of twelve lithographs, printed
in colours, on wove paper, signed and
numbered 98/150 in pencil, in original folio,
570 x 760mm (22 7/16 x 29 15/16in) (SH)
and a further framed set, from various sets,
including title page.

(14)

£1,000 - 1,500

8AR

R. B. KITAJ (AMERICAN, 1932-2007)

Ezra Pound 1 (Kinsman 41)
Screeprint in colours, 1971, signed and dated
'Kitaj (proof) 1971' in pencil (lower left), 595 x
956mm (23 1/2 x 37 3/4)

£300 - 500

A print from this series can be found in the
Tate Collection, ref no. P04505

9

No Lot

10

No Lot

11

No Lot



15

12AR

DAME ETHEL WALKER, ARA RBA RP DBE (BRITISH, 1861-1951)

Seascape
oil on canvas board,
32 x 40cm (12 5/8 x 15 3/4in).

£800 - 1,200

PROVENANCE

With the Grafton Gallery, English Painting
1900-1940, 18 October - 21 November
1973, no.37.

13AR

OTTILIE TOLANSKY (BRITISH, 1912-1977)

Mary-Louise
signed 'OTTILIE TOLANSKY' (upper right),
signed again and inscribed with title (on
exhibition label verso)
oil on canvas
66 x 75cm (26 x 29 1/2in).

£400 - 600

14AR

TREVOR WAUGH, 20TH CENTURY

Middle Eastern market scene; and
companion
both signed 'T. Waugh' (lower right)
oil on board
23.5 x 28.5cm (9 1/4 x 11 1/4in).and slightly
smaller.
(2)

£300 - 500

15AR

ROWLAND SUDDABY (BRITISH, 1912-1973)

'Autumn Landscape'
signed (lower right)
oil on canvas
57.5 x 72.5cm (22 5/8 x 28 9/16in).
Painted in 1943

£800 - 1,200

16AR

SAMUEL JOHN LAMORNA BIRCH RA, RWS, RWA (BRITISH, 1869-1955)

'The Don at Kemnay, Aberdeenshire'
signed 'S.J. Lamorna Birch' and inscribed
(lower right)
pencil, watercolour and white
23.5 x 34.5cm (9 1/4 x 13 9/16in).

£200 - 300

17AR

DEREK MIDDLETON (BRITISH, 1928-2002)

Bouquet of flowers
signed with initials 'DM' (lower left),
oil on canvas
66 x 46cm (26 x 18 1/8in).
executed circa 1958

£500 - 700



20



21



19

18AR
MARÍA MORENO (SPANISH, BORN 1934)
 'The guitar player'
 signed 'M. Moreno' (lower left)
 oil on canvas
 80 x 65cm (31 1/2 x 25 9/16in).
 circa 1995

£500 - 700

19AR
JOHN MELVILLE (BRITISH, 1902-1986)
 "Nude"
 signed and dated 'John Melville 48' (lower left)
 oil on canvas
 60.8 x 91cm (23 15/16 x 35 13/16in).

£500 - 700

PROVENANCE
 with Paisnel Gallery, London

20AR
JOCK MCFADYEN (BRITISH, BORN 1950)
 'Man with parrot'
 signed 'Jock McF' and dated '84 (lower right)
 mixed media
 134 x 101cm

£700 - 1,000

21AR
JOCK MCFADYEN (BRITISH, BORN 1950)
 'Man with flying ducks'
 oil on board
 136 x 101cm (53 9/16 x 39 3/4in).
 Executed circa 1980

£700 - 1,000



22

22AR

JOCK MCFADYEN (BRITISH, BORN 1950)

'Portrait'

oil on board

136 x 101cm (53 9/16 x 39 3/4in).

Executed circa 1980

£700 - 1,000

23AR

JEAN JANIN (FRENCH, 1898-1970)

'La Chalte des Chasseurs'

signed 'Jean Janin' and dated '27 (lower right)

oil on canvas

80 x 86cm (31 1/2 x 33 7/8in).

£500 - 700



24



25

24AR

SIMEON STAFFORD (BRITISH, BORN 1956)

'On the Way to the Match'

signed 'SIMEON' (lower right), also signed and inscribed on stretcher

oil on canvas

76 x 102cm (29 15/16 x 40 3/16in).

(Unframed)

£600 - 800

25AR

SIMEON STAFFORD (BRITISH, BORN 1956)

'Summer at last'

signed 'SIMEON' (lower right), inscribed verso

oil on board

91 x 122cm (35 13/16 x 48 1/16in).

£1,500 - 2,000



28



26

26AR

SIMEON STAFFORD (BRITISH, BORN 1956)

'Cornish Harbour'

signed 'SIMEON' (lower right), inscribed with title verso

oil on canvas

91 x 122cm (35 13/16 x 48 1/16in).

£900 - 1,200



30

27AR

JAMES STROUDLEY (BRITISH, 1906-1988)

'Still life of fruit'

signed 'Stroudley' (upper left and lower right)

oil on board

49 x 39cm (19 5/16 x 15 3/8in).

Painted circa 1950

£500 - 700

28AR

HAROLD HITCHCOCK (BRITISH, 1914-2009)

'Still life'

signed with initials and dated 1965 (lower left)

oil on canvas

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

£700 - 900

29

AMERICAN SCHOOL (20TH CENTURY)

'Still life of flowers'

oil on board

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

Painted circa 1920

£300 - 500

30AR

CECIL R DOYLY-JOHN (BRITISH, 1906-1993)

'Cap'd Antibes near Nice and Monte Carlo, French Riviera'

signed, inscribed verso

oil on canvas

36 x 71.5cm (14 3/16 x 28 1/8in).

and 'Off the French Coast near St Tropez, French Riviera, 40 x 51cm (2)

£800 - 1,200

31AR

IAN FLEMING, RSA RSW RWA RGI LLD HONDART (BRITISH, 1906-1994)

Harbour at low tide

signed and dated 'Fleming 48' (lower left),

oil on canvasboard,

47 x 63cm (18 1/2 x 24 13/16in).

£400 - 600



32

32AR

DAME BERYL BAINBRIDGE DBE (BRITISH, 1932-2010)

Bride and Groom

signed, inscribed and dated 'For some reason/her cousin Edgar/knelt down and/prayed.../Bainbridge 1976' (lower left)

oil on board

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

£500 - 700

The present work, dated 1976, was painted the year before Bainbridge was awarded the much renowned Whitbread Award for literature and it is interesting to see how the two art forms coalesce. As with her writing, her art focuses on the psychological and contains an implied narrative. It is extremely rare for paintings by Beryl Bainbridge to appear on the open market although her art was the subject of a recent exhibition held at Kings College London.

33AR

LUKE PIPER (BRITISH, BORN 1966)

Italian mountain village

signed and dated 'Luke Piper '94' (lower right)

mixed media

55.5 x 74.5cm (21 7/8 x 29 5/16in).

£600 - 800

34

CONTINENTAL SCHOOL, 20TH CENTURY

Vase of Summer flowers, a pair

one signed indistinctly (lower right)

oil on panel

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

(2)

£500 - 700



31



33

35

BRITISH SCHOOL, MID 20TH CENTURY

The dressing room

bears signature and date 'Colin M 48' (upper right)

oil on canvas

90 x 70.5cm (35 7/16 x 27 3/4in).

£500 - 700

36AR

SERGEI KOVALENKO (UKRAINIAN, BORN 1980)

The breakfast table

signed in cyrillic and dated 'K.Sergei 12' (upper left), further signed, inscribed and dated verso

oil on canvas

59 x 80cm (23 1/4 x 31 1/2in).

£600 - 800



38

37AR

SIR WILLIAM ROTHENSTEIN (BRITISH, 1872-1945)

Portrait of Hannah Whitall Smith
signed and dated 'Will R 93' (right of centre); also signed, titled and
Inscribed 'Friday's Hill. July 1893' (lower left)
pastel
47 x 34.5cm (18 1/2 x 13 9/16in).

£400 - 600

PROVENANCE

Oliver and Ray Strachey
Thence by family descent
Private collection, UK

38AR

CISSIE KEAN (BRITISH, 1871-1961)

Female nude and cupid
oil on canvas
60 x 44.5cm (23 5/8 x 17 1/2in).24x18

£600 - 800

39AR

ALFRED COHEN (AMERICAN, 1920-2001)

'RIVA BELLA'
signed 'Alfred Cohen' (upper right) and inscribed with title (lower
centre)
oil on board
38 x 28cm (14 15/16 x 11in).

£300 - 500



41

40AR

KEN SYMONDS (BRITISH, BORN 1927)

Female nude
signed 'Symonds' (lower right)
oil on board
30.5 x 39.5cm (12 x 15 9/16in).

£400 - 600

41AR

BRUCE TIPPETT (BRITISH, BORN 1933)

Abstract, 1959
signed 'Tippett' and inscribed with artist's address verso
oil on board
91.5 x 51cm (36 x 20 1/16in).

£600 - 800

42AR

FRANCIS EDWIN HODGE (BRITISH, 1883-1949)

'Apres Midi = Le Touquet'
signed and dated 'F.E.Hodges 29' (lower left), inscribed with title and
similarly signed verso
oil on canvas
63.5 x 76cm (25 x 29 15/16in).

£600 - 800



47

43AR

DOUGLAS STANNUS GRAY (BRITISH, 1890-1959)

Flowers in a chinese vase
signed 'D.S.Gray' (lower right)
oil on canvas
52 x 41cm (20 1/2 x 16 1/8in).
Painted circa 1940

£500 - 700

PROVENANCE

with Spink, London, 1988

44AR

CHARLES ROBERT GERRARD (BRITISH, 1892-1964)

Tulips in a jug, on a chair
oil on board
74 x 61.5cm (29 1/8 x 24 3/16in).

£500 - 700

45AR

JOHN WELLS (BRITISH, 1907-2000)

Cat and bird
signed and dated 'John Wells 1947' in pencil
(lower right)
pen and black ink
10.2 x 20.3cm (4 x 8in).

£500 - 700

PROVENANCE

Given by the artist to a friend
Bequeathed to the present owner by the
friend of the artist

46AR

KARL WESCHKE (GERMAN, 1925-2005)

Untitled
signed and dated 'Weschke 1958' (lower
right),
charcoal
57 x 77cm (22 7/16 x 30 5/16in).

£300 - 500

47AR

KURT JACKSON RWA (BRITISH, BORN 1961)

Towards Mull at Dusk
signed and dated 'IV/01 Kurt J' (lower right),
signed again and inscribed with title (on the
backboard)
mixed media on board
35 x 34cm (13 3/4 x 13 3/8in).

£500 - 700

48AR

JOHN WILLIAMSON (BRITISH, LATE 20TH CENTURY)

Three-masted sailing vessel off the coast
signed and dated 'John Williamson 1871[sic]'
(lower right)
oil on canvas
50 x 70cm (19 11/16 x 27 9/16in).

£500 - 700



51

49AR

ROBERT SYDNEY RENDLE WOOD (BRITISH, 1894-1987)

Fowey
signed 'Rendle/Wood' (lower right),
oil on board
34 x 44.5cm (13 1/2 x 17 1/2in).
together with three other works by the
same hand - a view in Wales, and two other
landscapes. (4)

£400 - 600

50

AMY CONSTANCE REEVE-FOWKES (BRITISH, BORN 1886)

Chrysanthemums and other flowers in a vase
signed 'Amy Reeve Fowkes' (lower right)
watercolour
54 x 72cm (21 1/4 x 28 3/8in).

£500 - 700

51AR

KUMI SUGAI (JAPANESE, 1919-1996)

Composition
signed in pencil 'Sugai' (lower right) and
signed again in Japanese, numbered 34/75
lithograph

£200 - 300



52



54

52AR

KUMI SUGAI (JAPANESE, 1919-1996)

Composition

signed 'Sugai' (lower right) and signed again in Japanese
gouache on card
18.5 x 18.5cm (7 5/16 x 7 5/16in).

£700 - 1,000

PROVENANCE

Kunstverein Dusseldorf, 1957
Gertrude Schottlander Collection, Luzerne,
circa 1957-60
Thence by decent to the present owner



57

53AR

YOSHIO MARKINO (JAPANESE, 1874-1956)

London Smog - Green Park, Buckingham Palace beyond; and Putney Bridge from the South

both signed in Japanese and former 'Yoshio Markino' in pencil

watercolour heightened with white
24 x 35cm (9 7/16 x 13 3/4in).

(2)

£600 - 800

54AR

CARL ROBERT HOLTY (AMERICAN, 1900-1973)

Untitled

signed and dated 'Holty 57' (lower right)
collage, gouache and watercolour on paper
53 x 21cm (20 7/8 x 8 1/4in).

Executed in 1957

£500 - 700

PROVENANCE

Zoe Dusanne Gallery, Seattle, circa 1960.
Gertrude Schottlander Collection, Luzerne,
circa 1957-60.
Thence by decent to the present owner.



56

55AR

GUSTAVE SINGIER (FRENCH, 1909-1984)

La nuit dans les dunes

signed, dated and inscribed 'G. Singier 51 la nuit dans les dunes' (on the stretcher)

oil on canvas

19 x 34cm (7 1/2 x 13 3/8in).

Painted in 1951

£600 - 800

PROVENANCE

Galerie Beyeler, Basel, circa 1951.
Gertrude Schottlander Collection, Luzerne,
circa 1957-60.
Thence by decent to the present owner.

56AR

EWALD PLATTE (GERMAN, 1894-1985)

Café scene

signed and dated 'Ew Platte 1920' (lower left)
gouache, watercolour, crayon and black ink
on paper

27 x 33cm (10 5/8 x 13in).

Executed in 1920

£500 - 1,000

Together with another work by the same artist
(2).

PROVENANCE

Gertrude Schottlander Collection, Luzerne.
Thence by decent to the present owner.

57AR*

PIETRO ANNIGNONI (ITALIAN, 1910-1988)

'Bagnanti'

signed with initials (lower right), titled on label
verso

oil on canvas

61 x 45cm (24 x 17 11/16in).

Executed in 1936, according to label verso

£1,000 - 1,500

EXHIBITED

Milan, Casa d'Artisti, Pietro Annignoni, 1936



55



61

58AR

GEORGE FAGAN BRADSHAW (BRITISH, 1887-1960)

'Summer Night', St Ives Bay, with Godrevy lighthouse in the distance
signed 'George.F.Bradshaw' (lower right),
titled on backboard
oil on board
40 x 50cm (15 3/4 x 19 11/16in).

£600 - 800

59

KASEY SEALY (AUSTRALIAN, BORN 1961)

'Last light Sydney Harbour'
signed 'Kasey Sealey' (lower left)
oil on board
20.5 x 30.5cm (8 1/16 x 12in).
and another by the same hand: 'Moonrise Willcania'. (2)

£300 - 400

60AR

GRAHAM CLARKE (BRITISH, 1941)

Young 'Oskins; Old Vic; Your Expert; Alfred King
all signed in pencil and numbered from the edition of 400,
coloured etchings (a set of four)
27 x 30.5cm (10 5/8 x 12in). overall
(4)

£100 - 150

61

JOSÉ WEISS (BRITISH, 1859-1919)

River landscape at Amberley, near Arundel
signed 'Jose Weiss' (lower right)
oil on canvas
106 x 156.5cm (41 3/4 x 61 5/8in).

£1,000 - 1,500

62

BRUCE ONOBRAKPEYA (NIGERIAN, BORN 1932)

'Lament'
title 'ED 3/8 Lament' (lower left margin);
inscribed 'Etching' (centre left margin); signed
and dated 'Bruce Onobrakpeya, Lagos 1969
IMP' (lower right margin) inscribed with edition
number 60 x 45cm (23 5/8 x 17 11/16in).

£500 - 700

63

H F CROWTHER SMITH (BRITISH, 20TH CENTURY)

A caricature of HRH The Duke of Windsor
playing polo
signed and dated 'H F Crowther Smith 22'
(centre left)
watercolour
23.5 x 16cm (9 1/4 x 6 5/16in).

£600 - 800



63



64

64AR

ENSLIN HERCULES DU PLESSIS (SOUTH AFRICAN, 1894-1978)

Figure on a country path
signed 'du Plessis' (lower right)
watercolour, gouache and pencil
32 x 40cm (12 5/8 x 15 3/4in).

£200 - 300

65AR

JOHN YARDLEY (BRITISH, BORN 1933)

The Isis
signed 'John Yardley' (lower right)
watercolour over pencil
35 x 49.5cm (13 3/4 x 19 1/2in).
(unframed)

£200 - 300

66

HARRY FIDLER (BRITISH, 1856-1935)

The Poacher
oil on canvas
78 x 65cm (30 11/16 x 25 9/16in).

£700 - 900



68



67



71



69

67AR

RICHARD PRICE (BRITISH, BORN 1962)
View from Sandbanks, Poole, clouds parting
signed 'R.E.Price' (lower right)
oil on board
29.5 x 39.5cm (11 5/8 x 15 9/16in).

£500 - 700

68AR

RICHARD PRICE (BRITISH, BORN 1962)
St. Marks, Venice
signed 'Richard Price' (lower left)
oil on board
30 x 40.5cm (11 13/16 x 15 15/16in).

£700 - 900

69AR

RICHARD PRICE (BRITISH, BORN 1962)
View from Sandbanks, Poole, towards
Brownsea, dusk
signed 'R.E.Price' (lower left)
oil on board
30 x 39.5cm (11 13/16 x 15 9/16in).

£500 - 700

70

**BRITISH SCHOOL, EARLY 20TH
CENTURY**
Jazz musicians
oil on canvas
66 x 80cm (26 x 31 1/2in).

£500 - 700

71AR

**EDWARD ARDIZZONE (BRITISH, 1900-
1979)**
Life Class
signed with initial 'A' (lower right)
watercolour
20 x 25cm (7 7/8 x 9 13/16in).

£800 - 1,200

72AR

**EDWARD ARDIZZONE (BRITISH, 1900-
1979)**
Figures seated at a table
pen, ink and wash
20 x 25cm (7 7/8 x 9 13/16in).

£500 - 700

PROVENANCE

with The Mayor Gallery

73AR

**EDWARD ARDIZZONE (BRITISH, 1900-
1979)**
The court room
signed with initials (lower right)
watercolour
23.5 x 38.5cm (9 1/4 x 15 3/16in).

£800 - 1,200



73



79

74
No lot

75AR
MILDRED ELDRIDGE (BRITISH, 1909-1991)

Study of a Dipper (*Cinclus Cinclus Gularis*)
signed and dated 'M.E.Eldridge 1963' (lower left)
and inscribed with title (lower right)
watercolour and pencil
18.5 x 18.5cm (7 5/16 x 7 5/16in).

£400 - 600

EXHIBITED

Royal Society of Painters in Watercolours,
Conduit Street, London, circa 1963

76AR
GRAHAM BANNISTER (BORN 1954)

'Tea at the Ritz'
inscribed with title and signed 'Graham
Bannister' (lower centre)
oil on board
121.5 x 80cm (47 13/16 x 31 1/2in).

£500 - 700

77AR

PIERRE JAKUES (SWISS, 1913-2000)

Still life of lilies of the valley in a blue and
white vase
signed 'P.Jaques' (lower left)
oil on canvas
41.5 x 27cm (16 5/16 x 10 5/8in).
together with original receipts and catalogues

£500 - 700

PROVENANCE

with Galerie Moos, Geneva

78AR

**STANISLAUS SOUTTEN LONGLEY
(BRITISH, 1884-1966)**

Spirit of the Wind
signed 'Longley' (lower right)
gouache, silver paint, gilt paint, and pencil
21.5 x 32.5cm (8 7/16 x 12 13/16in).

£500 - 700



76



77

79AR

**WILFRED GABRIEL DE GLEHN (BRITISH,
1870-1951)**

Five Models Reclining
oil on paper
52 x 65cm (20 1/2 x 25 9/16in).

£600 - 800

PROVENANCE

with Messums, London



84



88

80AR

BERNARD ADAMS (BRITISH, 1884-1965)

Still Life of Mixed Flowers
signed 'Bernard Adams' (lower right)
oil on canvas
76 x 63.5cm (29 15/16 x 25in).

£400 - 600

81AR

ANTHONY GROSS (BRITISH, 1905-1984)

Church Interior
signed 'A. Gross' (lower left)
oil on board
64 x 53.5cm (25 3/16 x 21 1/16in).

£500 - 700

PROVENANCE

with Goldmark Gallery

82AR

JOSEF HERMAN R.A. (BRITISH, 1911-2000)

Welsh Village
watercolour and ink
17 x 22.5cm (6 11/16 x 8 7/8in).

£250 - 350

83AR

FRANK DOBSON (BRITISH, 1888-1963)

Reclining female nude
plaster
15.5 cm (5 7/8in) (length)

£500 - 700

84AR

RONALD OSSORY DUNLOP NEA, ARA, RBA (BRITISH, 1894-1973)

Wharf on the Thames
signed 'Dunlop' (lower right)
oil on canvas
40.6 x 50.8cm (16 x 20in).

£400 - 600

85AR

FRANTISEK JIROUDEK (CZECHOSLOVAKIAN, BORN 1915)

Portrait of a young girl with red dress and hair bow
signed 'F. Jiroudek' and dated '40 (lower left)
oil on board
46 x 40.5cm (18 1/8 x 15 15/16in).

£500 - 700



83



81

86AR

VACLAV KREISINGER (CZECHOSLOVAKIAN, BORN 1885)

Portrait of a lady
signed 'V. Kreisinger', inscribed and dated 1951 (centre right)
oil on canvas
91 x 66.5cm (35 13/16 x 26 3/16in).

£250 - 300

87

No lot

88

20TH CENTURY SCHOOL

Landscape with tomb, North Africa; and another (a pair)
pencil and watercolour
29 x 42.5cm (11 7/16 x 16 3/4in).
(2)

£250 - 300

89AR

FELIKS TOPOLSKI (POLISH, 1907-1989)

Portrait of a woman
signed, inscribed and dated 28th March 1980 (upper right)
charcoal and crayon on green paper
30.5 x 44cm (12 x 17 5/16in).

£200 - 300



95



90



91

90* AR

JEAN JANSEM (FRENCH, 1920-2013)

Horse and cart on a track
signed and dated 'Jansem 57' (lower right)
oil on canvas
24 x 33cm (9 7/16 x 13in).

£2,000 - 3,000

91AR

FRED ARIS (BRITISH, BORN 1932)

Tropical Fish
signed 'Aris' (lower right) and inscribed with
title (on the reverse)
oil on canvas
55.5 x 45.5cm (21 7/8 x 17 15/16in).

£300 - 400

92

KISITO ASSANGNI (TOGOLESE, BORN 1975)

Lines 7, 2008
signed 'Kristo A' (lower right); bears title verso
collage, oil and pen on canvas
76.5 x 61cm (30 1/8 x 24in).
(unframed)



92

93AR

GUSTAVE SINGIER (FRENCH, 1909-1984)

La peche dans les rochers
signed, dated and inscribed 'Singier 47 la
peche sur les rochers' (on the reverse)
oil on canvas
27 x 22cm (10 5/8 x 8 11/16in).
Painted in 1947

£800 - 1,500

PROVENANCE

Galerie Suzanne Bollag, Zurich.
Galerie Beyeler, Basel.
Gertrude Schottlander Collection, Luzerne,
circa 1957-60.
Thence by decent to the present owner.

94AR

**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)

£500 - 700



93



94

95AR

JAMES FULLARTON (BRITISH, BORN 1946)

Flower Vases
signed and dated 'Fullarton 67' (lower right),
signed again 'JFullarton' (on the reverse)
oil on canvas
50.8 x 76cm (20 x 29 15/16in).

£1,000 - 1,500



96



98

96AR

JAMES FULLARTON (BRITISH, BORN 1946)

Still Life with Poppy
signed 'Fullarton' (lower left)
oil on canvas
66 x 76cm (26 x 29 15/16in).

£1,200 - 1,800

97AR

WILLIAM MILLER FRAZER, RSA (BRITISH, 1864-1961)

'The Muirton, Blairgowrie'
signed and dated 'W. M. Frazer. 95' (lower right)
oil on canvas
41 x 61cm (16 1/8 x 24in).

£500 - 700

PROVENANCE

with Forrest McKay, Edinburgh.

98AR

REGINALD BRILL (BRITISH, 1902-1974)

Viterbo
oil on board
30.5 x 46cm (12 x 18 1/8in).
together with a study in ink for the present work; and 'Head of a Young Man II' by the same hand, 29 x 21cm (3)
Painted circa 1929

£400 - 600

PROVENANCE

The artist's family, by descent

99AR

DONALD MCINTYRE (BRITISH, 1923-2009)

Beach and Bay
signed 'D McIntyre' (lower right),
oil on board
41 x 102cm (16 1/8 x 40 3/16in).

£1,000 - 1,500



99



100

100AR

DONALD MCINTYRE (BRITISH, 1923-2009)

'Dark Bay'
signed 'D McIntyre' (lower right); titled and signed (on board verso),
oil on board
76 x 102cm (29 15/16 x 40 3/16in).

£2,000 - 3,000

PROVENANCE

with Howard Roberts Gallery

101AR

WILHELM HEMPING (GERMAN, 1886-1951)

Figures on a sunlit woodland path
signed and dated 'W. Hempfing Sept 1915' (lower left)
oil on board
38 x 33cm (14 15/16 x 13in).

£300 - 500

102AR

WILHELM HEMPING (GERMAN, 1886-1951)

Goats grazing on a hillside, mountains beyond
signed and dated 'Hemping 1933' (lower left)
oil on canvas
53 x 64.5cm (20 7/8 x 25 3/8in).

£500 - 700



109

103AR

ROBERT SYDNEY RENDLE WOOD (BRITISH, 1894-1987)

St Austell china clay pits
signed 'Rendle/Wood' (lower right)
oil on board
49 x 59.5cm (19 1/4 x 23 1/2in).
together with another by the same hand - St Austell Bay, also signed, 45 x 55cm. (2)

£400 - 600

104

BRITISH SCHOOL, 20TH CENTURY

Portrait of a young girl, standing, full length, in a walking pose
stamped and numbered VII/X
bronze
132.5cm (52 3/16in)(height)

£500 - 700

105AR

STEPHEN HAWKINS (BRITISH)

Grazing the Tops
signed (lower right)
oil on canvas
25 x 29.5cm (9 13/16 x 11 5/8in).
and another oil by the same hand, 'Summer Grazing'. (2)

£200 - 300

106

CECIL MAX MICHAELIS (SOUTH AFRICAN, 1913-1997)

Le Pont des Arts, Paris; and Rycote Chapel
signed with initials (lower right), signed again, inscribed with title and dated 1946 (on the reverse)
oil on board
24 x 33cm (9 7/16 x 13in).
(2)

£300 - 500



107

107

DAVID BOTHA (SOUTH AFRICAN, BORN 1921)

Still life with two lemons and a bowl
signed and indistinctly dated 'Botha .9' (lower right)
oil on board
19 x 22.5cm (7 1/2 x 8 7/8in).

£400 - 600

108AR

PAUL FRANCK (BELGIUM, BORN 1918) 'LANEOLE'

signed and dated 'Paul Franck 1957' (lower right), inscribed with title, signed and dated 'Franck 1957' verso
oil on canvas
81 x 64.5cm (31 7/8 x 25 3/8in).

£500 - 700

109AR

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

Reclining female nude
signed 'John' (lower right)
pencil
31.5 x 44.5cm (12 3/8 x 17 1/2in).

£700 - 1,000

110AR

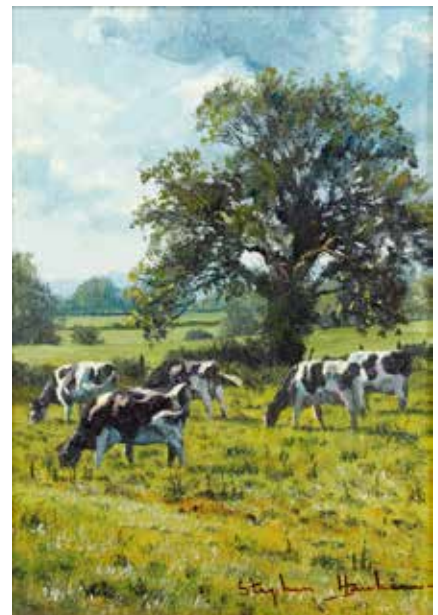
CLIFFORD HALL (BRITISH, 1904-1973)

Mystical scene with female nude
signed and dated 'Clifford Hall '72'
oil on board
73.5 x 96.5cm (28 15/16 x 38in).

£500 - 700



108



105



114



112

111AR
ATTRIBUTED TO ALFRED EGERTON COOPER, RBA (BRITISH, 1883-1974)

Reclining nude
oil on canvas board
30 x 47cm (11 13/16 x 18 1/2in).

£500 - 700

112AR
LEON LONDOT (BELGIAN, 1878-1953)

Houses beside a canal
signed 'L LONDOT' (lower left)
oil on board
26.4 x 36.5cm (10 3/8 x 14 3/8in).

£800 - 1,200

PROVENANCE

with E & R Cyzer 20th Century Art, London



111



115

113AR
JIRI BORSKY (CZECH, BORN 1945)

Birds over marina
signed and dated 'Borsky 91' (lower left),
acrylic on board,
39 x 30cm (15 3/8 x 11 13/16in).

£400 - 600

114AR
ALEXANDRE SACHA GARBELL (FRENCH, 1903-1970)

La Poissonerie
signed and dated 'Garbell/65' (lower right)
oil on canvas
150.5 x 150.5cm (59 1/4 x 59 1/4in).

£700 - 1,000

115AR
ALEXANDRE SACHA GARBELL (FRENCH, 1903-1970)

Balcony garden overlooking a town
signed and dated 'Garbell 66' (upper left),
inscribed 'DTR No 10' on stretcher
oil on canvas
149.5 x 149.5cm (58 7/8 x 58 7/8in).
unframed

£600 - 800

116AR
BATESON MASON (BRITISH, 1910-1977)

Mummer
signed and dated 'Bateson Mason 50' (lower left),
oil on board
68 x 38cm (26 3/4 x 14 15/16in).

£600 - 800

EXHIBITED

The Leicester Galleries, Artists of fame and promise, July 1950



122

117AR

HAROLD BILSON (ICELANDIC, BORN 1948)

A lady and a harlequin engaged in various leisure pursuits on a riverbank inscribed in the paint 'Bilson' (lower right) oil on canvas
90 x 116cm (35 7/16 x 45 11/16in).

£500 - 700

118AR

CHARLES SYKES (BRITISH, 1875-1950)

A collection of 14 works on paper, 5 colour prints and a self-portrait painted plaster sculpture
Most signed 'Charles Sykes', some inscribed and dated
Various sizes (20)

£1,500 - 2,000

The present collection is an eclectic group of works by the artist best known as the designer of the Rolls Royce mascot 'Spirit of Ecstasy' (1911). The son of a marine painter, Sykes studied at the Royal College of Art in South Kensington before beginning his career under the patronage of motoring pioneer Lord Montagu. The plaster sculpture included in this lot is a self-portrait of the artist. Sykes produced a number of unpainted models which he would then paint and gift to friends. As such, there are very few in existence and each is unique in its own right. Although best known as a sculptor, Sykes also produced many paintings and drawings along with a certain amount of commercial work for which he used the pseudonym 'Rilette'. The present lot includes five prints which bear the Rilette name.

119AR

HAROLD RILEY (BRITISH, BORN 1934)

A view of Stevenson's workshop
ink, oil and wax
27.5 x 21.5cm (10 13/16 x 8 7/16in).

£600 - 800

PROVENANCE

The present lot is accompanied by a photocopy of a letter of authentication from the artist



118

120AR

JOHN PIPER C.H. (BRITISH, 1903-1992)

A set design
signed 'John Piper' (lower right)
watercolour, pen and black ink
25.7 x 49.5cm (10 1/8 x 19 1/2in).

£600 - 800

121AR

LESLIE WOOLLASTON (BRITISH, 1900-1976)

Grosvenor House of London's Mayfair
signed 'LESLIE WOOLLASTON/1940' (lower right)
oil on canvas,
65.5 x 48.5cm (25 13/16 x 19 1/8in).

£400 - 600



119



120

122AR

KEITH HOPE SHACKLETON (BRITISH, BORN 1923)

Peacock in the drought, Rajasthan
signed and dated 'Keith Shackleton/83' (lower right),
oil on board
30 x 91cm (11 13/16 x 35 13/16in).

£1,000 - 1,500

EXHIBITED

The Mall Galleries, 1983



125



126

123AR

HENRY WILKINSON (BRITISH, 20TH CENTURY)

Two black retrievers in a landscape
signed 'Henry Wilkinson' (lower right)
oil on canvas
49 x 64.5cm (19 5/16 x 25 3/8in).

£300 - 500



128

124AR

DAVID THOMAS ROBERTSON (BRITISH, 1879-1952)

Shepherd with his flock in a snowy landscape
signed 'David T Robertson' (lower left)
pencil, watercolour and gouache
40.5 x 62.5cm (15 15/16 x 24 5/8in).

£250 - 350

125

ENGLISH SCHOOL, EARLY 20TH CENTURY

Irises
oil on canvas
86 x 36cm (33 7/8 x 14 3/16in).
Painted circa 1920

£400 - 600

126AR

ALFRED MANESSIER (FRENCH, 1911-1993)

Untitled
signed and dated 'MANESSIER 43' (lower centre) pastel on paper
24 x 32cm (9 7/16 x 12 5/8in).
Executed in 1943

£700 - 900

PROVENANCE

Galerie Beyeler, Basel, circa 1950.
Gertrude Schottlander Collection, Luzerne, circa 1957-60.
Thence by decent to the present owner.



127

127AR

LASZLO NEOGRADY (HUNGARIAN, 1900-1962)

A summer farmyard scene
signed 'Neogrady Laszlo' (lower left)
oil on canvas
95 x 74cm (37 3/8 x 29 1/8in).

£300 - 500

128AR

JOSÉ LUIS CHECA GALINDO (SPANISH, BORN 1950)

'Venecia'
signed 'J.Checa' (lower right), inscribed with title and further signed 'J.L.Checa Galindo' verso
oil on canvas
61 x 50cm (24 x 19 11/16in).
(unframed)

£600 - 800

129AR

HENRY JOHN SYLVESTER STANNARD RBA (BRITISH, 1870-1951)

Thatched cottages at dawn
signed,
watercolour
34 x 49.5cm (13 3/8 x 19 1/2in).

£300 - 400



Portrait of the artist Heywood Hardy, courtesy of the artist's great grandson Charles David Hardy Ivens.

19TH CENTURY PAINTINGS

The Property of Charles David Hardy Ivens.

We are delighted to be offering several works from the collection of Charles David Hardy Ivens, great grandson of Heywood Hardy (1842-1933), the esteemed artist most known for his coaching and sporting scenes. Lots 130-142 represent an intimate family collection and in it are included works by Mabel Maugham (also known as Beldy), an artist in her own right who exhibited her fabric paintings at the Grosvenor Gallery in London well into her 90s. Mabel Maugham chose the name of Beldy so as not to be overshadowed by the success of her husband Somerset Maugham. Works are also included by Nina Hardy and Daphne Maugham Casorati (daughter of Beldy and Somerset Maugham).

130

HEYWOOD HARDY (BRITISH, 1842-1933)

Horse carrying a stag
oil on canvas
23 x 21cm (9 1/16 x 8 1/4in).

£600 - 800

PROVENANCE

The artist's family, by descent to Charles David Hardy Ivens, great grandson of the artist

131

HEYWOOD HARDY (BRITISH, 1842-1933)

Hay stacked; and Hay cutting
watercolour and bodycolour
22 x 16.5cm (8 11/16 x 6 1/2in).
(2)

£300 - 500

PROVENANCE

The artist's family, by descent to Charles David Hardy Ivens, great grandson of the artist



130



131



131



132



132



134



133

132
HEYWOOD HARDY (BRITISH, 1842-1933)
Study of a Lion; and Lioness reclining
pencil
22 x 23.5cm (8 11/16 x 9 1/4in). and 15.5 x
24cm (6 1/8 x 9 1/2in)
(2)

£300 - 500

PROVENANCE

The artist's family, by descent to
Charles David Hardy Ivens, great grandson of
the artist

133
HEYWOOD HARDY (BRITISH, 1842-1933)
Two hares and a pheasant
watercolour
17 x 24.5cm (6 11/16 x 9 5/8in).

£300 - 500

PROVENANCE

The artist's family, by descent to
Charles David Hardy Ivens, great grandson of
the artist

134
HEYWOOD HARDY (BRITISH, 1843-1933)
Study of an African Elephant
pastel
33.5 x 40cm (13 3/16 x 15 3/4in).

£300 - 500

PROVENANCE

The artist's family, by descent to
Charles David Hardy Ivens, great grandson of
the artist

EXHIBITED

London, Grosvenor Gallery, Pastel Exhibition,
1888

135



136

135

HEYWOOD HARDY (BRITISH, 1842-1933)

Vulture on a rock staring ahead; and Vulture in profile

the first signed 'Heywood Hardy' (lower left)

watercolour, pen and ink

31 x 22.2cm (12 3/16 x 8 3/4in). and 23 x 21cm. (9 x 8 1/4in.)

(unframed)

(2)

£300 - 500

136

HEYWOOD HARDY (BRITISH, 1842-1933)

Little girl seated by a large dog

signed in pencil 'Heywood Hardy' (lower right) pen and black ink

17.1 x 24.4cm (6 3/4 x 9 5/8in).

£400 - 600

PROVENANCE

The artist's family, by descent to

Charles David Hardy Ivens, great grandson of the artist

137

HEYWOOD HARDY (BRITISH, 1842-1933)

Two lurchers

pencil and watercolour

30 x 34.5cm (11 13/16 x 13 9/16in).

together with an unframed study in watercolour of a dead partridge

17.7 x 25.3cm. (2)

£300 - 500

PROVENANCE

The artist's family, by descent to

Charles David Hardy Ivens, great grandson of the artist



137



139

138

HEYWOOD HARDY (BRITISH, 1842-1933)

Clapper Bridge; Boulders in stream; Boulder and Trees (3)

charcoal and white chalk on buff paper

24 x 34cm (9 7/16 x 13 3/8in). the largest, and slightly smaller

£300 - 500

PROVENANCE

The artist's family, by descent to

Charles David Hardy Ivens, great grandson of the artist

139AR

DAPHNE MAUGHAM CASORATI (BRITISH)

Corner of London, Evening, Onslow Square

signed and dated 'DAPHNE/1959' (lower right), inscribed 'Corner

of London/Evening/To Carlo and Audrey/to warm the new house/

Daphne' (on the backboard) oil on canvasboard

35.5 x 45.5cm (14 x 17 15/16in).

£400 - 600

PROVENANCE

The artist, by descent to

Charles David Hardy Ivens, godson of the artist



140



141



142



142

140

MABEL MAUGHAM BELDY (BRITISH)

Sailing boat in a calm sea;
together with a Stained Glass window; and
'Lilacs'
signed 'Beldy' (lower right and lower left)
watercolour on linen
38.5 x 49cm (15 3/16 x 19 5/16in).
the stained glass window and lilacs are both
fabric paintings (3)

£500 - 800

PROVENANCE

The artist, by descent to
Charles David Hardy Ivens, great nephew of
the artist

141

MABEL MAUGHAM BELDY (BRITISH)

Window of Angels
fabric painting
55 x 56cm (21 5/8 x 22 1/16in). 43.5 x 37cm.
and 25 x 17.5 cm. (3)
together with two smaller fabric paintings of
Altars

£500 - 800

PROVENANCE

The artist, by descent to
Charles David Hardy Ivens, great nephew of
the artist

142

NINA HARDY (BRITISH, ACTIVE 1891-1919)

Portrait of Alastair Ivens
signed and indistinctly dated 'Nina Hardy
192.' (lower right)
pastel
43.5 x 33cm (17 1/8 x 13in).
together with a portrait miniature of a
gentleman in a black jacket and spectacles
entitled 'No 5 Michel' by the same hand, 4 x
3cm. (2)

£300 - 500

PROVENANCE

The artist's family, by descent to
Charles David Hardy Ivens, great nephew of
the artist

VARIOUS PROPERTIES

143

CIRCLE OF DAVID COX SNR. O.W.S. (BRITISH, 1783-1859)

River landscape with stone bridge
watercolour
42 x 55cm (16 9/16 x 21 5/8in).

£250 - 350

144

CIRCLE OF HORATIO MCCULLOCH, RSA (BRITISH, 1805-1867)

A Scottish lochside baronial castle
oil on canvas
48 x 71cm (18 7/8 x 27 15/16in).

£500 - 700



145

145

ENGLISH SCHOOL, 19TH CENTURY

Portrait of a young man, bust length, his head resting on his hand
oil on canvas

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

£400 - 600

146

WILLIAM WIDGERY (BRITISH, 1822-1893)

Figures in a moorland landscape
signed 'W.Widgery' (lower left)
watercolour heightened with white

68 x 119cm (26 3/4 x 46 7/8in).

£300 - 400

147

TRISTRAM ELLIS (BRITISH, 1844-1922)

Scene on the Nile, and another similar,
one signed, inscribed and dated 'Tristram Ellis Nile 1920' (lower left),
watercolours,

24 x 53cm (9 7/16 x 20 7/8in) and 17 x 37.5cm.

Together with another by the same hand - 'Moldefjord', 17 x 37.5cm.
(3)

£250 - 300

148

JOHN FREDERIK HULK (DUTCH, 1855-1913)

Dutch townscape with river, and companion
one signed F Hulk and dated 1867
oil on canvas (a pair)

49 x 80cm (19 5/16 x 31 1/2in).

(2)

£1,500 - 1,800



148



148



149

149

JOHN HEAVISIDE CLARK (SCOTTISH, BORN CIRCA 1770-1836)

Three town views

one inscribed 'Clark'

pen, ink, wash and watercolour

31 x 40.5cm (12 3/16 x 15 15/16in).

(3)

£500 - 700



152



150

150
JOSEPH H. BARNES (BRITISH)
Confrontation
signed 'J.H. Barnes' (lower left)
watercolour
52.5 x 36.5cm (20 11/16 x 14 3/8in).

£200 - 300

151
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).

£200 - 300

152
ATTRIBUTED TO PAUL FALCONER POOLE (BRITISH, 1807-1879)
Crowd scene with a woman blindfold
oil on canvas
35 x 42cm (13 3/4 x 16 9/16in).

£200 - 300

153
CIRCLE OF JOHN PHILLIP RA HRSA (BRITISH, 1817-1867)
Esmeralda
oil on panel
31 x 39cm (12 3/16 x 15 3/8in).

£200 - 300



154



155

154
JOHN ALEXANDER HARRINGTON BIRD (BRITISH, 1846-1936)
Galtee More, a bay horse in a stable
signed and dated 'Harrington Bird./1897.' (lower left)
oil on board
26 x 33cm (10 1/4 x 13in).

£500 - 700

155
WILLIAM SIDNEY COOPER (BRITISH, 1854-1927)
Cattle in a wooded river landscape; sheep in a meadow, a pair both signed and dated 'W.Sidney Cooper 1904
watercolour
25 x 35cm (9 13/16 x 13 3/4in). (2)

£300 - 400



155



155



161



161

156

ROBERT HARRINGTON (BRITISH, 1800-1882)

A Donkey and chickens
signed and dated 1879
oil on canvas
28cm x 36cm.

£300 - 400

157

GEORGE STANFIELD WALTERS (BRITISH, 1838-1924)

'Sunset on the Medway'; 'Shrimp boats at the Mouth of the Thames'
both signed 'G.S. Walters' (lower left)
watercolour (a pair)
24 x 34cm (9 7/16 x 13 3/8in).
(2)

£250 - 300

158

ANDREAS FRANCISCUS VERMEULEN (BELGIAN, 1821-1884)

Night Market
signed 'A Vermeulen' (lower left)
oil on panel, unframed
33 x 29.5cm (13 x 11 5/8in).

£300 - 400

159

WILLIAM SHAYER, SNR. (BRITISH, 1787-1879)

Girl with donkey on a country path
signed and dated 'W.Shayer 1848' (lower left)
oil on canvas
30 x 25cm (11 13/16 x 9 13/16in).

£300 - 400

160

No lot

161

ROBERT MALCOLM LLOYD (BRITISH, DIED 1907)

Off Malden; Newlyn Beach (a pair)
both signed 'Robert Malcolm Lloyd' (lower right)
watercolour
27 x 43.5cm (10 5/8 x 17 1/8in).each (2)

£250 - 350



158



163



166



169



171



167

162

CIRCLE OF FREDERICK WATERS WATTS (ST. ALBANS 1800-1862 LONDON)

River landscape
bears indistinct signature (lower left)
oil on canvas
56 x 77cm (22 x 30 5/16in).

£600 - 800

163

JOSEPH THORS (BRITISH, ACTIVE 1863-1900)

Gathering wood in a forest clearing
signed and dated 'J.Thors 96' (lower right),
oil on canvas,
51 x 76cm (20 1/16 x 29 15/16in).

£500 - 700

164

FOLLOWER OF PATRICK NASMYTH (SCOTTISH, 1787-1831)

Farmhouse by a wooded pool
oil on canvas
46.5 x 60cm (18 5/16 x 23 5/8in).

£500 - 800

165

PUBLIO DE TOMMASI (ITALIAN, 1849-1914)

Cavaliers toasting their Waitress in an Italian flagged Courtyard
signed and inscribed 'Roma' (lower right),
watercolour
30 x 41cm (11 13/16 x 16 1/8in).

£250 - 300

166

ALFRED VICKERS SNR. (BRITISH, 1786-1868)

Cattle by a pool, a windmill beyond
signed and dated 'A.Vickers 1862' (lower centre)
oil on panel
14.5 x 27.5cm (5 11/16 x 10 13/16in).

£500 - 700



172



175



176



175

167
JAMES JOHN HILL (BRITISH, 1811-1882)
Mother and child
signed 'J J Hill' (lower left)
oil on panel
18.5 x 14.5cm (7 5/16 x 5 11/16in).

£500 - 700

168
VINCENZO BISOGNO (ITALIAN, BORN 1866)
A frieze of Putti driving chariots; and another (a pair)
each signed 'V.Bisogno' (lower right)
gouache
15.7 x 34.2cm (6 3/16 x 13 7/16in).

£250 - 300

169
F.DE VINCENTIIS (ITALIAN, EARLY 20TH CENTURY)
Washday
signed 'F.de Vincentiis' (lower left)
watercolour, bodycolour, crayon and scratching out
34 x 48.5cm (13 3/8 x 19 1/8in).

£200 - 300

170
ALFRED H. VICKERS (BRITISH, FL.1853-1907)
Continental lake scene
signed 'A.H.Vickers' (lower right)
oil on canvas
23 x 41cm (9 1/16 x 16 1/8in).

£800 - 1,200

171
ATTRIBUTED TO CHARLES LESLIE (BRITISH, CIRCA 1835-1890)
View of a lake in a mountainous landscape
oil on canvas
30.5 x 61cm (12 x 24in).

£500 - 700

172
RICHARD HENRY NIBBS (BRITISH, 1816-1893)
Shoreham harbour
oil on board
27 x 45cm (10 5/8 x 17 11/16in).

£1,000 - 1,500

PROVENANCE
Sarah Landell, 1872

173
ENGLISH SCHOOL, CIRCA 1800
Fishing boats off Portsmouth harbour
oil on canvas,
32 x 44cm (12 5/8 x 17 5/16in).

£300 - 400

174
MARGARET NASMYTH (BRITISH, 1791-1869)
Figures by a rustic cottage in a wooded landscape
oil on panel
28.5 x 40cm (11 1/4 x 15 3/4in).

£800 - 1,200

PROVENANCE
with Richard Green, London

175
SAMUEL W. CALVERT (BRITISH, 19TH CENTURY)
Steam boat and other shipping off a rocky coast; and companion
each signed 'Sam Calvert' and dated '76 (lower right)
oil on panel (a pair)
30.5 x 45.5cm (12 x 17 15/16in).
(2)

£500 - 700



182

176
ATTRIBUTED TO CHARLES COOMANS (BELGIAN, 19TH CENTURY)

Skaters on a frozen river before a red brick house
oil on canvas
55 x 84.5cm (21 5/8 x 33 1/4in).

£800 - 1,200

177
ABRAHAM HULK (JR.) (BRITISH, 1851-1922)
'From Newland's Corner, near Guildford'
signed 'A. Hulk Junior' and dated 1884 (lower right)
oil on canvas
49.5 x 74.5cm (19 1/2 x 29 5/16in).

£250 - 350

178
DAVID BATES (BRITISH, 1840-1921)
River landscape, with figures on the banks
signed 'David Bates' and dated 1875 (lower right)
oil on canvas
38.5 x 59cm (15 3/16 x 23 1/4in).

£300 - 400

179
ENGLISH SCHOOL, CIRCA 1900
Portrait of a girl holding two kittens
oil on canvas
49 x 35cm (19 1/4 x 13 3/4in).

£500 - 700

180
ARCHIBALD KAY, RSA RSW (BRITISH, 1860-1935)
A country house and garden, with peacock
signed 'Archibald Kay' (lower right), also indistinctly inscribed on artist's label (torn) verso oil on canvas
41 x 61cm (16 1/8 x 24in).

£500 - 700

181
CIRCLE OF JOHN FREDERICK HERRING, JNR. (BRITISH, 1815-1907)

Carthorses and chickens
bears signature and date (lower left)
pencil and watercolour
38 x 51.5cm (14 15/16 x 20 1/4in).

£400 - 600

182
WILLIAM RAYMOND DOMMERSEN (DUTCH, 1850-1927)

Italianate River Scene
signed 'W Dommersen' (lower right)
oil on canvas
40.5 x 61cm (15 15/16 x 24in).

£700 - 900

183
JOHN SYER, RI (BRITISH, 1815-1885)

'The Clearing'
signed 'J. Syer' (lower right)
oil on canvas
36 x 51.5cm (14 3/16 x 20 1/4in).

£500 - 700

184
CIRCLE OF JOHN FREDERICK TENNANT (BRITISH, 1796-1872)

The Miller's Cottage
bears signature 'A Constable' (lower right)
oil on canvas
45 x 60.5cm (17 11/16 x 23 13/16in).

£200 - 300

185
R GOULD (BRITISH, LATE 19TH CENTURY)

At the curio stall
signed 'R. Gould' (lower right)
oil on canvas
55 x 68cm (21 5/8 x 26 3/4in).
(2)

£300 - 500

with a circa 1900 gilt gesso frame, rebate partly missing
186

JOHN CHRISTOPHER BELL (BRITISH, ACTIVE 1846-1869)

Pony and terrier by the coast
signed and dated 'J.C. Bell 1854' (lower left)
oil on canvas
45.5 x 61cm (17 15/16 x 24in).

£300 - 400

187
T. CLEMINSON (BRITISH, LATE 19TH CENTURY)

Guarding the day's bag
signed 'T. Cleminson' (lower right)
oil on board
40.5 x 60.5cm (15 15/16 x 23 13/16in).

£200 - 300



197

188

ENGLISH SCHOOL, 19TH CENTURY

Stag hunting

watercolour

36 x 28cm (14 3/16 x 11in).

together with a 19th Century oil on canvas depicting figures in a wooded landscape. (2)

£200 - 250

189

FOLLOWER OF JOHN FREDERICK HERRING, SNR. (BRITISH, 1795-1865)

Portrait of two horses

oil on board (oval)

23 x 30cm (9 1/16 x 11 13/16in).

£250 - 350

190

WALTER SPENCER STANHOPE TYRWHITT (BRITISH, BORN 1859)

Entrance to the old Ashmolean museum, Oxford

signed and dated '07 (lower right)

watercolour

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

together with an early 19th Century watercolour view of Oxford from the meadows, and a watercolour of Windsor town by Victor Corden. (3)

£250 - 350

191

No lot

192

ATTRIBUTED TO MARGARET SARAH CARPENTER (BRITISH, 1793-1872)

Portrait of a young boy

oil on canvas (circular)

51cm diameter

£800 - 1,200



194

193

FREDERICK E. VALTER (BRITISH, 1850-1930)

Chickens in a hay barn

signed 'Frederick E Valter' (lower right)

oil on board

24 x 19.5cm (9 7/16 x 7 11/16in).

£500 - 700

194

AMERICAN SCHOOL (LATE 19TH/EARLY 20TH CENTURY)

A view of the Hudson River

signed 'A. L. Schubert' (lower right)

watercolour

33.5 x 47cm (13 3/16 x 18 1/2in).

£500 - 700

195

HERCULES BRABAZON BRABAZON (BRITISH, 1821-1906)

Figures by a bridge

signed with initials 'H.B.B.' (lower right)

watercolour heightened with white

18 x 23cm (7 1/16 x 9 1/16in).

(unframed)

£500 - 700

196*

EDWIN HAYES, RHA, RI, ROI (BRITISH, 1819-1904)

Rough seas offshore

signed 'E Hayes' (lower right)

oil on canvas

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

£400 - 600

197*

EDMUND GILL (BRITISH, 1820-1894)

Cleghorn Mill in Ruins, Lanark

signed and dated 'E Gill 1866.' (lower right)

oil on board

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

£600 - 800



200



203

198AR

ADRIAN RIGBY (BRITISH, BORN 1962)

'Fox Family'

signed 'ADRIAN C RIGBY' (lower right), also inscribed on the reverse
acrylic on board

45 x 53cm (17 11/16 x 20 7/8in).

with another by the same artist 'Tawny Owls' (2).

£500 - 700

199

ROBERT WINCHESTER FRASER (BRITISH, 1848-1906)

Sutton Fen - Cambs; Stockbridge

both signed 'R.W. Fraser', dated '89' and titled
watercolours, a pair

each 16 x 34cm (6 5/16 x 13 3/8in).

To be sold together with four further watercolours by F.G. Fraser (two
unframed). (6)

£600 - 800

200

WILLIAM DOMMERSEN (DUTCH, 1850-1927)

Selling fish on the beach

signed 'W.Dommersen' (lower right),

oil on canvas

50.5 x 76cm (19 7/8 x 29 15/16in).

£600 - 800



205

201

PIETRO BARUCCI (ITALIAN, 1845-1917)

River scene

signed and inscribed 'P.Barucci/ Roma' (lower right)

watercolour

31 x 62.5cm (12 3/16 x 24 5/8in).

£600 - 800

202

JAMES VIVIEN DE FLEURY (BRITISH, ACTIVE 1847-1868)

"Evening" Monastery of Carmelites between Verona and Trento'

inscribed with title, signed and dated 'J.V.de Fleury 1852' verso,
indistinctly inscribed and dated 1852 in pencil on upper tacking
margin

oil on canvas

45.5 x 73.5cm (17 15/16 x 28 15/16in).

£500 - 700

203

JOHN JOSEPH HUGHES (BRITISH, ACTIVE 1838-1909)

Criccieth Castle, North Wales

bears signature (lower right), signed, titled and inscribed with the
artist's address 'Criccaeth (sic) Castle. North Wales/J.J.Hughes' (on
the reverse)

oil on canvas

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

£500 - 700

204

JOHN ANTHONY PULLER (BRITISH, ACTIVE 1821-1867)

Hard at work

signed 'J.A.Puller' (lower right)

oil on canvas

26 x 20.5cm (10 1/4 x 8 1/16in).

£500 - 700



209



206



207



208

205
ALEXANDRE DEBRUS (FRENCH)
 Roses
 signed and dated 'A. Debrus/1882' (lower right),
 oil on canvas
 35 x 27cm (13 3/4 x 10 5/8in).

£600 - 800

206^{AR}
JEFF LOUIS VAN LEEMPUTTEN (BELGIAN, 1865-1948)
 Hens and chicks in a field; ducks and hens by a pond; and another cockerel and two hens in a barn
 all signed 'J L VAN LEEMPUTTEN/187(?)' oil on panel
 17.5 x 23cm (6 7/8 x 9 1/16in).
 (3)

£600 - 800

Paintings by Jef Louis van Leemputten dated in the 1870s frequently appear for sale, despite the anomaly with his published date of birth in 1865.

207
JOSEPH KIRKPATRICK (BRITISH, 1872-1930)
 Strolling in the garden
 signed 'JOSEPH KIRKPATRICK' (lower right)
 watercolour
 24 x 34cm (9 7/16 x 13 3/8in).

£300 - 400

208
JOHN BRANDON SMITH (BRITISH, 1848-1884)
 Old bridge on the Dulas, South Wales
 signed and dated 'J B Smith/1880' (lower left)
 oil on canvas
 36 x 47cm (14 3/16 x 18 1/2in).

£500 - 700

PROVENANCE

Sale, Phillip's London, 28 April 1992, lot 108

209* ^{AR}
FAIRLIE HARMAR (VISCOUNTESS HARBERTON) (BRITISH, 1876-1945)
 View of a harbour
 signed 'Fairlie' (lower right)
 oil on canvas
 40.5 x 50.8cm (15 15/16 x 20in).

£500 - 700

210
CAROLINE FANNY WILLIAMS (BRITISH, 1836-1921)
 Summer's Evening
 inscribed on label verso 'no 4. Summer's Evening, Caroline F Williams, 4 Castleman Cottages, Barnes, Surrey'
 oil on canvas
 22 x 37cm (8 11/16 x 14 9/16in).

£250 - 350



213



215



224

211
WILLIAM OWEN HARLING (BRITISH, ACTIVE 1849-1878)

Conversing cavaliers
signed 'W. Harling' (lower centre left),
oil on canvas,
78.5 x 64cm (31 x 25 1/4in).

£500 - 700

212
CLAUDE CARDON (BRITISH, ACTIVE 1892-1915)

Sheep in an orchard
signed 'Claude Cardon' (lower left)
oil on canvas
38 x 32cm (14 15/16 x 12 5/8in).

£300 - 500



211

213
C.E. GORDON STUART (BRITISH, 1850-1901)

The stone in the shoe
signed and dated 'C.E. GORDON STUART.
1888' (lower left)
oil on canvas
61 x 45.7cm (24 x 18in).

£500 - 700

214
CIRCLE OF WILLIAM EDWARD FROST (BRITISH, 1810-1877)

Prometheus
oil on canvas
22 x 18cm (8 11/16 x 7 1/16in).

£500 - 600

215
JOHN CHARLES MORRIS (BRITISH, 19TH CENTURY)

Drover and sheep resting by a coastal path
signed 'J.C. Morris' (lower left)
oil on canvas
51 x 76cm (20 1/16 x 29 15/16in).

£700 - 900

216
GIUSEPPE SIGNORINI (ITALIAN, 1857-1932)

A North African musketeer
signed 'Giusep Signorini/Roma', also
indistinctly inscribed (lower left)
watercolour
87 x 62cm (34 1/4 x 24 7/16in).

£500 - 700



212

217
EDWARD GEORGE HANDEL LUCAS (BRITISH, 1861-1936)

'Bird's nest and apple blossom'
signed and dated 'E G H Lucas 1877' (lower
left), inscribed as titled and with artist's
address verso,
oil on board
16 x 21cm (6 5/16 x 8 1/4in).

£500 - 700

218
DAVID COX SNR. O.W.S. (BRITISH, 1783-1859)

Welsh landscape
signed and dated 'David Cox 1853' (lower
left)
watercolour
26.5 x 36.5cm (10 7/16 x 14 3/8in).

£1,000 - 1,500

219
ENGLISH SCHOOL, MID 19TH CENTURY

Two spaniels on a dune
watercolour
21 x 34.5cm (8 1/4 x 13 9/16in).

£100 - 200

220
DAVID W. HADDON, R.B.A. (BRITISH, ACTIVE 1884-1914)

The tinker
signed 'D.W. Haddon' (lower right)
oil on board
34 x 24cm (13 3/8 x 9 7/16in).

£300 - 400

221
CONTINENTAL SCHOOL, 19TH CENTURY

Two horses in a stable; Horse and dogs
feeding a pair
basso relievo
37 x 52cm (14 9/16 x 20 1/2in).

£500 - 700



228

222

HERCULES BRABAZON BRABAZON (BRITISH, 1821-1906)

Figures in a north african courtyard
signed with initials 'HBB' (lower right) pencil
and watercolour
8.5 x 13cm (3 3/8 x 5 1/8in).

£300 - 500

223

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

224

HENRY VENN LANSDOWN (BRITISH, 1806-1860)

'Dr. Bave's House, St. James' Rampire, Bath'
signed 'Lansdown delt' and dated 1855
(lower right)
ink and grey wash
26 x 35.5cm (10 1/4 x 14in).
and two further similar unsigned works
attributed to the same hand; 'Chandos
House', and 'St. Adeline, Little Sodbury'. (3)

£600 - 800

225

ENGLISH SCHOOL, MID-19TH CENTURY

Fisherfolk on a beach; two-masted boat and
other shipping off Dover
latter bears indistinct initials (lower left)
oil on board
14.5 x 19.5cm (5 11/16 x 7 11/16in). (largest)
(former in shaped mount)
(2)

£500 - 700

226

AFTER SIR JOSHUA REYNOLDS (BRITISH, 1723-1792)

Portrait of Dr. John Ash
oil on canvas
57 x 39cm (22 7/16 x 15 3/8in).

£300 - 500

227

19TH CENTURY DUTCH SCHOOL

Figures outside a riverside tavern
oil on canvas
60 x 83cm (23 5/8 x 32 11/16in).

£300 - 500

228AR

ATTRIBUTED TO EDWIN HENRY EUGENE FLETCHER (BRITISH, 1857-1945)

At anchor
oil on canvas
61 x 91.5cm (24 x 36in).

£800 - 1,200

229

JAMES ALLANSON CULL (BRITISH, ACTIVE 1880-1886)

Portrait of a Maltese gentleman
signed 'J. Allanson-Cull 1880' (lower left)
oil on canvas
76.5 x 63.5cm (30 1/8 x 25in).

£600 - 800

230

SAMUEL LAWSON BOOTH (BRITISH, 1836-1928)

Evening light
signed and dated 'S L Booth. R.C.A/96'
(lower left)
oil on canvas
60.5 x 91cm (23 13/16 x 35 13/16in).

£500 - 700



230



229



226



232



235

231
GEORGE AUGUSTUS WILLIAMS (BRITISH, 1814-1901)

Unloading the catch
signed 'G.A.W.' (lower right)
oil on canvas
31 x 46cm (12 3/16 x 18 1/8in).

£600 - 800

232
ATTRIBUTED TO CHARLES CALVERT (1785-1852)
Looking into Patterdale with the head of Ullswater
signed 'C. Calvert pinx^t.' and inscribed with title on reverse
oil on canvas
55.5 x 71cm (21 7/8 x 27 15/16in).

£1,000 - 1,500

Calvert was a winner of the Heywood Gold Medal for his landscapes in oil, of which the present lot is a fine example. He was based in Manchester where after being apprenticed in the cotton industry he became a landscape painter, specializing in Lake District scenes with an element of the sublime. He was involved in the establishment of the Manchester Royal Institution on 1 October 1823.



231



236

233AR
FRANZ XAVER PIELER (VIENNA 1879-1952 KLOSTERBERG)

Still Life of flowers in a pedestal bowl
signed 'F.X. Pieler' (lower right),
oil on panel,
59 x 46.5cm (23 1/4 x 18 1/4in).

£600 - 800

234
CHARLES WEST COPE (BRITISH, 1811-1890)
Study of a young man, head and shoulders; and study of a man's head,
charcoal and red and white chalks on buff paper,
23 x 23cm and 17 x 15cm. (2)

£300 - 500

235
MARCEL BLAIRAT (FRENCH, BORN 1849)
North African Street scene with figures and camels
signed 'M. Blairat' (lower left)
oil on canvas
30 x 39cm (11 13/16 x 15 3/8in).

£900 - 1,200

236

AXEL HERMAN HAIG (SWEDISH, 1835-1921)

'Shoemakers, Cairo'

signed with monogram, inscribed and dated 1899 (lower left)
watercolour heightened with white
25 x 36cm (9 13/16 x 14 3/16in).

£300 - 500

237

MARGARET NAIRN, 20TH CENTURY

Bazaar scene

signed 'M. NAIRN' (lower right)
oil on board
39 x 32cm (15 3/8 x 12 5/8in).

£300 - 500

238

SUSAN KING (BRITISH, ACTIVE 1902)

Girl reading a letter

signed 'S.King' (lower right),
oil on canvas,
74 x 44cm (29 1/8 x 17 5/16in).

£250 - 350

239

ENGLISH SCHOOL, 19TH CENTURY

A Middle Eastern coastal town

oil on canvas
24 x 45cm (9 7/16 x 17 11/16in).

£500 - 700

240

HENRI VAN WYK (1833-1889)

Arab figures and horse by a well

signed 'Van Wyk' (lower left)
oil on canvas
35 x 65cm (13 3/4 x 25 9/16in).

£500 - 700

241

F. ALACORN (?), 19TH/20TH CENTURY

North African scene with mules and riders

indistinctly signed (lower right)
oil on canvas
37 x 59cm (14 9/16 x 23 1/4in).

£600 - 800

242

ROBERT WEIR ALLAN RSA RWS RSW (BRITISH, 1852-1942)

The Helmsdale River, Sutherland

signed 'Robert W Allan' (lower right), with label verso
oil on canvas
38 x 53cm (14 15/16 x 20 7/8in).

£500 - 700



239



244

243

HERBERT SIDNEY PERCY (BRITISH, BORN 1863)

'Distant Thoughts'

signed 'H.S.Percy' (lower left), also signed and inscribed on label verso oil on panel
37 x 27cm (14 9/16 x 10 5/8in).
Unframed

£300 - 400

244

BELGIAN SCHOOL, MID-LATE 19TH CENTURY

Travellers at the outskirts of a town

indistinctly signed 'M.Orset(?)' (lower right)
oil on canvas
74 x 100cm (29 1/8 x 39 3/8in).

£500 - 700

245

ATTRIBUTED TO WILLIAM EDWARD FROST (BRITISH, 1810-1877)

Five nude figure studies, mostly male, framed as two
pen, brown ink and watercolour
11.5 x 8.5cm (4 1/2 x 3 3/8in). each approx.
(2)

£500 - 700



237

246

No lot



255



251



253

247

A. CARDINAL, 19TH CENTURY

Old Bruges; and Old Nuremberg
each signed and inscribed with title (lower
right and lower left respectively)
watercolour
65 x 45cm (25 9/16 x 17 11/16in).
(2)

£250 - 350

248

**ATTRIBUTED TO THOMAS MILES
RICHARDSON SEN. (BRITISH, 1784-
1848)**

Tynemouth Priory and Lighthouse
watercolour
22.5 x 34cm (8 7/8 x 13 3/8in).
to be sold with another watercolour attributed
to Edward Richardson (British, 1810-1874)
'Near Dunkeld' 22 x 34cm. (2)

£700 - 900

249

**ALFRED AUGUSTUS GLENDENING
JUNIOR**

The stile
signed with monogram and dated 1897
(lower left)
watercolour
20 x 14.5cm (7 7/8 x 5 11/16in).

£500 - 700

250

**ENGLISH SCHOOL, LATE 19TH
CENTURY**

Mountain stream
oil on canvas
43 x 57cm (16 7/8 x 22 7/16in).
in a carved frame

£200 - 300

251^{AR}

**EMILY BEATRICE BLAND (BRITISH,
1867-1954)**

Flowerpiece
signed 'Emily B Bland/1920' (lower right)
oil on canvas
61 x 46cm (24 x 18 1/8in).

£500 - 700



256

252^{AR}

**FRANK MOSS BENNETT (BRITISH, 1874-
1952)**

'The visit'
signed 'F.M.Bennett 1924', titled on label
verso
oil on canvas
26 x 35.5cm (10 1/4 x 14in).

£300 - 500

253

**WILLIAM JOSEPH SHAYER (BRITISH,
1811-1891)**

Village scene outside the Crown
bears a signature (lower right), signed and
dated 'William Shayer 1846' on reverse
oil on canvas
23 x 33cm (9 1/16 x 13in).

£300 - 500

254

**HENRY PERLEE PARKER (BRITISH,
1795-1873)**

The Home Coming
signed and dated 'H.P.Parker/1865' (lower
right)
oil on canvas
45.5 x 35cm (17 15/16 x 13 3/4in).

£700 - 900

255

**ARCHIBALD KAY, RSA RSW (BRITISH,
1860-1935)**

Iffley Mill, on the Thames
signed 'Archibald Kay' (lower right)
oil on canvas
51 x 64cm (20 1/16 x 25 3/16in).

£800 - 1,200

256

**CIRCLE OF HENRY PERLEE PARKER
(BRITISH, 1795-1873)**

Travellers by a campfire
oil on canvas
43 x 58.5cm (16 15/16 x 23 1/16in).

£500 - 700



257

257

HENRY PERLEE PARKER (BRITISH, 1795-1873)

Gypsy family at a wayside rest
oil on canvas
56 x 67.5cm (22 1/16 x 26 9/16in).

£800 - 1,200

258

THOMAS LINDSAY (BRITISH, 1793-1861)

Hillside cottage with milkmaid and cows
signed 'T.Lindsay' (lower left),
watercolour,
34 x 59cm (13 3/8 x 23 1/4in).

£250 - 350

259

WILLIAM ASHTON (BRITISH, 1853-1927)

Cattle grazing by a pond in a wooded
Landscape
signed (lower left),
oil on canvas,
64 x 76cm (25 3/16 x 29 15/16in).

£300 - 400



261

260

ENGLISH SCHOOL, CIRCA 1840

Portrait of Pompeo Anichini, half length,
seated, wearing a dark suit, before a window
oil on canvas
90.5 x 70.5cm (35 5/8 x 27 3/4in).
(unframed)
(2)

£500 - 700

PROVENANCE

By descent

Anichini was the author of 'A Few Remarks on the Present Laws of Marriage, Adultery and Seduction, in England', published London 1836.

The present lot is accompanied by a second edition copy of the above book and another by the same author in Italian, both annotated, probably by the author. Also a letter, by the same hand.

261

HENRI JOSEPH HARPIGNIES (FRENCH, 1819-1916)

Paysage

signed and dated 'Harpignies 68' (lower left)
charcoal with highlighting on grey card
25 x 31cm (9 13/16 x 12 3/16in).
Executed in 1868

£200 - 300

PROVENANCE

Anon. Sale, Parke-Bernet, New York, 14 January 1970, lot 86.
Meier-Naef Gallery, Ontario.
Private collection, London.

262

WILLIAM CARTER (BRITISH, 1863-1939)

Portrait of a young woman with a fan
signed and dated 'W. Carter/86' (lower right)
oil on canvas
61 x 50.8cm (24 x 20in).

£600 - 800

263

JOHN WILLIAM HAYNES (ACTIVE 1852-1882)

Woman and child sewing in a cottage interior
signed and dated '74 (lower left)
oil on canvas
29 x 35cm (11 7/16 x 13 3/4in).

£300 - 400

264

ETHEL N. PARKER (BRITISH, ACTIVE 1889-1907)

Portrait of Frances Stiebel, wife of Arthur Stiebel, President of the Law Society, half-length, seated, wearing a white dress
signed 'Ethel Parker' (upper left)
oil on canvas
76 x 63.5cm (29 15/16 x 25in).

£300 - 500



268



270



271



267

265
EDWIN HAYES RHA, RI, ROI (BRITISH, 1819-1904)

Marine View off Great Yarmouth
signed and dated '66 lower right,
watercolour
48 x 88cm (18 7/8 x 34 5/8in).

£600 - 700

PROVENANCE

John Corbett MP (1817-1901)

EXHIBITED

Paris Universal Exhibition 1867;
Worcestershire Exhibition 1882

266
CHARLES EDWARD HALLÉ (BRITISH, 1846-1914)

Sunlit country track
signed 'Ch.Halle' (lower right)
gouache
70 x 90cm (27 9/16 x 35 7/16in).

£600 - 800

Exhibition Paris Salon 1914

267
ARTHUR H. DAVIS (BRITISH, FL.1871-1894)

Terrier in the woods
signed and dated 'Arthur H Davis/97' (lower right)
oil on canvas
46 x 76.5cm (18 1/8 x 30 1/8in).

£500 - 700

268

JOSEPH THORS (BRITISH, ACTIVE 1863-1900)

'Solitude - Landscape in Westphalia'
signed 'J THORS' (lower centre), also bears
inscription on backing paper
oil on canvas
51 x 61cm (20 1/16 x 24in).

£300 - 400

269AR

ALOIS HEINRICH PRIECHENFRIED (AUSTRIAN, 1867-1953)

Portrait of Alfred Lord Tennyson, Portrait of
Henry Wadsworth Longfellow, a pair
both signed 'A.H.Prieckenfried' (upper left),
oil on panel, unframed
each 11.5 x 9cm (4 1/2 x 3 9/16in).(2)

£500 - 700

OLD MASTER PAINTINGS AND DRAWINGS

270

CIRCLE OF JACOPO AMIGONI (VENICE 1682-1752 MADRID)

Christ healing the sick
oil on canvas
47.5 x 41.5cm (18 11/16 x 16 5/16in).

£1,000 - 1,500

271

DUTCH SCHOOL, 17TH CENTURY

Portrait of a gentleman
oil on canvas laid down on panel
20.2 x 18cm (7 15/16 x 7 1/16in).

£500 - 700

PROVENANCE

Thellusson family, Aldeburgh
Frederika Charlotte Louisa Rooke (1861-1954; née Thellusson and Grand Daughter of Frederick Vernon Wentworth (b.1795) of Wentworth Castle) and Mortimer Rooke (1854-1942) of The Ivy, Chippenham
Thence by family descent to the present owners



272

272

FRENCH SCHOOL, 18TH CENTURY

Shepherds and a dog grazing their flock in a landscape; and Drovers before a wooded landscape grazing their flock a pair, oil on panel
13.3 x 19.2cm (5 1/4 x 7 9/16in). (2)

£700 - 1,000

273

FLEMISH SCHOOL, 17TH CENTURY

The Miracle of Saint Juliana Falconieri
pen, ink and wash
18 x 24cm (7 1/16 x 9 7/16in).

£500 - 600

274

AFTER TIZIANO VECELLIO, CALLED TITIAN, 18TH CENTURY

Venus
oil on panel with extensions on all four sides
67.5 x 52.5cm (26 9/16 x 20 11/16in).

£500 - 700

The present composition is after a detail from Titian's larger painting of Venus Blindfolding Cupid, now in the Galleria Borghese, Rome.

275

FOLLOWER OF JOHN HOPPNER R.A. (BRITISH, 1758-1810)

Portrait of an elderly woman
oil on canvas
76.7 x 63.1cm (30 3/16 x 24 13/16in).

£600 - 800

276

DUTCH SCHOOL 18TH CENTURY

Still Life of flowers
oil on canvas laid on to board
70 x 40cm (27 1/2 x 15 11/16in).

£500 - 800



272



277

277

FOLLOWER OF ARTHUR DEVIS (PRESTON 1712-1787 BRIGHTON)

Portrait of Anthony Scrope, full length, in a landscape beside an urn, wearing a grey coat
oil on canvas
78 x 50.5cm (30 11/16 x 19 7/8in).

£700 - 1,000

PROVENANCE

Sale, Sotheby's, London, 24 November 1999, Lot 717



274



275



281



281



283



280

278

ENGLISH SCHOOL, 18TH CENTURY

Portrait of a gentleman, traditionally identified as Thomas Grigion, half-length, in a brown coat
oil on canvas
76.5 x 63.4cm (30 1/8 x 24 15/16in).

£600 - 800

279

AFTER ELISABETTA SIRANI

Portrait of Beatrice Cenci
oil on canvas
46 x 37cm (18 1/8 x 14 9/16in).

£700 - 800

280

ENGLISH SCHOOL, 18TH CENTURY

Portrait of a lady, said to be Miss Port Webb, bust-length, in a gold dress
oil on canvas
76 x 63.4cm (29 15/16 x 24 15/16in).

£1,000 - 2,000

281

FLEMISH SCHOOL, 18TH CENTURY

Castles in landscapes
oil on canvas, a pair
31.8 x 34.2cm (12 1/2 x 13 7/16in). (2)

£1,000 - 1,500

282

ENGLISH SCHOOL, 18TH CENTURY

Two children with a putto
pastel
57.8 x 64.2cm (22 3/4 x 25 1/4in).

283

FOLLOWER OF GASPARD DUGHET, CALLED GASPARD POUSSIN (ROME 1615-1675)

A figure resting in a *capriccio* landscape
oil on canvas
37.5 x 45.8cm (14 3/4 x 18 1/16in).

£600 - 800



287



287



285

284

CIRCLE OF ABRAHAM DIEPENBEECK ('S-HERTOGENBOSCH CIRCA 1596-1675 ANTWERP)

The Annunciation
numbered '31' (upper right)
red chalk, grey wash and brush on paper,
pen and brown ink framing lines, arched
19.5 x 15.2cm (7 11/16 x 6in).

£500 - 700

PROVENANCE

The Collection of Sir Robert Mond (Frits Lugt 2813a) and thence by family descent to the present owner

LITERATURE

T. Borenius, assisted by Rudolf Wittkower, Catalogue of the collection of Drawings by the Old masters formed by Sir Robert Mond, 1937, no. 355 (as Abraham van Diepenbeeck).



286

285

ITALIAN SCHOOL, 17TH CENTURY

Christ in the House of Martha and Mary
black chalk, pen and brown ink, brown wash,
heightened with white on paper prepared
with brown wash
18.2 x 24cm (7 3/16 x 9 7/16in).

bears extensive inscription on the verso
regarding the attribution to Talpino by Padre Resta

£600 - 800

PROVENANCE

Padre Resta (1635-1714) and his extensive
inscription on the verso (Frits Lugt 2992a
The Collection of Sir Robert Mond (Frits Lugt 2813a) and thence by family descent to the present owner

LITERATURE

T. Borenius, assisted by Rudolf Wittkower, Catalogue of the collection of Drawings by the Old masters formed by Sir Robert Mond, 1937, no. 235 (as Enea Talpino)

ENGRAVED

Elisha Kirkall (1682-1742) (according to Borenius)

The present drawing is based on Giorgio Vasari's painting at Ickworth House, Suffolk.



284

286

VENETIAN SCHOOL, 17TH CENTURY

The Supper at Emmaus
oil on canvas
105 x 89.5cm (41 5/16 x 35 1/4in).

£500 - 700

287

BOLOGNESE SCHOOL, 17TH CENTURY

Saint Francis in the Wilderness with putti;
and The Penitent Magdalen in the Wilderness
with putti
a pair, oil on copper
12.5 x 29.6cm (4 15/16 x 11 5/8in). (2)

£500 - 700

288

ENGLISH SCHOOL, MID 18TH CENTURY

Portrait of a lady, bust length, wearing a dark-
coloured dress
oil on canvas laid onto board (oval)
50 x 39.5cm (19 11/16 x 15 9/16in).

£250 - 350



289



293



295



292



290

289

CIRCLE OF ROBERT WALKER (? CIRCA 1607-CIRCA 1658 LONDON)

Portrait of Oliver Cromwell, bust-length, in armour, within a painted oval
oil on panel
33 x 27cm (13 x 10 5/8in).

£250 - 350

290

CIRCLE OF JAN WYCK (HAARLEM CIRCA 1640-1702 MORTLAKE)

An extensive river landscape with figures waiting for a ferry
oil on canvas
65.6 x 99.1cm (25 13/16 x 39in).

£1,000 - 1,500

291

CIRCLE OF JOHN THEODORE HEINS (NORWICH 1732-1771 CHELSEA)

Portrait of a gentleman, half-length, in a brown coat, seated writing a letter
oil on canvas
90.2 x 74.5cm (35 1/2 x 29 5/16in).

£1,000 - 1,500

292

MANNER OF FRANCESCO GUARDI, 19TH CENTURY

An architectural *capriccio* with figures beneath a ruined arch
oil on canvas
35.2 x 32.5cm (13 7/8 x 12 13/16in).

£1,500 - 2,000

293

CIRCLE OF JACOPO AMIGONI (VENICE 1682-1752 MADRID)

Portrait of King Ferdinand VI of Spain, standing, half length, wearing a blue velvet frock coat over a breastplate, before a portico
oil on canvas
98 x 74cm (38 9/16 x 29 1/8in).

£600 - 800



298

294

MANNER OF AGNOLO BRONZINO

Portrait of a gentleman, bust length, wearing gilded armour and a pale red sash
oil on canvas
66 x 55cm (26 x 21 5/8in).

£500 - 700

The present lot is likely to have been based on a portrait of Duke Cosimo de Medici, and date to the early 19th Century

295

ATTRIBUTED TO ABRAHAM WILLEMSSENS (ACTIVE IN ANTWERP 1627-1672)

An interior with an old woman and a young boy eating
oil on canvas
50 x 40.5cm (19 11/16 x 15 15/16in).

£1,200 - 1,800

296

SCHOOL OF SEVILLE, 17TH CENTURY

Portrait of a lady, half-length, holding a pitcher, within a painted stone cartouche
oil on canvas within a painted cartouche
122 x 100.5cm (48 1/16 x 39 9/16in).

£1,500 - 2,500



296

297

ATTRIBUTED TO SALVATORE MOLLO (ACTIVE NAPLES 2ND HALF OF 17TH CENTURY)

Erminia and the Shepherds
oil on canvas, oval
59.5 x 44.5cm (23 7/16 x 17 1/2in).

£1,500 - 2,500

PROVENANCE

Sale, Christie's South Kensington, 11 July 2003, lot 231

A version of this composition by Pietro Bardellino (active Naples 18th Century) was offered at Sotheby's Milan, 2 December 1999, lot 223.



299



297

298

FOLLOWER OF ISAAC OUWATER (AMSTERDAM 1748-1793)

Figures by a canal
oil on canvas
60.6 x 80.7cm (23 7/8 x 31 3/4in).

£1,000 - 1,500

299

AFTER JOHN CONSTABLE (1776-1837) BY DAVID LUCAS (1802-1881)

A Group of Mezzotints
'A Dell, Helmingham Park', 'Mill stream', 'Summer, Afternoon - After a shower', hunting a stag, together with a JMW Turner mezzotint of a lock, plus two etchings: 'Summer Storm' by R.Goff and St David's Cathedral' by A.J.Finberg (unframed)(7)

£300 - 500



300



301



303



303



304

300W

CIRCLE OF CHARLES CORNELISZ. DE HOOCH (HAARLEM CIRCA 1600-1638 UTRECHT)

An architectural *capriccio* with classical ruins indistinctly signed with initials (lower centre)
oil on canvas, unlined
122 x 147.2cm (48 1/16 x 57 15/16in).

£1,500 - 2,000

301

CIRCLE OF MELCHIOR DE HONDECOETER (UTRECHT 1636-1695 AMSTERDAM)

A still life of dead birds
remains of signature (lower left)
oil on canvas
41.1 x 53.7cm (16 3/16 x 21 1/8in).

£1,000 - 1,500

302

EDWARD FRANCIS BURNEY (1760-1848)

'Telephus'
titled on backboard
pen, ink and wash
17 x 21.5cm (6 11/16 x 8 7/16in).

£200 - 300

PROVENANCE

with Stanhope Shelton, 1979

303

CIRCLE OF ANTONIO PONCE (VALLADOLID 1608-1677 MADRID)

Tulips, peonies, carnations and other flowers in a glass vase on a stone ledge; and Roses, convolvulus, lilies and other flowers in a glass vase on a stone ledge
a pair, oil on canvas
41.8 x 27.2cm (16 7/16 x 10 11/16in). (2)

£1,500 - 2,000

304

CONTINENTAL SCHOOL, 19TH CENTURY

Still life of fruit
oil on canvas laid to panel
27 x 28cm (10 5/8 x 11in).
in a carved giltwood frame.

£200 - 300



307

305
**CIRCLE OF JOHANN CHRISTIAN
 VOLLERDT (LEIPZIG 1708-1769
 DRESDEN)**

Figures crossing a bridge before a waterfall
 oil on canvas
 37.2 x 45.1cm (14 5/8 x 17 3/4in).

£600 - 800

306
**CONTINENTAL SCHOOL, 18TH/19TH
 CENTURY**

Figures and livestock in a landscape with
 windmill
 oil on canvas
 41.5 x 56.5cm (16 5/16 x 22 1/4in).
 in a carved giltwood and gesso frame.

£200 - 300

307
GERMAN SCHOOL, 18TH CENTURY

Nymphs and Leopard in a forest
 oil on canvas
 60 x 48cm (23 5/8 x 18 7/8in).
 (unframed)

£600 - 800

308
GENOESE SCHOOL, 17TH CENTURY

Saint Sebastian
 oil on canvas
 46.3 x 38cm (18 1/4 x 14 15/16in).

£1,500 - 2,000



309



308



305

309
**CIRCLE OF FRANCESCO DE' ROSSI,
 CALLED IL SALVIATI (FLORENCE 1510-
 1563)**

Portrait of a gentleman, three-quarter-length,
 in a black embroidered tunic
 oil on panel
 116 x 87.1cm (45 11/16 x 34 5/16in).

£1,500 - 3,000

310
**WORKSHOP OF GIOVANNI BATTISTA
 CRESPI, CALLED IL CERANO (CERANO?
 1575-1633 MILANO)**

Saint Francis
 bears signature 'C.FRACANZANO.F' (on
 reverse)
 oil on canvas, unlined
 75.7 x 63cm (29 13/16 x 24 13/16in).

£1,500 - 2,000



310



312



315



311



314



317

311

FRENCH SCHOOL, LATE 17TH CENTURY

The Mystic Marriage of Saint Catherine
oil on panel, *tondo*
52.8 cm (20 13/16in). diameter

£1,000 - 1,500

312

VENETIAN SCHOOL, 18TH CENTURY

Putti with garland
oil on canvas (unframed)
83 x 70cm (32 11/16 x 27 9/16in).

£500 - 700

313

BARTOLOMEO PINELLI (ROME 1781-1835)

Classical figures with centurion
signed 'PINELLI' (lower right)
pencil, pen and brown ink
17.2 x 23.7cm (6 3/4 x 9 5/16in).

£250 - 350

314

ATTRIBUTED TO EVERT OUDENDYCK (ACTIVE HAARLEM 1646-1690)

Elegant figures on horseback on a country path
oil on canvas
53.7 x 64cm (21 1/8 x 25 3/16in).

£800 - 1,200

The present composition can be compared to a signed work that was exhibited at the Alan Jacobs Gallery, London, in Spring 1972.

315*

FRENCH SCHOOL, 18TH CENTURY

Portrait of a girl
pastel
57.5 x 48.5cm (22 5/8 x 19 1/8in).

£800 - 1,200

316

MANNER OF BALTHAZAR DENNER

Portrait of a Gentleman
oil on canvas
53.5 x 44cm (21 1/16 x 17 5/16in).

£300 - 500

317

GERMAN SCHOOL, 18TH CENTURY

A gathering in the Temple
oil on canvas
53.6 x 66cm (21 1/8 x 26in).

£800 - 1,200

318

CUZZO SCHOOL, EARLY 19TH CENTURY

The Immaculate Conception
oil on canvas
61 x 39.2cm (24 x 15 7/16in).

£500 - 700



320



321



324



319



323

319
CIRCLE OF HENDRICK FRANS VAN LINT, CALLED STUDIO (ANTWERP 1684-1763 ROME)

An extensive Italianate landscape with figures harvesting
oil on copper
14.2 x 21cm (5 9/16 x 8 1/4in).

£700 - 1,000

320
GERMAN SCHOOL, CIRCA 1800

Portrait of a girl holding a parrot
oil on panel
25.8 x 20.6cm (10 3/16 x 8 1/8in).

£500 - 700

PROVENANCE

Lackham Park, Lacock, Wiltshire
Believed to have belonged to Capt. Frederick William Rooke (b.1782), and thence to Alexander Beaumont Rooke (b.1821) of The Ivy, Chippenham and thence by family descent to the present owners.

321
FOLLOWER OF GIOVANNI FRANCESCO BARBIERI, CALLED IL GUERCINO (CENTO 1591-1666 BOLOGNA)

David and the Head of Goliath
pen and brown ink and wash on paper
26.6 x 20.6cm (10 1/2 x 8 1/8in).

£800 - 1,000

322
FLEMISH SCHOOL, 17TH CENTURY

Two boys with a bird cage
oil on canvas
38.6 x 30.2cm (15 3/16 x 11 7/8in).

£700 - 1,000

323
JOHN RATHBONE (CHESTER CIRCA 1750-1807 LONDON)

Figures in a river landscape, a farmhouse beyond
oil on canvas
51.2 x 66.5cm (20 3/16 x 26 3/16in).

£500 - 700

PROVENANCE

with Sutch & Martin, London, where purchased by the present owner in 1968

324
EUGENIO LUCAS VILLAMIL (MADRID 1858-1918)

Figures in an interior
signed 'Lucas' (lower right)
oil on panel
18.5 x 14.2cm (7 5/16 x 5 9/16in).

£500 - 700



328



325

**325
CIRCLE OF SAMUEL HIERONYMUS GRIMM (BURGDORF 1733-1794 LONDON)**

Studies of a dandy, trades people and mendicants, a group of seventeen pen, brown ink and watercolour on laid paper, each 14 x 19cm (5 1/2 x 7 1/2in). and smaller, in three frames (17).

£1,000 - 1,500



325

**326
FOLLOWER OF CHRISTIAN WILHELM ERNST DIETRICH (WEIMAR 1712-1774 DRESDEN)**

Portrait of a gentleman oil on card 15.3 x 12.8cm (6 x 5 1/16in).

£300 - 400

PROVENANCE

Thellusson family, Aldeburgh
Frederika Charlotte Louisa Rooke (1861-1954; née Thellusson and Grand Daughter of Frederick Vernon Wentworth (b.1795) of Wentworth Castle) and Mortimer Rooke (1854-1942) of The Ivy, Chippenham
Thence by family descent to the present owners



327

327

FOLLOWER OF ANTON RAPHAEL MENG (AUSSIG 1728-1779 ROME)

Cupid before an Italianate landscape oil on canvas 59.2 x 106.5cm (23 5/16 x 41 15/16in).

£2,000 - 3,000

328

AFTER LUDOLF BACKHUYSEN

The Battle of Vigo Bay oil on canvas 51 x 68.5cm (20 1/16 x 26 15/16in).

£500 - 700

329

CIRCLE OF ISAAC VOGELSANG (AMSTERDAM 1688-1753 LONDON)

Drovers resting with their flocks in an Italianate landscape oil on canvas 40.2 x 48.5cm (15 13/16 x 19 1/8in).

£500 - 700

330

No lot

331

**** VAN BLARENBERGH (ACTIVE 18TH CENTURY)**

Unloading the catch signed 'V.Blarenbergh' (lower right) black brush, heightened with white on paper prepared with a purple wash 25.1 x 38.8cm (9 7/8 x 15 1/4in).

£600 - 800



331



337

332
No lot

£1,800 - 2,500

PROVENANCE

with The Parker Gallery, London

A version, one of a pair, attributed to Jan van Huchtenburg (1647-1733) was offered for sale at the Hotel des Ventes, Nice, 20 March 2010

333

DUTCH SCHOOL, 18TH CENTURY

Figures in a harbour
indistinctly signed (lower left)
oil on canvas
44.6 x 65cm (17 9/16 x 25 9/16in).

£800 - 1,200



333



329

334 - 335
No lots

336

DUTCH SCHOOL, 17TH CENTURY

Shipping in a calm sea
oil on canvas
104 x 134.5cm (40 15/16 x 52 15/16in).

£1,000 - 1,500

337

DUTCH SCHOOL, 17TH CENTURY

A river landscape with fishermen and boats
black chalk, pen and brown ink and waztercolour on paper, watermark
a shield device with initials
17.9 x 28.8cm (7 1/16 x 11 5/16in).
unframed

£700 - 1,000

PROVENANCE

R. Peltzer (Frits Lugt 2231)
V. Mayer (Frits Lugt 2525)



343



344



339



341



342



340

338
**FOLLOWER OF LUCA GIORDANO
(NAPLES 1634-1705)**
The Penitent Magdalene
oil on canvas
149 x 115.5cm (58 11/16 x 45 1/2in).
(unframed)

£1,500 - 2,500

339
DUTCH SCHOOL, 17TH CENTURY
Two young boys holding a birds nest
oil on canvas
64.5 x 54.6cm (25 3/8 x 21 1/2in).

£1,500 - 2,000

340
NETHERLANDISH SCHOOL, 1556
Portrait of a gentleman, half-length, in a black cloak
inscribed with the sitter's coat-of-arms (upper left) and inscribed and dated '1556. AETATIS A SUAE. 39.' (upper right)
oil on panel
81 x 59cm (31 7/8 x 23 1/4in).

£1,500 - 2,000

341
**FOLLOWER OF GASPARE DIZIANI
(BELLUNO 1689-1767 VENICE)**
Travellers on a country path
oil on canvas
83.5 x 69.5cm (32 7/8 x 27 3/8in).

£1,000 - 1,500

342
**MANNER OF GIOVANNI BATTISTA SALVI,
CALLED IL SASSOFERRATO, 19TH
CENTURY**
The Madonna at Prayer
oil on canvas
56 x 46cm (22 x 18 1/16in).

£800 - 1,200

343
DUTCH SCHOOL, 18TH CENTURY
Drovers resting with their flocks in an
extensive hillside landscape
oil on canvas
100.5 x 154.5cm (39 9/16 x 60 13/16in).

£2,000 - 3,000



349



349



346



347



348

344
MANNER OF PIETER BRUEGHEL THE YOUNGER, 20TH CENTURY

Children's Games
oil on panel
73.4 x 100.5cm (28 7/8 x 39 9/16in).

£3,000 - 5,000

345
ITALIAN SCHOOL, 19TH CENTURY

The Madonna and Child Enthroned
watercolour, tondo
14.5cm. (5 11/16 in). diameter

£200 - 300

PROVENANCE

The Collection of William Imrie Esq (according to a label on the reverse)
With Agnews, Liverpool

346
FRENCH SCHOOL, CIRCA 1860

A portrait of a young boy, wearing classical costume, with pet dog before a landscape
pastel
76 x 61cm (29 15/16 x 24in).
In a good carved wood frame (with later gilding), British, 18th century

£500 - 700

347
FOLLOWER OF SIR GODFREY KNELLER (LÜBECK 1646-1723 LONDON)

Portrait of Rachael, Lady Russell (1636-1723) and her son Wriothesley (1680-1711) three quarter length, seated wearing a black dress and white headdress, her left hand turning a page of the Book of Proverbs
oil on canvas
115 x 95cm (45 1/4 x 37 3/8in).

£500 - 700

348
FOLLOWER OF MEINDERT HOBBEEMA (AMSTERDAM 1638-1709)

Figures by a watermill in a wooded landscape
oil on panel
61 x 94cm (24 x 37in).

£500 - 700

349
CIRCLE OF FRANCIS WHEATLEY R.A. (LONDON 1747-1801)

The soldier's farewell, and another, a pair one indistinctly signed (upper left)
oil on canvas
24 x 29cm (9 7/16 x 11 7/16in).
(2)

£1,000 - 1,500



350



351

350

FOLLOWER OF SIR PETER PAUL RUBENS (SIEGEN 1577-1640 ANTWERP)

The Adoration of the Magi
oil on canvas
112 x 161cm (44 1/8 x 63 3/8in).
(unframed)

£300 - 500

351

ENGLISH SCHOOL, CIRCA 1770

Portrait of a lady, half-length, in a blue dress and white shawl, within a painted oval
oil on canvas
76.4 x 63.5cm (30 1/16 x 25in).

£400 - 600

352

AFTER CLAUDE LORRAIN (FRENCH, 1600-1682)

Five Views from the Liber Veritatis
Mezzotints, engraved by Richard Earlom (1743-1822), printed in dark brown and black ink, on laid paper with wide margins, published in 1777 by John Boydell, 210 x 260mm 8 1/4 x 10 1/4in(PL) (5)

£200 - 300



354

MINIATURES

353^Y Φ

CIRCLE OF BERNARD LENS (BRITISH, 1682-1740)

A portrait miniature of a Gentleman called, Roger Ascham, wearing brown coat and blue waistcoat embroidered with flowers, white chemise and stock, his powdered wig worn *en queue*.
Watercolour on ivory, gilt-metal frame, the reverse engraved, *Roger Ascham*, fitted brown leather travelling case of rectangular format.
Oval, 41mm (1 5/8in) high

£500 - 600

PROVENANCE

The sitter and thence by descent to the present vendor

354^Y Φ

PATRICK JOHN MCMOR(E)LAND (SCOTTISH, 1741-CIRCA 1809)

A pair of miniatures portraying two young girls called, 'Becki' and 'Dell', wearing pink dresses.
Watercolour on ivory, signed on the obverse and dated *P M^c/ 1764*, mounted in a gilded composition frame with three further 18th century miniatures on ivory, all portraying male sitters, two named 'Col. Heller' and 'Grand Papa Henning', the largest attributed to W. Thicke (British, active 1787-1814).
Oval, the title miniatures: 35mm (1 3/8in) high (5)

£500 - 700

355^Y Φ

J. H. GILLESPIE (BRITISH, ACTIVE 1810-1838)

A bust-length profile of a Young Lady, wearing white dress, her dark hair cropped short.
Watercolour on ivory, gilt-mounted on rectangular papier-mâché frame.
Oval, 68mm (2 11/16in) high

£300 - 400

356^Y Φ

ENGLISH SCHOOL, EARLY 20TH CENTURY

Two portrait miniatures of a lady and a young girl, both wearing white dresses.
Watercolour on ivory, the former housed in a silver frame with leather easel to the base, stamped with hallmarks (Chester, 1900); the latter housed in an ebonised and turned wood frame.
Oval, 80mm (3 1/8in) and 70mm (2 3/4in) high respectively (2)

£400 - 600

357

ENGLISH SCHOOL, CIRCA 1810

A Gentleman, in profile to the right, wearing dark coat, white frilled chemise, stock and tied cravat.

Pencil on paper, rectangular papier-mâché frame with verre églomisé border, the reverse inscribed *Charles Monro/ son of/ Dr John Monro/ Born 1757/ Died 1821*; together with a bust-length silhouette of a Gentleman, called Dr Samuel Fisher, profile to the left, wearing coat with standing collar, white waistcoat, frilled chemise, stock and cravat, his pigtail wig powdered and tied with a black ribbon bow (*English School, circa 1785*), ink and watercolour on paper, gilt wood frame, the reverse inscribed *Dr Samuel/ Fisher/ Bath*.

Oval, 120mm (4 3/4in) high and 87mm (3 7/16in) high respectively (2)

£250 - 350

358* Y Φ

ENGLISH SCHOOL, CIRCA 1750

A portrait miniature of a Lady, wearing black dress and cloak, white fill-in and ruff, multi-stranded pearl choker and pendent earrings, her blonde hair upswept beneath her white and black caps.

Watercolour on ivory, gilt-metal frame with engraved coat of arms to the reverse.

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

£500 - 700

359Y Φ

ATTRIBUTED TO WILLIAM NAISH (BRITISH, CIRCA 1767-1800)

A portrait miniature of a Gentleman wearing black coat, white waistcoat, chemise, stock and coral stickpin in his white cravat.

Watercolour on ivory, gold frame; together with a further miniature on ivory portraying a Lady called, Mrs Kerr, wearing white dress, her brown hair upswept (*Circle of Frederick Buck*), watercolour on ivory, the reverse inscribed, *Wife of Dr Kerr*, gilt-metal frame.

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

£400 - 600

360Y Φ

DAVID GIBSON (BRITISH, ACTIVE 1788-1797)

A portrait miniature of a Gentleman, wearing black coat, buff waistcoat, white chemise, stock and tied cravat, his hair powdered.

Watercolour on ivory, signed on the obverse and dated *Gibson/ 1796*, gilt-mounted on rectangular papier-mâché frame.

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

£400 - 600



366

361Y Φ

HENRY CHARLES HEATH (BRITISH, 1829-1898)

Queen Victoria (1819-1901), Queen of Great Britain and Ireland (1837-1901) and Empress of India (1877-1901), seated and wearing black dress with white lace trim, blue sash of the Order of the Garter, diamond jewels and coronet, her lace veil falling over her upswept hair.

Watercolour on ivory, signed on the obverse *H. C. Heath*, gilt-mounted on ebonised and turned wood frame.

Oval, 51mm (2in) high

£300 - 400

362

PHILIP HUTCHINS ROGERS (BRITISH, 1794-1853)

A bust-length silhouette of a Lady, profile to the right, wearing white dress and bonnet adorned with a ribbon bow, within leaf decoration.

Painted on the reverse of convex glass backed with card, gilt-metal locket frame; together with nine further profiles by various artists including, George Atkinson (British active circa 1806-1826), Mr Jeffreson (British, active circa 1817-1821) with trade label no. 1, Willton (British, active 1809-circa 1820) and Mrs Elizabeth Hudson (British, active 1794-circa 1802); sitters include, Francis Annesley, M. Betley and a young scholar called John.

Oval, 46mm (1 13/16in) high (10)

£500 - 700

PROVENANCE

The title miniature sold Bonhams, 24 November 1999, lot 212

LITERATURE

S. McKechnie, *British Silhouette Artists and Their Work 1760-1860*, 1978, the title miniature featured p.598, ill.pl.1148

363

SARAH HARRINGTON (BRITISH, ACTIVE CIRCA 1774-1787)

A silhouette of Councillor Morrys, profile to the right, wearing coat.

Laid paper cut-out on black, ebonised and gilt-wood frame; together with nine further profiles by various artists including, G. Nelson (British, active circa 1807-circa 1815), Edward Foster (British, 1762-1864) with trade label no. 2, and J.L. Maginn (British, active 1847-1850); sitters include, C. Weguelin, Randal Hampston, Kaiser Wilhelm I, Captain Annesley and Colonel Hill.

Oval, the title miniature 86mm (3 3/8in) high (10)

£300 - 500

364

No lot

EUROPEAN & ASIAN CERAMICS & WORKS OF ART

365

A PEARLWARE FIGURE GROUP, AND TWO PEARLWARE FIGURES OF ELIJAH AND THE WIDOW, EARLY 19TH CENTURY

The group modelled with two figures seated on rocks, a lamb at their feet, 28cm high, the figure of Elijah, with title to base 26cm high, the Widow 25cm high. (3)

£200 - 300

366

FOUR DERBY FIGURES OF FALSTAFF, ST PHILIP, ST THOMAS AND BRITANNIA, 18TH CENTURY

Britannia with incised model no.259, (all with damage and restoration), (4)

£700 - 900



377

367Y Φ

A CHINESE PAINTED PAPER FAN AND OTHER ORIENTAL ITEMS,

The fan painted with numerous figures with applied ivory faces; four other fans; a Persian belt, the rectangular bone links decorated with figures and animals; a silver opium scale; an opium pipe; two tortoiseshell caskets with filigree white metal mounts and a Japanese tobacco pouch (tonkatsu & kagamibuta).

£300 - 400

368

A GROUP OF WORCESTER AND CAUGHLEY BLUE AND WHITE PORCELAIN, 18TH CENTURY

Including a teapot and cover printed in blue with the Three Flowers pattern, 15cm high, a Fence pattern bowl, 18cm diameter, a leaf-moulded dish, a milk jug, a sucrier and other sundry pieces, (some damage), (qty)

£400 - 500

369

A FRENCH SEVRES-STYLE BISCUIT FIGURE GROUP AND A PAIR OF DERBY FIGURES, 19TH CENTURY AND LATE 18TH CENTURY

The figure group modelled as a couple with a dog and sheep below, on a gilt metal base, 26cm, the Derby figures modelled as a piper and female companion, on scroll moulded bases, 19.5cm (3)

£500 - 800

370

LATE 19TH CENTURY MEISSEN PORCELAIN MODEL OF A BOLOGNESE TERRIER

Press number 131, incised 2841

The dog seated on its haunches.

£600 - 700

371

A COLLECTION OF ENGLISH BLUE AND WHITE CERAMICS,

Mostly transfer printed including: named views and pieces decorated with willow pattern water landscape scenes, late 18th - 20th Century; some pearlware examples, including a teapot with ribbed sides, sauce tureen, ladle, two meat dishes, baluster jug, mug, deep circular dish, and twenty-one plates, bowls and dishes of varying shapes and sizes. (29)

£250 - 350



369

372

A 19TH CENTURY DERBY IMARI PART TEA SERVICE

Comprising a teapot and cover, a sugar bowl and cover, two large plates, two teacups, four coffee cans and five saucers. (qty)

£300 - 400

373

TWO DOULTON LAMBETH ALBERT MEDAL VASES

The pear-shape vessels decorated with royal portrait and with panels of script relating to the presentation to Henry Doulton in 1885, 15.5cm high, another Doulton vase similar, six various cordial glasses, a white glazed pottery figure, three 18th Century English porcelain tea cups, and two saucers.

(qty)

£250 - 300

374

NINE PIECES OF ORIENTAL POTTERY AND PORCELAIN

Comprising three tureens and covers, a pair of jars, another further jar, a circular dish and two others. (9)

£300 - 500

375

A PAIR OF LATE 19TH CENTURY VIENNA STYLE PORCELAIN VASES

Of tall fluted form, each painted with a figurative panel to the centre, within green, pink, yellow and red stylised bands, one titled 'Calista' to base, the other 'Amor m. Aglaia', each with a painted 'beehive' mark to base

£400 - 600

376

A PAIR OF TURKISH TERRACOTTA EWERS AND A FRENCH PORCELAIN TURKISH FIGURE

The ewers of slender ovoid form with shallow relief moulded leaf frieze, 32cm high, the figure modelled as a seated man in traditional dress, 17cm high, (some damage). (3)

377

A 19TH CENTURY FRENCH GROUP OF A SHEPHERD AND SHEPHERDESS

The shepherdess asleep and with a young boy and a dog beside a tree, 33cm high

£200 - 300



378

**378
FOUR FIGURAL PAINTED TERRACOTTA WALL PLAQUES**

Two signed Goldscheider, modelled as Art Deco ladies (two distressed) (4)

£500 - 700

**379
A 19TH CENTURY PARIAN FIGURE**

Modelled as a wood nymph with a deer and faun, inscribed C.B. Birch Sc. 1866, (Restorations),

together with a Copeland Parian figure of a boy with birds in his hat, (2) 50cm high

£300 - 500

**380
A SMALL GROUP OF MAIOLICA BOWLS AND DISHES**

Mostly Italian and French, to include a barbers bowl decorated with floral sprays 39cm wide, a Quimper type bowl, a dish with a floral spray and insects to the center, a footed dish painted with a putti and three others. (9)

£250 - 350

**381
A GROUP OF VARIOUS CERAMICS**

Including a cream glazed pottery figure of a standing warrior, 37cm high, a Fahua glazed pottery figure, 31cm, both with lamp bases, a small Pratt ware jug, a Derby scent bottle and various other pieces, (some damage). (qty)

£500 - 700

**382
A COPELAND SPODE IRONSTONE PART SERVICE**

Decorated with Chinese flowers and foliage in famille rose palette, comprising one small rectangular platter, 36.5cm wide, eight plates, 24cm diameter, eight soup plates, six small plates and six small bowls, printed and impressed marks. (29)

£200 - 300

**383
A ROYAL WORCESTER FIGURAL SPILL VASE**

By James Hadley, modelled as a boy and girl playing amidst trees, heightened in gilt, puce factory mark initial S, 1882, 17.5cm high

£250 - 350

**384
LALIQUE - MARGUERITES,**

A bowl, design 1941, frosted and polished glass, heightened with brown staining, engraved 'Lalique France' 36cm diameter

£200 - 300



390

**385Ω
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

£200 - 300

**386
A 19TH CENTURY CONTINENTAL PARIAN FIGURE**

Of a naked Venus after the bath on oval base, 38cm high

£200 - 300

**387
TWO DERBY FIGURAL CANDLESTICKS, TWO ENGLISH PORCELAIN BASKETS AND A REPRODUCTION PORCELAIN BOWL**

The candlesticks modelled with a gallant and a female figure and cherub, 25cm and 27.5cm, the baskets with overhead handles and painted with flowers, 27.5cm and 20.5cm (5)

£200 - 300

**388
A ROYAL DUX PORCELAIN FIGURE GROUP**

20th Century

Modelled as a bearded man in Arabic costume riding a camel with a boy carrying at basket at the camel's feet, pink triangle and impressed to base, 44cm high

£500 - 600

**389
SIX ROYAL WORCESTER DESSERT PLATES BY RICHARD SEBRIGHT, DATED 1930**

Painted with circular panels of fruit and flowers reserved on a blue ground reserved with pink panels edged in gilt, signed 'R Sebright', 22.5cm (6)

£500 - 800

**390AR
WALTER GILBERT (1871-1946)**

A Lead Bust of a Boy depicting an angelic cherub-like child with curly hair on a tapering stepped base form 40cm high

£600 - 800

PROVENANCE

By direct family descent.



391



393



392

391^{AR}

WALTER GILBERT (1871-1946)

A Selection of Small Figural Items, early 20th Century comprising: a bronze figural study of a two faced figure with a deer and a snake, a bronze figure of a fawn on an ornant wooden mount, a wax figural model of a putti, a bronze art nouveau figural door handle, a bronze drawer handle with a figure of a putti, together with a metal clip in the shape of two leaves (6)

£500 - 700

PROVENANCE

By direct family descent.



394, 395

392^{AR}

DONALD GILBERT (1900-1961) FOR ASHTEAD POTTERY

Six Cubist Ceramic Character Figures, circa 1930 in cream glazes, based on characters from Rudyard Kipling's 'Jungle Book', including 'Mowgli', 'Baloo', 'Bacheera', 'Kaa' and 'Akela' *Mowgli* - 16.8cm high, all with printed factory stamp, and moulded or printed artist's signature (6)

£500 - 800

PROVENANCE

By direct family descent.

393^{AR}

WALTER AND DONALD GILBERT

A Selection of Pottery and Maquettes, first half 20th century comprising: three pottery animals, modelled as a leopard, a monkey group and a lion cub; together with a plaster maquette of the lion cub; together with two terracotta relief panels, probably preparatory works for bronze panels, and a plaster model of a Madonna *All animal studies with artist's signature* (7)

£500 - 600

PROVENANCE

By direct family descent.

394^{AR}

DONALD GILBERT (1900-1961)

A Bronze Study of a Lion, circa 1930 raised on a rectangular marble plinth *13.8cm high, signed in cast 'D.Gilbert'*

£800 - 1,200

PROVENANCE

By direct family descent.

395^{AR}

DONALD GILBERT (1900-1961)

A Bronze Study of a Camel, circa 1930 raised on a rectangular marble plinth *14.8cm high, signed in cast 'D.Gilbert Sc'*

£800 - 1,000

PROVENANCE

By direct family descent.



401



396



398



397

396AR

DONALD GILBERT (1900-1961) FOR FABRICA DE LOICA DE SCAVEM

Two Pottery Animals, circa 1930
a monkey and a lion cub, both modelled
seated on rectangular plinths, both in a rich
black glaze
*Monkey - 23.5cm, Cub - 24cm, both signed
'Gilbert Sc' with Sacavem Pottery Factory
marks (2)*

£500 - 700

PROVENANCE

By direct family descent.

397AR

WALTER GILBERT (1871-1946)

A Bronze Figure of Joseph, early 20th century
clasping his beard in one hand and a
carpenter's saw in the other
32.7cm high, unsigned

£500 - 600

PROVENANCE

By direct family descent.

398AR

WALTER GILBERT (1871-1946)

A Selection of Bronze Medallions and Metal
Plaques, second half of 19th Century/early
20th Century
comprising: an oval framed plaque, and a
round plaque, both depicting biblical scenes,
both stamped 'BROMSGROVE GUILD';
two further round plaques with the same
biblical scene, with the words 'GLORIA IN
EXCELSIS DEO', one mounted in marble;
three rectangular figural plaques; together
with two commemorative medallions, one
for the Coronation of King George V, one to
commemorate the Centenary (1813-1913) of
William Crawford & Sons Ltd'; and a 'Medal
of Merit' medallion for the South London
Working Classes Industrial Exhibition of 1865,
executed by Joseph Moore (1817-1901) and
designed by R.W. Martin
(10)

£600 - 800

PROVENANCE

By direct family descent.

The Bromsgrove Guild of Applied Arts (1898-
1966) was a company of modern artists and
designers associated with the Arts and Crafts
Movement, founded by Walter Gilbert.

399

A BRASS PLAQUE AND A CIRCULAR PLASTER

The brass plaque with figures in amorous
engagement, probably 19th century *18cm
high*, and a plaster medallion of a couple in
amorous embrace, 20th century *13.5cm
diam*

£200 - 300

400Y Φ

A CHINESE IVORY RECTANGULAR BOX AND COVER AND A COLLECTION OF INDIAN AND ORIENTAL IVORY ITEMS,

The box carved in low relief with numerous
figures, trees and pavillions, *16 x 7cm*; a
square box and hinged lid of plain design;
a circular box and cover, the lid carved with
monkeys; two monkey groups: "See, Hear
and Speak no Evil"; three elephant models
and four paper knives with figural terminals.

£300 - 400

401≈

A PAIR OF CHINESE JADEITE CONTAINERS AND COVERS MODELLED IN THE FORM OF QUAILS

With hardwood stands, *10cm long x 7.5cm
high (6)*.

£400 - 500



402



403



404



406

402Y Φ

A LATE 19TH/EARLY 20TH CENTURY SINGALESE IVORY OVAL BOX WITH HINGED LID,

Carved with terminal figures, deities and mythical beasts amidst a profusion of flowering scrollwork, *12cm across.*

£500 - 600

403

A LARGE JAPANESE CHARGER

With scalloped rim, painted with panels of colourful foliage, *41cm diameter.*

£500 - 700

404Y Φ

AN IVORY ELEPHANT,

With cabochon ruby eyes and gold toe nails, mounted on an elephant tooth section with presentation plate attached, dated 1922, *18cm long.*

£500 - 600

405

A CHINESE FAMILLE VERTE LARGE OVOID JAR AND COVER

Decorated with figures and oni in a continuous landscape, *37.5cm high*, an Imari jar and cover, a Kraak blue and white saucer dish, and other pieces including a pair of Japanese bronze small vases and 19th Century Chinese sang de bouef double gourd shaped vase. (qty)

£500 - 700

406

A CHINESE EXPORT BLUE AND WHITE HANDLED BOWL AND COVER

Painted with a continuous river landscape scene, *bowl 28cm wide (2)*

£200 - 300

407

A LARGE PAIR OF 20TH CENTURY POLYCHROME GLAZED EARTHENWARE TWO SECTION BUDDHISTIC TEMPLE LIONS

Each enamelled in green, aubergine and yellow, modelled to the left and right in mirror image, the male figure with foot on a brocaded ball, the lioness with a playing cub underfoot, the elder figures tight snail-shaped curls of hair on their manes, incised flowing fur to their tails, and tasselled collars; both on rectangular, stepped pedestals, modelled as cushions raised on architectural plinths with moulded lotus form motifs, *104cm high (4).*

£1,000 - 2,000

408

A ZULU CLUB AND AN AFRICAN CARVED WALKING STICK

64cm and 88cm (2)

£100 - 200

409Y Φ

A DELHI, INDIAN MINATURE OF A MAN SMOKING A PIPE IN DISCUSSION WITH ANOTHER MAN LATE 19TH CENTURY

together with another 19th century Rajasthan/provincial Mughal Indian miniature of a lady and two goats, and two 20th century Persian miniatures and a miniature study of a North Indian/Afghan man. *18 x 14cm.(5)*

£500 - 600



407

410

**AN INDIAN MINATURE OF A MAN SEDUCING A WOMAN
LATE 19TH/ EARLY 20TH CENTURY**

and 14 other framed 20th century Indian minatures in the style of the 16th and 17th century
21 x 13.5cm. (15)

£600 - 800

411

**AN EARLY 20TH CENTURY STUFFED FISH ARRANGEMENT OF
BREAM**

River Avon, 1912, with naturalistic interior, preserved by J. Cooper & Son, 67cm wide.

£300 - 500

412

A GROUP OF 17TH, 18TH AND 19TH CENTURY OAK PANELS

To include a 17th century part-coffer front, eleven un-framed panels, and a 17th century two-panel frieze rail, (15)

£600 - 800

413

AN EARLY 20TH CENTURY CHINESE CLOISONNÉ CHARGER

Decorated with birds foliage and flowers,
46cm diameter.

£350 - 450

414

A LATE 19TH CENTURY STUFFED BREAM

In an ebonised bowfront glass case, entitled 'Bream, taken by M. H. Shaw, at Elstree Sep 18 1898', with naturalistic interior, preserved by W. Barnes, 66cm wide.

£200 - 250

415

A STUFFED ROACH

In an ebonised bowfronted glass case, weight 1lb 7ozs, 46cm wide.

£150 - 250

416^Y

**A LATE 19TH CENTURY ROSEWOOD AND SIMULATED MUSIC
BOX BY NICOLE FRERES**

Playing 6 airs, with 11" cylinder, the case with inlaid lid, 45cm wide.

£200 - 250



411



420

417

A FRENCH BRONZE LAMP IN THE FORM OF A TORTOISE

With a snake entwined around the body, the snakes mouth with glass shade, 30cm high.

£300 - 500

418

A PAIR OF 17TH CENTURY CARVED WALNUT FIGURAL TERMS

Now mounted as table lamps, together with a pair of 20th century bellows carved 'The Saracen's Head', two 18th/19th century yokes, and a polychrome-decorated carved figure, (6)

£250 - 350

419

**A 19TH CENTURY SYCAMORE ADJUSTABLE HATTER'S
BLOCK**

Together with various pewter plates, other metalware, a shaver's mirror on turned stand, and other items. (qty) 36cm high

£100 - 150

420

**AFTER FRANZ BERGMAN (AUSTRIAN, 1861-1936): A
POLYCHROME DECORATED COLD PAINTED BRONZE MODEL
OF A GOLDEN PHEASANT**

The cock bird naturalistically modelled, bearing raised amphora to the underside, 20.5cm high

£300 - 400

421^Y Φ

**A 7" RADIUS BELL FRAMED SEXTANT, HEATH & CO,
CRAYFORD 4149**

With lenses, brass cased binoculars and sight in fitted mahogany box, the certificate of examination dated May 1898

£300 - 500



425



426



427



429

422

A CONICAL GREEN GLASS VASE WITH A GILT BRASS BASE

The glass with wavy rim, the ormolu base moulded with floral sprays, wheat sheaths and vines on three feet, *54cm high*

£80 - 120

423

A COLLECTION OF THIRTEEN 17TH, 18TH AND 19TH CENTURY CARVED OAK FIGURAL TERMS

To include four figural panels, and several pairs of terms, (13)

£400 - 600

424

A COLLECTION OF 17TH, 18TH AND 19TH CENTURY CARVED OAK AND WALNUT MOUNTS AND CORBELS

To include several pairs of figural corbels, (20)

£400 - 600

425^Y

A VICTORIAN ROSEWOOD MOUNTED CONCERTINA

By C Wheatstone Inventor, 20 Conduit St, Regent St, London, with fret pierced panels, 18cm across, in a hexagonal rosewood velvet lined carrying case with hinged cover, labelled 'Keith Prowse & Co, London and Wheatstones', Instructions for the English Concertina

£250 - 350

426

A PAIR OF FIGURAL ORMOLU CANDLESTICKS

Each column supported with a putto on a circular base with porcelain section, decorated with a floral band on a pink ground, supported on three feet and each upon a carved shaped triangular base, *24cm high* (2)

£500 - 700

427^Y Φ

A LATE 19TH CENTURY CHINESE EXPORT FAN

With carved ivory sticks and decorated with typical scenes of figures on terraces, *sticks 28cm long; mounted in a gilt wood frame, 68cm wide*

£200 - 300

428

A PAIR OF PATINATED BRONZE, ORMOLU AND SIENNA MARBLE TAZZA

Of traditional form, *28cm high* (2)

£300 - 500

429

A GEORGE III SYCAMORE WORK BOX

Of sarcophagus form, the lid decorated with a central coloured figural oval print, the lid with twin circular classical figural sepia prints, the sides and back with oval specimen wood panels within swagged pendant husks, the whole with banded and inlaid line borders, the sides with brass bale handles, the interior lined in original pink paper, *22cm high, 32cm wide, 26cm deep*

£300 - 500



434



435



438



433

430
AN ICON OF THE NATIVITY
Russian, early 19th Century
painted on panel
33cm x 28cm

£500 - 700

431^Y
FOUR MOTHER OF PEARL AND ABALONE CARD CASES AND TWO TORTOISESHELL CARD CASES
The mother of pearl of pearl and abalone examples all with varying diamond designs and hinged covers (one lacking hinge), one tortoiseshell example with mother of pearl inlay, the other with rounded sides. (6)

£200 - 300

432
A PAINTED PLASTER BUST OF A WOMAN
Indistinctly signed and inscribed, 48cm high
£350 - 450

433
AN ENGLISH ART NOUVEAU INFLUENCED WROUGHT IRON CLUB FENDER
The leather effect seats with shallow buttoning above a wrought iron base with floral and scrolling leafwork motifs. 154cm wide, 40cm deep, 35cm high (61in wide, 16in deep, 14in high)

£400 - 600

434
A CONTINENTAL GILT BRONZE SIX BRANCH CHANDELIER, IN THE 17TH CENTURY DUTCH STYLE
The balluster shaped stem with c-scroll mounts and gadrooned panels, applied fluer-de-leys motifs and leafwork and grape inverted finial, the double scroll branches with leafwork mouldings and acanthus rimmed sconces. With some later overwork to gilding. 162cm wide, 62cm high (64in wide, 24in high)

£600 - 800

435
A PAIR OF CARVED WOOD POLYCHROME DECORATED FIGURAL TORCH BEARERS
Each holding a torch aloft and a small tray on octagonal bases (2) 86cm high

£800 - 1,000

436
A PAIR OF MARBLE AND GILT METAL MOUNTED ORNAMENTAL URNS
Each with ram's head ornament, 50cm high (2)

£400 - 600

437
AN EARLY 19TH CENTURY LONGTHREAD SILKWORK PICTURE
Depicting a soldier with two women and a child in a classical building
42 x 52cm

£250 - 350

438
A PAIR OF PATINATED BRONZE, ORMOLU AND SIENNA MARBLE TAZZA
With handles detached, 33cm high; together with a similar gilt bronze pair (one with missing handle). (4)

£500 - 700



444



452

439
**A PAIR OF ELECTROPLATED
CORINTHIAN COLUMN LAMPS**
On square bases, 53cm high (2)

£300 - 500

440
**A TURKISH GILT COPPER (TOMBAK)
EWER AND A DISH, A BURMESE WHITE
METAL BOWL AND A NEPALESE KUKRI**
The ewer 39cm high, the dish 29cm
diameter, the white metal bowl relief moulded
with figures, 16cm diameter, the kukri with
white metal scabbard. (4)



450

441
**A PAIR OF POLISHED STEEL TWIN TINE
LOG FORKS**

With loop handles and square section shafts
with engraved chevron designs, 106cm (2)

£600 - 800

442
**A CONTINENTAL CARVED
POLYCHROME GEORGE AND THE
DRAGON FIGURAL GROUP**

19th/20th Century
Painted plaster over wood, on plinth base,
123cm high

£500 - 800

443
**A HALF-BLOCK PAINTED PROFILE
MODEL OF A SHIP**

'Lisbeth 670 tons Hull 1874'
On framed plaque 120cm wide, 22cm high
(47in wide, 8 1/2in high)

£300 - 500

444
A 19TH CENTURY MARBLE BUST
Of the Roman Goddess Minerva, wearing a
helmet, on socle base, 100.5cm high.

£1,800 - 2,500

445
**A RUSSIAN ICON DEPICTING ST
GEORGE SLAYING THE DRAGON**

oil on panel
20 x 14cm (7 7/8 x 5 1/2in).

£500 - 700



451

446
**A LATE 17TH CENTURY OAK WRITING
BOX ON LATER STAND**

The box with hinged slope and panelled front,
68cm wide, the stand with turned legs and
H-stretchers.
(2)

£150 - 250

447
AN ISLAMIC MARBLE DISH
Moulded in shallow relief around the border
with arabic script, 39.5cm diameter.

448
**A RELIGIOUS ICON AND A FRAMED SET
OF THREE PORCELAIN PLAQUES**

The icon in gilt and silvered metal with
painted details, 17.5cm x 14cm, (2)

449
**A PAIR OF PARIS PORCELAIN
FIGURINES**

Shepherd with bagpipes, a dog at his feet
and companion shepherdess with lute and
lamb; pseudo gold anchor marks in imitation
of Chelsea, 23cm high

£200 - 250

450
A JAPANESE LARGE BALUSTER VASE

With lobed, everted rim, decorated in an
Imari palette with reserves of peacocks,
crysanthemums and other flowers, on a
ground of further flowers and birds; 68cm
high 26 1/2in high)

£500 - 700



454

451
AN ITALIAN CARVED WHITE AND GREY MOTTLED ALABASTER TWO-TONE BUST

Of a young woman, circa 1900, signed Pugi, 35cm high

£400 - 600

452
A FRENCH TERRACOTTA AND PAINTED BUST OF A WOMAN

Circa 1920, signed Moran, 34cm high

£200 - 300

453
PEWTER: A CONTINENTAL LATE 17TH CENTURY GOBLET VASE AND SIX PLATES AND DISHES

The goblet with caryatid term handles, the baluster body inscribed "Maria Gerlachin 1687", 24cm high; and six 18th century plates, 21-46cm (8.5-18") diameter

454
AN ITALIAN TWO-TONE ALABASTER FIGURAL BUST

Depicting a lady in 1920's costume, circa 1920, signed Trefaloni, 30cm high

£500 - 700

455
A FRENCH BRONZE BUST OF A YOUNG WOMAN

Signed Houdon, stamped Suisse Freres, circa 1890, 23cm high

£500 - 700

456
A FRENCH SPELTER BUST BY E. VILLANIS

Circa 1910, titled Sapho, 42cm high

£700 - 900



456

457
A BERNARD MOORE DOUBLE GOURD VASE,

Decorated with a peacock and boughs of blossom in gilt over a sponged crimson glaze, 20cm high.

£200 - 250

458
A HUSQVARNA CAST IRON DECORATIVE SHIELD

The central panel with a scene of figures at war within a Celtic style border, inscribed and dated 1981 70cm x 50cm

£500 - 600

459
A FRENCH GILDED METAL AND BRONZE URN WITH TWIN SCROLL AND GRIFFIN HANDLES

The central panel decorated with classical figures in relief, on a square marble base, 34cm high

£300 - 500

460^Y
A 19TH CENTURY ROSEWOOD WORK BOX OR JEWELLERY CASKET ON STAND

The top and panelled sides inlaid with mother of pearl motifs, raised on four scroll legs terminating in hairy paw feet, shaped platform, silver escutcheon with presentation inscription to Dona Marianita Munarde Guria, 39cm wide

£600 - 800

461
A PAIR OF BRONZE MODELS OF FAUNS

Raised on rouge marble columns, 28cm high (2)

£250 - 350



459



460

462
AFTER THE ANTIQUE: A PAIR OF PATINATED BRONZE AND GILT URNS

Modelled after the Borghese vase, 24cm high (2)

£500 - 700

463
AN EARLY 20TH CENTURY OAK CASED RECORDING BAROGRAPH

The bevelled glass case with base drawer holding square charts, 36 x 21 x 22cm.

£500 - 700

464
A PAIR OF JAPANESE OVOID VASES AND A PAIR OF SIMILAR BRONZE VASES

The porcelain vases with everted, waved rims, reserving panels of theatrical figures on a ground decorated with chrysanthemums and prunus; 62cm high; the sectional bronze vases relief decorated with birds and flowers, turtles on their bases and dragons encircling their necks; 62cm high 24in high)

£250 - 300



467



476

467
**AN ART NOUVEAU BRONZE PATINATED
FIGURE OF A LONG-HAIRED YOUNG
GIRL,**

Hands aloft, in swirling dress, incised J. Causse on base, 22cm high.

£500 - 700

468
**A LATE 18TH CENTURY OVAL SILK
NEEDLEWORK PICTURE**

Of a lady with a sheep in background, (discoloured).
and another of a mother and child with a cottage in the background (2) 22cm x 15cm.

£200 - 300

469
**AN EARLY 19TH CENTURY
NEEDLEWORK SAMPLER**

On linen with religious text, a view of a house and flowers, worked by Mary Ann Enderwick, dated 1831, 46cm x 30cm.

£150 - 200

470
**A MID VICTORIAN WALNUT MUSIC
CANTERBURY**

Three division, with fret dividers, and a single drawer to the base, on turned supports and porcelain castors, 53cm wide.

£300 - 500

471
**A LATE 19TH CENTURY ITALIAN FLORAL
MICROMOSAIC INLAID DRESSING
TABLE MIRROR**

With arched crest and oval bevelled plate, on bun feet with an easel back, 440cm high.

£300 - 500

472
**A LATE 18TH CENTURY SILK AND
EMBROIDERED 'MAP OF ENGLAND AND
WALES'**

Worked by Elizabeth Fry, Junior at Tottenham 1793, in maple frame, 56cm x 51cm.

£200 - 300

473

**AN EARLY 19TH CENTURY
NEEDLEWORK SAMPLER**

On linen, stitched with three rows of baskets of flowers, a hunter and stag and a house, with meandering floral border, signed Mary Watkins aged 9 years, 36 x 30cms.

and another alphabet and numeral sampler, with a basket of flowers, signed and dated 1843, 44 x 19cms.

£250 - 350

474

**A 19TH CENTURY GILT BRASS NIGHT
LIGHT WALL BRACKET**

the light in blue and white faience, on a swivel mount

Ex: Mentmore Towers. 22cm high.

£400 - 600

475

**A LATE 19TH CENTURY STUFFED
ROACH**

In an ebonised bowfront glass case, with label dated Jan 26 1896, with naturalistic interior, 47cm wide.

£150 - 250

476

**AN EARLY 20TH CENTURY STUFFED
TROUT**

In an ebonised bowfronted glass case, entitled Trout 9 1/2 lbs, caught by H.P. Barret, River Caye, July 24th 1938, with naturalistic interior, preserved by Homers, Forest Gate, 68cm wide.

£300 - 500

477

**AN INDIAN KATAR PUSH DAGGER AND
ANOTHER DAGGER**

The push dagger 38cm long, the other dagger with cast foliate detail to the handle and scabbard, 39cm.



471

465

**A PAIR OF EARLY 18TH CENTURY
BRASS EJECTOR CANDLESTICKS,
CIRCA 1720**

Each having a cylindrical stem topped by a flared nozzle drip-pan, a central blade knob, and an ejector with turned brass knob, raised on a spreading circular moulded base, 19cm high; together with a late George III pair of brass douters, 5.5cm wide x 10.5cm deep x 2.5cm high; a 19th century sheet brass snuffer tray; a pair of 18th century and later brass snuffers and stand; and a pair of early 20th century brass four-light adjustable candleholders, by Peerage, (8)

£150 - 200

466

A SMALL COLLECTION OF UTENSILS

To include: a late 19th century copper 'slipper-form' ale muller, marked near the rim 'THE KINGS HEAD, of typical form with rolled rim, folded seams and strap handle, 29cm deep x 14.5cm high; together with a 19th century brass and fruitwood scoop; and a copper and beech scoop with turned handle, 49.5cm long, (3)

£100 - 150



480



479



487

CLOCKS & BAROMETERS

478

AN EARLY 20TH CENTURY MAHOGANY CASED THREE TRAIN QUARTER STRIKING GRANDMOTHER CLOCK, WITH WESTMINSTER CHIME

The 7 1/2" break arch dial with silvered chapter, Roman hours and Arabic minutes, applied spandrels and 'Tempus Fugit' engraved on a roundel in the arch; the three train movement calling the quarter hours on 6 gongs; the hood with moulded cornice above reeded brass capped pillars, the shaped top long door with moulded edge, on a raised and fielded panel base raised on a shaped plinth. With pendulum, two case keys and a winder. 158cm (62 inches) high

£1,000 - 1,500

479Y

A MID 19TH CENTURY ROSEWOOD AND BRASS INLAID DROP DIAL WALL TIMEPIECE

The dial signed Zipfel Junr, Magadalen St, Norwich. Octagonal surround with foliate inlaid border decoration, the similarly inlaid body with glazed aperture, the sides with carved fruiting vine sidepieces, the brass four pillar single fusee movement with pendulum, 60cm high

£200 - 300

480

A FRENCH GREEN MARBLE AND ORMOLU MANTLE CLOCK

Of rectangular stepped form with bands of ormolu depicting classical figures and stylised foliage, the clock face set central within the front panel, flat marble platform to top, raised on four feet, 40cm wide

£500 - 800

481

A BRASS 400 DAY CLOCK

Of standard type, the enamelled dial with arabic numerals, on ebonised base (under dome);

£150 - 200

482

A FRENCH 19TH PILLAR EIGHT DAY MANTLE CLOCK

With ormolu border face, capped pillars and pendulum, floral applied floral decoration, striking on a bell, 49.5cm high

£400 - 600

483

A LATE 18TH CENTURY OAK AND MAHOGANY BANDED LONGCASE CLOCK

John Bullock, Bishops Waltham, the 30 hour movement with square brass dial, the case with projecting cornice, reeded canted angles and plinth base, 191cm high.

£250 - 350

484

A MID-18TH CENTURY OAK LONGCASE CLOCK

John Nathan Sickell, Kingsbridge. Moulded hood with column supports, brass dial, the centre engraved with exotic estuary view, small boat to foreground, masted ship to distance, gilt spandrels, 8 day chiming movement, arched door to trunk, bracket supports, with two weights and pendulum, 205cm in height

£300 - 500

485

A 19TH CENTURY MAHOGANY STICK BAROMETER

With engraved brass scale, 89cm high.

£150 - 200

486

A GEORGE III OAK LONGCASE CLOCK, With arched moulded hood and cylindrical tapering pilasters, arched long trunk door, the 12" brass dial with silvered chapter ring, subsidiary seconds and date aperture and signed 'Thomas Hall, Rumsey', the twin train movement striking on a bell, with key 212cm

£400 - 500

487

AN EARLY 20TH CENTURY OAK THREE TRAIN 8 DAY QUARTER STRIKING 'GRANDMOTHER' CLOCK, WITH WESTMINSTER CHIME

J. W. Benson. London. Having a 7 1/2" break arch dial with silver chapter, Roman hours, Arabic minutes and fleur de lys halves, 'Tempus Fugit' on a roundel within the arch; three train movement calling the quarter hours on six gongs; hood with moulded cornice above recessed columns, flanked by rectangular fretted sound ports, the long door with recessed panels, above a panelled base, raised on a shaped plinth. With pendulum, case key and winder. 159cm (62 1/2 inches) high

£500 - 600



497

488

A GEORGE IV MAHOGANY LONGCASE CLOCK,

The hood with broken swan neck pediment, the trunk with a shaped door between reeded pilasters, on a canted corner base, the later 14" brass dial and twin train movement with silvered chapter ring, subsidiary seconds and date dials and signed 'W Shakeshaft Preston' 226cm high

£300 - 500

489

WAIGHT, BIRMINGHAM; A GEORGE III OAK AND INLAID LONGCASE CLOCK

The arched, signed, painted enamelled dial with moonphase movement, within inlaid case with flanking reeded quarter-columns to the trunk, on bracket feet, the twin-train movement striking on a bell, 234cm high

£400 - 500

490

A GEORGE III MAHOGANY LONGCASE CLOCK,

With swan neck pediment and frieze applied with carved flowerheads and scrolling foliage, the hood columns, trunk and plinth incorporating stop-fluting and blind fretwork, the associated eight day movement with an arched dial incorporating 18th century elements, the chapter ring signed Robert Schofield, Rochdale; 230cm high, 90 1/2in high)

£500 - 700



493

491

A LATE 19TH CENTURY FRENCH MANTLE CLOCK,

in the Rococo style the 9.5cm, circular dial with Roman chapter, the stained horn veneered case, with shell and scroll mounts, 30cm.

£250 - 300

492

SAMUEL SLY, NORWICH: A GEORGE III OAK LONGCASE CLOCK

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.

£300 - 400

493

A MID 19TH CENTURY FRENCH GILT BRONZE MANTEL CLOCK

The dial with an enameled chapter ring and movement with gong strike, stamped Vincenti & Co Paris 30cm high

£1,000 - 1,500

494

A 1960'S OAK GRANDMOTHER CLOCK

Sid Pollard

The 7 1/2" break arch dial with silvered chapter, Roman hours, Arabic minutes, matted centre and applied spandrels, 'Tempus Fugit' engraved on a roundel in arch; the two train West German movement calling the half hours on a three gongs; the arched top hood with moulded cornice and tuned bottle finial surmounts, the glazed panel long door above a raised and fielded panel base, raised on a rectangular plinth. With pendulum and two weights. 175cm (68 1/2 inches) high

£500 - 600

495

OAK LONGCASE CLOCK

The brass dial inscribed J Mosley, Penistone, having an eight day movement, the trunk door and plinth carved with formal scrollwork; 208cm high

£300 - 400

496

A GEORGE III OAK AND MAHOGANY 8 DAY LONGCASE CLOCK, POSSIBLY SCOTTISH

Anonymous

The 12" painted break arch dial with Roman hours, subsidiary seconds and date dials, painted floral spandrels and a painted scene of a Scottish musician resting on a rock overlooking a farmyard; the twin train movement calling the hours on a bell; the hood with broken swan neck pediment above plain brass capped pillars, the shaped top long door flanked by quarter pilasters, the plain base raised on a rectangular plinth. With two weights and a pendulum. 210cm (82 1/2 inches) high

£600 - 800

497

AN ENGLISH EDWARDIAN MAHOGANY 'GRANDMOTHER' CLOCK

Anonymous

Having an 8" dial with silver chapter, Roman hours, Arabic minutes and floating fleur de lys halves, matted centre with seconds dial, applied cast mask spandrels; the two train movement calling the hours of a bell; the case with moulded cornice above a shaped top long door, the base with circular raised and fielded panel, supported on a shaped plinth. With pendulum, weights, winder and case key. 165cm (64 1/2 inches) high

£500 - 600



498

**498
AN ENGLISH EDWARDIAN MAHOGANY
THREE TRAIN 'GRANDMOTHER'
CLOCK, WITH WESTMINSTER AND
WHITTINGTON CHIME**

Anonymous
Having an 8" break arch dial with silver chapter and Arabic hours, Whittington, Westminster, strike silent and chime levers, 'Tempus Fugit' on a roundel within the arch and applied cast mask spandrels; the three train movement calling the quarter hours on nine gongs; case with moulded cornice above canted pilasters flanked by pierced fretwork sound panels, the long door with astragal panels around a diamond shaped bevelled glass pendulum port, base with raised and fielded panel supported on ogee brackets. With pendulum, winder and case key. 166cm (65 inches) high

£500 - 600



500



502

**499
A GEORGE III INLAID MAHOGANY
8-DAY LONGCASE CLOCK, POSSIBLY
SCOTTISH**

Anonymous
Having a 12" round painted dial with Roman hours, Arabic minutes and seconds dial, the centre painted with father time flanked by two flame bearing maidens; the two train movement calling the hours on a bell; the broken arched top hood with reeded pillars and fan shaped marquetry spandrels, the shaped top long door with moulded edge and crossbanding surrounding a figured mahogany panel, the conforming base raised on a shaped plinth. 210cm (82 1/2 inches) high

£800 - 1,200

500

**A GEORGE III CROSSBANDED AND
STRUNG MAHOGANY LONGCASE
CLOCK**

The dial signed S. Hurst Liverpool
The shaped broken arch cornice decorated with a stenciled Chinoiserie pagoda landscape and floral spray decoration, on fluted column supports, the trunk with corresponding quarter reeded columns to the corners flanking a crossbanded and chequer strung door, the canted panelled base on ogee bracket feet, the painted arched dial with 13" Roman chapter ring with outer five minute divisions and inner date calendar, the signed centre with subsidiary seconds below twelve with pierced brass hands, the arch with painted moonphase, the rear of the dial stamped *Owen & Price*, the brass four pillar twin train movement with anchor escapement striking on a bell, with pendulum, winder, key, and two weights, 231.5cm high

£400 - 500

501

**AN 18TH CENTURY OAK 30 HOUR LONG
CASE CLOCK**

John Dadswell, Burwash 1766-1790
Having a signed 10" dial with silvered chapter, Roman hours, Arabic minutes and floating fleur de lys halves, the silvered centre with engraved scrollwork decoration, applied brass floral scrollwork spandrels; the single train movement with outside countwheel, calling the hours on a bell; the hood with moulded cornice and quarter columns, long door applied half round moulded edge and glazed pendulum aperture, on a plain base raised on a rectangular plinth. With pendulum and weight. 206cm (81 inches) high

£600 - 800

502

**AN EARLY 19H CENTURY 8 DAY
MAHOGANY LONG CASE CLOCK WITH
LATER WESTMINSTER CHIME ON 8
BELLS**

Charles Frankcom, Bath
Having a signed silvered 12" break arch dial with Roman hours, Arabic minutes, recessed date arch and minutes dial, the arch with 'Chime on Eight Bells' and 'Westminster Chimes' dial and annotated 'I serve thee here with all my might, to show the hour both day and night, therefore example take by me, and serve thy God, as I serve thee.'; the two train movement calling the quarter hours on nine bells; hood with moulded cornice above three quarter pillars, the shaped top long door over a plain base raised on a rectangular plinth. With pendulum and two weights. 218cm (85 1/2 inches) high

£1,500 - 2,500

Loomes' Watchmakers and Clockmakers of the World, 21st Century Edition lists;
Frankcom, Charles. Bath (Som) late 18thc.-1826 when supposedly became Frankcom and Mowatt.



503

503
A MID 19TH CENTURY TURRET CLOCK MOVEMENT, WITH DENISON DOUBLE THREE LEGGED ESCAPEMENT

Madison & Blythe of Horncastle.

The steel framed weight driven movement with twin going trains, the strike train with fly, signed on a 0-60 dial 'Maddison & Blythe, Horncastle, 1860. The gift of the Rev. S. Warren,' double three legged escapement. No weights or dial. 100cm (39 inches) high

£600 - 800

Edmund Beckett Denison(1816-1905) invented the double three-legged gravity escapement , he was a lawyer, horologist and architect. Amongst his more famous achievements is the Big Ben, the clock of the Palace of Westminster.

504
AN EARLY 18TH CENTURY OAK CASED 30 HR LONGCASE CLOCK

Joseph Vincent. Funtmell.

Having a signed 10" dial with silvered chapter, Roman hours, floating fleur de lys halves and single hand, matted centre with bird and scrollwork decoration, applied pierced brass shell and scrollwork spandrels; the two train movement calling the hours on a bell; hood with moulded cornice above quarter column flanking door, the plain long door above a rectangular base, raised in a shaped plinth. With pendulum, case key and two weights. 207cm (81 inches) high

£500 - 800

Loomes' Clockmakers and Watchmakers of the World, 21st Century Edition lists;
 Vincent, Joseph. Fontmell Magna. (Dorset) b. 1723-d. 1796. Some clocks signed at 'Funtmell' and 'Fontmill.'



505

505
A REGENCY BRASS INLAID MAHOGANY TWIN FUSEE BRACKET CLOCK, WITH REPEAT

Anonymous

Having a 8" round dial with Roman hours and moon hands; the twin fusee movement with shaped backplate and adjustable pendulum, calling the hours on a bell; the case with carved wheatsheath style surmount, rectangular case with brass inlay and scrollwork wrapped roundels, grape and vine decorated drop ring handles and pierced gothic brass panels to sides, on a rectangular plinth raised on brass ball feet. With pendulum and two case keys. 53cm (20 1/2 inches) high

£500 - 800

506
A MODERN RUSSIAN 56 HOUR MARINE CHRONOMETER, IN DOUBLE CASE

XPOHOMETP MOPCKON TV 25-07 1533-84

Having a 4 inch dial with Arabic hours; single chain driven movement; the double case with brass gimbal and carrying handles. Serial number 30070. With winder. 24cm (9 inches) high outer case

£500 - 800

507
A 19TH CENTURY MAHOGANY TIMEPIECE, IN THE GOTHIC MANNER

Spicer, Sloane Square, London.

Having a 5" white painted circular dial with Roman hours and moon hand; single fusee movement with shaped backplate, signed 'Spicer, Sloan Square, Chelsea' within a cartouche, with adjustable pendulum; the case with broken arch lancet top and brass edged panel, on a moulded top plinth raised on squat bun feet. Lacks bezel. 33cm (12 1/2 inches) high

£400 - 600



504



509

508

A REGENCY MAHOGANY AND BRASS INLAID LANCET TOPPED MANTEL CLOCK, WITH PULL REPEAT

J. Richardson of Manchester

Having an signed 8 inch round enamel dial with Roman hours; the twin fusee movement with pull repeat (not connected), calling the hours on a bell, the lancet topped backplate engraved with stylized floral borders; the case with inlaid ebony border and brass bezel, the sides with pierced brass sound panels below drop plate carrying handles, on a shaped plinth supported on gilt brass feet. With pendulum, winder and two case keys. *48cm (18 1/2 inches) high*

£700 - 1,000

Loomes 'Watchmakers and Clockmakers of the World' lists
'Richardson, John. Manchester (Lancs) 1828-51

509

AN IMPRESSIVE 19TH CENTURY FRENCH GILT-BRONZE CARRIAGE CLOCK WITH ALARM AND REPEAT

Anonymous

Having a 2 1/4 inch enamel dial with Roman hours, Arabic minutes, Arabic alarm hours and moon hands; the twin train movement with platform escapement, calling the half hours on a coiled gong, separate hammer for alarm, numbered 166; the Anglaise case with separate Corinthian columns and urn finials. With winder and carrying case. *18cm (7 inches) high excluding handle*

£800 - 1,200

510

AN IMPRESSIVE 19TH CENTURY TRIPLE FUSEE MAHOGANY BRACKET CLOCK WITH WESTMINSTER CHIME, IN THE GOTHIC STYLE

Retailed by Smith & Son, Clerkenwell.

Having a signed 8 1/2" lancet topped silvered dial with Roman hours, subsidiary 'Slow-Fast', 'Chime-Silent' and Full Chime-Westminster Chime' dials, engraved scrolling leafwork decoration; the triple fusee movement calling the half hours on 8 bells and a coiled gong; the case with lancet top and acanthus finials above applied scrolling arched, the lancet top door flanked by columns, pierced fretwork sound side panels, on a stepped plinth raised on carved squat bun feet. With bracket but lacks pendulum. *77cm (30 inches) high*

£800 - 1,200



510

511

A 17TH CENTURY STYLE BRASS LANTERN CLOCK MOVEMENT, TOGETHER WITH WITH A SIMILAR MOVEMENT

Anonymous

A brass lantern clock movement with later dial, unsigned, pendulum regulated with crown wheel escapement; together with a similar dial movement and parts. *(8) 22cm (8 1/2 inches) high*

£400 - 600

512

A FRENCH 19TH CENTURY NOVELTY CERAMIC CLOCK, MODELLED AS AN AFRICAN ELEPHANT

Having a 2 inch round dial with Roman hours and spade hands; the single train movement with fast-slow adjust; the case modelled as a sideways standing African elephant with cream head and green glazed body. *15cm (5 1/2 inches) high*

£400 - 600

513

A FRENCH TWO TRAIN GREEN LACQUERED MANTLE CLOCK, IN THE ROCOCO STYLE

Marti et Cie

Having a 3 1/2 inch segmented enamel dial with Roman hours, Arabic minutes and Roman hands; the two train movement calling the half hours on a coiled gong, backplate stamped 'Marti et Cie' within a roundel, numbered 21257, 48, sunburst and caryatid headed pendulum numbered 21259; the green lacquer decorated case with ormolu mounts and 17th century inspired painted panels. With pendulum and winder. *35cm (13 1/2 inches) high*

£300 - 400

514

A 19TH CENTURY FRENCH CARRIAGE CLOCK, WITH REPEAT

Achile Brocot.

Having a 3 inch round indistinctly signed enamel dial with blue Roman hours, black Arabic minutes and spade hands, surrounded by pierced panels with neo-classical designs; the two train movement with platform escapement, calling the half hours on a coiled gong, backplate stamped AB within a five pointed star, numbered 238; gilt gorge case. With winder. *15cm (5 1/2 inches) high*

£800 - 1,200



514



516

515

A FRENCH 19TH CENTURY CARRIAGE CLOCK, WITH REPEAT, ALARM AND SECONDS HAND

J. Dejardin.

Having a 3 inch enamel dial with Roman hours, Arabic minutes, Arabic alarm dial and moon hands; the two train movement with platform escapement and rack striking, calling the half hours on a bell, underside alarm on a bell; the Gorge case with engraved decoration. With associated winder. *14cm (5 1/2 inches) high excluding handle*

£600 - 800

516

A GEORGE III MAHOGANY MANTEL CLOCK, WITH REPEAT, NUMBERED 3378

Richard Thomas. No.3 The Strand. London

Having a signed 8 inch circular dial with Roman hours; the twin fusee movement calling the hours on a bell; the case with brass carrying handle surmount above a moulded cornice, the front comprising a hinged door with brass bezel and pierced fishscale panels below and within arches on the side, on a rectangular plinth raised on gilt bronze ogee bracket feet. With pendulum, winder and case key. *40cm (15 1/2 inches) high excluding handle*

£500 - 800

Loomes 'Watchmakers and Clockmakers of the World' lists a 'THOMAS, Richard. London. c. 1840-51.



518

517

AN EARLY 20TH CENTURY MAHOGANY THREE TRAIN MANTLE CLOCK

Gustav Becker. Retailled by Diss & Sons, Dewsbury.

Having a 5 inch break arch dial with applied chapter, Roman hours, chime silent and 'slow-fast' dials.

The three train movement calling the quarter hours on 5 gongs with 8 hammers. The backplate stamped GB within an anchor, numbered P14 and 293, with pendulum and winder; the case with moulded pediment above two turned brass capped columns, on a rectangular plinth raised on squat ball feet. *28cm (11 inches) high*

£400 - 600

518

AN IMPRESSIVE 19TH CENTURY OAK CASED TRIPLE FUSEE QUARTER STRIKING BRACKET CLOCK, IN THE GOTHIC MANNER

Anonymous

Having an 8" silvered arched dial with Roman hours, subsidiary 'slow-fast' and 'Chime on eight bells-Chime on four bells' dials, engraved scrolling leafwork decoration; the three train movement calling the quarter hours on eight bells and a coiled gong, backplate numbered 540248; the architectural case with carved finials, the arch with rose roundel above clustered columns, stopped fretwork arcade above a moulded plinth, raised on shaped block feet, pierced fretwork side panels. Lacks pendulum. *79cm (31 inches) high*

£700 - 900

519

A FRENCH LATE 19TH CENTURY BRASS CARRIAGE CLOCK, WITH ALARM

Anonymous

Having a 2 1/2 inch enamel dial with Roman hours, Arabic alarm dial and spade hands; the twin train movement with platform escapement, calling the hours on a coiled gong; the gorge case with segmented handle. With winder. *13cm (5 inches) high excluding handle*

£500 - 600

520

A 19TH CENTURY POSTMANS DIAL/WALL CLOCK, WITH ALARM

Anonymous

The 8 1/2" painted dial with Roman hours, hollow fuchsia hands and Arabic hours in the alarm dial; the two train chain driven movement in a wooden frame, calling the hours on a bell; the case with mahogany coloured bezel. Without weights or pendulum. *30cm (11 1/2 inches) high*

£300 - 500

521

A FINE PAIR OF FRENCH GILT BRONZE AND CLOISONNÉ EMPIRE STYLE URNS, PROBABLY CLOCK GARNITURES

Anonymous

The urns with caryatid mounts and stylised floral bands and panels, raised on a stepped and shaped plinth.

With cloche base but no domes.

22cm (8 1/2 inches) high

£500 - 600

522

AN EARLY 19TH CENTURY 8 DAY MAHOGANY SCOTTISH LONG CASE CLOCK

Mathew Wylie, Paisley. Numbered 762.

Having a signed 14" brass break arch dial with Roman hours, Arabic minutes, date aperture and seconds dial, engraved centre, signed and numbered on a roundel within the arch, applied urn and scrollwork spandrels; the twin train movement calling the hours on a bell; Hood with broken swan necked pediment above knopped columns, the curved long door with shaped top, flanked by turned pilasters, recessed panelled base above a shaped plinth. With pendulum and two weights. *220cm (86 1/2 inches) high*

£600 - 800

Loomes' Watchmakers and Clockmakers of the World, 21st Century Edition lists; Wylie, Matthew. Paisley (Scotland) c.1760-early 19c. Numbered some of his clocks eg. 287



525



526



527

523

AN 18TH CENTURY 8 DAY OAK LONG CASE CLOCK

Samual Lomas, Poulton 1744-1766

Having a signed 12" dial with silvered chapter, Roman hours and Arabics minutes, the matted centre with date aperture and recessed signed roundel, applied gilt brass floral and scrollwork spandrels; the two train movement with outside countwheel, calling the hours on a bell; the hood with moulded cornice above turned columns, the shaped top long door with moulded edge, on a planked base raised on a later rectangular plinth. With pendulum and two weights. *219cm (86 inches) high*

£500 - 800

524

AN 18TH STYLE CENTURY BRASS LANTERN CLOCK

The dial signed Peter Amyot, Norwich

Having a 5 inch brass chapter with Roman hours and signed and engraved centre; the two train French movement with platform escapement, calling the half hours on a bell, backplate stamped 'Made in France'. The case with turned finials and turned ball feet. *32cm (12 1/2 inch) high*

£300 - 400

525

A LATE 19TH CENTURY BAVARIAN CARVED OAK CUCKOO MANTLE CLOCK

Probably Beha

Having a 5 1/2" round dial, applied Roman hours and antler and vine hands; the two train movement calling the hours on a coiled gong and a cuckoo with double bellows; the case with an eagle attacking a stag surmount above carved oak and fern leaf work set on a tree bough frame, raised on a rockwork plinth. With winder. *58cm (22 1/2 inches) high*

£800 - 1,200

526Y

A LATE 19TH CENTURY ROSEWOOD DROP DIAL WALL CLOCK

O. Williams, Llanwrst.

Having a signed 12" dial with Roman hours; the two train movement calling the hours on a bell; the case inlaid with boxwood stringing and roundels, glazed pendulum aperture to mid section. Lacking pendulum. *72cm (28 inches) high*

£500 - 800

527

A 19TH CENTURY FRENCH BRASS WALL CLOCK, WITH PULL REPEAT AND ALARM

Coste Fils a Issigeac

Having a signed circular 10 inch enamel dial with Roman hours; the two train weight driven movement calling the half hours on a bell; the case in stamped brass with 'Fragonard' style decoration. With large pendulum. *46cm (18 inches) high*

£500 - 600

528

A MID 19TH CENTURY VIENNA REGULATOR AND WALL CLOCK

In a walnut case with twin finials, with enamel dial, the Roman numerals with subsidiary seconds dial and visual pendulum, *120cm high*.

£450 - 550

529

A LATE 19TH CENTURY FRENCH BRASS CARRIAGE CLOCK

The enamel dial signed Mappin & Webb, London, with Roman numerals, the visible lever escapement and gong strike movement, in a corniche case, *16cm high*.

£300 - 500

530

A GEORGE III TABLE TOP REFLECTING TELESCOPE

on a brass tripod base, mahogany cased, by Dolland, London. *96cm*.

£400 - 600

531

A LATE 19TH CENTURY LOUIS XV STYLE MANTEL CLOCK

In a waisted bouille work case with gilt metal mounts and scroll supports, *24cm high*.

£200 - 300



533

CARPETS & RUGS

532

TWO TEKKE RUGS, A KASHGAI RUG AND A KURDISH RUG

One Tekke with tree rows of guls *155cm x 128cm*; the other with four rows of guls *216cm x 128cm*, (4)

£600 - 800

533

A WILLIAM MORRIS DESIGN TAPESTRY

probably England,
358cm x 153cm

£100 - 120

FURNITURE

534^Y

A LOUIS XV STYLE BURR WALNUT MAHOGANY AND ROSEWOOD BONHEUR DE JOUR,

gilt metal mounted, the superstructure with three small drawers, the frieze drawer activating the cylinder front with fold-over writing surface, on cabriole legs, *87cm*.

£300 - 400

535

AN EARLY 19TH CENTURY ELM CANDLE BOX AND A SIMILAR OAK CANDLE BOX

Both with typical sliding lids, *43cm high*

£100 - 150

536

A REGENCY JAPANNED SIDE CHAIR

with caned seat on sabre legs, the top rail painted with an Oriental figural scene.

£300 - 500

537

AN EARLY 19TH CENTURY DUTCH WALNUT AND INLAID DWARF CUPBOARD

of canted outline, enclosed by a pair of mirrored doors, *88cm wide*.

£500 - 700

538

AN EARLY 20TH CENTURY TEAK CAMPAIGN DRESSING CHEST

in two parts, the upper section having a rising top concealing easel mirror, over two short and three long drawers on spool feet, *105cm wide*.

£500 - 700

539

A 19TH CENTURY FRENCH LOUIS PHILIPPE MAHOGANY AND MARBLE TOPPED COMMODE

moulded frieze drawer over three further drawers, gilt mounts, plinth base *130cm wide 93cm high, (51in wide 36 1/2in high)*

£800 - 1,200

540

A 17TH CENTURY OAK COFFER WITH LATER TOP

The four panelled front with carved s-scroll decoration, *118cm wide*

£400 - 500

541

AN OAK REPRODUCTION LOW DRESSER

Fitted with two geometrically moulded drawers on turned legs united by stretchers, *182cm wide*

£800 - 1,000

542

A PAIR OF MAHOGANY FRAMED GAINSBOROUGH TYPE ARMCHAIRS

with acanthus carved terminals on cabriole legs (2)

£500 - 800

543

A 17TH CENTURY STYLE CABINET

integral cornice over twin panelled doors, two drawers below *108cm wide 153cm high, (42 1/2in wide 60in high)* (Bought and made in South Africa)

£400 - 600

544

AN OAK SIDE TABLE

17th Century and later composite

With moulded frieze drawer on turned bulbous legs united by heavy stretchers, *79cm wide*

£200 - 250

545

A LATE GEORGE III OAK BUREAU CABINET

The upper part enclosed by a pair of panelled doors, the lower part with a sloping fall above four long drawers, on bracket feet, 207cm high x 103cm wide

£500 - 800

546

AN OAK DWARF CUPBOARD

Parts 18th Century

Enclosed by a panelled door on stile legs, 88cm wide

£150 - 200

547

A PAIR OF DECORATIVE GILT GESSO WALL LIGHTS

Each with a seated figure under a palm tree and twin candle arms above swag terminal, 80cm high (2)

£500 - 700

548

A LATE 19TH CENTURY MAHOGANY DRESSING TABLE

in the manner of Gillows, with five drawers about the knee-hole on fluted supports, 113cm.

£400 - 600

549

A CHARLES I OAK JOINT STOOL

the later moulded top on gun-barrel supports united by stretchers.

£300 - 500

550

AN EARLY 20TH CENTURY COLONIAL TEAK COMMODO CHAIR

of large proportions, with caned back and seat.

£400 - 600

551

AN EARLY GEORGE III MAHOGANY ELBOW CHAIR

in the manner of Chippendale, with pierced vase shaped splat, upholstered seat on square chamfered supports.

£300 - 500

552

AN EARLY 19TH CENTURY COLONIAL COROMANDEL CHAIR

with scroll arms, sabre legs and cane seat.

£300 - 500



558

553

A GEORGE III FRUITWOOD CORNER CHAIR

with bar back and solid splats over slip in seat and X-frame stretcher.

£300 - 500

554

A REGENCY POLYCHROME PAINTED ELBOW CHAIR

with caned back and seat, having green and gilt ornament, together with another painted Regency chair. (2)

£500 - 700

555

A CHINESE ELM ALTAR TABLE,

The leg brackets carved in low relief with foliate Dragons, the supports with geometric pierced supports, 185cm wide

£500 - 700

556

A PAIR OF 19TH CENTURY BEIDERMIER MARBLE TOPPED BIRDS EYE MAPLE BEDSIDE CABINETS

each with frieze drawer and enclosed by a cupboard door below, 42cm wide. (2)

£600 - 800

557

A TIBETAN CARVED PAINTED AND DECORATED CUPBOARD,

Of panelled construction, enclosed by a pair of doors with three drawers above and below, 128 x 42 x 119cm.

£400 - 600



545

558

LE CORBUSIER, PIERRE JEANNERET & CHARLOTE PERRIAND: LC4 CHAISE LONGUE,

Chromed tubular steel with leather covered headrest, 56.4 x 160cm.

£500 - 600

Purchased Conran, 2002

559

A LOUIS XV STYLE GILTWOOD THREE-SEATER CANAPE

early 20th Century padded back and overstuffed seat, scroll arms, raised on six turned legs 170cm wide 104cm high, (66 1/2in wide 40 1/2in high)

£500 - 700

560

A REGENCY MAHOGANY BREAKFAST TABLE

the rectangular top crossbanded in satinwood and kingwood, on turned column and reeded outswept legs, 152cm wide x 103cm deep x 72cm high, (59 1/2in wide x 40 1/2in deep x 28in high)

£700 - 900



562

561

A MAHOGANY SMALL CHEST OF FOUR LONG DRAWERS

With turned knobs, on bracket feet, 74cm wide and a walnut pot cupboard circa 1900, the door with oval panel.(2)

£150 - 200

562

A GEORGE III MAHOGANY FRAMED THREE SEATER SCROLL END SETTEE

On square tapering legs tied by plain stretchers, 26cm wide.

£600 - 800

563

A FLEMISH EBONISED AND EMBOSSED BRASS WALL MIRROR

in the 17th Century style

the central bevelled plate surmounted by elaborate pediment and bordered by ripple-moulding, foliate brass and four angled mirror panels 34cm wide 54cm high, (13in wide 21in high)

£500 - 700

564

A PAIR OF FRENCH BEECHWOOD FAUTEUIL

early 20th Century

upholstered spoon-backs, padded scroll arms and overstuffed seats, with carved aprons and cabriole legs 64cm wide 89cm high, (25in wide 35in high) (2)

£300 - 500

565

A CHINESE ALTAR TABLE,

with open scroll supports to the moulded supports, 246cm long, 50cm wide, 100cm high

£600 - 900

566

A CHINESE LOW CABINET,

with three drawers above cabinet doors, the side brackets carved with fruiting boughs, 220cm long, 50cm wide, 91cm high

£500 - 700

567

AN OAK REFECTORY TABLE IN THE 17TH CENTURY MANNER

Constructed from old timber

The triple plank top on a base with lunette carved frieze and bulbous stop-fluted legs, united by stretchers, 227cm x 76cm

£1,000 - 1,500



567

568

AN UNUSUAL LATE 17TH CENTURY OAK MULE CHEST WITH LONG DRAWER

The triple panelled top over a four panel front with long drawer below, on stile feet, 126cm wide

£300 - 500

569

AN ART DECO MAHOGANY AND CROSSBANDED TALLBOY,

ebony strung and banded and chequer banded, with key pattern borders, enclosed by a pair of doors with two short and there long graduated drawers below, on splayed feet, 92cm.

£250 - 350

570

A SET OF SIX REGENCY BEECHWOOD FRAMED FAUX ROSEWOOD DINING CHAIRS

Applied with ropetwist-decorated brass stringing to bar top rails, horizontal bar splats and sabre legs. (6)

£300 - 350

571

A VICTORIAN BRASS BOUND COROMANDELWOOD

Faced smokers cabinet, the flush panel door enclosing three cedar lined drawers, 30 x 29cm.

£250 - 300

572

A NEO-GOTHIC OAK SAVONAROLA-TYPE ARMCHAIR

late 19th Century.

Heavily carved with masks and shield, leather padded back, arms and seat, the X-frame with stretcher and hairy paw feet. 65cm wide 105cm high, (25 1/2in wide 41in high)

£300 - 500

573

A 19TH CENTURY FRENCH EMPIRE MAHOGANY SECRETAIRE CHEST OF DRAWERS

with fall-flap opening to reveal fitted interior and arrangement of drawers, two long drawers below, all raised on a detachable stand with shaped apron and squat cabriole legs 106cm wide 93cm high, (41 1/2in wide 36 1/2in high)

£400 - 600



575

574

AN OAK COFFER, PART 17TH CENTURY

With plank top over a four pael front carved with birds in trees, on stile feet, 140cm wide

£200 - 250

575

A GEORGE III POLLARD OAK AND FRUITWOOD BANDED BUREAU

with four long drawers flanked by fluted pilasters on bracket feet 96cm wide

£700 - 900

576

AN 18TH CENTURY WALNUT AND FEATHER-BANDED CHEST ON STAND

The upper part with two short and two long drawers, the stand with a further long drawer, on turned supports with curved stretchers, 95cm wide.

£300 - 400

577

AN EARLY 19TH CENTURY OAK PRESS CUPBOARD IN TWO PARTS

The upper part enclosed by a pair of ogee arched panelled doors above three dummy drawers, the lower part with five drawers on bracket feet, 140cm wide

£500 - 700

578

AN OAK BUREAU WITH LATER BOOKCASE UPPER SECTION

The lower part 18th Century and later with a sloping fall above four long drawers on bracket feet, 95cm wide

£400 - 600

579

TWO LATE 19TH CENTURY ASH AND ELM WINDSOR ELBOW CHAIRS

One with a wheel splat, the other with a crinoline stretcher. (2)

£200 - 300



576



578

580

A LATE 17TH CENTURY CARVED OAK COFFER

The triple panelled top over a lozenge carved triple panelled front, on stile legs, 126cm wide

£200 - 300

581

AN OAK AND LATER WALNUT VENEERED CHEST OF DRAWERS

17th Century and later

Fitted with four long geometric panelled drawers, on ball feet, 87cm wide

£800 - 1,200

582

AN OAK CHEST OF DRAWERS IN TWO PARTS

17th Century and later

Fitted with four long geometric moulded drawers on bun feet, 85cm wide

£500 - 600

583

AN 18TH CENTURY OAK OPEN ARM SETTLE

With panelled back and later seat, on turned legs, 174cm long

£700 - 1,000



599



595

584

A PANELLED OAK FOUR FOLD ROOM DIVIDING SCREEN

In the 17th Century manner, *each panel 168cm high x 51cm wide*

£300 - 400

585

AN 18TH CENTURY OAK BUREAU

With sloping fall above two short and three long drawers on bracket feet, *96cm wide*

£300 - 400

586

A CARVED OAK DWARF SIDE CUPBOARD

Enclosed by a pair of panelled doors between 17th/18th Century figural stiles, *95 cm wide*

£300 - 400

587

A GEORGE III MAHOGANY AND SATINWOOD CROSSBANDED AND CHEQUERBANDED BOWFRONT SIDEBOARD

Fitted with side cupboard, deep side drawer and central napery drawer, raised on tapering square legs terminating in spade feet, *138cm wide x 53.5cm deep x 92cm high, (54in wide x 21in deep x 36in high)*

£300 - 400

588

A GEORGE III OAK BUREAU CABINET

The upper part with architectural cornice and blind lattice frieze, enclosed by a pair of panelled doors, the lower part with sloping fall enclosing a fitted interior, above two short and three long drawers on bracket feet, *239cm high x 111cm wide*

£300 - 500

589

A 19TH CENTURY THREE FOLD LEATHER SCREEN

Painted with landscape panels, *188cm high.*

£100 - 120

590

AN EDWARDIAN MAHOGANY SATINWOOD CROSSBANDED BOXWOOD AND EBONY STRUNG CYLINDER FRONT BUREAU,

With pierced brass gallery and three drawers below, having a pull-out inset writing slab and satinwood faced fitted interior, with five drawers around a kneehole, on square tapered legs and castors, *120cm wide*

£600 - 800

591

A GEORGE III OAK DRESSER

The upper section with two shelves and a row of spice drawers beneath a shaped cornice, the lower section with four central doors flanked by drawers above cupboard doors with fielded panels. *154cm wide*

£300 - 400

592

A GEORGE III MAHOGANY THREE TIER DUMB WAITER,

The dished circular trays with baluster turned columns and tripod base and brass castors, *58cm diameter x 101cm high*

£200 - 250

593

A 19TH CENTURY CONTINENTAL WALNUT SECRETAIRE A ABBATANT

Having one drawer above a fitted fall front, and three further long drawers, on bracket feet, *88cm wide.*

£300 - 400

594

A PAIR OF REGENCY MAHOGANY HALL CHAIRS

shield backs with painted crests, solid seats, turned supports (2)

£500 - 700

595

No lot

596

OF RUSSIAN ROYAL INTEREST: A PAIR OF RUSSIAN SALON CHAIRS

19th Century upholstered backs and overstuffed seats, painted and parcel-gilt turned legs, *83cm in height (2)*

£500 - 700

Reputed to have been a gift to the family from Grand Duchess Xenia Alexandrovna (1875-1960)

597

A PAIR OF HEPPLEWHITE STYLE MAHOGANY BEDS

late 19th/early 20th Century shaped solid headboards, carved acanthus and fluted detail to high posts and end stretchers *133cm wide 168cm high, (52in wide 66in high) (2)*

£300 - 500

598

AN EARLY 19TH CENTURY MAHOGANY DROP LEAF TABLE

The rectangular top with later rounded corners, on square legs, *165cm x 103cm*

£60 - 80



600

599

A LATE 18TH CENTURY DUTCH WALNUT VENEERED BOMBE CHEST OF DRAWERS

With shaped top above four long drawers on later bracket feet 84cm wide

£1,000 - 1,500

600

AN 18TH CENTURY STYLE WALNUT VENEERED LOWBOY

The quarter veneered top with feather banded inlay above two short and one long drawer on carved cabriole legs 82cm wide

£600 - 800

601

A VICTORIAN MAHOGANY THREE TIER WHATNOT

with base drawer on turned supports and brass casters 51cm wide

£150 - 200

602

A LATE 19TH CENTURY ITALIAN CARVED GILTWOOD WALL MIRROR,

the shaped plate within Rococo frame carved scrolls leaves and flowerheads, 140 x 72cm.

£500 - 600

603

A VICTORIAN MAHOGANY MIRROR BACK SIDEBOARD

with two frieze drawers and corresponding cupboards on plinth base 123cm wide

£150 - 200



608



609

604

AN EARLY 20TH CENTURY MAHOGANY CORNER CUPBOARD

full-height and free-standing, with integral moulded cornice above single fielded door, shelf and coat hooks to interior, canted corners, bracket supports 102cm wide 196cm high, (40in wide 77in high)

£300 - 500

605^Y

A GEORGE III SHERATON STYLE ROSEWOOD WATERFALL BOOKCASE

satinwood banding and stringing, shaped top and tiered sides, two shelves above cupboard base, single door with pleated satin panel, all raised on turned supports 51cm wide 123cm high, (20in wide 48in high)

£500 - 700

606^Y

AN EARLY 19TH CENTURY YEW-WOOD PEMBROKE TABLE

rosewood crossbanded, single drawer opposite dummy drawer, brass swan neck handles, raised on square tapered legs 68cm wide 71cm high, (26 1/2in wide 27 1/2in high)

£300 - 500

607

A LATE GEORGE III SCOTTISH MAHOGANY SIDEBOARD

the associated tambour fronted superstructure above central frieze drawer flanked by an arrangement of six drawers, ring handles, all raised on turned supports 210cm wide 115cm high, (82 1/2in wide 45in high)

£400 - 600

608

A PAIR OF CHINESE HARDWOOD SIDE CHAIRS,

The open frame backs with an inset blue and white rectangular plaque, on splain supports and a rectangular hardwood urn stand, on square section legs. the stand 37 x 28cm (3)

£600 - 800

609

A FRENCH LATE 19TH CENTURY GILTWOOD SOFA

in the Louis XVI style the rectangular back surmounted by a tied ribbon draped and floral cresting, on acanthus clasped fluted tapering legs, 128cm wide,

£600 - 800



616



618

610

A CARVED OAK COURT CUPBOARD IN TWO PARTS

17th Century and later

The upper part bearing initials THM and the date 1695, and enclosed by two paneled doors between short barley twist columns, the lower part enclosed by four paneled doors, 151cm wide

£300 - 400

611

A VICTORIAN MAHOGANY ROCKING CRADLE

Having arched top and caned sides, on turned rocking stand, 110cm long.

£200 - 300

612

A 18TH CENTURY OAK CUPBOARD

The upper part with a pair of arch paneled doors beneath a frieze carved with initials 'J.W.' and date '1738', the paneled base later fitted with drawers to the sides, 143cm wide.

£600 - 800

613

A VICTORIAN WALNUT DRESSING STOOL

With floral gros-point seat, on foliate carved cabriole legs, 60cm, and a 19th Century turned elm milking stool. (2)

£200 - 300



617

614^Y

AN EARLY 19TH CENTURY MAHOGANY, BOX STRUNG AND ROSEWOOD CROSSBANDED SOFA TABLE

With two frieze drawers and opposing dummy drawers, on tapering foliate carved square section column, with quatrefoil base and splay legs with brass castors, 147cm wide extended.

£500 - 700

615^Y

A NEST OF THREE REGENCY ROSEWOOD TABLES,

with oblong tops on ring turned baluster legs, 50cm wide x 32cm deep x 76cm high, (19 1/2in wide x 12 1/2in deep x 29 1/2in high)

£500 - 800

616

AN EARLY 18TH CENTURY FIGURED WALNUT AND FEATHER BANDED ESCRITOIRE DESK ON CHEST

The moulded cornice above a cushion frieze drawer, the fall revealing a fitted interior with pigeon holes and drawers around a central cupboard, the base with two short and two long drawers, raised on shaped bracket feet. With later brass plate handles and escutcheons. 96cm wide x 45cm deep x 142cm high, (38in wide x 18in deep x 56 3/4in high)

£2,000 - 3,000

617

A 19TH CENTURY DUTCH WALNUT AND FLORAL MARQUETRY SIDE TABLE

with frieze drawer on tapering square section legs united by an 'x' stretcher and terminating on bun feet 112cm x 82cm

£600 - 800

618

A REGENCY POLLARD OAK CELLARETTE

Of sarcophagus form, gadrooned lower section, the lead lined fitted interior sectioned for six decanters, on plinth base and recessed brass casters, 69cm wide

£600 - 800

619

A LATE 19TH CENTURY FIGURED WALNUT ETAGERE

The three tiers of arc en arbalette outline and with turned supports 57cm wide (22in wide)

£300 - 400

620^Y

**A FINE 19TH CENTURY CARVED ROSEWOOD DAY BED/
CHAISE LONGUE**

The scrolled ends with carved panels, on a plain base raised on turned and fluted legs on brass cup castors. With separate seat cushion and rolls. 200cm wide x 64cm deep x 83cm high, (78 1/2in wide x 25in deep x 32 1/2in high)

£800 - 1,200

621^Y

**A ROSEWOOD BREAKFAST TABLE, SECOND QUARTER 19TH
CENTURY**

The circular tip-up top on a plain column and triform base with carved paw feet, 130cm diameter

£300 - 400

622

**AN 18TH CENTURY OAK HANGING CORNER CUPBOARD
AND TWO OTHER SMALL OAK RECTANGULAR MURAL
CUPBOARDS**

Each enclosed by a panelled door, *Corner cupboard 65cm wide* (3)

£250 - 350

623

**A NEAR PAIR OF MID-16TH CENTURY CARVED OAK LINEN-
FOLD PANELS, ENGLISH**

29cm wide x 81cm high, together with a late George III oak and fruitwood-crossbanded mural candle box, inlaid with a lozenge, 21cm wide x 10.5cm deep x 49cm high, (3)

£100 - 150

624

A REGENCY MAHOGANY SOFA TABLE

twin drop-flaps, two frieze drawers opposite two dummy drawers, all raised on four turned columns to platform stretcher supported by four downswept legs terminating in castors x 65cm deep x 72cm high, x 25 1/2in deep x 28in high)

£300 - 500

625

AN 18TH CENTURY AND LATER PLANK COFFER

With scroll carved front, on end board supports, 99cm wide

£200 - 300

626

AN 18TH CENTURY OAK BUREAU

With sloping fall above four long graduated drawers on bracket feet, 80cm wide

£200 - 300

627

A 19TH CENTURY OAK SIDE TABLE

rectangular plank top, three frieze drawers, brass swan neck handles, raised on broad square legs 130cm wide x 76cm high, (51in wide x 29 1/2in high)

£300 - 500



620

628^Y

A CHINESE NEST OF FOUR ROSEWOOD TABLES

late 19th/early 20th Century

of rectangular form, pierced carved foliate aprons, shaped supports and stretchers, largest 73cm in height (4)

£300 - 500

629

A GEORGE I AND LATER WALNUT CHEST ON STAND

the integral moulded cornice above two short and three graduated long drawers, brass swan neck handles, the stand with three further drawers over shaped apron, raised on turned bun feet 102cm wide x 132cm high, (40in wide x 51 1/2in high)

£500 - 700

630

**AN EDWARDIAN MAHOGANY VITRINE TABLE OF SMALL
PROPORTIONS**

with satinwood crossbanding and stringing, the glazed hinged cover above four glass panelled sides, raised on slender square tapered legs 30cm wide x 66cm high, (11 1/2in wide x 25 1/2in high)

£300 - 500

631

A MAHOGANY AND OAK SIDE TABLE

Parts 18th/19th Century composite

Fitted with a shallow drawer, on square legs united by H-stretchers. 71cm wide

£200 - 300

632

A GEORGE I AND LATER WALNUT CHEST OF DRAWERS

rectangular moulded and crossbanded top, two short over three long graduated drawers, brass drop handles, bracket supports 93cm wide x 96cm high, (36 1/2in wide x 37 1/2in high)

£300 - 500

633

A 19TH CENTURY DUTCH MARQUETRY SMALL WALL MIRROR

With shaped cresting and cushion frame, 46cm high; and a small late 18th/early 19th Century gilt framed wall mirror, of foliate and scroll carved frame. (2)

£200 - 250

634

A GEORGE III OCTAGONAL CELERETTE ON STAND

with brass carrying handles, lead lined interior lacking dividers 44cm wide

£500 - 700



635



646

635

AN OAK 17TH CENTURY STYLE REFECTORY TYPE DRAW-LEAF DINING TABLE

By Cecil Halliday, raised on heavy turned and lobed legs, united by stretchers, 300cm x 85cm extended.

£600 - 800

636^Y

A LATE REGENCY ROSEWOOD LIBRARY TABLE,

The rectangular top with rounded corners above a frieze drawer and a dummy drawer either side on rectangular tapering end standards and platform bases on volute scroll feet and castors, 146 x 68.5cm

£400 - 500

637

A GILTWOOD RECTANGULAR WALL MIRROR

With carved foliate cresting and similar carving to the base, 99cm high

£200 - 300

638^Y

AN EARLY VICTORIAN ROSEWOOD CANTERBURY

With three divisions, above a frieze drawer and raised on turned legs with brass cups and castors, 52.5cm wide x 39cm deep x 49.5cm high, (20 1/2in wide x 15in deep x 19in high)

£300 - 400

639

A GEORGE III MAHOGANY BUREAU,

the moulded hinged fall enclosing a fitted interior with central cupboard and 'secret' compartment pilasters, four long drawers below, on bracket feet, 92cm.

£300 - 500



645

640

A BIEDERMEYER MAHOGANY SECRETAIRE A ABBATANT, with a frieze drawer above a panelled hinged fall enclosing a fitted interior with a recess and an arrangement of drawers, three long drawers below, on a moulded plinth base, originally with a marble top, now lacking, 95cm.

£500 - 600

641

GEORGE III MAHOGANY BOW FRONTED CORNER CUPBOARD

with three interior shelves and fluted sides 69cm wide

£100 - 150

642

A LATE VICTORIAN MAHOGANY TWIN PEDESTAL DESK

with tooled leather insert above nine drawers on plinth base 125cm wide

£300 - 500

643

AN 18TH CENTURY STYLE WALNUT VENEERED BUREAU

with stepped interior and well above two short and two long drawers on bracket feet 77cm wide

£500 - 800

644

A 19TH CENTURY MAHOGANY SECRETIARE BOOKCASE

with glazed barred doors above fitted frieze drawer and cupboard base on lobbed bun feet 123cm wide

£600 - 800

645

A GEORGE III SATINWOOD PEMBROKE TABLE

With tulipwood crossbanded oval top and a frieze drawer, on tapering legs and castors, 101cm wide, open

£750 - 850

646

A PAIR OF EDWARDIAN CARVED MAHOGANY TUB SHAPED BERGERE ARMCHAIRS

The double caned backs with floral carved and reeded decoration, on a hop carved border base, raised on carved squat cabriole legs. With loose cushions. 82cm wide x 80cm deep x 83cm high, (32in wide x 31in deep x 32 1/2in high) (2)

£500 - 600



650

647
AN EARLY VICTORIAN MAHOGANY EXTENDING DINING TABLE,

The moulded rectangular top with three extra leaves, on turned and lotus carved legs and castors, 200 x 106cm

£500 - 600

648
A DAMASCUS GAMES TABLE,

Syria, early 20th Century, inlaid in various coloured woods, bone and mother of pearl, with rectangular fold-over top, enclosing backgammon boards on squared cabriole legs united by an undertier, 71cm.

£300 - 500

649
A CHARLES II OAK BACKSTOOL

With carved horizontal splat and similar top rail, panelled seat on turned legs.

£400 - 600

650
AN ENGLISH ARTS AND CRAFTS HAND MADE OAK NEST OF THREE TABLES BY SID POLLARD, TOGETHER WITH A MATCHING OCTAGONAL COFFEE TABLE

The rectangular tops with 'planished' effect surface, on carved and turned supports united by plain rectangular stretchers; the coffee table with conforming octagonal top, raised on a quatrefoil base. Nest of tables 60cm x 38cm (4)

£500 - 600

Sid Pollard was one of Robert Thompsons (Mouseman) early apprentices who set up in business in Thirsk, North Yorkshire in the 1940's and has become collectable in his own right as a high quality traditional English furniture maker

651
A LATE VICTORIAN BEECH REFECTORY STYLE DINING TABLE
 the rectangular top with canted corners and carved acanthus frieze rim, raised on four heavily carved acanthus scroll and waisted columns to conforming outswept feet and stretcher 183cm wide 78cm high, (72in wide 30 1/2in high)

£500 - 700



650

652
A VICTORIAN OVERMANTEL MIRROR

With gilt, moulded frame 151cm x 99cm; and a mirror in ornate gilt gesso frame, decorated with 'C' scrolls, fruit and flowerheads, 92cm x 61cm (2)

£150 - 200

653
A PAIR OF EARLY 20TH CENTURY MAHOGANY DISPLAY CABINETS

Each with a scallop-centred and gadroon-edged cornice above doors with astragal glazing and decoratively moulded panels, on acanthus carved cabriole legs with ball and claw feet, 126cm wide

£1,500 - 2,000

654^Y
A CHINESE HARDWOOD VASE STAND

With marble inset top and deep, pierce-carved frieze 43x31cm

£100 - 150

655
A PAIR OF MING STYLE BLACK LACQUERED LOW SIDE CABINETS,

Each enclosed by a pair of sunk panel doors, 68 x 41 x 76cm.

£300 - 400

Purchased Snap Dragon, 2002

656^Y
A REGENCY SATINWOOD WRITING TABLE

Incorporating firescreen, with rosewood crossbanded top, frieze drawer with velvet lined slide and similarly lined side slide, the lock with a rising screen, also velvet panelled, 53 x 47cm

£300 - 350

657
A 19TH CENTURY MAHOGANY KNEEHOLE DESK

Fitted with nine drawers and recessed cupboard on bracket feet, 114cm

£300 - 400



658



662

**658
A MATCHED SET OF SEVEN HIGHBACK DINING CHAIRS,
PREDOMINENTLY WALNUT**

17th Century and later
Having carved and pieced top-rails, caned oval back panels and
caned seats, on barley twist and carved legs and stretchers, (7)

£300 - 400

**659
AN OAK PANELLED DOOR**

17th/18th Century
Contained within a narrow panelled frame carved with a flowerhead
frieze, 151cm x 101cm overall

£100 - 150

**660
A 17TH CENTURY STYLE OAK TRIDARN**

the top shelved tier raised on turned columns above middle tier
comprising three double-door cupboards, stylised hinges, atop
bottom tier comprising three further cupboards, all raised on stile end
supports 210cm wide 169cm high, (82 1/2in wide 66 1/2in high)

£600 - 900

Reputed to have been bought at the 1951 Festival of Britain in
London.



659

**661
AN EARLY 18TH CENTURY OAK CHEST**

Now of two short and two long drawers and of panelled
construction (but formerly with either a further long drawer or on a low
stand); 103cm wide (40 1/2in wide)

£250 - 300

**662
AN OAK SIDE TABLE**

17th Century and later
Fitted with a moulded frieze drawer, on turned baluster legs united by
flattened shaped x-stretchers, 88cm wide

£200 - 300

**663
AN 18TH CENTURY OAK OVAL GATELEG DINING TABLE**

Having one frieze drawer, raised on baluster turned supports, 122cm
wide.

£100 - 150

**664
AN EDWARD VII MAHOGANY DISPLAY CABINET**

With a blind fretwork frieze above an astragal glazed door and having
a panelled cupboard door below, on ball and claw feet; 75cm wide (29
1/2in wide)

£200 - 250

**665
A SET OF SIX REGENCY MAHOGANY DINING CHAIRS**

with figured top rails above x-splats on turned and reeded tapered legs

£700 - 900

**666
A MAHOGANY BOW-FRONTED SIDE TABLE**

With two frieze drawers, on reeded legs, 94cm wide

£150 - 200



669

667

A SET OF FIVE REGENCY MAHOGANY AND EBONY STRUNG DINING CHAIRS

With inlaid bowed rectangular backs above bowed cross bars, reeded uprights, stuffover tapering square seats, tapering turned legs, together with a matched armchair (6)

£300 - 400

668

AN OAK LOW DRESSER

18th Century and later

Fitted with three drawers to the fret cut frieze on cabriole legs with pad feet, 145cm wide

£800 - 1,000

669

A VICTORIAN MAHOGANY EXTENDING DINING TABLE

With moulded edge and rounded corners, raised on reeded baluster legs and castors, including two additional leaves, 240cm x 120cm extended

£500 - 600

670

A GEORGE II AND LATER MAHOGANY PIECRUST TILT-TOP SUPPER TABLE

the moulded top with bircage action raised on turned and fluted column to three outswept legs, carved wheatsheaf detail, ball and claw feet 76cm wide 69cm high, (29 1/2in wide 27in high)

£600 - 900

671W

A PAIR OF CHINESE EXPORT HARDWOOD HALL CHAIRS, 19TH CENTURY

The tall chair backs with tri-lobed crowns carved in openwork with long-tailed birds and bats flying amongst clouds, the lower straight sections with dragons chasing flaming pearls, with later upholstery, on cabriole legs terminating on claw feet. 105.5cm x 43cm x 39cm (2).

£500 - 800

PROVENANCE

Acquired in the early 20th century at a house sale, possibly of Lord Moran's property Marshall Manor in Maresfield, and thence by descent.



671

672

A WALNUT AND OAK BUREAU CABINET

18th Century and later

The oak upper part enclosed by a pair of glazed doors, the walnut veneered and chevron banded lower part with sloping fall above a long shallow drawer, two short and two long drawers, on bracket feet, 103cm wide.

£200 - 250

673

A LATE REGENCY / WILLIAM IV MAHOGANY PEDESTAL BREAKFAST TABLE

The snap top with matched fan flamed veneers and gadrooned edge on a cylindrical pedestal to a tripod platform base, on lobed urn supports, 120cm diameter.

£700 - 900

674

A 19TH CENTURY MAHOGANY STANDING CORNER CABINET

The arched top with a pierced swan neck pediment double astragal glazed doors, above a secretaire drawer fitted with satinwood interior and double cupboard doors, (repairs and modifications), 83cm wide.

£500 - 700

675

A 19TH CENTURY NEEDLEWORK SAMPLER

On linen depicting of a house and animals with inscription, dated 1838. 24cm x 24cm.

£100 - 150

676

AN EARLY 20TH CENTURY PAINTED PINE ROCKING HORSE

Possibly by Collinson & Sons, with reins and velvet padded seat on a sledge support, 104cm high.

£400 - 600

677

A GEORGE III MAHOGANY BOWFRONT HANGING CORNER CABINET

The interior with shaped shelves, 100cm high.

£400 - 600



686

678

AN EARLY 18TH CENTURY WALNUT AND HERRINGBONE BANDED BUREAU

The fall front enclosing an arrangement of pigeon holes drawers and secret drawer above a frieze drawer, two short and three long drawers, on shaped bracket feet and replacement brass bail handles, *92cm wide*.

£800 - 1,200

679

AN EARLY GEORGE III MAHOGANY KNEEHOLE WRITING DESK

The top with a boxwood inlaid line and crossbanded above one long frieze drawer, shaped kneehole drawer and cupboard, and three drawers to each pedestal, fluted canted corners, the whole on ogee bracket feet, original brass drop handles, (faded, some losses) *93cms wide, 53cms deep. 93cm x 53cm*.

£800 - 1,200

680

A VICTORIAN CARVED WALNUT FRAMED ELBOW OPEN ARMCHAIR

The back with double C-scroll supports, scroll arms and the serpentine seat on cabriole front supports, pink velvet upholstery.

£300 - 500

681

A SET OF FOUR REGENCY DINING CHAIRS

In simulated mahogany on beechwood with bobbin turned top splat and brass mounts, and carved guilloche frames, the upholstered drop-in seats on sabre legs.

£300 - 500

682

A VICTORIAN WALNUT FRAMED LADY'S SEWING CHAIR

Upholstered in oakleaf fabric, the back open carved with foliage on cabriole front supports, on white ceramic castors.

£500 - 700

683

A GEORGE III DEMI-LUNE FOLD OVER CARD TABLE

With satinwood banding, the two frieze drawers on square tapering boxwood strung supports, *87cm wide*.

£300 - 500



687

684

A 19TH CENTURY MAHOGANY GUERIDON IN LOUIS XVI STYLE

With gilt metal mounts and pierced gallery, the three fluted columns with shaped stretcher centred by a gilt metal finial, on splayed supports, *36cm diameter*.

£300 - 500

685

A 19TH CENTURY PINE KITCHEN DRESSER

With arcaded pediment, two plate shelves, the base with three frieze drawers and open shelf, (alterations) *131cm*.

£400 - 600

686

A GEORGE III ELM BOARDED COFFER FOR BACH, SOUTH WALES, CIRCA 1780-1800

Typically with removable lid, a single drawer below the frieze board, the sides descending to arch-shaped cut-away supports, *67cm wide x 37cm deep x 47cm high, (26in wide x 14 1/2in deep x 18 1/2in high)*

£400 - 600

687

A CHARLES I OAK COFFER, SOMERSET, CIRCA 1630-50

Having a triple panelled hinged lid, the front also with three panels each carved with a double-heart motif, the top-rail guilloche-carved, which typically for this period and region extends to the upper rails of the twin panelled sides, on extended stile supports, *124cm wide x 57cm deep x 56cm high, (48 1/2in wide x 22in deep x 22in high)*

£200 - 300

688

AN ELM BOARDED CHEST, ENGLISH

In the Charles I manner

The hinged lid with moulded front and side edges, the frieze board carved with two bold lunettes, above scroll-cut spandrels, the sides descending to V-cutaway supports, *78.5cm wide x 33cm deep x 53.5cm high, (30 1/2in wide x 12 1/2in deep x 21in high)*

£200 - 300

689

A 19TH CENTURY YEW AND ELM WINDSOR ELBOW CHAIR

With high stick back and crinoline stretcher.

£300 - 500



692

690

A MID-18TH CENTURY OAK LIVERY CUPBOARD, ENGLISH/WELSH, CIRCA 1750-70

Having a pair of pointed-ogee and rectangular fielded panelled cupboard doors, enclosing hanging space, the lower-section with a pair of drawers with applied central rail to simulate a twin-panelled front, on extended stile supports, 153cm wide x 47cm deep x 178cm high, (60in wide x 18 1/2in deep x 70in high)

£300 - 500

691

A 19TH CENTURY OAK DRESSER BASE

Fitted with three frieze drawers above two panelled cupboard doors on bracket feet, 152cm wide

£500 - 800

692

A MID-18TH CENTURY OAK CARMARTHEN COFFER, WELSH, CIRCA 1750-80

Having a hinged moulded lid, the front with four unusual pointed-ogee shaped panels, each with an extended scroll apex and arched base, above three fielded slender panels flanked to either side by a conforming small panel, over three drawers, panelled sides, on bracket feet, 144cm wide x 50.5cm deep x 96cm high, (56 1/2in wide x 19 1/2in deep x 37 1/2in high)

£400 - 600

693*

A 19TH CENTURY YEW, FRUITWOOD AND ELM HIGH-BACK WINDSOR ARMCHAIR, BUCKINGHAMSHIRE, CIRCA 1830-70

Having a shaped splat with upper wheel-piercing, in-curved underarm supports, elm saddle seat, raised on single-ring and concave-headed baluster-turned front legs, joined by a crinoline stretcher; together with a Buckinghamshire low back Windsor armchair, circa 1820-60, again with wheel-pierced splat and well figured elm saddle seat, the baluster legs joined by H-form elliptical stretchers; and two similar wheel-back ash and elm Windsor side chairs, each with rear wedge to the elm saddle seat, (4)

£250 - 350



694

694

AN OAK GEOMETRIC MITRE-MOULDED CHEST OF DRAWERS, ENGLISH, CIRCA 1700-20

With four long mitre-moulded graduated long drawers, on later bracket feet, 93.5cm wide x 57cm deep x 91.5cm high, (36 1/2in wide x 22in deep x 36in high)

£400 - 600

695

AN OAK GEOMETRIC CHEST OF DRAWERS, CIRCA 1700

Typical in two parts, having a moulded boarded top, above four mitre and raised moulded long drawers, with waist and base mouldings, 114cm wide x 58.5cm deep x 106.5 cm high, (44 1/2in wide x 23in deep x 41 1/2in high)

£400 - 600



695



698

696

AN EARLY 18TH CENTURY WALNUT CHEST ON STAND, ENGLISH, CIRCA 1720 AND LATER

Having a quarter-veneered, oval and spandrel box-wood line inlaid top, with deep crossbanded border, above two short and three long drawers, each with conforming geometric line inlay, the stand with elm baluster-turned supports joined by concave platform stretchers, on bun feet, *98cm wide x 60cm deep x 118cm high, (38 1/2in wide x 23 1/2in deep x 46in high)*

£800 - 1,200

PROVENANCE

Part paper label to the top of the stand reads Museum & Art Gallery, Nottingham Castle.

697

AN EARLY 19TH CENTURY OAK CRICKET TABLE, ENGLISH OR WELSH

Having a twin-boarded circular top, typically raised on three triangular splayed legs, *54.5cm diameter x 64cm high*

£200 - 300

698

A GEORGE III AND LATER OAK CHEST ON STAND

The cavetto-moulded cornice over two short and three long graduated drawers, the stand with one short and two deep drawers within a triple arched-ogee cut frieze, raised on later cabriole legs terminating in ball-and-claw feet, *103.5cm wide x 51.5cm deep x 146cm high, (40 1/2in wide x 20in deep x 57in high)*

£500 - 800

699

FOUR OAK TURNER'S CHAIRS, ENGLISH, CIRCA 1900

Together with a single larger example
Each with chip-carved bar top-rail, above a triangular seat, raised on bold multiple ring-turned front supports, joined by turned stretchers and pairs of front spindles, (5)

£300 - 400

These chairs are copies of 'The Saxon Chair', in the collection of Leicester Hospital, Warwick, which is said to date from the reign of King Alfred, (circa 871-901).



703

700

AN OAK CENTRE TABLE

Incorporating some re-claimed timbers

Having an octagonal top raised on an X-form base, with baluster-turned supports centred by a turned cup-and-cover pillar, joined by plain stretchers, *91cm wide x 87cm deep x 77cm high, (35 1/2in wide x 34in deep x 30in high)*

£200 - 300

701

AN OAK HIGH CLOCK DRESSER, ENGLISH

Incorporating 18th century elements

The open rack with four pairs of shelves centred by a square ten inch brass clock dial, engraved *Thackwell, Ledbury* above mahogany crossbanded and ebony linear inlaid, shell-paterae centred, longcase trunk door, the lower-section with three linear-inlaid and mahogany crossbanded frieze drawers, raised on four cabriole legs, the front legs with ball-and-claw feet, *183cm wide x 51cm deep x 212.5cm high, (72in wide x 20in deep x 83 1/2in high)*

£500 - 800

702

A GEORGE III OAK HIGH DRESSER, WEST MIDLANDS, CIRCA 1780 AND LATER

The associated open rack with three shelves divided at either end by upright boards, beneath a large ogee-shaped cornice, the lower-section with three edge-moulded frieze drawers, above a scroll-cut apron, raised on rectangular-section front supports with rounded corners, *189cm wide x 44.5cm deep x 197.5cm high, (74in wide x 17 1/2in deep x 77 1/2in high)*

£500 - 800

703

A GEORGE III OAK AND FRUITWOOD CROSSBANDED CHEST ON STAND, CIRCA 1760

The chest having a boarded top with edge moulding, over two short and three long graduated cockbeaded and crossbanded drawers, with fielded panelled sides, the diminutive stand of dove-tailed construction, with one short and two deep drawers within a scroll-cut arched apron descending to elm bracket feet, *98cm wide x 57cm deep x 134cm high, (38 1/2in wide x 22in deep x 52 1/2in high)*

£500 - 800



704

704

A CHARLES II OAK PANEL-BACK OPEN ARMCHAIR, YORKSHIRE, CIRCA 1670 AND LATER

The back-panel carved with stylized leaves beneath prominent cross-hatching, the double-scroll outlined arched cresting with similar carved decoration, the downswept open-arms on inverted-baluster turned underarm supports, the later seat above channel-moulded rails, raised on ring-turned tapering front legs joined by plain stretchers, 53cm wide x 56cm deep x 107.5cm high, (20 1/2in wide x 22in deep x 42in high)

£300 - 500

705

AN EARLY 17TH CENTURY AND LATER OAK AND INLAID PANEL-BACK OPEN ARMCHAIR, ENGLISH

Having a slender back-panel, beneath a scroll-inlaid top-rail and an arched cresting with a punched-decorated ground, the back-uprights each with floral inlay and ball-turned finial, the flat scroll-ended and outsplayed arms on inverted-baluster turned front supports, the boarded trapezium-shaped seat above channel-moulded seat-rails, raised on baluster-turned front legs, joined by plain stretchers, repairs, alterations, 61cm wide x 55cm deep x 113cm high, (24in wide x 21 1/2in deep x 44in high)

£300 - 400

706

AN OAK BOX LIVERY CUPBOARD ON INTEGRAL STAND

Adapted, incorporating mid-17th century timbers. The hinged boarded lid enclosing a well, above a hinged front, opening to reveal three deep drawers, on parallel-baluster turned front legs, joined by an undertier, 93cm wide x 42.5cm deep x 92cm high, (36 1/2in wide x 16 1/2in deep x 36in high)

£400 - 600



705



708

707

A CHARLES II OAK COURT CUPBOARD, DERBYSHIRE, CIRCA 1670 AND LATER

The navette-carved frieze raised on inverted-baluster and ball-turned end-columns, enclosing a pair of panelled cupboard doors carved with a single lunette, centred by a fixed panel carved with stylized floweheads within a dentil-moulded surround, a pair of triple panelled cupboard doors below, each upper door panel with conforming pairs of carved lunettes, on channel-moulded extended stile supports, restorations, 157cm wide x 57cm deep x 145cm high, (61 1/2in wide x 22in deep x 57in high)

£600 - 800

708

A VICTORIAN OAK AND PINE HIGH DRESSER, CARDIGANSHIRE, CIRCA 1840-70

The boarded rack with three shelves, the lower-section with three edge-moulded drawers over a central arch-headed recess or dog-kennel, flanked to either side by a panelled cupboard door, 156.5cm wide x 40cm deep x 207cm high, (61 1/2in wide x 15 1/2in deep x 81in high)

£500 - 800



714

709

A CHARLES II OAK COFFIN, NORTH COUNTRY, CIRCA 1660-80

Having a boarded hinged lid, the triple panelled front with unusually deep top and lower rails, the top-rail S-scroll leaf-carved, *150cm wide x 55cm deep x 74cm high, (59in wide x 21 1/2in deep x 29in high)*

£200 - 300

710

AN OAK AND INLAID HIGH DRESSER

Early 19th century and later

The boarded rack with mahogany veneered frieze, over three central shelves, flanked to either side by a panelled cupboard door, each door ebony line-inlaid with an ogee-pointed arch and enclosing three shelves, the lower-section with three mahogany crossbanded and boxwood line-inlaid drawers, on cabriole front legs, *181cm wide x 51cm deep x 190.5cm high, (71in wide x 20in deep x 75in high)*

£300 - 400

711

AN OAK BACKSTOOL, YORKSHIRE/DERBYSHIRE

Part Charles II, circa 1670 and later

Having a pair of arched, cusp-outlined splats, each carved with scrolls, between scroll-ended uprights applied with split-bobbin mouldings, the panelled seat raised on block and elongated-ball turned front legs, joined by a turned front mid-stretcher, *47cm wide x 44cm deep x 98.5cm high, (18 1/2in wide x 17in deep x 38 1/2in high)*

£100 - 150

712

A CHARLES II OAK BACKSTOOL, YORKSHIRE/DERBYSHIRE, CIRCA 1670

Having a pair of arched, cusp-outlined, scroll and hatch-carved splats, adorned with acorn pendants, the uprights with scroll-finials, applied split-bobbin mouldings and incised geometric carving just above the panelled seat, with block and ball-turned front legs, joined by a ball-turned front mid-stretcher and multiple plain stretchers, *54.5cm wide x 40cm deep x 108.5cm high, (21in wide x 15 1/2in deep x 42 1/2in high)*

£200 - 300



716

713

AN OAK GEOMETRIC CHEST OF DRAWERS, ENGLISH

Extensively incorporating 17th/18th century timbers

The boarded moulded top with cavetto-moulded applied edge, above four long mitre-moulded drawers, on turned feet, *106.5cm wide x 58.5cm deep x 111.5cm high, (41 1/2in wide x 23in deep x 43 1/2in high)*

£200 - 300

714

A 17TH CENTURY OAK AND INLAID COFFIN, ENGLISH, POSSIBLY NORTH COUNTRY

With an unusual combination of period styles, the lid with moulded edges, the front with panels, each panel parquetry inlaid with a knot-design, the top-rail strap-work carved, the muntins finely carved with an interlaced design of rosettes, flowerheads and lozenges, the stiles with carved S-scrolls, *130.5cm wide x 54cm deep x 76cm high, (51in wide x 21in deep x 29 1/2in high)*

£300 - 400

715

A GEORGE III OAK PRESS CUPBOARD, PROBABLY WELSH, POSSIBLY CARMARTHENSHIRE, CIRCA 1760-90

Having a pair of flattened ogee-arched fielded cupboard doors enclosing hanging space, the lower-section with two later hinged fielded panels, centred by a conforming fixed panel, a pair of drawers below, panelled sides, *134.5cm wide x 52cm deep x 184.5cm high, (52 1/2in wide x 20in deep x 72 1/2in high)*

£400 - 600

716

A SECOND HALF OF THE 17TH CENTURY OAK CENTRE TABLE, SPANISH

Having a single-piece rectangular top, raised on gauge-carved trestle end-supports, above a pair of moulded frieze drawers, *147.5cm wide x 60cm deep x 80cm high, (58in wide x 23 1/2in deep x 31in high)*

£600 - 800

PROVENANCE

Purchased from the eminent oak specialist dealer, Mary Bellis, Charnham Close, Hungerford, Berkshire, 13 March 1970. Sold with a copy of the original receipt, (£350).



722



723

717

A CHARLES II OAK SIDE TABLE, CIRCA 1680 AND LATER

The associated boarded top above a frieze drawer, raised on spiral turned legs, joined by conforming front and side low-stretchers, on pear-shaped turned feet, 77.5cm wide x 56cm deep x 71.5cm high, (30 1/2in wide x 22in deep x 28in high)

£200 - 300

718

AN OAK MURAL CUPBOARD

Constructed principally from mid-18th century timbers
Of canted form, with a single fielded panelled cupboard door, enclosing a single shelf, with fielded panelled sides, 103cm wide x 37cm deep x 66.5cm high, (40 1/2in wide x 14 1/2in deep x 26in high)

£100 - 150

719

A LATE 17TH CENTURY WALNUT CASSONE, ITALIAN

Of typical dove-tailed construction, the cleated hinged lid with double-moulded edge, the front and sides with an applied arcaded top-rail, stiff-leaf carved corner uprights and cushion-moulded palmette filled guilloche carved base rail, iron carry handles to each side, on bun feet, 156.5cm wide x 57cm deep x 39.5cm high, (61 1/2in wide x 22in deep x 15 1/2in high)

£200 - 300

720

AN OAK BACKSTOOL, YORKSHIRE/DERBYSHIRE

In the Charles II, circa 1670, manner
Having a pair of arched, cusp-outlined splats, each carved with scrolls, between scroll-ended uprights, which unusually face outward and applied with split-bobbin mouldings, the panelled seat raised on block and elongated-ball turned front legs, joined by a turned front mid-stretcher, incorporates some period elements, 46cm wide x 42cm deep x 101.5cm high, (18in wide x 16 1/2in deep x 39 1/2in high)

£100 - 150

721

AN OAK BACKSTOOL, YORKSHIRE/DERBYSHIRE

In the Charles II, circa 1670, manner
Having a pair of arched, cusp-outlined splats, each carved with scrolls and centred by a mask, between scroll-ended uprights applied with split-bobbin mouldings, the panelled seat raised on block and ball-turned front legs, joined by a baluster-turned front mid-stretcher, incorporates some period elements, 45.5cm wide x 43cm deep x 98.5cm high, (17 1/2in wide x 16 1/2in deep x 38 1/2in high)

£100 - 150

722

AN OAK AND MARQUETRY INLAID COURT CUPBOARD

In the mid-17th century Elizabethan-Revival manner, Yorkshire, incorporating period timbers
With cavetto-cornice and relatively deep frieze raised on peg-baluster turned end-columns, enclosing a pair of cupboard doors, each board inlaid with a flower-filled vase within ornately carved rails, centred by a conforming fixed panel, above a pair of panelled cupboard doors, each with broad channel-moulded rails, 149cm wide x 51.5cm deep x 159.5cm high, (58 1/2in wide x 20in deep x 62 1/2in high)

£500 - 800

723

AN OAK GEOMETRIC CHEST OF DRAWERS, ENGLISH, CIRCA 1700

With four long drawers, with alternating mitre-edge and raised-moulded decoration, single panelled sides, on extended stile supports, 98cm wide x 59.5cm deep x 94.5cm high, (38 1/2in wide x 23in deep x 37in high)

£400 - 600

724

A GEORGE III OAK PRESS CUPBOARD, CIRCA 1770

Having a pair of panelled cupboard doors, enclosing shelves, the lower-section with two deep edge-moulded drawers, on bracket feet, 124.5cm wide x 62.5cm deep x 178.5cm high, (49in wide x 24 1/2in deep x 70in high)

£300 - 500



725



729

725

A MID-17TH CENTURY OAK PANEL-BACK BOX ARMCHAIR, ENGLISH, CIRCA 1650

The back-panel carved with a rosette centred lozenge, the top-rail with a deep run-moulding enhanced with zig-zag punched-decoration, the downswept open-arms on small baluster-turned underarm supports, the later seat above panelled sides,

£400 - 600

726

AN OAK PRESS CUPBOARD

Late 17th century and later

The deep frieze carved with meandering stylized-palmettes, above a pair of panelled cupboard doors, enclosing hanging space, over five plain fixed panels, on bun feet, restorations, 171cm wide x 63.5cm deep x 187cm high, (67in wide x 25in deep x 73 1/2in high)

£300 - 400

727

A MID-18TH CENTURY OAK DRESSER BASE, WITH RACK, NORTH WALES, CIRCA 1750 AND LATER

The part 18th century boarded rack of Denbighshire form, with two later cupboards positioned between the ends of the two shelves, the top-shelf with spoon apertures cut to the front edge, the lower-section with a pair of fielded drawers above a pair of twin fielded panelled cupboard doors, centred by a conforming slender fixed panel, on extended stile supports, 147cm wide x 59.5cm deep x 196.5cm high, (57 1/2in wide x 23in deep x 77in high)

£500 - 600



728

728

A LARGE 18TH/19TH CENTURY ELM CHESSEL

Of typical thick-walled form, decorated with incised lines and pierced to the bottom with four drainage holes, 46cm diameter x 7cm high

£200 - 300

LITERATURE

See Pinto, Treen & Other Wooden Bygones (1985), pp. 102 - 3 and Fig. 97 for similar vessels. These devices were known regionally as chessels, chesswells, chesils, chessets and chesfords, and were used to drain whey from the curd ready for the cheese-press.

729

A MID-18TH CENTURY UNUSUALLY HIGH OAK DRESSER BASE, WELSH, CIRCA 1740-60

With three fielded drawers over a central pair of faux drawers, flanked to either side by a fielded panelled cupboard door, 188cm wide x 58cm deep x 105cm high, (74in wide x 22 1/2in deep x 41in high)

£500 - 800

730

AN EARLY 19TH CENTURY OAK HIGH DRESSER, CARMARTHENSHIRE, CIRCA 1800-30 AND LATER

The boarded rack with three shelves, the lower-section with three cockbeaded frieze drawers, raised on four single-ring headed baluster-turned front supports, joined by a pot-board, 179.5cm wide x 40cm deep x 214.5cm high, (70 1/2in wide x 15 1/2in deep x 84in high)

£400 - 600

731

A GEORGE III OAK CHEST OF DRAWERS, NORTH WEST, CIRCA 1770 AND LATER

Adapted, probably originally the lower-section of a chest on chest, the period slender top boards over three short and three long graduated and mahogany cut-corner crossbanded drawers, with quarter-cut front pilasters, on ogee bracket feet, 112cm wide x 57cm deep x 80cm high, (44in wide x 22in deep x 31in high)

£250 - 350



732



734



736



735

732

A LATE 18TH/EARLY 19TH CENTURY AND LATER OAK ARMOIRE, FRENCH

The shaped cavetto cornice above a deep frieze carved with pair of floral and lozenge centred tablets, above a pair of astragal glazed and panelled cupboard doors, later glazed, the lower door panel carved with a Neo-Classical urn, enclosing shelves, 162cm wide x 45.5cm deep x 204cm high, (63 1/2in wide x 17 1/2in deep x 80in high)

£600 - 800

733

A PANEL-BACK HIGH-BACK CHAIR, POSSIBLY SCANDINAVIAN 18th/19th century and later

The plain back-panel stamped *P.F.L.V* four times, the unusually slender boarded seat flanked by downswept scroll-ended and chip-carved open-arms, the front seat-rail of ogee-outline, raised on rectangular-section legs joined by plain stretchers, 51cm wide x 47cm deep x 159cm high, (20in wide x 18 1/2in deep x 62 1/2in high)

£200 - 300

734

A LATE GEORGE III PINE AND BEECH COFFOR BACH, WELSH, POSSIBLY CARDIGANSHIRE, CIRCA 1800-20

Having a hinged lid, above a triple fielded panelled front, over a reeded waist-moulding and a single drawer, on ball-turned feet, 75cm wide x 41cm deep x 48.5cm high, (29 1/2in wide x 16in deep x 19in high)

£400 - 600

735

A GEORGE II OAK CHEST ON STAND, WELSH, POSSIBLY GLAMORGAN, CIRCA 1740 AND LATER

With two short over four long drawers, the lower drawer of unusual slender proportions, the stand with one short and two deep drawers within a triple ogee-arched apron, centred by a pair of carved Catherine-wheel motifs, raised on four later cabriole legs terminating in square pad feet, restorations, 95cm wide x 55.5cm deep x 172.5cm high, (37in wide x 21 1/2in deep x 67 1/2in high)

£700 - 1,000

736

A GEORGE II OAK COFFOR BACH, WELSH, POSSIBLY CARMARTHENSHIRE, CIRCA 1740-60

The typical removable lid with moulded front and side edges, the frieze board with chip-carved ends, above a slender drawer set within a flattened-ogee cut-away plinth base, 63cm wide x 35.5cm deep x 34cm high, (24 1/2in wide x 13 1/2in deep x 13in high)

£400 - 600



737



738

737

A FRANCO-FLEMISH OAK AND ELM BED

In the 19th century manner

The headboard with five slender leaf incised-carved panels, beneath a geometric leaf-carved top-rail and spindle-wheel centred cresting, flanked by turned finial surmounted freestanding pilasters, the panelled foot-board centred by a pastoral figural carved panel, with conforming pilasters, the side rails with stiff-leaf type carving, modern mattress and non-integral drapes available, *141cm wide x 202cm deep x 158.5cm high, (55 1/2in wide x 79 1/2in deep x 62in high)*

£400 - 600

738

A CHARLES I OAK COFFER, WEST COUNTRY, CIRCA 1640

Having a cleated twin boarded hinged lid, the front with two lozenge run-moulded and roundel chip-carved panels, the top and base-rails together with the front stile supports each carved with a running-chain motif, *128cm wide x 59cm deep x 78cm high, (50in wide x 23in deep x 30 1/2in high)*

£200 - 300



739

739

AN UNUSUAL 17TH CENTURY OAK AND STAINED MULE CHEST, ENGLISH, CIRCA 1670-90

Having a boarded lid with scallop-carved edged to the front and sides, the front top-rail with applied mouldings to simulate four slender panels, over four panels, the centre two panels with applied arched-mouldings and boss, the sides with conforming decoration, with a pair of channel run-moulded base drawers, on later bracket feet, *157cm wide x 63cm deep x 89cm high, (61 1/2in wide x 24 1/2in deep x 35in high)*

£500 - 800

740

AN 18TH CENTURY OAK CHEST-ON-STAND, CIRCA 1740 AND LATER

With cushion-moulded frieze, above two short and three long graduated drawers, within applied reeded carcass-rails, the lower-section with one deep drawer, above a repeating pointed-ogee arch cut apron, raised on square-section cabriole legs, restorations, *112.5cm wide x 60cm deep x 176.5cm high, (44in wide x 23 1/2in deep x 69in high)*

£1,200 - 1,800

PROVENANCE

Princess Mary Augusta de Lisle Cecilia d'Ardia Caracciolo, née Mary Purcell Fitzgerald (1908-1968), The Little Island, Waterford, Ireland, and thence by descent.

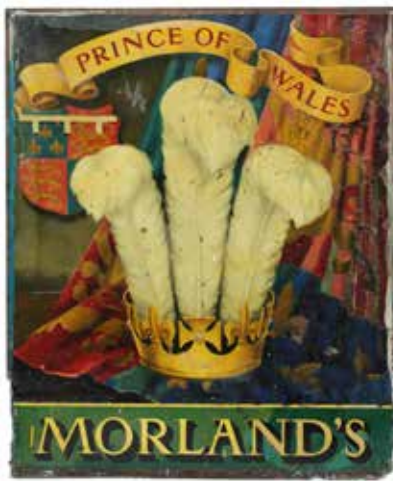
The Fitzgerald family were awarded 'The Little Island' and much of the surrounding land for their part in the Norman invasion in 1170. A powerful dynasty, including amongst them the Earls of Kildare and Ormonde and the Knights of Kerry and Glin, the family owned The Little Island for over eight centuries, with successive generations enlarging and adapting the family retreat on the island, Waterford Castle. The castle was furnished with an extensive collection of the finest art and antiques collected from all over Europe, and in 1958, when the Princess let The Island to tenants and moved permanently to Dublin, a large quantity of pieces went with her. The Little Island was subsequently sold and is now a luxury hotel and country club resort. The Little Island was also the ancestral home of Edward Fitzgerald (1809-1883), poet and translator of The Rubaiyat of Omar Khayyam and the Princess's great-great-uncle.



740



741



743



744

741

AN 18TH CENTURY OAK CWPWRDDD TRIDARN, NORTH WALES, POSSIBLY SNOWDONIA, CIRCA 1730-60

The canopy having a panelled back and sides with baluster-turned front-supports, the middle-section with channel-moulded pendant-hung frieze, above a pair of recessed fielded cupboard doors, centred by an applied arch and punched-decorated fixed panel, the lower-section with a pair of fielded panelled cupboard doors, 132cm wide x 54.5cm deep x 186.5cm high, (51 1/2in wide x 21in deep x 73in high)

£800 - 1,200

742

A CHARLES I OAK COFFER, SOMERSET, CIRCA 1630-40

Having a triple panelled lid, the front with four panels, each panel carved with a stylized flowerhead centred lozenge, the muntin-rails carved with delicate petals, the stiles and base-rail with chain-carved run-moulding, the top-rail carved with leaf S-scrolls, applied shaped lower-edge to the base-rail, restorations, 130cm wide x 54cm deep x 70cm high, (51in wide x 21in deep x 27 1/2in high)

£150 - 200

743

AN EARLY 20TH CENTURY TÔLE PEINTE PUBLIC HOUSE SIGN

Rectangular, painted to the foreground with three ostrich feathers emerging from a gold coronet, beneath a banner reading 'PRINCE OF WALES', in the background a draped Royal Standard and the coat of arms of the Prince of Wales, all above the brewery name 'MORLAND'S', 80cm wide x 95cm high

£100 - 150

744*

A LATE 18TH/EARLY 19TH CENTURY UNUSUAL SMALL OAK SIDE TABLE

The boarded top above a single frieze drawer, the legs profiled to represent an anatomical leg with 'hip', knee and booted foot, each headed by turned boss, adaptations, 66.5cm wide x 50cm deep x 71cm high, (26in wide x 19 1/2in deep x 27 1/2in high)

£600 - 800

745*

AN EARLY 17TH OAK COFFER, ENGLISH, CIRCA 1620-30 AND LATER

Reduced in depth, having a triple panelled hinged lid, above a triple panelled front, with nulled-carved top-rail, 117cm wide x 41.4cm deep x 62cm high, (46in wide x 16in deep x 24in high)

£200 - 300



746



751

746

A LATE 17TH CENTURY FRUITWOOD, PINE AND MARQUETRY PRIE DIEU, ITALIAN

With moulded top above a carved and geometric inlaid drawer, above a cupboard door formed by a pair of conforming faux drawer fronts, a hinged knee rest, below moulded and carved front base-rail, 59cm wide x 46cm deep x 86.5cm high, (23in wide x 18in deep x 34in high)

£300 - 500

747

A SMALL CHARLES II OAK GEOMETRIC MITRE-MOULDED CHEST OF DRAWERS, CIRCA 1680 AND LATER

In two parts, the thin boarded top above front dentil-mouldings, over four mitre-moulded long drawers, the front rails all applied with split-bobbin mouldings, on bun feet, 90.5cm wide x 53cm deep x 89.5cm high, (35 1/2in wide x 20 1/2in deep x 35in high)

£400 - 600

748

A SET OF EIGHT MAHOGANY DINING CHAIRS

Early 20th Century

With pierced vertical splat and reeded ear top-rail, drop in seats on square legs, including two elbow chairs, (6 + 2)

£500 - 700

749*

A BEECH AND UPHOLSTERED OPEN ARMCHAIR

In the mid-17th century Franco-Flemish manner

The rectangular padded-back and stuff-over seat upholstered in Bargello needlepoint, the flat spiral-turned open-arms on associated figural-carved front supports, with spiral-turned legs and conforming stretchers, 62cm wide, 55.5cm deep, 94cm in diameter, (24in wide, 21 1/2in deep, (37in in diameter,

£250 - 350



747



752



750

A 19TH CENTURY NORTH WALES OAK PRESS CUPBOARD IN TWO PARTS

The upper part enclosed by two pairs of ogee panelled doors, the lower part with a central door flanked by four drawers to either side, 181cm wide

£800 - 1,200

751

A CHINESE ELM ALTAR CABINET 20TH CENTURY

20th Century

Fitted with three frieze drawers above a pair of central cupboard doors, flanked by carved fruiting vine ornament, 225cm wide

£300 - 350

752

AN 18TH CENTURY PRIMITIVE WELSH ELM STOOL

with pierced upright back, shaped seat and four legs, together with an antique oak rocking cradle with bowed canopy, 83cm long (2)

£700 - 800

753

A PART 18TH CENTURY CARVED OAK TRI-DARN WITH ENCLOSED CANOPY

The top with shaped cornice above three sections with two panelled doors flanking a fixed central panel, each decorated with carved diamond motifs, the top section with turned side columns, turned inverted finials to the centre, the whole raised on stile feet. 151cm wide x 58cm deep x 196cm high, (59in wide x 22 1/2in deep x 77in high)

£200 - 300

END OF SALE

WELLINGTON, WATERLOO AND THE NAPOLEONIC WARS

To include paintings, miniatures,
prints, arms, ceramics, silver,
works of art, books and manuscripts

Wednesday 1 April 2015
New Bond Street, London

**THOMAS JONES BARKER
(BRITISH, 1815-1882)**

The battle of Waterloo
oil on canvas
102 x 135cm (40 3/16 x 53 1/8in).
£20,000 - 30,000
€25,000 - 38,000

ENQUIRIES

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jon.baddeley@bonhams.com

Closing date for entries

Friday 6 February 2015



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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a *Lot*

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

Estimates

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

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

The *Seller's* responsibility to you

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

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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).

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Alterations

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

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4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

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

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer’s Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent’s client’s identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer’s Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer’s Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER’S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer’s Agreement*, a premium (the *Buyer’s Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer’s Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer’s Agreement*. All the sums payable to us by the *Buyer* are subject to *VAT*. For this *Sale* the following rates of *Buyer’s Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the <i>Hammer Price</i>
20% from £50,001 to £1,000,000 of the <i>Hammer Price</i>
12% from £1,000,001 of the <i>Hammer Price</i>

On certain *Lots*, which will be marked “AR” in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

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

- The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer’s Premium*:
- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer’s Premium*
 - Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer’s Premium*
 - * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer’s Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer’s Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer’s Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer’s Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer’s Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

9. PAYMENT

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

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

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

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the "o" of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

~ Ruby and Jadeite

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

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

Bottling Details and Case Terms

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

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ 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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
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.	10	MISCELLANEOUS	11	GOVERNING LAW
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

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

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		10	OUR LIABILITY
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		12 MISCELLANEOUS	13	GOVERNING LAW
		12.1 You may not assign either the benefit or burden of this agreement.		All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		DATA PROTECTION – USE OF YOUR INFORMATION
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com .
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		APPENDIX 3
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		DEFINITIONS AND GLOSSARY
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
				LIST OF DEFINITIONS
				"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

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

"Business" includes any trade, *Business* and profession.

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

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

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

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

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

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

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

☐

☐

☐

☐

Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

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

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐

Sale title: Fine Art and Antiques		Sale date: Wednesday 5 November 2014	
Sale no. 21839		Sale venue: Oxford	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
£10 - 200by 10s		£10,000 - 20,000by 1,000s	
£200 - 500by 20 / 50 / 80s		£20,000 - 50,000by 2,000 / 5,000 / 8,000s	
£500 - 1,000by 50s		£50,000 - 100,000by 5,000s	
£1,000 - 2,000by 100s		£100,000 - 200,000by 10,000s	
£2,000 - 5,000by 200 / 500 / 800s		above £200,000at the auctioneer's discretion	
£5,000 - 10,000by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals)			
By providing your email address above, you authorise Bonhams to send you marketing material and news concerning Bonhams and partner organisations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
If registered for VAT in the EU please enter your registration here:		Please tick if you have registered with us before <input type="checkbox"/>	
□□ / □□□ - □□□□ - □□			

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐ I will collect from Park Royal or bonded warehouse ☐ Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: _____ Date: _____

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

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