

# **FINE ART AND ANTIQUES INCLUDING SILVER**

Wednesday 3 December 2014

Oxford



# Bonhams



# FINE ART AND ANTIQUES INCLUDING SILVER

Wednesday 3 December 2014 at 10.00  
Oxford

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£10

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Front cover: Lot 200  
Back cover: Lot 82  
Inside front cover: Lot 499  
Inside back cover: Lot 227

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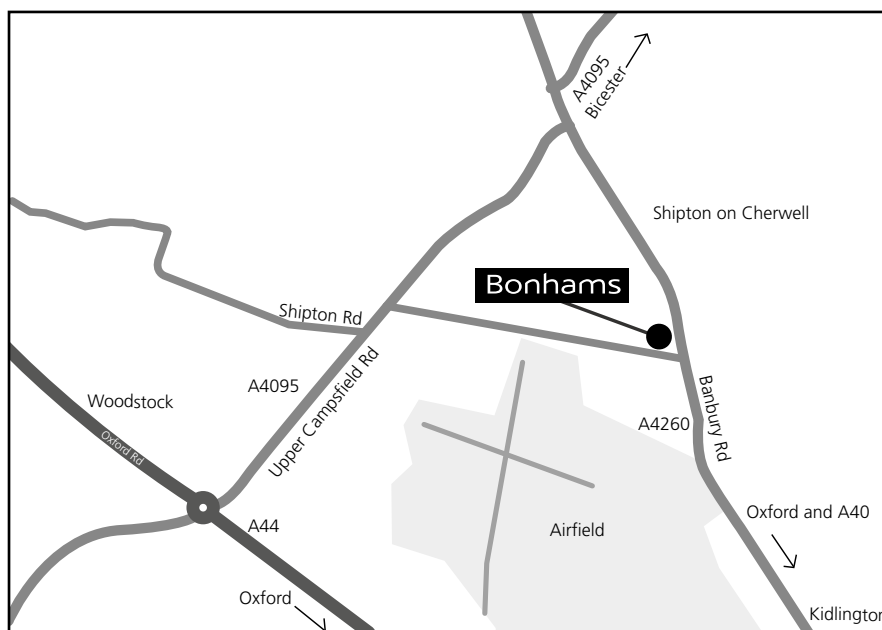
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We highly recommend that  
potential buyers make efforts to  
inspect the lots in Oxford in  
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viewing.

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.



# ANTIQUE AND MODERN SILVER

Lots 1 - 199





1

## OLD SHEFFIELD PLATE

1

### AN OLD SHEFFIELD PLATE PAIR OF THREE LIGHT, TWO BRANCH CANDELABRA

*by Matthew Boulton, circa 1820*

The urn shape sconces with gadrooned borders, reeded arms to a tapering stem with acanthus leaf lower body, raised on a circular base, *height 48cm*, a silver mounted double watch stand, *London 1918*, inscribed, a silver salver, cased, a silver paten, marks worn a silver two piece cruet and an electroplated two piece cruet..

£400 - 600

## ELECTROPLATE

2

### AN ELECTROPLATED WINE COOLER

Of campanan form, borders and handles embellished with fruiting vines, body part lobed, raised on a spreading circular base, *height 25.5cm*.

£300 - 400

3

### A CONTINENTAL ELECTROPLATED COFFEE POT

*circa 1820*

Raised on a pedestal foot, together with, an electroplated two-handled tray, with a pierced gallery border, an electroplated two-handled bread board, with wood insert of elongated octagonal form, with remaining plated wears. (Qty)

£400 - 600



2



4 (part)

## BOXES & MISCELLANEA

4

### A SILVER COFFEE POT AND HOT WATER POT

by Walker & Hall, Birmingham 1945

Of plain tapering form, together with, a silver matched pair of candlesticks, *Sheffield* 1911-1912, of knopped form embossed with swag and ribbon decoration raised on a square foot, loaded, a George III silver set of three Scottish sauce ladles, *Edinburgh* 1813, monogrammed, with remaining silver flatware, weight of weighable silver 53oz. (Qty)

£600 - 800

5

### A GEORGE III SILVER HELMET CREAM JUG

another maker over striking that of Hester Bateman, *London* 1785

With bright-cut decoration, together with, a George III silver two-handled cup, *London* 1776, another bright engraved cream jug, *London* 1804, with remaining silver wares, weight 46oz. (14)

£600 - 800

6

### A SILVER BOWL

by Edward Barnard & Sons Ltd., *London* 1913

With an applied gadrooned border, raised on a pedestal foot, together with, an Edwardian silver hot water pot, *Birmingham* 1908, of plain oval form, a Victorian silver tea caddy, *London* 1899, of rectangular form, an Edwardian silver cigarette box, *London* 1907, of plain rectangular form, weight of weighable silver 29oz. (4)

£300 - 400

7

### A SILVER CRUET SET

by Walker & Hall, Birmingham 1920

Comprising: peppers, salt cellars and mustard pots, together with a selection of other salts and cruets, weight of silver 25oz. (Qty)

£500 - 700

8

### A GEORGE IV SILVER MUSTARD POT

*London* 1826

Of baluster form with embossed and chased floral decoration, blue glass liner, together with a silver mustard spoon, a George IV silver milk jug, *London* 1825, with half fluted border, a Victorian silver pair of serving spoons, *Sheffield* 1892, cased, a silver three piece christening set, cased and a caddy spoon, weight of weighable silver 23oz.

£300 - 400

9

### A GEORGE III SILVER BRIGHT ENGRAVED WINE COASTER

marks rubbed, *London* 1801

A set of four embossed cauldron salts, 1864 / 1865, an embossed goblet, by John Edward Terry, *London* 1827, with fruiting vine and floral bands, with cobra entwined handle, a salt, *Sheffield* 1838, lobed form, gilded, and two American embossed dishes, by Spaulding & Co. (9)

£500 - 600



10 (part)



15 (part)

10  
**AN EDWARDIAN SILVER MOUNTED  
GLASS PRESERVE JAR WITH FITTED  
TRAY**

by Goldsmiths and Silversmiths Company,  
London 1906  
Cylindrical, fitted on an oval tray with handles  
decorated with pierced hearts, together with  
a quantity of silver items, weight of weighable  
silver 46 oz. (Qty)

£600 - 800

The large glass-fitted ash tray illustrated on  
the website is no longer in this lot.

11  
**A VICTORIAN SILVER NOVELTY MENU  
HOLDER**

makers mark indistinct, London 1896  
Modelled as a Lancer on horseback, hinged  
base support, 6cm x 8cm, together with,  
a George III silver muffineer, London 1763  
of baluster form with engraved and pierced  
domed cover and urn finial with another  
similar London 1733, a Victorian silver jug and  
basin, London 1891, with remaining wares,  
weight of weighable silver 16oz. (Qty)

£400 - 500

12

**A SILVER THREE PIECE TEA SERVICE**  
by C W Fletcher & Son Ltd., Sheffield 1921  
Of shaped rectangular form, with an applied  
gadroon and shell border, comprising; tea  
pot, sugar bowl, milk jug, together with, a  
silver pair of bon bon dishes, Birmingham  
1900, embossed and pierced, a silver set  
of six coffee bean spoons, Birmingham  
1925, with remaining silver wares, weight of  
weighable silver 50oz. (Qty)

£500 - 600

13

**AN EDWARDIAN SILVER INKSTAND**

by Goldsmiths and Silversmiths Company,  
London 1908  
Shaped-rectangular with mask decoration,  
together with a mixed quantity of silver items,  
weight of weighable silver 44oz. (Qty)

£600 - 800

14

**AN ART DECO SILVER SUGAR CASTOR**

by Walker & Hall, Chester 1938  
Of tapering cylindrical form, with a  
geometrical pierced pull-off lid, together with,  
an Edwardian silver tea caddy, Birmingham  
1908, of oval form, with a gadrooned border,  
an Edwardian silver two-handled bon bon  
dish, Birmingham 1902, with pierced and  
applied decoration, with remaining silver  
wares, weight of weighable silver 17oz. (Qty)

£250 - 300

15

**A SILVER LOBED SWING-HANDLE  
BASKET**

by Harry Synner & Charles Joseph Beddoes,  
Birmingham 1928  
Part pierced, raised on a stemmed circular  
foot, together with, two pierced dishes,  
three-handle bowl, salt cellar with spoon  
and a cased five-piece cruet set, weight of  
weighable silver 58oz.

£700 - 900

16

**A GEORGE III SILVER PAIR OF  
CAULDRON SALT CELLARS**

makers mark I.M., London 1763  
Raised on hoof feet, together with, a Victorian  
silver pair of pepperettes, Sheffield 1893, an  
Edwardian silver christening bowl and spoon,  
London 1903/04, engraved with branches of  
thistles, inscribed, a Victorian silver cream jug,  
Chester 1896, two George III Irish silver fiddle  
pattern tablespoons, Dublin 1804 & 1816,  
with remaining silver and electroplated wares,  
weight of weighable silver 35oz. (Qty)

£350 - 450



17

**AN EDWARDIAN SILVER PAIR OF ASPARAGUS TONGS**

by William Hutton & Sons Ltd., London 1906  
Of conventional form, together with, a George III Irish silver milk jug, *Dublin 1813*, with bright-cut decoration raised on four ball feet, a Victorian silver christening mug, *Birmingham 1855*, of tapering form with remaining silver wares, *weight of weighable silver 42oz.* (Qty)

£500 - 600

18

**A THREE PIECE TEA SERVICE**

by Walker and Hall, Sheffield 1927  
Of oval baluster form, raised on three pad feet, an Indian silver card case, *unmarked, circa 1890*, with embossed and chased floral and bird decoration, a pair of Burmese silver embossed dishes and a lidded container, *unmarked*, two Nigerian silver trays, *by Aikin Amadu, Kano, circa 1950*, with engraved decoration, and other silver including a travelling case.

£600 - 800

19

**A GEORGE II SILVER TANKARD**

possibly by William Burwash, London 1748  
With a leaf capped handle raised on a spreading foot, monogrammed and crested, together with, a silver sugar castor, *London 1908*, of panelled octagonal form, with a pierced pull-off lid, a Victorian silver pair of napkin rings, *Birmingham 1887*, with engine turned decoration, cased, with remaining silver, *weight combined 24oz.* (6)

£500 - 700

20

**A SILVER QUAICH**

by Brook & Son, Edinburgh 1923  
Of plain conventional form, together with, a silver armada dish, *London 1965*, of typical form, a Victorian silver Lily-pattern basting spoon, *London 1845*, crested, a silver hip-flask, *Birmingham 1927*, of angular form with engine turned decoration, with remaining silver wares, *weight of weighable silver 58oz.* (Qty)

£500 - 600

21

**A SILVER COFFEE POT**

by J B Chatterley & Sons Ltd., Birmingham 1968  
Of tapering form with a domed lid, together with, a Victorian silver cruets, *Edinburgh 1881*, of shaped scalloped form, one piece deficient, an Edwardian silver tea pot, *Sheffield 1902*, of oval form with a fluted lower body with remaining silver wares, *weight of weighable silver 59oz.* (Qty)

£700 - 800



17 (part)



21 (part)

22

**A VICTORIAN SILVER ROSE BOWL**

by the Barnards, London 1900  
With embossed and chased floral and scroll decoration, *diameter 20cm*, a George IV silver waiter, *London 1828*, with cast floral border, *diameter 22.5cm*, a Victorian silver christening mug, *Sheffield 1885*, and a Victorian silver beaker, *London 1877*, *weight combined 42oz.*

£500 - 600

23

**A VICTORIAN SILVER BOUDOIR TIMEPIECE**

by Charles Dumenil, London 1901  
The case embossed and chased with floral decoration, C scroll handle, raised on four ball feet, white enamel dial with a French movement, key, monogrammed, *height 7cm.*

£300 - 400

24

**A GEORGE III SILVER MATCHED SET OF THREE SALTS**

two possibly by James Fray, Dublin 1819, one by S C Younge & Co., Sheffield 1813  
Of circular form, raised on three lion head capped feet, together with, a silver christening mug, *Sheffield 1923*, inscribed, a silver tea pot, *marks indistinct*, of ovoid form with an applied gadrooned border, with remaining silver wears, *weight of weighable silver 52oz.* (Qty)

£600 - 700



28 (part)

25

**A VICTORIAN SILVER PAIR OF CAST FRUIT SERVING SPOONS**

*by George Adams, London 1879*

With open-work fruiting vine handles and shell bowls, together with, a Victorian silver sugar bowl, *London 1877*, a small double cup, Indian, and a small pot and cover. (5)

£500 - 600

26

**AN EDWARDIAN SWING-HANDLED SILVER TOPPED GLASS JAR**

*by Joseph Rodgers & Sons, Sheffield 1909*

Of plain circular form, together with, an electroplated biscuit barrel, *by Mappin & Webb*, or plain circular form, a silver matchbox case, *bearing London import marks, 1992*, with an applied pig to the top, a silver scent bottle, *Birmingham 1989*, of heart shape, with remaining silver wears, *weight of weighable silver 5oz.* (Qty)

£250 - 300

27<sup>Y</sup>

**A VICTORIAN SILVER HEART SHAPE DISH**

*Birmingham 1890*

With a stippled finish and wavy border, raised on three curved feet, *registration number 43166*, a Victorian silver and mother of pearl set of six fish knives and forks, *London 1890*, with pierced and engraved blades and tines, with ribbed handles, an Edwardian silver mounted easel mirror, *Birmingham 1908*, and other silver and plated wares, *weight of weighable silver 36oz.*

£500 - 600

28

**AN IRISH SILVER PAIR OF GOBLETS**

*by Michael D Hilliar, Dublin 1973*

Of conventional plain form, with a matte engraved stem, together with, an Irish silver coaster, *Dublin 1973*, with pierced decoration with an applied gadrooned border, an Irish silver tumbler cup, *Dublin 1975*, of plain form with a gilt interior, with remaining silver wares, *weight of weighable silver 30oz.* (Qty)

£500 - 700

29

**A GEORGE II SILVER CREAM JUG**

*London 1754*

Of baluster form, a similar George III silver cream jug, *London 1762*, an Edwardian silver example, *Birmingham 1902*, and other silver and plated wares.

£300 - 400

30

**AN EDWARDIAN SILVER THREE-PIECE TEA SERVICE**

*by James Dixon & Sons Ltd., Sheffield 1904*

Of rectangular form with an applied gadrooned border, raised on four ball feet, inscribed, together with, a silver matched pair of coasters, *Birmingham 1929-1930* with pierced decoration raised on four tab feet, one glass liner deficient, a Victorian silver mustard, *London 1853*, with pierced scroll decoration, blue glass liner, initialled, with remaining silver wares, *weight of weighable silver 56oz.* (Qty)

£500 - 600

31

**A GEORGE III SILVER CREAM JUG**

*by James Mince, London 1800*

Of oval form with reeded handle, together with, a George III silver bon bon basket, *London 1770*, with pierced swing handle, another oval George III silver bon bon basket, *London 1797*, with remaining silver wares, *weight combined 67oz.* (Qty)

£500 - 600

32

**AN EDWARDIAN SILVER SET OF FOUR BON BON DISHES**

by William Adams Ltd., Birmingham 1904

Of circular form with an applied scroll and foliate border to pierced bowls, together with, a silver sauce boat, London 1917, of plain form, raised on three feet, with remaining silver, weight of weighable silver 17oz. (Qty)

£250 - 300

33

**A VICTORIAN SILVER SALVER**

by Martin, Hall & Co., Sheffield 1856

With an applied scroll and shell border, engraved with scroll decoration, raised on three claw and ball feet, crested and initialled, together with, an Edwardian silver basket, Birmingham 1901, of navette form, with four embossed lions heads to each point, an Edwardian silver pair of pin dishes, Birmingham 1904, of heart shape, with remaining silver wares, weight combined 47oz. (Qty)

£500 - 600

34

**A GEORGE III STAND TEAPOT ON MATCHED STAND**

by John Reily/Henry Nutting, London 1801

Of oval indented panelled form, the frieze with an engraved band of flowers, the stand raised on four tab feet, monogrammed, together with, a George II silver matched pair of cauldron salts, London 1748-1754 raised on three shell capped shell feet, a George III Irish silver fish slice, Dublin 1807, crested and initialled, with remaining silver wares, weight combined 50oz. (Qty)

£500 - 600

35

**A VICTORIAN SILVER PERFUME BOTTLE**

by George Heath, London 1885

Cased, engraved with Bo-Peep, flowers and leaves, together with, a silver set of six silver and guilloche enamel buttons, Birmingham 1905, cased, with remaining silver, weight of weighable silver 8oz. (18)

£250 - 350

36

**A VICTORIAN SILVER SALVER**

London c.1870, marks worn

Of circular form with scroll engraved decoration, raised on three scroll feet, crested, a Victorian silver tea caddy, London 1897, of octagonal form, an Edwardian silver pair of presentation Corinthian column candlesticks, Birmingham 1905, a silver and glass pepper pot, Sheffield 1922, in the form of a devils head and other silverware, weight of weighable silver 71oz.

£700 - 900

37

**A SILVER SPIRIT KETTLE**

by Viners Ltd., Sheffield 1938

Of conventional form, together with, a William IV silver milk jug, London 1834, of circular form, with a reeded border, a silver and mother of pearl dessert service, Sheffield 1922, with silver blades and tines, with remaining silver wares, height of spirit kettle 32cm, weight of weighable silver 57oz. (Qty)

£500 - 600



37 (part)

38

**A VICTORIAN SILVER PAIR OF CAST FRUIT SPOONS**

by George Adams, London 1879

With open-work fruiting vine handles, gilt shell bowls, together with, a Victorian silver sugar bowl London 1877, a double ended beaker, Indian, and a small Dutch pot. (5)

£500 - 600

39

**AN ART DECO SILVER SET OF SIX FRUIT SPOONS**

by Thomas Bradbury & Sons, Sheffield 1932

Cased, together with, a George I Hanoverian rat-tail pattern spoon, London 1723, a Shire Horse Society silver medal, Birmingham 1925, with remaining silver wares, weight of combined silver 13oz. (16)

£150 - 200

40

**AN EDWARDIAN SILVER JEWELLERY BOX**

Chester 1910

Of rectangular form with a serpentine front, raised on cabriole legs, monogrammed, a Victorian silver sugar bowl, Chester 1897, with half fluted decoration, a silver sugar bowl and milk jug, Birmingham 1913/15, of half fluted form, a silver cigarette box and various other silverware, weight of weighable silver 46oz. (Qty)

£500 - 700



46 (part)



46 (part)

41

#### A SILVER SAUCEBOAT

by Goldsmiths & Silversmiths Co. Ltd., London 1934

A Victorian silver mug, London 1868, together with, two other mugs a caster and dish, a George II silver mug, Newcastle 1757, later embossed, weight combined 48oz. (7)

£500 - 700

42

#### A VICTORIAN SILVER SET OF FOUR TEA CUPS AND SAUCERS

by Edward Hutton, London 1887

With fluted decoration, the ceramic lined tea cups with an applied reeded waist band and angular handles, together with, a Victorian silver salver, London 1889, inscribed, a silver matched three-piece tea service, Sheffield 1895-1896, with remaining silver, weight 58oz. (Qty)

£500 - 600

43<sup>Y</sup> Φ

#### AN EDWARDIAN SILVER PAIR OF FERN POTS

by William Hutton & Son Ltd, Birmingham 1908

Of tapering form embossed with swags of roses, an a flared rim, together with, a Victorian silver jug, Sheffield 1900, with a fluted lower body, initialled, a Victorian silver rose bowl, London 1895, initialled, a silver hot water pot, initialled, with ivory insulators, weight combined 43ozoz. (5)

£700 - 800

44

#### A VICTORIAN SILVER CHRISTENING MUG

by Henry Wilkinson & Co., Sheffield 1848

Monogrammed, together with, an Edwardian silver matched pair of posy vases, Birmingham 1903-1905, of conventional form, an Edwardian silver pair of bon bon dishes, Birmingham 1902, of square pierced form, with remaining silver wares, weight combined 41oz. (Qty)

£700 - 800

45<sup>Y</sup> Φ

#### A SILVER TWO-HANDLED TAZZA

by Walker & Hall, Sheffield 1911

Of conventional form with leaf embellished handles, together with, a George III stained green ivory and silver stilton scoop, London 1810, a George III silver set of three bottle labels, by the Batemans, London 1804, inscribed HOLLANDS, RUM and BRANDY, a silver and cut glass inkstand, Birmingham 1904 and other silver wares, weight of weighable silver 55oz. (Qty)

£600 - 800

46

#### A MATCHED SILVER AND ENAMEL DRESSING TABLE SET

by W I Broadway & Co., London 1927-1929

With engine turned decoration, comprising; two clothes brushes, two hair brushes, a hand mirror and a matched comb, cased, together with, a Continental silver pin cushion, possibly Dutch, stamped to base, modelled in the shape of a fish, pin cushion deficient, a George III silver pepper castor, bearing incuse marks, London 1785, of conventional form, with remaining silver wares, weight of weighable silver 26oz. (Qty)

£600 - 800





47 (part)

47

**AN EDWARDIAN SILVER BUTTER DISH**

*by William Hutton & Sons Ltd., Sheffield 1907*

Of circular form with a domed pull-off lid, embossed with ribbon and swag decoration to a beaded rim dish, together with, an Edwardian matched silver pair of menu holders, *Birmingham 1901-1904*, of thistle and scroll design, a silver swing-handled sugar basket, *Sheffield 1904*, of shaped form, with remaining silver wares, *weight combined 40oz.* (Qty)

**£600 - 800**

48

**AN EDWARDIAN SILVER CASED SET OF FOUR OVAL SILVER SWEETMEAT DISHES,**

*By Marples & Co, Birmingham 1908*

Foliate and 'C' scroll embossed, *length 14cm*, a silver toast rack, *London 1917*, a Victorian silver pair of cauldron salt cellars, *London 1872*, an silver mustard pot, *London 1915*, an Indian silver bowl, the sides lobed and pierced, embossed with animals, buildings and trees, inscribed, with remaining silver wares, *weight of weighable silver 34oz.* (Qty)

**£350 - 450**

49

**AN EDWARDIAN SILVER TOAST RACK**

*by the Goldsmiths and Silversmiths Company, Birmingham 1909*

Conventional form, together with a quantity of other silver items, *weight of weighable silver 32oz.* (Qty)

**£500 - 700**

50

**A GEORGE III CRUET FRAME BASE**

*by John Emes, London 1807*

With bright-cut engraved decoration, replaced wood centre, together with, a George II caster, *London 1735*, a George III Irish sauceboat, *Dublin 1788*, with remaining silver wares. (Qty)

**£500 - 600**

51

**A VICTORIAN SILVER CRUET FRAME**

*by Henry Wilkinson & Co., Sheffield 1846*

With pierced decoration and one vacant receiver with four cut-glass bottles, crested, together with, a Victorian silver waiter, *London 1843*, with engraved decoration, a Victorian silver set of three salts, *Sheffield 1855*, another Victorian silver set of three salts, *London 1847*, *weight of weighable silver 60oz.* (8)

**£700 - 900**

**MODERN SILVER**

52

**A SILVER TWO-HANDLED COFFEE TRAY**

*by Boardman Glossop & Co. Ltd., Sheffield 1919*

With moulded raised sides, raised on four feet, inscribed to the centre, *55.5cm across*, *weight 35oz.*

**£350 - 450**



53

53

**OF MERCHANTS TAYLORS COMPANY INTEREST; A SILVER REPRODUCTION MINIATURE LIDDED TANKARD**

*London 1927*

A copy of a William and Mary lidded tankard, to commemorate the 600th anniversary of the Company, a George III silver christening mug, two Victorian silver christening mugs and a French silver beaker, *weight combined 19oz.* (5)

£400 - 500

54

**A SILVER PAIR OF CANDLESTICKS**

*by William Hutton & Sons, Sheffield 1927*

Shaped drip-pans with beaded rims, stems shaped as Corinthian columns, on spreading stepped rectangular bases (loaded) with beaded rims, together with two matched silver plated candlesticks, *height 16cm.* (4)

£500 - 600



55 (part)

55

**A SILVER CAKE STAND**

*by Harrison & Sons Ltd., London 1928*

Of circular form with spot-hammered decoration throughout, with an applied beaded rim the stem engraved with various scroll patterns, to a circular spread foot, together with, an Edwardian silver hot water pot, *Sheffield 1905*, with a fluted lower-body, initialled, *height of cake stand 11cm, diameter of cake stand 25.5cm, weight combined 42oz.* (2)

£400 - 500

56

**AN ART DECO SILVER TEA TRAY**

*by Charles S Green & Co. Ltd., Birmingham 1938*

Of elongated octagonal form, with an applied geometric border, *length 44.5cm, weight 49oz.*

£400 - 500



56



58

57

**A SILVER THREE-PIECE TEA SERVICE**

*by Adie Bros. Ltd, Birmingham 1926*

Circular bellied form, the teapot with dome cover, with composite finial and handle, together with a silver shaped-circular salver, *Sheffield 1918*, on three scroll feet, *diameter of salver 24.3cm, weight total 37oz. (4)*

£500 - 600

58

**A SILVER THREE BRANCH, THREE LIGHT CANDELABRUM**

*by Mappin & Webb, London 1990*

The detachable branch section with three scroll arms issuing from a central point with a knopped stem and circular base, together with, a silver pair of candlesticks, *Birmingham 1992*, of plain tapering form, loaded, *height of candelabrum 33cm. (3)*

£500 - 600

59

**A SILVER MOUNTED AND CUT-GLASS CLARET JUG**

*by C J Vander Ltd., Birmingham 1988*

The spout with an applied Bacchanalian mask, grape and vine handles to a tapering cut and wheel-engraved glass base, together with, a set of six silver and cut-glass wine goblets, *Birmingham 1979*, with plain knopped silver stems, *height of claret jug 31cm. (7)*

£400 - 500

60

**A SILVER FOUR PIECE TEA SERVICE**

*by Mappin & Webb, Sheffield 1915*

Of circular compressed form, with half fluted bodies and applied gadrooned borders, the handles composed of two serpents, comprising; tea pot, spirit kettle, sugar bowl, milk jug, *height of spirit kettle cm, weight combined 106oz. (4)*

£1,000 - 1,500



59



60



63

61  
**OF LIVERPOOL AND CHESTER INTEREST; A SILVER MOUNTED PRESENTATION POTTERY VASE**

*by Geoffrey Collis, Chester 1955*

With plain neck and foot mounts to a brown pottery baluster vase, the spreading foot inscribed "Alderman R.R.Bailey Lord Mayor of Liverpool 1955-1956", *height 32cm.*

**£300 - 400**

Geoffery Collis was an independent jeweller and silversmith based in Horton, near Chester.

62  
**A SILVER TANTALUS WITH CUT GLASS DECANTERS**

*by C J Vander Ltd, Sheffield, 2001*

Of rectangular form, with stepped base, reeded decoration and tapered handle, containing two cut glass decanters, *length 27.5cm.*

**£400 - 500**

63  
**AN IRISH SILVER THREE PIECE COFFEE SERVICE**

*by RN?, Dublin 1975*

The coffee pot of baluster form, with a fluted spout and with capped scroll handles, comprising; coffee pot, sugar bowl, milk jug, *height of coffee pot 30cm, weight combined 46oz. (3)*

**£800 - 1,000**



64

64  
**AN IRISH SILVER TWO-HANDLED BOWL ON STAND**

*by Irish Silver Ltd., Dublin 1973-1974*

With an applied Celtic border, a gilt interior to two Celtic dragon handles, the pull-off lid with pierced decoration raised on a green banded agate stand, *height on stand 20.5cm, weight 45oz.*

**£800 - 1,000**

65  
**A SILVER TAZZA**

*by Walker & Hall, Sheffield 1936*

Shallow bowl with a castellated rim, on a pedestal foot with similar rim, *height 9.2cm, diameter 22.8cm*, together with a pair of sauceboats, *by E Viner, Sheffield 1961, another matched by Mappin & Webb, Sheffield 1959, weight 25oz. (4)*

**£500 - 600**

66<sup>Y</sup>  
**A SILVER AND SILVER MOUNTED DRESSING TABLE SET**

*by Mappin & Webb, London 1918/1919*

Engine turned with floral chased borders comprising; rectangular dressing box with lift tray and contents, pair of circular candlesticks, pair cut glass bottles with hinged covers, two circular dressing jar covers, five clothes and hair brushes, two tortoiseshell combs, button hook and shoe horn, circular hand mirror, easel hand mirror, a rectangular dressing table tray, two pin dishes, *weight of weighable silver 32oz. (Qty)*

**£700 - 900**





69

67

**A SILVER FOUR PIECE TEA SERVICE**

*by C W Fletcher & Son Ltd., Sheffield 1927*

Of oval panelled form, comprising; tea pot, hot water pot, sugar bowl, milk jug, *height of hot water pot 21cm, weight combined 63oz.* (4)

£500 - 600

68

**TWO PAIRS OF SILVER SAUCEBOATS**

*by E Viner, Sheffield 1931 and by Edward Barnard & Sons, London 1934*

Both of oval form, the first, reed and ribbon border, leaf-capped flying scroll handles, the second, gadroon border, leaf-capped flying scroll handles, *length 19.3cm and 15.7cm, weight 28oz.* (4)

£500 - 600

69

**A SILVER PIG AND THREE PIGLETS**

*by Mappin & Webb, London 1987 and by J S & M J, London 1988*

A realistically modelled cast of a pig with three piglets, with engraved detail, *weight combined 20oz.* (4)

£500 - 600

70

**A SILVER SET OF THREE SILVER JUBILEE COMMEMORATIVE SALVERS**

*by E H Parkin & Co., London 1977*

Of shaped square form raised on four scroll feet, each engraved with the signatures, of all the Kings and Queens of England from Elizabeth I, cased, *length 34.5cm and two 30.5cm, weight combined 95oz.* (3)

£700 - 900



70



74

71

### A SILVER BEAKER

by Guild of Handicraft, London 1957

With spot-hammered decoration, height 8cm, weight 5oz.

£250 - 350

72

### A SILVER MENORAH

by A Taite & Sons Ltd, London 1946

With the eight graduated arms issuing from a central tapering square column, with another removable light, on an octagonal base, height 29.8cm, weight 14.5oz.

£500 - 600

73

### A SILVER COFFEE POT

London 1966

Of circular tapering form with a reeded base and octagonal spout, resin handle and finial, a silver cafe au lait set, London 1936, of circular pedestal form and a pair of silver candlesticks, London 1990, of baluster form, loaded, weight of weighable silver 57oz.

£500 - 600

74Y Φ

### AN ART DECO SILVER MATCHED FOUR PIECE TEA SERVICE

By Viner's Ltd., Sheffield 1946 - 1954

Of tapering octagonal form, engraved with Art Deco decoration, with ivory handles and finials, comprising; tea pot, hot water pot, sugar bowl, milk jug, height of hot water pot 15.5cm, weight combined 55oz. (4)

£1,000 - 1,500

This lot is sold with an Article 10 certificate, no. 529541/01

75

### A SILVER PAIR OF CANDLESTICKS

by Joseph Zweig, London 1919

The baluster knopped stems with scroll engraved decoration, with detachable, and domed bases on three cast feet, together with, a Victorian silver beaker, Sheffield 1890, engraved with floral festoons and scrolls, inscribed, weight combined 29oz. (3)

£400 - 500

76

### A SILVER MATCHED FOUR PIECE TEA SERVICE

by Duncan & Scobbie, Birmingham 1937-1939

Of oval form, with an applied Celtic pattern border, with Celtic dragon handles raised on four paw feet, comprising; tea pot, hot water pot, sugar bowl, milk jug, height of hot water pot 21cm, weight combined 57oz. (4)

£600 - 800



76



77

77  
**A SILVER TWO-HANDLED TRAY**

*by Viners Ltd., Sheffield 1937*

Of plain form, with a wavy shaped border, length handle to handle 68.5cm, weight 112oz.

£800 - 1,200

**VERTU**

78

**A SILVER SET OF TWELVE FOX HEAD MENU HOLDERS**

*six by Goldsmiths & Silversmiths Co. Ltd., Birmingham 1987 and six by Mappin & Webb, Birmingham 1988*

Cased, together with, a silver set of eight napkin rings, bearing London import marks, 1992, each with an applied pig to the front, a silver egg stand, London 1993, raised on three pig capped feet, weight of weighable silver 12oz. (21)

£500 - 700



78

79

**PATRICK MAVROS: A SILVER SET OF SIX NOVELTY MENU HOLDERS**

*by Patrick Mavros, Zimbabwe, circa 1995*

Each mounted on an ebony base with a different animal, comprising; buffalo, wart hog, elephant, crocodile, giraffe, leopard, each stand with 'PM' plaque inlay, cased, length of base 6cm. (6)

£500 - 600

80

**A VICTORIAN SILVER PRESENTATION SNUFF BOX**

*by Thomas Edwards, London 1840*

Of rectangular form, the cover decorated with a floral border and a polished panel, engraved presentation inscription, engine-turned sides and underside, length 10cm, weight 7.5oz.

£500 - 600



79



81

**81  
A VICTORIAN SILVER CASTLE TOP CARD CASE**

*by Nathaniel Mills, London 1847*

An embossed image possibly of an early version of Osborne House, surrounded by scroll and chased decoration, monogrammed, *length 10cm, weight 2oz.*

**£500 - 600**

**82  
A SILVER NOVELTY SET OF FOUR OWL MENU HOLDERS CASE**

*by Mordan & Co., Chester 1912*

Each realistically modelled with glass eyes, cased, *height 3cm, weight 2.5oz.*

**£500 - 600**

**83  
A SILVER HEART-SHAPED LIGHTER**

*makers mark, London 1900*

Raised on three ball feet, together with, a single silver coaster, *Birmingham 1987*, a silver pair of half bottle coasters, *London 1986*, a pair of glass and silver candlesticks, *Birmingham 1987*, with remaining silver wares. (Qty)

**£300 - 400**



84 (part)

**84  
A SILVER MATCHED PAIR OF SALT AND PEPPER MILLS**

*by William Comyns & Sons Ltd., London 1983-1984*

In the form of barrels, together with, a silver set of four pin dishes, *Sheffield 1988*, of plain circular form, a silver set of six coasters, *London 1985*, loaded, four silver pairs of salt and pepper pots, *Sheffield 1989*, of plain tapering form, *weight of weighable silver 7oz. (Qty)*

**£300 - 400**

**85  
A SILVER NOVELTY TEDDY BEAR ON CHAIR**

*by Theo Fennell, London 1992*

A gilded bear sat on a chair with engraved detail, together with, a silver milk jug, *London 1989*, the jug of plain form with a cast handle realistically modelled as a cat, a silver pair of leaping frogs, *marks worn*, realistically modelled, with remaining small silver wares, *weight combined 17oz. (9)*

**£300 - 400**



85 (part)





86



88 (part)

86Y Φ

**A CONTINENTAL TORTOISESHELL AND SILVER MOUNTED AIDE MEMOIR**

*the pencil bearing French silver marks .800*

With an applied scene of a castle and trees surrounding a small watch movement, inside with an ivory page and pencil, together with, another tortoiseshell aide memoir with matching small case, decorated with yellow metal inlay, monogrammed. (3)

£200 - 300

87

**A GEORGE III SILVER PAIR OF SPECTACLES**

*by Charles Rawlings, London 1796*

Of plain form, with fold over arms, a William IV silver vinaigrette, *by Nathaniel Mills, Birmingham 1837*, with engine turned decoration, a Victorian silver vinaigrette, *Birmingham 1843*, and other silverware, *weight of weighable silver 6oz. (7)*

£300 - 400

88

**A GEORGE III SILVER NUTMEG GRATER**

*by Samuel Pemberton, Birmingham 1815*

Of rectangular form with cut corners, decorated with bright-cut decoration, together with, a Victorian silver snuff box, *London 1849*, engraved with scroll decoration, inscribed, a Victorian silver card case, *Chester 1894*, profusely engraved with scrolls, crested and inscribed, *weight combined 7oz. (3)*

£500 - 600

89Y

**A VICTORIAN SILVER AND CORAL MOUNTED RATTLE**

*maker's mark overstruck, Birmingham 1860*

Knopped body applied with various bells, faceted junction with a teething coral handle, *length 14.5cm.*

£200 - 300

90

**A VICTORIAN SILVER NOVELTY BOX**

*by Samuel Jacob, London 1899*

Modelled as a sedan chair, decorated with foliate scrolls, *height 11.5cm, weight 6oz.*

£300 - 400

91

**A GEORGE IV SILVER SNUFF BOX**

*by John Jones III, London 1824*

With woodland scenes featuring stags and doe, together with, a George III silver-gilt vinaigrette, *Birmingham 1802*, with a reeded exterior, a George III silver vinaigrette, *Birmingham 1819*, with engine turned decoration, with remaining snuff and vinaigrette boxes, *weight combined 6oz. (Qty)*

£600 - 800

92

**AN EDWARDIAN SILVER CASED MINIATURE TIMEPIECE AND A PLAYING CARD CASE**

*Both by Charles S Green Birmingham 1915*

The timepiece with hinged handle and fitted with an 8 day movement with circular dial, on bun feet, *7.5cm high*; the card case with domed hinged lid (containing two packs of cards) *8cm high. (2)*

£180 - 220

93

**TWO VICTORIAN SILVER TEA CADDIES**

*the first by Thomas Hayes, Birmingham 1895, the second by Nathan & Hayes, Chester 1899*

Rectangular form with hinged-cover, the cover and sides embossed with a relief scene depicting a Dionysian Thiasus, *height 8cm*, the second, oval with pull off cover, decorated with a similar scene, *height 8.5cm, weight 9oz. (2)*

£500 - 600

94

**A GEORGE IV SILVER SET OF THREE WINE LABELS**

*by John Reilly, London 1820*

Comprising; sherry, port, madeira, together with, a silver pair of wine labels, *Sheffield 1938*, comprising; whisky and sherry, a Georgian silver entree dish handle, *stamped with partial hallmarks*, depicting a lion rampant, with remaining items, *weight of weighable silver 6oz. (8)*

£300 - 500



95 (part)

## FOREIGN SILVER

95

### A PORTUGUESE SILVER AND GLASS INKSTAND

*Lisbon 1886-1938, 0.833 standard marks*

Of rectangular form mounted on a wooden base, applied floral corners, the cut glass bottle with silver hinged cover, a Chinese silver fish knife and fork, *by Zee Wo, Shanghai, circa 1900*, with applied poney and bird decoration, a Chinese silver slice, *by Tuck Chang*, a Chinese silver set of six tea spoons and an oval stand.

£500 - 700

96

### A PAIR OF 19TH CENTURY INDIAN SILVER CASTORS

*by Charles Nephew & Co, Calcutta or Simla circa 1850 - 1870, covers apparently unmarked*

Baluster forms, pierced domed pull-off covers with bell finials, body embellished with rocaille-'C' scroll cartouches and flower heads on a foam ground, raised on a spreading circular foot, *height 13cm, weight 8oz. (2)*

£180 - 220

97

### A GEORGIAN SILVER KARKARA

*by Bashindzhakov Agadzhan Khatshaturov, Tbilisi, Georgia, circa 1840-1850, also bearing Russian control marks 1908-1917*

The shaped spout opening to three curved, twisted spiral tubes leading into main spherical body, embossed and chased with Arabic animals and foliate decoration, raised on a tapering foot, together with, an Edwardian inkstand, *London 1902*, of oval form with a square glass inkwell, a silver bon bon dish, *Birmingham 1940*, with two wreath shaped handles and pierced decoration, with remaining silver wares, *height of azarpesh 33cm, weight of weighable silver 27oz. (Qty)*

£400 - 500

98

### A SET OF SIX SMALL LATE 19TH / EARLY 20TH CENTURY TURKISH SILVER ZARFS

*with Tughra marks*

Of conventional forms, plain bodies embellished with an upper engine-turning band, raised on screw fitted square foot, another example, with indistinct Tughra and Sah marks, with spiral lobed sides embellished with engraved stylised tulips, together with two Continental silver and silver-gilt zarfs, possibly Turkish, *weight 11oz. (9)*

£300 - 400



97 (part)



99



99 (detail)

99

**A CHINESE SILVER MILK JUG**

*by Sun Sing, Canton c.1790-1830*

Of double skinned form with embossed bamboo and bird decoration, simulated bamboo handle, the cartouche crested and monogrammed and a pair of Chinese silver finger bowls, *by Luen Hing, Shang Hai, c.1910*, of lobed circular form, the panels embossed and chased with dragons and peonys, monogrammed and dated 1881-1906, *weight combined 13.5oz.*

£300 - 400

100

**A CHINESE SILVER TEA CADDY**

*by Luen Wo, Shang Hai, circa 1900*

Of square form embossed with birds amongst foliage, the swing handle of branch form, pull-off cover and a set of four Chinese silver menu holders, *by Wang Hing & Co., Hong Kong, circa 1900*, with a twisted four leaf clover motif, *weight combined 14oz. (5)*

£600 - 700



101



100

101

**A JAPANESE SILVER SET OF SIX BOWLS**

*by K Uyeda, stamped sterling, circa 1920*

Of circular form with engraved bamboo decoration, *diameter 10cm, weight combined 32oz. (6)*

£300 - 400

102

**A RUSSIAN SILVER PAIR OF SABBATH CANDLESTICKS**

*by M. Sztern, assay master Josef Sosnkowski, Warsaw 1874*

Of typical form with knopped baluster stems embossed with flutes and floral sprays, raised on square bases, loaded, *height 31cm. (2)*

£500 - 800



102



107

103

**A LATE 19TH/EARLY CONTINENTAL UNMARKED SILVER PHOTOGRAPH FRAME**

*possibly Russian or Turkish*

Floral decoration, together with another silver photograph frame, shell-embellished. (2)

£500

104

**A COLLECTION OF LATE 18TH CENTURY DUTCH SILVER AND SILVER-GILT FIGURAL SPOONS**

Comprising: the following with tapering stems with loop detail: a spoon with a figural terminal of a baker, *reverse of bowl initialled and dated 1769* with remaining spoons. (11)

£300 - 400

105

**A LATE 19TH / EARLY 20TH CENTURY GERMAN SILVER BASKET**

*incuse stamped with crown & crescent mark, 800 standard*

Pierced oval form, embellished with bands of rose heads enclosed by 'C' scrolls, central band of die-stamped cartouches with various motifs; two depicting putti with roses and two embellished with floral bouquets, the base embellished with a die-stamped scene of frolicking putti in a pastoral landscape, *length 43cm, weight 26oz.*

£500 - 700

106

**A DUTCH SILVER THREE-PIECE TEA SERVICE**

*by Besseling, Leeuwarden post 1931*

Comprising: tea pot, swing-handle sugar bowl and cream jug, of urn form, raised hinge-cover with corn finial, wood loop handle, together with twelve Dutch grape forks in a spoon box, *weight total of weighable silver 35oz.* (16)

£500 - 600

**FLATWARE**

107

**A GEORGE III AND LATER SILVER OLD ENGLISH BEAD PATTERN CANTEEN FOR EIGHTEEN SETTINGS**

*various makers and dates*

Comprising; table forks, dessert forks, three table spoons, nine dessert spoons, crested, *weight combined 75oz.* (48)

£700 - 900

108

**A QUANTITY OF GEORGE III AND LATER SILVER CUTLERY**

*various dates and makers*

To include; a George IV silver fiddle, thread and shell pattern sugar scoop, *London 1826*, five William IV fiddle pattern table spoons, *London 1835* and a George III silver Old English pattern basting spoon, *London 1799, weight 140oz.* (Qty)

£1,200 - 1,400

109<sup>Y</sup> Φ

**A SILVER SET OF SIX SLIP TOP SPOONS**

*by Suckling Ltd., London 1939*

Part of a collection of six various cased sets of silver spoons, forks and knives, together with, a silver set of six Old English feather edge teaspoons, *Sheffield 1957, weight of weighable silver 7oz.* (33)

£150 - 200

110

**A PREDOMINATELY WILLIAM IV SILVER FIDDLE PATTERN PART CANTEEN OF CUTLERY**

*London 1838*

Comprising; one basting spoon, four table spoons, five dessert spoons, seven tea spoons, one sauce ladle, six table forks, and five dessert forks, crested, *weight 63oz.* (Qty)

£500 - 600





115

111

**A GEORGE IV SILVER FIDDLE PATTERN PART CANTEEN OF CUTLERY**

*London 1824/26*

Comprising; six table spoons, six dessert spoons, two ladles, eighteen table forks and eleven dessert forks, intialled, *weight 83oz.* (Qty)

**£700 - 800**

112

**A GEORGE III AND LATER SILVER OLD ENGLISH PATTERN PART CANTEEN OF CUTLERY**

*Various dates and makers*

Comprising; ten table spoons, *London 1793 x 6, Glasgow 1845 x 4*, twelve table forks, *London 1825 x 8, various x 4*, ten dessert forks, *Glasgow 1853 x 5, various x 5*, and two tea spoons, crested, *weight 62oz.* (Qty)

**£500 - 600**

113

**A GEORGE III SILVER SET OF FRUIT KNIVES**

*by Matthew Boulton, Birmingham 1785, makers mark, duty mark, lion passant, date letter M*

With reeded handles and silver blades, crested, a Victorian silver set of ten fiddle pattern mustard spoons, *Sheffield 1880/81*, crested, a Victorian silver fish server and fork, *London 1855*, a Victorian silver set of four serving spoons, and other silver flatware, *weight of weighable silver 57oz.*

**£400 - 500**

The duty mark was first introduced in Birmingham on the 1st December 1784 and the date letter, M, was changed in July 1785.

114

**A GEORGE III SET OF SIX SILVER HANDLED REEDED TABLE KNIVES**

*by Matthew Boulton, Birmingham 1773/4*

Georgian steel blades (five by Garrard), a George III silver pair of gravy ladles, *London 1791*, intialled, various George III and later flatware and a William IV silver mounted cut glass tea mixing bowl, *London 1835, weight of weighable silver approximately 100oz.*

**£800 - 1,000**

The Birmingham Assay Office opened on 31 August 1773 and initially operated from three rooms in the King's Head Inn on New Street employing only four staff and was only operating on a Tuesday. The first customer on that day was Matthew Boulton.

115

**A GEORGE III AND LATER OLD ENGLISH FEATHER EDGE PATTERN MATCHED CANTEEN, FOR TWELVE SETTINGS**

*various dates and makers*

Comprising; table forks, dessert forks, table spoons, desert spoons, tea spoons, *weight combined 85oz.* (Qty)

**£800 - 1,000**

116

**A GEORGE III IRISH SILVER PAIR OF TABLE SPOONS**

*by Michael Homer, Dublin 1776*

Intialled, together with, a matched Old English pattern silver canteen for eight settings, *various dates and makers*, comprising; ten table forks, dessert forks, table spoons, nine dessert spoons, with remaining silver flatware, *weight combined 83oz.* (Qty)

**£600 - 800**



122

117

**A SMALL COLLECTION OF SILVER SUGAR TONGS**

*various dates and makers, mostly Georgian examples*

Conventional form, comprising:

A King's pattern example, by *Thomas Wallis II & Jonathan Hayne, London 1818*, three bright-cut examples, *London 1791, 1796, 1798* and one Georgian Newcastle example, together with a quantity of Georgian, Victorian and Edwardian examples, *weight 44oz. (34)*

£500 - 600

118

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

*various makers and dates*

A George III silver set of five Old English pattern dessert spoons, *London 1813*, four George III silver Old English and thread pattern table spoons, *one by Barber & Whitwell, York 1815*, and other flatware, *weight 41oz.*

£400 - 500

119Y Φ

**A SILVER CANTEEN OF OLD ENGLISH PATTERN CULTRY FOR SIX PLACE SETTINGS**

*predominately by Goldsmiths & Silversmiths Co. Ltd., London 1933*

Comprising table spoons, soup spoons, dessert spoons, five tea spoons, table forks, dessert forks, two gravy ladles, ivory handled table and dessert knives and a three piece carving set, crested, cased, together with other silver flatware, *weight of weighable silver 103oz.*

£800 - 1,000

120

**A GEORGE III IRISH SILVER FIDDLE PATTERN PART CANTEEN**

*Various makers and Dublin dates*

Comprising; a straining spoon and basting spoon, by *William Ward, 1805*, a soup ladle, gravy ladle and sifter ladle, by *John Pittar, 1800*, a pair of gravy ladles, by *Carden and Williams, Cork and Dublin 1807*, sixteen table spoons, *various*, twenty nine table forks, by *Ward, 1805 x 15*, by *Neville, 1812 x 14*, a marrow scoop and other flatware, *the majority with the same crest and intialled Z.C., weight approximately 155oz.*

£1,800 - 2,500

121

**A GEORGE III SILVER PAIR OF FIDDLE PATTERN GRAVY LADLES**

*by Cattle & Barber, York 1811/12, makers mark, lion passant, duty mark, leopard's head, date letter Z and A*

Initialed M, a George III silver hanavorian fancy back table spoon, *London 1766*, initialed A\*L and a Victorian silver fiddle pattern soup ladle, by *Walker & Hall, Sheffield 1895*, *weight combined 15oz.*

£300 - 400

122

**A VICTORIAN SILVER FIDDLE AND THREAD PATTERN CANTEEN FOR TWELVE PLACE SETTINGS**

*predominately by Francis Higgins, London 1879/80 and later*

Composed of fifteen table spoons, dessert spoons, nine tea spoons, five coffee spoons, six egg spoons, table forks, dessert forks, soup ladle, basting spoon, two gravy ladles, sugar sifter spoon, preserve spoon and fork, butter knife, mustard spoon, three salt spoons, crested, *weight 180oz.*

£1,600 - 1,800

123

**AN EDWARDIAN SET OF SIX FIDDLE PATTERN DESSERT SPOONS AND FORKS**

*Sheffield 1908*

Initialled, a silver set of six Old English pattern soup spoons, *Sheffield 1930*, a Victorian silver set of six fiddle pattern dessert spoons, *Exeter 1876*, various of flatware and four silver cases, *weight approximately 100oz.*

£800 - 1,200

124

**A SILVER OLD ENGLISH COMPOSITE CANTEEN OF CULTERY FOR SIX SETTINGS**

*by various makers and dates*

Comprising; table spoons, *Sheffield 1918*, initialled, dessert spoons, *Sheffield 1925*, table forks, *London 1903*, initialed, table and dessert knives, *Sheffield 1975* together with six Victorian silver table knives, *London 1845*, *weight of weighable silver 54oz.*

£600 - 800

125<sup>Y</sup>

**A SILVER AND MOTHER OF PEARL MATCHED DESSERT SERVICE FOR TWENTY FOUR SETTINGS**

*by Viner's Ltd/ Goldsmiths & Silversmiths Co. Ltd., Sheffield 1937*

One fork deficient, with silver blades and tines, together with, a silver fish service for twelve settings, *Sheffield, various dates*, with silver tines and blades, crested. (Qty)

£300 - 400

126

**A VICTORIAN SILVER FIDDLE PATTERN CANTEEN FOR SIX PLACINGS**

*predominately by Hougham and Cater, London 1849/52*

Comprising; a basting spoon, two sauce ladles, dessert spoons, tea spoons, table forks and dessert forks, crested, *three items by different makers and dates, weight 50oz.*

£500 - 600

127

**A GEORGE III SCOTTISH SILVER TODDY LADLE,**

*by Alexander Henderson, Edinburgh 1799*

Slender Old English pointed handle, the bowl set with a gold guinea, engraved with an initial, beneath a crest and motto, *length 40cm.*

£600 - 800

128

**A KING'S/QUEEN'S PATTERN SILVER COMPOSITE PART CANTEEN**

*Various dates and makers*

Comprising; six table forks, two table spoons, six dessert forks, six dessert spoons, six teaspoons, six mustard spoons, four silver handled table knives, two silver handled dessert knives, an electroplated salad serving spoon, *weight combined 62oz.* (Qty)

£400 - 500

129

**A VICTORIAN CAST SILVER LIMPET BOWL LADLE**

*by William Theobalds & Robert Metcalf Atkinson, London 1838*

With entwined leaf scroll stem, together with, a Victorian silver Dutch style silver and silver-gilt twisted stem sifter spoon, *London 1854*, female figural terminal, with remaining silver wares. (Qty)

£300 - 400



127

130

**A SILVER CHIPPENDALE PATTERN CANTEEN OF CULTERY FOR SIX PLACE SETTINGS**

*by William Hutton & Sons Ltd., Sheffield 1957*

Composed of three table spoons, soup spoons, dessert spoons, table forks, dessert forks, together with Firth stainless bladed table knives and dessert knives, *by Dixon & Sons, Sheffield 1957, weight 58oz.*

£700 - 900

131

**A GEORGE III AND LATER SILVER FIDDLE PATTERN CANTEEN OF FLATWARE**

*Various makers and dates*

Comprising twelve table spoons, *London 1829 x 6, 1906 x 6*, eighteen dessert spoons, *various dates*, twelve tea spoons, *London 1860 x 6, Exeter 1846 x 6*, two gravy ladles, *London 1856*, eighteen table forks, *various dates*, eighteen dessert forks, *various dates*, together with six Victorian fiddle husk with husk heel tea spoons, *London 1845*, initialled M, *weight approximately 138oz.*

£1,000 - 1,500



132

132

**A SILVER MATCHED CANTEEN OF COMMUNITY PATTERN FOR SIX SETTINGS**

*by Viner's Ltd., Sheffield 1958 - 1961*

Comprising; table forks, dessert forks, table spoons, dessert spoons, soup spoons, teaspoons, coffee spoons, two serving spoons, together with, six silver handled table and dessert knives, all to a fitted wooden box, *weight combined 47oz.* (48)

£600 - 800

**ANTIQUE SILVER, PRE 1914**

133

**A SET OF FOUR 19TH CENTURY SILVER AND SILVER-GILT ELECTROTYPE PANELS**

*unmarked, possibly by Elkington & Co, circa 1870*

Each of oblong form with curved ends and foliate decorated relief borders, each panel portraying a varying scene of Eastern influence; the first, depicting a man in the mountainside with rifle at his side pointing and overlooking a herd of elephants, the second, depicting a man kneeling on horseback within a jungle setting fighting off a group of tigers, the third, depicting a man in Colonial dress leaning on a pillared doorway overlooking a rabble of natives surrounding a de-robed man with long and unkempt hair, the fourth, depicting an offering with a group of natives standing and praying to a expectant king/god around a group of piled bodies, each with a central screw attachment to the reverse and a later easel back, *length of each 8.5cm, weight 11oz.* (4)

£500 - 600

134

**A SILVER SPIRIT KETTLE ON STAND**

*by Harrison Fisher & Co., Sheffield 1911*

Of conventional form, with an applied gadrooned and shell border with fluted lower half, *height on stand 32cm, weight 44oz.*

£500 - 600

135

**A SILVER MATCHED PAIR OF CORINTHIAN COLUMN CANDLESTICKS**

*by Gorham Manufacturing Co., Birmingham 1912-1913*

Of conventional form, loaded, together with, a silver pair of shade, stamped Gorham, with pierced decoration and beaded liners, *height 21cm.* (2)

£200 - 300

136

**A SILVER WAITER**

*with cancelled hallmarks and London Assay Office number 9037*

Shaped-circular form, open-work cast fruiting vine border on three open-work floral bracket feet, *diameter 20.5cm, weight 8oz.*

£300 - 400



134





137

137

**A PAIR OF SILVER SABBATH CANDLESTICKS**

*by Rosenzweig, Taitelbaum & Co, London 1913*

Conventional baluster knob form embossed with floral decoration, on shaped-square bases, *height 32cm, weight 22oz. (2)*

£500 - 600

138

**A SILVER CIGAR BOX**

*by J.B, London 1910*

Of plain rectangular form, loaded, *length 27cm*, together with, a Victorian silver vase, *London 1892*, with embossed fluted decoration, a silver tea pot *London 1913*, of ovoid form with a fluted lower body, *weight of weighable silver 32oz. (3)*

£400 - 600

139

**A SILVER COFFEE POT**

*marks cancelled, Antique Plate Committee Case no. 8987.*

Of baluster shape with embossed decoration, *height 22cm, weight 20oz.*

£300 - 500

Together with the Antique Plate Committee letter



140

140

**A SILVER PAIR OF CANDLESTICKS**

*Chester 1910*

With compressed capitals and tapering fluted stems, on an oval base, loaded, *height 31cm. (2)*

£400 - 600

141

**AN EDWARDIAN PAIR OF SILVER SABBATH CANDLESTICKS**

*by Jacob Fenigstein, London 1906*

Conventional baluster knob form with floral embossed decoration, on three open-work scroll supports, *height 27.2cm, weight 17.5oz.*

£500 - 600

142<sup>Y Φ</sup>

**AN EDWARDIAN SILVER THREE-PIECE TEA SERVICE**

*by Williams Ltd, Birmingham 1902*

Oval form with gadrooned rims, the bellied bodies embossed with foliate c-scrolls, angular handles, the teapot with ebonised wood handle and lobed disc finial, *length of teapot 30cm*, together with a cased set of twelve pairs of Edwardian silver fruit eaters, *by Levesley Bros, Sheffield 1901*, typical form with ivory handles, the blades and tines engraved with foliate scroll decoration, in a fitted wooden case, *weight total of tea set 36.5oz. (4)*

£500 - 600



142



143

143

**AN EDWARDIAN SILVER INKSTAND**

*by James Unitt Parkes, London 1904*

Rectangular with rounded corners, central silver-mounted taperstick with snuffer, flanked by two oval silver-mounted inkwells with urn finials, base with engraved presentation inscription and pen recess to front, raised on four fan embellished bracket feet, *length 29.5cm, weight total excluding glass inkwells 33oz.*

£500 - 600



144

146<sup>Y Φ</sup>

**AN EDWARDIAN SILVER TEAPOT**

*by Barnards, London 1907*

Of circular form with half gadrooned decoration and flower and scroll border on four shell panel feet, together with, a 19th Century silver plated octagonal panel teapot with bright cut banded decoration, *weight of weighable silver 27oz. (2)*

£250 - 350

144

**AN EDWARDIAN SILVER BASKET**

*by Charles Stuart Harris, London 1902*

Of navette form, with pierced and embossed decoration, with an applied scroll and foliate border, raised on a shaped pedestal foot, *height 16cm, length 29cm, weight 23oz.*

£300 - 500

147

**AN EDWARDIAN SILVER PAIR OF GRAVY BOATS**

*by Edward Barnard & Sons Ltd., London 1901*

With applied gadrooned borders, leaf capped scroll handles, raised on three shell capped shell feet, crested, *length 21.5cm, weight combined 30oz. (2)*

£300 - 400

145

**AN EDWARDIAN SILVER TWO HANDED BOWL**

*by Ollivant & Botsford, London 1907*

Of plain form with an applied reeded waist band raised on a pedestal foot, to a turned wooden stand, *height on stand 21.5cm, weight 22oz.*

£400 - 500

148

**A VICTORIAN MATCHED SILVER SET OF FOUR CANDLESTICKS**

*by Haworth, Eyre & Co. Ltd., Sheffield 1898-1901*

Of octagonal paneled form, with knopped stems, loaded, *height 16cm. (4)*

£400 - 600



148



149

149

**OF MILITARY INTEREST: A VICTORIAN SILVER PUNCH BOWL ON STAND**

*by Elkington & Co., Birmingham 1890*

Of Neo-Classical style with an applied Roman frieze, to two chased, scroll acanthus leaf capped handles, embossed fluting to the underside of the bowl, raised on an egg and dart pedestal circular foot, to an ebonised socle with an inscribed plaque, cased, *height 24cm, diameter 28cm, weight 62oz.*

**£1,000 - 1,200**

Inscribed, 'This silver bowl replaces the following trophies destroyed by enemy action in 1941 during the world war'. Underneath, listing eighteen said trophies. All relating to Lancashire and Cheshire Artillery regiments.



149 (detail)



150

150

**OF HUNTING INTEREST; A VICTORIAN SILVER PRESENTATION BOWL**

*by the Barnards, London 1891*

Of half fluted form raised on a pedestal foot with hound mask handles and engraved with a fox head and crossed tails, raised on an ebonised plinth, *height 19cm, diameter 33cm, weight 62oz.*

**£700 - 900**

Inscribed "Presented, by the members of the North Durham Hunt, to the Master, John Edwin Rogerson, Esquire, of Croxdale Hall, on the occasion of his marriage, 14th January 1892."



152

151

**A VICTORIAN SILVER FOUR PIECE TEA AND COFFEE SERVICE**

*by Haseler Brothers, Birmingham 1895*

With an embossed fluted lower body and reeded angular handles, comprising; tea pot, coffee pot, sugar bowl, milk jug, cased, *height of coffee pot 27cm, weight combined 72oz. (4)*

**£750 - 850**

152

**A VICTORIAN SILVER DISH**

*by Goldsmiths and Silversmiths, London 1899*

The open work sides with a cottage, pastoral figures and animals amongst scrolls, with a vacant ovoid cartouche, *diameter 23cm, weight 14.5oz.*

**£500 - 700**

153

**A VICTORIAN SILVER SALVER**

*by E & J Barnard, London 1869*

Circular with engraved swags and stiff leaf panels, beaded rim on three paw finial feet, *30.5cm diameter*, together with a silver pair of candlesticks *Birmingham 1889*, loaded, of reeded lobed form with vase sconces and removable drip pans, *21.5cm, weight of weighable silver 25oz.*

**£200 - 250**



151





154

154

**A VICTORIAN SILVER PRESENTATION ROSE BOWL ON STAND**

*by Mappin & Webb, Sheffield 1896*

With embossed half fluted decoration, with two applied lions heads ring pull handles, raised on a pedestal foot, to a turned wooden stand, inscribed, *height on stand 23cm, weight 32oz.*

£500 - 600



156

155Y Φ

**A VICTORIAN GENTLEMAN'S TRAVELLING SUITCASE WITH SILVER-GILT, IVORY AND LEATHER FITMENTS**

*by T.W?, London 1898, retailed by Jones. 41 St. James St, London*

With brass lock and handle mounts, the interior comprising; six bottles, five various shaped toilet jars, a mirror, four brushes, a silver-gilt beaker, a silver-gilt rectangular box, ivory glove stretchers, an ivory handled glove hook, a silver lid with missing cut glass base, two ivory cylindrical boxes, two ivory buffers, all monogrammed to a green crocodile case, some vacant spaces, together with, a similar gentleman's travelling case with electroplated fitments, *height of case 21.5cm, length of case 52.5cm, weight of weighable silver 22oz. (2)*

£500 - 600

156

**A VICTORIAN SILVER PAIR OF SAUCE BOATS**

*by Thomas Hayes, Birmingham 1900*

Both with applied gadrooned border, the body embossed with fluting and scroll decoration, raised on three shell capped hoof feet, *height 11.5cm, weight combined 20oz. (2)*

£300 - 400

157

**A VICTORIAN SILVER INKWELL**

*by Charles Thomas Fox & George Fox, London 1843*

Of wavy circular form, with pierced decoration, with blue glass liner, together with, a Continental silver bowl, *stamped 800*, with pierced decoration and an applied grape and vine border. (2)

£200 - 250



155



158

158

**A VICTORIAN SILVER SALVER**

*by Thomas Bradbury & Sons, London 1879*

Of circular form engraved with foliate decoration raised on four shell feet, *diameter 31.5*, together with another similar, *London 1974, diameter 26.5cm, weight combined 50oz. (2)*

£600 - 800

159

**A VICTORIAN SILVER TEA POT**

*London 1894*

Of oval half fluted form, with a fruitwood handle, an Edwardian silver tea caddy, *Sheffield 1907*, of oval half fluted form and a silver milk jug, *Birmingham 1934* of oval half fluted form, *weight 28oz.*

£300 - 400



160

160

**A VICTORIAN SILVER AND CUT-GLASS SEVEN BOTTLE CRUET**

*by Edward & John Barnard, London 1864*

Of scalloped rectangular outline with a beaded border, the reeded frames supported by a fixed central carrying handle with an oval beaded grip, raised on four scroll feet, *height 29cm, weight 26oz.*

£500 - 600

161

**A VICTORIAN SILVER EXTENDING TOAST RACK**

*stamped twice to the underside 'BI' and twice with a sailing vessel above the letters 'AG', probably English colonial, circa 1850* Concertina form with openwork double-arched wirework frame, quatrefoil loop handle, on five compressed ball feet, *height 11cm, weight 7.5oz.*

£500 - 600

162

**A VICTORIAN SILVER SALVER**

*by Daniel & Charles Houle, London 1874*

Of wavy circular form, with an applied shell border, engraved decoration and armorial, raised on three scroll feet, *diameter 35cm, weight 35oz.*

£400 - 500

163Y Φ

**A VICTORIAN SILVER COFFEE POT**

*by Joseph & Joseph Jr Angell, London 1843*

Of lobed pear form, domed cover with pumpkin finial, double scrolled handle with ivory insulators, decorated with engraved floral and foliate scrolls, raised on a lobed circular foot, *height 25cm, weight total 28oz.*

£300 - 400

164

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

*by William Eley II, London 1821*

Of melon shape, raised on a pedestal foot, comprising; tea pot, sugar bowl, milk jug, height of tea pot 16cm, weight combined 47oz. (3)

£700 - 900

165

**A GEORGE IV SILVER MUG**

*by Richard Pierce & George Burrows, London 1826*

With engraved reeded bands, crested and inscribed, together with, a George IV silver christening mug, London 1822, with reeded decoration, inscribed, with another similar, London 1836, weight combined 25oz. (3)

£500 - 600

166

**A GEORGE IV SILVER PAIR OF GRAVY BOATS**

*by Rebecca Emes & Edward Barnard I, London 1826*

Of fluted shell form, with a leaf capped scroll and shell handle, raised on a shaped pedestal foot, inscribed, height 16.5cm, length 17.5cm, weight combined 30oz. (2)

£500 - 600

167Y Φ

**A GEORGE III SILVER COFFEE POT**

*by John King, London 1770*

Of baluster form with floral embossed decoration, leaf capped scroll handle, ivory insulators, pineapple finial, initialled and a Victorian silver tray, Birmingham 1901, of rectangular form with embossed scroll and floral decoration, weight 39oz.

£700 - 900



165



166



167





168

168

**A GEORGE III SILVER LIDDED TANKARD**

*by I.D., London 1770*

Of plain baluster form with an applied girdle, the stepped double dome cover with scroll thumb piece, raised on a spread foot, crested and monogrammed, *height 21cm, weight 27oz.*

£800 - 1,200



169

169

**A GEORGE III SILVER COFFEE BIGGIN WITHOUT BURNER**

*by Robert Garrard I, London 1810*

Of cylindrical form with an applied gadrooned border and an engraved armorial, together with, a George II silver sauce boat, *London 1753*, with a wavy border raised on three hoof feet, crested and initialled 'O over I\*E', *height of coffee biggin 22.5cm, weight combined 30oz. (2)*

£500 - 600

170 Y Φ

**A GEORGE III SILVER PEDESTAL COFFEE POT**

*by Urquhart and Hart, London 1811*

Of oblong form with bright-cut engraved decoration and reeded waist band, raised on a pedestal foot with bead border, raised on four ball feet, sweeping handle with ivory insulators, monogrammed, *height 25.5cm, weight 33oz.*

£600 - 800

171

**A GEORGE III SILVER PAIR OF WINE COASTERS**

*by Robert Hennell I, London 1777*

With pierced and bright-cut decoration, with an applied beaded border to a turned wooden base, *diameter 12cm. (2)*

£500 - 600

172

**A GEORGE III SILVER SALVER**

*by Thomas Chawner, London 1783*

Of shaped circular form with an applied beaded border, raised on three claw feet, an engraved armorial, *diameter 23cm, weight 15oz.*

£300 - 400



170



171





173

173

**A GEORGE III SILVER SWING-HANDLED BASKET**

*by Thomas Wallis (II) & Jonathan Hayne, London 1813*

Of conventional form, with an applied gadrooned border, *length 30cm, weight 28oz.*

£300 - 400

174

**A GEORGE III SILVER THREE PIECE COMPOSITE COFFEE SERVICE**

*by various makers, London 1805/06*

Of barrel form with half fluted body and a gadrooned border, ebony handle and finial, composed of a biggin on stand, *lacking burner*, sugar bowl and milk jug, initialled, a George III silver coffee pot, *London 1805* of baluster form and half fluted lower body, *presentation inscription from the 4th Earl of Radnor*, and a silver tea pot, *Birmingham 1911*, *weight combined 83oz.*

£600 - 800

175

**A GEORGE III SILVER SPARROW BEAK JUG**

*makers marks indistinct, London 1803*

Of plain conventional form, together with, a George III silver sauce boat, *London 1817*, with an applied gadrooned border, a leaf capped scroll handle raised on three hoof feet, initialled, *length 20cm, weight combined 18oz. (2)*

£600 - 800



175

176

**A GEORGE III SILVER PAIR OF CASTERS**

*maker's mark 'A.L.', London 1763*

The inverted baluster bodies with waisted necks and gadrooned rims, the detachable pierced high-domed cover embossed with swirl flutes, crested, *height 15.5cm, weight 17.5oz. (2)*

£500 - 600

177

**A GEORGE III SILVER DRUM TEA POT**

*probably by Samuel Wood or Samuel White, London 1776*

Cylindrical form, the body later chased in the Chinoiserie flavour with figures holding parasols around a central pagoda to one side and similar figures to the other side around a central scrolling cartouche, wooden scroll handle, *height 14cm, weight total 16oz.*

£500 - 600



177



179

178

**A GEORGE III SILVER DRUM MUSTARD**

*by Robert Hennell, London 1780*

Of circular form, with pierced decoration and a blue glass liner, together with, a George III silver mustard, *London 1786*, of oval form with pierced decoration with a blue glass liner, a George III silver salt, *London 1783*, with associated spoons, *weight combined 9oz.* (6)

£300 - 500

179

**A GEORGE III SILVER MUG**

*by Thomas Willates, London 1818*

Of plain form, with a leaf capped scroll handle, together with, a George III silver mug, *London 1780*, later embossed with a rural scene of a Shepard, his sheep and his dog, a George III silver beaker, *London 1794*, of plain form, initialled, *weight combined 27oz.* (3)

£500 - 600

180

**A GEORGE III SILVER WINE FUNELL**

*by P.A.W Bateman, London 1802*

Of conventional form, with curved tip, *length 12cm, weight 2oz.*

£500 - 600

181

**A GEORGE III SILVER WAITER**

*possibly by John Cox, London 1765*

Of conventional form raised on three paw feet, later embossed, together with, a George III silver waiter, *London 1775*, with a wavy shell border, a silver waiter, *Sheffield 1921*, of plain form with a beaded border, a George III silver tea pot stand, *London 1802*, of oval form with a gadrooned border, initialled 'H', *weight combined 36oz.* (4)

£500 - 600



181



184 (part)



186

182

**A GEORGE III SILVER GOBLET**

*by Solomon Hougham, London 1818*

Of conventional form with bright-cut decoration raised on a square foot, *height 16cm*, together with, a Victorian silver goblet, *Sheffield 1891*, with scroll engraved decoration to a knopped stem raised on a circular foot, *height 20.5cm, weight combined 13ozoz. (2)*

£400 - 500

183

**A GEORGE III SILVER TEAPOT**

*by William Burwash and Richard Sibley, London 1807*

Compressed circular form, wooden handle and lift, a matched sugar bowl *by Rebecca Emes & James Barnard* with gadrooned rim and base, reeded loop handles, makers mark only, and a parcel gilt milk jug, maker mark rubbed, *London 1776*, with flower and leaf cast rim, *weight of weighable silver 28oz. (3)*

£500 - 600

184

**A GEORGE III IRISH SILVER TEA POT**

*by James Scott, Dublin 1805*

Of plain circular form, together with, a William IV Irish silver sugar bowl and milk jug, *Dublin 1834*, of rectangular form with bright-cut decoration, crested, a George III Irish silver pair of salts, *by James Le Bas, Dublin circa 1820*, of reeded oval form, glass liners deficient, a Irish silver pair of sugar tongs, *weight combined 43oz. (5)*

£500 - 600

185\*

**A GEORGE II IRISH SILVER SPOON TRAY**

*makers mark rubbed, Dublin, circa 1740*

Plain compressed oval form with raised rim, *length 17cm, weight 3oz.*

£500 - 600

186<sup>Y Φ</sup>

**A GEORGE II SILVER COFFEE POT**

*by Samuel Wood, London 1757*

Heavily embossed with scroll and foliate decoration, the part fluted domed lid to a carved ivory handle, raised on a spread foot, an engraved armorial, *height 27cm, weight 32oz.*

£1,000 - 1,200

187

**A GEORGE II SILVER COFFEE POT**

*by Richard Bayley London 1742*

Of tapered form, chased with 'C' scrolls, shells and flowers, the centre with engraved armorial, domed cover with knob finial and wooden handle, cover unmarked, *height 22.5cm, weight 21oz.*

£600 - 800



191

188

**A GEORGE II SILVER PORRINGER**

*by John Payne, London 1757*

Of conventional form, with an embossed fluted lower body, to two handles with a vacant cartouche, engraved 'T\*D' to base, *height 12.5cm, weight 9oz.*

£400 - 500

189

**A GEORGE II SILVER SET OF FOUR CAULDRON SALTS**

*by Edward Wood, London 1734 - 1736*

Of conventional form on three scroll and stepped hoof feet, three with later glass liners, *weight 9.5oz. (4)*

£300 - 400

190

**A GEORGE II SILVER CASTER**

*by Samuel Wood, London 1740*

Plain baluster form with applied girdle, the high-domed cover pierced with beads and scrolls, crested, together with, a George III example, *London 1772, with gadrooned rim and girdle, crested, height 18.5cm. (2)*

£300 - 400

191

**A GEORGE I SILVER BRANDY SAUCEPAN**

*by William Fleming London 1725*

Of usual form with ebonized turned wood handle, together with, a George III silver mustard pot, *London 1805, oval with reeded edge and handle, with blue glass liner, a George III silver navette shaped mustard pot, London 1796, with bright engraved decoration, with blue glass liner, weight combined 11oz. (3)*

£700 - 900

192

**A WILLIAM III SILVER LIDDED TANKARD**

*possibly by William Andrews, London 1698*

Of conventional plain form, with a scroll thumb piece to a scroll handle, initialled 'C' over 'I E', *height 16.5cm, weight 19oz.*

£600 - 800

193 - 199

No lots



188



192



# PICTURES

Lots 200 - 532





200



201

## 20TH CENTURY PICTURES

200<sup>AR</sup>

**SIR TERRY FROST R.A. (BRITISH, 1915-2003)**

'Blue for you'

inscribed to plaque verso; 'Ron/ Blue for you/ Terry Frost 15.IX.1998',  
mixed media and collage

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

£700 - 1,000

201<sup>AR</sup>

**SIR TERRY FROST R.A. (BRITISH, 1915-2003)**

'Nature is one thing'

signed 'Terry Frost' (lower right), dated 15. IX. 1998. (lower left),  
black ink

28 x 42cm (11 x 16 9/16in).

£500 - 700



202

202<sup>AR</sup>

**FRED YATES (BRITISH, 1922-2008)**

The Beach

signed 'Fred Yates' (lower right)

watercolour

36 x 53cm (14 3/16 x 20 7/8in).

£500 - 700

203<sup>AR</sup>

**FRED YATES (BRITISH, 1922-2008)**

A bit of fun

signed and dated 'Fred Yates 89' (lower right),

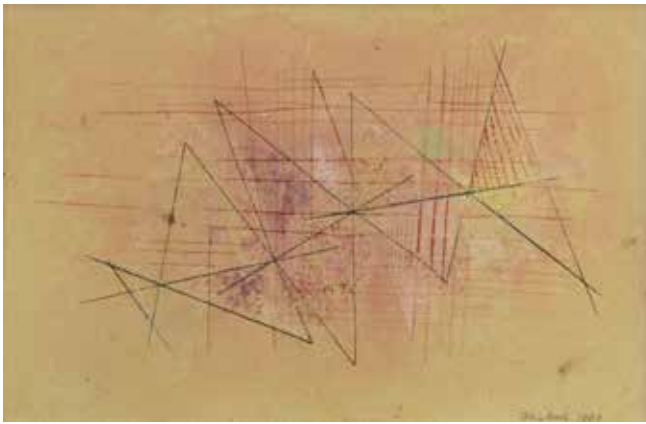
watercolour

53.5 x 73.5cm (21 1/16 x 28 15/16in).

£600 - 800



203



204



205

204AR

**JOHN WELLS (BRITISH, 1907-2000)**

Untitled

signed and dated 'John Wells 1946' (lower right),  
gouache and watercolour

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

£800 - 1,200

205AR

**BRUCE MCLEAN (BRITISH, BORN 1944)**

Jug 2 - Cocktails - Triptych

central panel signed and dated 'Bruce Maclean 1991' verso  
monoprint with paint on steel

111.5 x 56cm (43 7/8 x 22 1/16in).

together with two others measuring 111.5 x 56cm and 111.5 x  
35.2cm respectively (3)

£1,000 - 1,500

206AR

**CLIVE BARKER (BRITISH, BORN 1940)**

'Stormtrooper'

aluminium

26cm (10 1/4in)(high)

£1,000 - 1,500

**Provenance**

With Alan Wheatley Art

207AR

**JACK KNOX (SCOTTISH, BORN 1936)**

Beach Tent (North Sea)

signed, inscribed and dated 'John Knox/1972/Beach Tent (North Sea)'  
(on the reverse)

oil on canvas

60 x 46cm (23 5/8 x 18 1/8in).

£400 - 600



206



207





208



210

208AR

**PETER KINLEY (BRITISH, 1926-1988)**

Figure within interior  
pencil and oil on paper  
20.5 x 12cm (8 1/16 x 4 3/4in).

£500 - 700



209

209AR

**CARLOS NADAL (SPANISH, 1917-1998)**

'Paysage'  
signed 'Nadal' (lower right), further signed, inscribed with title and dated '78 verso  
oil on board  
13 x 19cm (5 1/8 x 7 1/2in).

£600 - 800

**Provenance**

Christies, London, 27th October 2005, Lot 239, sold for £900

210AR

**JEAN (HANS) ARP (1887-1966)**

Metal Relief Documenta III  
signed in pencil and numbered 85/100 (on a label attached to the reverse)  
brass, cut aluminum mounted on fabric  
25 x 20.2cm (9 13/16 x 7 15/16in).

£600 - 800

211

**BRUCE ONOBRAPPEYA (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).

£250 - 300

212AR

**MARGARET MELLIS (BRITISH, 1914-2009)**

'Black and white drawing'  
inscribed as titled verso, signed and dated 1970, also with artist's studio stamp  
chalk on paper  
23 x 24cm (9 1/16 x 9 7/16in).

£500 - 700





214

213

**JONATHAN ADAMS (BRITISH, 20TH CENTURY) AFTER GEORGE STUBBS**

Cheetah with Indian handlers  
oil on canvas  
89 x 137cm (35 1/16 x 53 15/16in).

£500 - 700

214AR

**PATRICK HAYMAN (BRITISH, 1915-1988)**

The Sick Woman  
signed and dated 'Hayman/1963' (upper left)  
watercolour and colour chalk  
17 x 24cm (6 11/16 x 9 7/16in).

£800 - 1,200

215AR

**HENRY CLIFFE (BRITISH, 1919-1983)**

Two Figures  
signed and dated 'Cliffe 62' (lower right)  
gouache on paper  
56 x 78cm (22 1/16 x 30 11/16in).

£800 - 1,200

216AR

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

Still life of lilies in a jug  
signed and dated 'Fedden 1969' (lower left),  
pencil drawing,  
60 x 42cm (23 1/2 x 16 1/2in).

£600 - 800

217AR

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

'Ankole Cattle'  
aquatint etching in colours,  
artist's proof, signed and inscribed in pencil,  
35 x 47cm (13 3/4 x 18 1/2in).

£300 - 500



217



218

218AR

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

Portrait of John Richardson  
signed and dated 'Ken Howard 1987' (lower right),  
oil on canvas  
43 x 35.5cm (16 15/16 x 14in).

£500 - 700

John Richardson is an internationally renowned photographer who has worked for a variety of publications including The Sunday Times magazine.

His portfolio is varied and includes, amongst other subjects, shots of Hollywood sirens and celebrities of the day. In fact Richardson is probably best remembered as the leading actor starring alongside Raquel Welch in One Million Years B.C. and was later considered for the role of James Bond.

John Richardson met Ken Howard whilst living in Cornwall and took the photographs for the book 'The paintings of Ken Howard' by Michael Spender



221



222



223

219AR

**BERYL COOK (BRITISH, 1926-2008)**

Limited Edition print for Penguin Books 50th anniversary lithograph, signed and numbered 74/120 in pencil  
40 x 55.5cm (15 3/4 x 21 7/8in).

£300 - 500

220AR

**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).

£250 - 350

221AR

**THÉRÈSE OULTON (BRITISH, BORN 1953)**

Hermetic definitions no 11  
signed, inscribed and dated 'Therese Oulton/"Hermetic Definitions"/  
no.11/April 86(Vienna)' (on the reverse)  
oil on canvas  
60 x 50cm (23 5/8 x 19 11/16in).  
(unframed)

£700 - 900

**Provenance**

with Gimpel Fils, London

222AR

**THÉRÈSE OULTON (BRITISH, BORN 1953)**

Psalm II  
signed and inscribed with title 'Therese Oulton/Psalm II' (on the  
reverse) oil on canvas  
63 x 52cm (24 13/16 x 20 1/2in).  
Painted in 1983  
(unframed)

£800 - 1,200

**Provenance**

with Gimpel Fils Fine Art, London  
Private Collection USA

**Exhibited**

Pacesetters 4, 1984  
Peterborough City Art Museum & Gallery, 1984

223AR

**PIERRE LESIEUR (FRENCH, BORN 1922)**

White interior  
signed and dated 'Lesieur 71' (lower left)  
oil on canvas  
200 x 200cm (78 3/4 x 78 3/4in).

£1,500 - 2,000





224



225

224AR

**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).

£400 - 600

225AR

**ALEXANDRE SACHA GARBELL (FRENCH, 1903-1970)**

Figures on a Beach

oil on canvas

116 x 116cm (45 11/16 x 45 11/16in).

£600 - 800



226

226AR

**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).

£250 - 300

227AR

**ALEXANDRE SACHA GARBELL (FRENCH, 1903-1970)**

Les Dahlias Sombres

signed and dated 'Garbell 66' (lower left)

oil on canvas

150 x 150cm (59 1/16 x 59 1/16in).

£800 - 1,200



227



228



229



230



231

228<sup>AR</sup>

**ALEXANDRE SACHA GARBELL**  
(FRENCH, 1903-1970)

Abstract composition No.2  
signed 'Garbell' (on the stretcher)  
oil on canvas  
180 x 200cm (70 7/8 x 78 3/4in).

£500 - 700

229<sup>AR</sup>

**ANDY GOLDSWORTHY (BRITISH, BORN 1956)**

Leaf Box  
leaves with woven stems  
approximately 19cm (7 1/2in) square.  
in perspex box

£600 - 800

#### Provenance

The property of Dr Terry Friedmann, principal keeper at the Leeds City Art Gallery

230<sup>AR</sup>

**PETER SNOW (1927-2008)**

Self-portrait with butterfly  
oil on board  
80 x 111cm (31 1/2 x 43 11/16in).

£300 - 500

#### Provenance

The Artist's Estate

231<sup>AR</sup>

**PETER SNOW (1927-2008)**

Skylights, Budapest  
signed 'Peter Snow' (on the canvas overlap)  
oil on canvas  
122 x 107cm (48 1/16 x 42 1/8in).

£300 - 500

#### Provenance

The Artist's Estate





232

232AR

**DUNCAN GRANT (BRITISH, 1885-1978)**

Figure seated

signed and dated 'D Grant/20' (lower right),  
charcoal

60 x 43cm (23 5/8 x 16 15/16in).

£400 - 600

#### Exhibited

London, Tate, *The Art of Bloomsbury*, 4  
November 1999-30 January 2000  
California, San Marino, The Huntington  
Library, 4 March-30 April 2000  
New Haven, Yale Center of British Art, 20  
May-2 September 2000

#### Literature

Richard Shone, *The Art of Bloomsbury*,  
London, 1999, p.266, fig.185

233AR

**THÉRÈSE LESSORE (FRENCH, 1884-1945)**

Young Children at the Circus

pencil and watercolour

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

£300 - 500

234AR

**HENRY LAMB (BRITISH, 1883-1960)**

Portrait of two children

signed and dated '32 (upper right),

oil on canvas

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

£1,000 - 1,500



234

235

**CLARA D. DAVIDSON (AMERICAN, 1874-1962)**

Spring flowers

signed 'Clara D Davidson' (lower left)

oil on canvas

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

£500 - 700

236AR

**CHRISTOPHER JOHN HARRISON (BRITISH, BORN 1945)**

17th century English delft a trompe-l'oeil shelf  
displaying tin glazed earthenware

signed C.J.H

oil on board

45 x 100cm (17 11/16 x 39 3/8in).

£1,200 - 1,500



235

237AR

**JEREMY BARLOW (BRITISH, BORN 1945)**

A French terrace

signed

oil on board

48 x 56cm (18 7/8 x 22 1/16in).

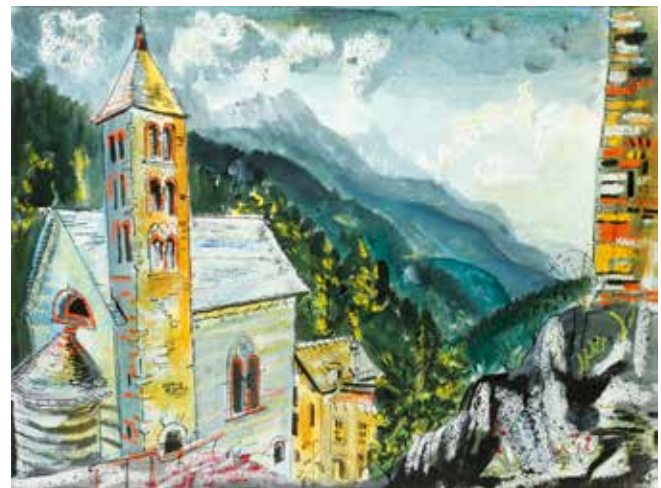
£200 - 300

238AR

No lot

239

No lot



Lot withdrawn



240



241



242

240AR

**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).

**£200 - 300**

241AR

**GRAHAM BANNISTER (BORN 1954)**

Carlo dei Orti, Venice

signed and inscribed 'GRAHAM BANNISTER/CALLE DEI ORTI' (on the reverse of the frame)

acrylic on canvas

121.5 x 61cm (47 13/16 x 24in).

**£500 - 700**

242AR

**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).

**£500 - 700**

243

No lot



244



245

244AR

**PERCY HARLAND FISHER (BRITISH, 1867-1944)**

The guard dog

signed 'P. Harland Fisher' (lower left)

oil on card

26 x 21cm (10 1/4 x 8 1/4in).

£500 - 700

**Provenance**

By descent through the artist's family

245AR

**TIM THOMPSON (BORN HULL, 1951)**

Under fire

signed 'Tim Thompson' (lower left)

oil on canvas

30 x 40.3cm (11 13/16 x 15 7/8in).

£500 - 700

246AR

**SOPHIE AGHAJANIAN (IRISH, BORN 1943)**

Studio Reflection

signed 'Sophie Aghajanian' (lower right)

pastel

38 x 51cm (14 15/16 x 20 1/16in).

£400 - 600



Lot withdrawn

247

No lot

248AR

**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).

£300 - 400

249AR

No lot





253



255



256

250AR

**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)

£300 - 400

251

No lot

252AR

**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).

£200 - 300

253AR

**DORIS CLARE ZINKEISEN (BRITISH, 1898-1991)**

Afternoon outing

signed 'Doris Zinkeisen' (lower right),

oil on canvas

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

£800 - 1,200

254

No lot

255AR

**DAVID JONES (BRITISH, 1895-1974)**

Still life - chrysanthemums and a fruit bowl

signed 'David Jones' (lower right), watercolour

47.5 x 37cm (18 11/16 x 14 9/16in).

£2,000 - 3,000

**Provenance**

With Montpelier Sandelson

256AR

**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).

£300 - 400

**Provenance**

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





258

257AR

**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).

£200 - 300

**Provenance**

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

258AR

**REX JOHN WHISTLER (BRITISH, 1905-1944)**

Cartoon of George Robey and Lady Desborough  
signed (lower right)  
pencil  
22.5 x 29cm (8 7/8 x 11 7/16in).

£1,500 - 2,500

259AR

**CHARLES CUNDALL R.A. (BRITISH, 1890-1971)**

A country residence - believed to be in Hampstead and designed by  
E. Vincent Harris  
signed and dated 'Charles Cundall 1952' (lower left),  
oil on canvas,  
43.5 x 74cm (17 1/8 x 29 1/8in).

£400 - 600

260

**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)

£250 - 350

261AR

**LESLIE GIBSON ARCA (1910-1969)**

Wartime food distribution  
oil on canvas  
52 x 61cm (20 1/2 x 24in).

£500 - 700



262



263

262AR

**LESLIE GIBSON ARCA (1910-1969)**

Miners playing quoits at Two Ball Lonnon, 1933  
signed 'Gibson' (lower right),  
oil on canvas  
60 x 76cm (23 5/8 x 29 15/16in).

£500 - 700

Leslie Gibson studied at the Royal College of Art from 1930-34 and was subsequently appointed as Board of Education Visitor to Art Schools in Germany and Italy travelling and working extensively in Europe prior to WWII. He worked out of studios in London and then latterly in Stapleford Studio near Salisbury. His work was exhibited extensively during his lifetime and he is represented in The Royal College of Art collection.

263AR

**MARCEL DYF (FRENCH, 1899-1985)**

Portrait of a woman  
signed 'Dyf' (lower centre right)  
oil on canvas  
46 x 38cm (18 1/8 x 14 15/16in).

£500 - 700

The authenticity of the work has kindly been confirmed by Madame Claudine Dyf.



265



266



267



268

264<sup>AR</sup>

**EDWARD WESSON RI, RBA, RSMA (BRITISH, 1910-1983)**

St Nicholas Church, Guildford

signed 'Wesson.' (lower right)

oil on board

26.5 x 39cm (10 7/16 x 15 3/8in).

**£600 - 800**

265<sup>AR</sup>

**MATTHEW RADFORD (BRITISH, BORN 1953)**

Untitled (Blue)

signed and dated 'Matthew Radford/2012' (on the reverse)

oil on canvas

31 x 25.5cm (12 3/16 x 10 1/16in).

(unframed)

**£250 - 350**

266<sup>AR</sup>

**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).

**£250 - 300**

267<sup>AR</sup>

**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).

**£250 - 300**

268<sup>AR</sup>

**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

**£500 - 700**



270



271



272

269<sup>AR</sup>

**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

£250 - 350

270<sup>AR</sup>

**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).

£500 - 700

**Exhibited**

The Mall Galleries, 1983

271<sup>AR</sup>

**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

£250 - 350

272<sup>AR</sup>

**SIR WILLIAM ROTHENSTEIN (BRITISH, 1872-1945)**

Portrait of a soldier

signed with initials and dated 'W.R./1918' (lower right)

pencil, on paper squared for transfer

52 x 25cm (20 1/2 x 9 13/16in).

£400 - 600

273<sup>AR</sup>

**LESLIE GIBSON ARCA (1910-1969)**

Old Mill House, Dunmail Raise, Grasmere

signed 'Gibson' (lower right),

oil on canvas

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

£500 - 700

274

**TAY CHEE TOH (MALAYSIAN, BORN 1914)**

Three figures

signed and dated 'CHI TOH 63' (lower left),

oil on board,

88 x 63cm (34 5/8 x 24 13/16in).

£600 - 800

**Provenance**

Acquired directly from the artist in Singapore in the 1960s.





278



282

275

**TAY CHEE TOH (MALAYSIAN, BORN 1914)**

Satay Sellers

signed and dated 'CHI TOH 63' (lower right) and also signed in Chinese,  
watercolour, unframed,  
90.5 x 38cm (35 5/8 x 14 15/16in).

**£400 - 600**

#### Provenance

Acquired directly from the artist in Singapore in the 1960s.

276

**ERTÉ (ROMAIN DE TIRTOFF) (RUSSIAN, 1892-1990)**

The Theatre Suite screenprint in colours, comprising of, Melisande, The Dancer, Golden Calf, Symphony in Black and The Trapeze, signed in pencil and inscribed 'Studio Proof,' 65 x 47.5cm (25 9/16 x 18 11/16in).

(5)

**£1,000 - 1,500**

277AR

**GUDRUN BARBARA SIBBONS (GERMAN, BORN 1925)**

Rural landscape

signed 'Gudrun Sibbons' (lower right)

oil on board

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

**£500 - 600**



280

278

**DAVID CLYDE DRIDAN (AUSTRALIAN, BORN 1932)**

Landscape, South Australia

signed 'Dridan' (lower left)

oil on canvas

29.5 x 39.5cm (11 5/8 x 15 9/16in).

**£250 - 350**

279AR

**ROSEMARY GARTNER (CIRCA B.1918)**

Four portraits of Austrian gentlemen

each signed 'Gartner'

oil on canvas

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

(4)

**£300 - 500**

280AR

**W\*\* GOODEN (BRITISH, 20TH CENTURY)**

View of Beverley Minster

signed 'W.Gooden' (lower left)

oil on board

42 x 53cm (16 9/16 x 20 7/8in).

**£500 - 700**

281AR

**CONSTANT ARTZ (DUTCH, 1870-1951)**

Ducks and ducklings on the riverbank

signed 'Constant Artz' (lower right)

watercolour

36 x 53cm (14 3/16 x 20 7/8in).

**£600 - 800**

282AR

**HENRY SCOTT (BRITISH, 1911-2005)**

'A Liner leaving the Port of Genoa'

signed 'Henry Scott' (lower right), indistinctly inscribed with title (to canvas verso)

oil on canvas

50 x 76cm (19 11/16 x 29 15/16in).

**£800 - 1,200**





283



284

283AR

**GUY GLADWELL (BRITISH, 20TH)**

Two Cats

signed and dated '92 (lower left)

oil on canvas

76 x 61cm (29 15/16 x 24in).

£300 - 500

284AR

**BENGT LINDSTRÖM (SWEDISH, 1925-2008)**

Untitled

signed (lower right)

oil and sand on board

47 x 39.5cm (18 1/2 x 15 9/16in).

£1,000 - 1,500

285AR

**JOHN ANTHONY PARK (BRITISH, 1880-1962)**

Rocky Outcrop I; Rocky Outcrop II

a pair, both signed 'JA PARK' (lower right) and one indistinctly dated (lower right),

oil on canvas laid to board

each 31.5 x 39.5cm (12 1/2 x 15 1/2in)(2)

£800 - 1,200

**Provenance**

With Montpelier Studio

286AR

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

Two Models

oil on paper

52 x 65cm (20 1/2 x 25 9/16in).

£600 - 800

**Provenance**

with David Messum, London, 2001



285



285



288

287AR

**SIR WILLIAM RUSSELL FLINT**

Spanish dancers  
signed in pencil lithograph  
46 x 59cm (18 1/16 x 23 3/16in).

£400 - 600

288AR

**MARCO NOVATI (ITALIAN, 1895-1975)**

Grande Concerto  
signed 'Marco Novati' (lower right), inscribed and dated 'GRANDE CONCERTO/1965' (on the reverse)  
oil on canvas  
99 x 119cm (39 x 46 7/8in).

£1,500 - 2,000

289AR

**VERNON WARD (BRITISH, 1905-1985)**

Blind man's buff  
signed  
oil on board  
26 x 39cm (10 1/4 x 15 3/8in).

£500 - 600

290AR

**ALFRED JOHN BILLINGHURST (BRITISH, 1880-1963)**

Holding back the tide  
oil on canvas  
51 x 61cm (20 1/16 x 24in).  
(unframed)

£500 - 700

**Provenance**

the artist's son  
with 20th Century Gallery, London



292

291AR

**GUIDO PAJETTA (ITALIAN, 1898-1987)**

'Puppets'  
signed and dated 'Pajetta 48' (lower right), titled on label verso  
oil on canvas  
90 x 72cm (35 7/16 x 28 3/8in).

£500 - 700

**Provenance**

with Roland, Browse & Delbanco, London

292

**JEAN FRANÇOIS RAFFAËLLI (FRENCH, 1850-1924)**

Portrait of M.Louis Amiable  
signed 'J.F. Raffaelli' (lower left and right)  
oil on board  
32.5 x 25.5cm (12 13/16 x 10 1/16in).

£1,000 - 1,500

**Provenance**

Christies, King Street, London, Impressionist and Modern Works on Paper, 24th June 2004, Lot 303



293

293AR

**MERIO AMEGLIO (ITALIAN, 1897-1970)**

'La Tour St Jacques, Paris'

signed 'Merio Ameglio' (lower left) and signed, dated and inscribed (on the reverse)

oil on canvas

48.2 x 58.4cm (19 x 23in).

£500 - 700

294AR

**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

£250 - 350

295

**ARTHUR HAMMOND (BRITISH, 20TH CENTURY)**

'Berry. Britannia. British-Queen. Mr Standidge the Owner'

signed 'Arthur Hammond' (lower right), titled on frame

oil on canvas

33.5 x 60.5cm (13 3/16 x 23 13/16in).

£400 - 600

**Provenance**

Christies, South Kensington, 23rd January 2003, Lot 89

296AR

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

Tending to the garden

signed and dated 'S.J. Lamorna Birch 1942.' (lower right)

watercolour

23 x 29cm (9 1/16 x 11 7/16in).

sold together with another work by the same hand (2)

£600 - 800



298

297

**BERNARD PICART (FRENCH, 1673-1733)**

A Design for a Frontispiece: Muses Crowning a Statue

signed 'B. Picart f. 1724'

pen and grey ink and washpen and ink.

12.5 x 7.9cm (4 15/16 x 3 1/8in).

with another by the same hand (2)

£200 - 300

298AR

**MANNER OF NOEL GEORGES BOUVARD**

A gondola on a Venetian canal

bears signature 'Bouvard' (lower right)

oil on canvas

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

£600 - 800

299

**ANDRE VAN VUUREN (SOUTH AFRICAN, BORN 1945)**

Abstract figures

signed and dated 'Van Vuuren/94' (lower right),

mixed media

69 x 98.5cm (27 3/16 x 38 3/4in).

£200 - 300

300AR

**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

£250 - 300

**Provenance**

with Spink, London, 1988

301

No lot





303



305

## 19TH CENTURY PICTURES

302

**SAMUEL G. ENDERBY (, ?-1904)**

Portrait of a young boy with a ball  
signed and dated 'S Enderby '86' (verso),  
oil on canvas  
78 x 46cm (30 11/16 x 18 1/8in).

£600 - 800



304

303

**HENRY JAMES RICHTER (GERMAN, 1772-1857)**

The new gown  
signed and dated 'H. Richter 1823' (lower right)  
oil on panel  
80.5 x 64.5cm (31 11/16 x 25 3/8in).

£2,000 - 3,000

304

**THOMAS ELLISON (BRITISH, 1866-CIRCA 1942)**

'In the Market, Venice'  
signed 'Thomas Ellison' (lower right) and inscribed with the title and  
artist's address (on an old label attached to the backboard)  
watercolour  
60 x 90cm (23 5/8 x 35 7/16in).

£600 - 800

305<sup>AR</sup>

**WLADYSLAW CHMIELINSKI (POLISH, 1911-1979)**

A Polish city square in the snow, with horse drawn sleigh  
signed 'W Chmielinski' (lower right) oil on canvas  
50 x 70cm (19 11/16 x 27 9/16in).

£800 - 1,200

306

**ALOIS BINDER (GERMAN, BORN 1857)**

'A toast'  
signed 'Alois Binder/Munchen' (lower left) oil on panel  
19 x 15cm (7 1/2 x 5 7/8in).

£500 - 600

307

**ANTONIO MARIA (THE YOUNGER) ZANETTI (ITALIAN, 1706-1778)**

Figures and sheep at a well  
woodcut engraving,  
22 x 28cm (8 11/16 x 11in).

£400 - 600





309

308

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

A Leckhampton Lane  
signed 'David Bates' (lower right)  
watercolour  
35.5 x 52cm (14 x 20 1/2in).

£300 - 400

309

**ENGLISH SCHOOL, 19TH CENTURY**

Still life with flowers in a vase on a marble plinth  
oil on canvas  
76.5 x 63.5cm (30 1/8 x 25in).

£600 - 800

310

**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).

£250 - 350

311

**ENGLISH SCHOOL, MID-19TH CENTURY**

Cattle watering by a river; figures on a country road  
both bear signature 'J.Linnell', indistinctly inscribed and bearing further  
signatures verso  
oil on panel, a pair  
20 x 25.5cm (7 7/8 x 10 1/16in).  
(2)

£500 - 700



310



311



311



317

312

**CHARLES EDWARD HALLÉ (BRITISH, 1846-1914)**

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

£300 - 400

Exhibition Paris Salon 1914

313

**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)

£250 - 350

**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.

314

**ATTRIBUTED TO FRANCIS ALLEYNE**

Two portraits of gentlemen  
oil on copper (oval, a pair)  
11.5 x 9.5cm (4 1/2 x 3 11/16in).  
(2)

£800 - 1,200

315

**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).



319

316

**SIX EARLY 19TH CENTURY STIPPLE ENGRAVINGS AND A PRINT AFTER GAINSBOROUGH: "THE HON MRS GRAHAM"**

The engravings titled "The Darling Asleep... Awake...Dancing" & "Mama at Romps", 30x25cm & 32x22cm; two others: "What's that, Mother" & "My dear little Shock, you must have a dip"; all pub. between 1808&1810; and a mezzotint:the Hon Mrs Graham, half length; 75x54cm (7)

£250 - 350

317

**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)

£500 - 600

318

**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)

£250 - 300

319

**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

£200 - 300

320

**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).

£250 - 350

321

**ENGLISH SCHOOL, 19TH CENTURY**

A Middle Eastern coastal town

oil on canvas

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

£250 - 350

322

**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).

£300 - 400

323

**CONTINENTAL SCHOOL, 19TH CENTURY**

Two horses in a stable; Horse and dogs feeding a pair  
basso rilievo

37 x 52cm (14 9/16 x 20 1/2in).

£250 - 350

324

**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).

£500 - 700

325

**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).

£500 - 700



321



322



325





326



330



330

326  
**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).

£250 - 350

327  
**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).

£250 - 350



328

328

**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).

£300 - 400

329

**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).

£300 - 400

330

**AFTER DANIEL MACLISE**

Wellington and Blucher meeting after the  
Battle of Waterloo; The Death of Nelson at  
the Battle of Trafalgar  
mixed method engravings by Lumb Stocks  
and Chas W. Sharpe respectively, on wove,  
with margins, published by The Art Union of  
London 1875 and 1876 respectively, 405 x  
1025mm (16 x 40 3/8in) (2)

£400 - 600





331

331  
**WILLIAM RAYMOND DOMMERSSEN (DUTCH, 1850-1927)**

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

£500 - 700



334

332  
**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).

£400 - 600



337

335  
**ENGLISH SCHOOL, MID-19TH CENTURY**  
Drover and cattle resting, a town, possibly Windsor, beyond  
bears signature and date 'T.S.Cooper 1836' (lower centre)  
oil on canvas  
63.5 x 76.5cm (25 x 30 1/8in).

£500 - 700

336  
**CIRCLE OF HENRY JOHN BODDINGTON (BRITISH, 1811-1865)**

Cattle by a river; two figures on a country path, a pair  
oil on panel  
29.2 x 40cm (11 1/2 x 15 3/4in).  
(2)

£800 - 1,200



337

337  
**A. KAUFMANN (CONTINENTAL 19TH CENTURY)**

Tales of the sea, a pair  
both signed 'A.Kaufmann' (one lower left, one lower right)  
oil on panel  
each 68.5 x 55 cm. (26 15/16 x 21 5/8 in.)(2)

£800 - 1,200

338  
**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).

£300 - 400

333  
**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).

£250 - 350

334  
**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).

£250 - 350



340



340



341



339

339

**ALBERT DURER LUCAS (BRITISH, 1828-1918)**

The blue butterfly  
signed and dated 'A. D Lucas/1895' and inscribed 'Cross Leaved  
Heath/Azure blue Butterfly' (on the stretcher)  
oil on canvas  
20 x 15.2cm (7 7/8 x 6in).

£500 - 700

340

**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)

£800 - 1,200

341

**EMERIC ESSEX VIDAL (BRITISH, 1791-1861)**

'Tagus/ Fishing Boat, badweather'  
inscribed with title and dated 25 Oct. 33' verso  
watercolour and pencil  
18.5 x 28.5cm (7 5/16 x 11 1/4in).

£800 - 1,200

**Provenance**

By descent from the artist

342

**EMERIC ESSEX VIDAL (BRITISH, 1791-1861)**

'Ribeira Velho'

inscribed with title and dated 26 Oct. 33 verso

watercolour and pencil

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

£800 - 1,200

**Provenance**

By descent from the artist

343AR

**OSWALD MOSER (BRITISH, 1874-1953)**

The trinket seller

signed and dated 'Oliver Moser 1912' (lower left)

watercolour

26 x 20cm (10 3/16 x 7 13/16in).

£200 - 300

344

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

Three views of Lancaster Priory

one inscribed 'Clark'

pen, ink, wash and watercolour

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

(3)

£800 - 1,200

345

**MANNER OF NOEL GEORGES BOUVARD**

A Venetian canal

bears signature

oil on canvas

46 x 65cm (18 1/8 x 25 9/16in).

£600 - 800

346

**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).



342



344



345





347



348



349



351

347  
**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

£200 - 300

#### Provenance

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

348<sup>AR</sup>  
**EMILY BEATRICE BLAND (BRITISH,  
 1867-1954)**  
 Mixed flowers in a vase  
 signed 'E.B.Bland' (lower right)  
 oil on canvas  
 46 x 36cm (18 1/8 x 14 3/16in).

£500 - 700

349  
**HECTOR CAFFIERI, RI, RBA (BRITISH,  
 1847-1932)**  
 Portrait of a girl  
 signed 'H Caffieri' (lower right)  
 watercolour  
 29.5 x 23cm (11 5/8 x 9 1/16in).

£500 - 700

350  
**CIRCLE OF WILLIAM EDWARD FROST  
 (BRITISH, 1810-1877)**  
 Prometheus  
 oil on canvas  
 22 x 18cm (8 11/16 x 7 1/16in).

£250 - 350

351  
**GEORGE GOODWIN KILBURNE, RI, RBA  
 (BRITISH, 1839-1924)**  
 The duet  
 signed 'G.G.Kilburne' (lower right)  
 watercolour  
 36.5 x 52cm (14 3/8 x 20 1/2in).

£600 - 800





352



353

352<sup>W</sup>

**RICHARD REDGRAVE (BRITISH, 1804-1888)**

'The Wood Reeve's Orders'  
signed 'Rich Redgrave' and inscribed with  
the title and artist's address (on cuttings of  
canvas attached to the stretcher)  
oil on canvas  
167.7 x 108cm (66 x 42 1/2in).

£600 - 800

Please note that this lot is marked with a 'W'

353

**JOSHUA ANDERSON HAGUE (BRITISH, 1850-1916)**

Feeding the ducks  
signed 'Anderson Hague' (lower right)  
oil on canvas  
75 x 50cm (29 1/2 x 19 11/16in).

£500 - 700



354

354

**ARTHUR WILLIAM REDGATE (BRITISH, 1860-1906)**

Cattle in a country landscape, a pair  
one signed 'A.W.Redgate' (lower left) and the  
other indistinctly signed (lower right)  
oil on canvas  
each 60 x 50cm (23 5/8 x 19 11/16in).(2)

£600 - 800



354

355

**FRÉDÉRIC MILLET (FRENCH, 1786-1859)**

Portrait of a gentleman, standing, half length,  
wearing a blue suit  
signed and dated 'Fic. Millet 1849' (lower  
right)  
watercolour  
36 x 28cm (14 1/8 x 11in).

£500 - 700



356



357



358



359

356

**MYLES BIRKET FOSTER, RWS (BRITISH, 1825-1899)**

Evening on the Thames

signed with monogram (lower left)

watercolour

12 x 18.5cm (4 3/4 x 7 5/16in).

**£500 - 700**

357

**ROBERT THORNE WAITE (BRITISH, 1842-1935)**

'Idlers'

signed and dated 'R. Thorne Waite/1877' (lower left) and signed,

titled and inscribed with the artist's address (on a label attached to the backboard)

watercolour

50.5 x 79.5cm (19 7/8 x 31 5/16in).

**£500 - 700**

**Provenance**

with Thos. Agnew & Sons., London

Sale, Christie's London, 8 December 1999, lot 75

358

**ALEXANDER KAY BRANDEN (BRITISH, ACTIVE C. 1865-1905)**

'Pepita y Vicenta'; A schooner in full sail, a pair

both signed 'J.K. Branden' (lower left), the former inscribed with title (lower centre)

oil on canvas

39 x 51cm (15 3/8 x 20 1/16in) and 38.5 x 51.5cm (15 3/16 x 20 1/4in) respectively

(2)

**£700 - 900**

359\*

**GEORGE CHAMBERS, SNR. (BRITISH, 1803-1840)**

A frigate setting sail

watercolour

23.5 x 35cm (9 1/4 x 13 3/4in).

**£500 - 700**

**Provenance**

The Revd. E.P. Baker F.S.A

The Society of Antiquaries

**Exhibited**

London, The Fine Art Society, April 1966, No.39



360

360

**GEORGE SHERIDAN KNOWLES, RI, RBA, ROI, RCA (BRITISH, 1863-1921)**

The new puppy  
signed with strengthened signature 'G Sheridan Knowles' (lower right)  
oil on canvas  
55 x 38.5cm (21 5/8 x 15 3/16in).

£600 - 800

361

**WILLIAM CALLOW, RWS (BRITISH, 1812-1908)**

Winter sunlight in Venice  
signed and dated 'W Callow 1877' (lower right)  
watercolour, pen and ink over pencil  
44 x 34cm (17 5/16 x 13 3/8in).

£600 - 800

In 1876 Callow and his wife visited Italy and travelled to Rome, Turin, Genoa and Pisa. By 1877 they had arrived in Venice, of which Callow fondly said: "Our tour in the following year, 1877, was once more to lovely Venice, where I never grew tired of sketching its glorious buildings and where we were welcomed by our gondolier, Giacomo" Jan Reynolds, *William Callow*, London, 1980.

362

**JOHN LINNELL (BRITISH, 1792-1882)**

Farmyard scene  
signed and indistinctly dated 'J Linnell/18...' (lower right)  
oil on panel  
36 x 46cm (14 3/16 x 18 1/8in).

£500 - 700

363

**ENGLISH SCHOOL, LATE 19TH CENTURY**

Portrait of a lady, half-length, seated, embroidering  
oil on canvas  
60.6 x 51cm (23 7/8 x 20 1/16in).  
(unframed)

£400 - 600



361



362



363





364



368



368

364

**RICHARD GAY SOMERSET (BRITISH, 1848-1928)**  
 'Early Morning in the Guidecca, Venice'  
 signed 'R.G.Somerset' (lower left), bears title on reverse  
 oil on board  
 26 x 34cm (10 1/4 x 13 3/8in).

£500 - 700



366

365

**ENGLISH SCHOOL, EARLY/MID 19TH CENTURY**

A busy riverside quay  
 bears signature 'J.Constable' (lower left)  
 oil on canvas  
 57 x 77.5cm (22 7/16 x 30 1/2in).

£500 - 800

366

**FOLLOWER OF CHARLES EDWARD WILSON (BRITISH, 1854-1941)**

Crossing the river  
 oil on panel  
 30 x 42cm (11 13/16 x 16 9/16in).

£600 - 800

**Provenance**

Sale, Christie's South Kensington, 17 March 2010, lot 107

367

**THEODORE HINES (BRITISH, FL. 1876-1889)**

Ellen's Isle, Loch Katrine  
 signed 'Theo Hines' (lower left)

oil on canvas  
 40 x 29.7cm (15 3/4 x 11 11/16in).

£600 - 800

**Provenance**

Sale, Christie's South Kensington, 6 March 2003, lot 71

368

**HENRY EDWARD SPERNON TOZER (BRITISH, 1864-DIED CIRCA 1938)**

'Low water and bad weather, Kingsale Rock, Plymouth, Cornwall';  
 'Uncertain weather at Pol Pre, Land's End. The Brisons in the distance'  
 both signed and dated 'H.E.Tozer/ 87' (lower left), titled on labels  
 verso

oil on canvas, a pair  
 38 x 76.5cm (14 15/16 x 30 1/8in). (2)  
 (unframed)

£800 - 1,200





369

369  
**KARL ZAICZEK-BLANKENAU (GERMAN 20TH CENTURY)**  
 Nude reclining in moonlight  
 indistinctly signed in pencil (lower left)  
 pastels  
 49 x 41.5cm (19 5/16 x 16 5/16in).

£800 - 1,200

370  
**CIRCLE OF JAMES ARTHUR O'CONNOR (IRISH, 1792-1841)**  
 A view of a country house with figures in the foreground  
 oil on canvas  
 70 x 90cm (27 9/16 x 35 7/16in).

£1,000 - 1,500

371  
**WILLIAM SIDNEY COOPER (BRITISH, 1854-1927)**  
 Cattle watering by a wooden bridge; cattle resting by a village, a pair  
 both signed and dated 'W.Sidney Cooper 1896' (lower right)  
 watercolour  
 31 x 50cm (12 3/16 x 19 11/16in).  
 (2)

£500 - 700

372  
**KATE GREENAWAY (BRITISH, 1846-1901)**  
 Young Girl with a bonnet  
 signed 'Kate Greenaway' (lower right)  
 watercolour  
 21.6 x 17.8cm (8 1/2 x 7in).

£600 - 800

373  
**FREDERICK JOHN BARTRAM HILES (BRITISH, 1872-1927)**  
 The Thames at St. Pauls  
 signed 'Bartram Hiles' (lower left)  
 watercolour and gouache  
 26 x 38.5cm (10 1/4 x 15 3/16in).

£300 - 500



370



373

374  
**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**  
 HMS Iron Duke Jutland  
 signed in pencil,  
 etching,  
 17 x 43cm (6 11/16 x 16 15/16in).

£200 - 300

375  
**AUGUSTUS S. BOULT (BRITISH, ?-1853)**  
 In the stable  
 indistinctly signed 'A. S. Boulton' (lower right)  
 oil on canvas  
 42 x 53cm (16 9/16 x 20 7/8in).

£800 - 1,200

376  
**HARRY SUTTON PALMER, R.I. (BRITISH, 1854-1933)**  
 Arundel  
 signed 'Sutton Palmer' (lower right)  
 watercolour  
 24 x 35cm (9 7/16 x 13 3/4in).  
 and 'The Last Glow' by the same hand  
 (2)

£600 - 800



378



379



380



380

377

**ENGLISH SCHOOL, CIRCA 1800**

Coastal scene with castle, boats and figures  
watercolour and gouache,  
45.5 x 64.5cm (17 15/16 x 25 3/8in).

£400 - 600

378

**ROBERT GALLON (BRITISH, 1845-1925)**

'Above Capel Curig'  
signed 'R.Gallon' (lower left), titled on mount  
oil on canvas  
30 x 46cm (11 13/16 x 18 1/8in).

£800 - 1,200

#### Provenance

The artist, and thence by family descent  
Private collection, UK

379

**THOMAS WHITTLE, JUNIOR (BRITISH, ACTIVE 1865-1892)**

Cattle watering by a river, a harvesting scene beyond  
signed and indistinctly dated 'T.Whittle 1885(?)' (lower right)  
oil on canvas  
41 x 61cm (16 1/8 x 24in).

£300 - 500

380

**EDWARD DUNCAN, R.W.S. (BRITISH, 1803-1882)**

Man in medieval costume reading a book; 'Fisherman'  
(former) signed 'E.Duncan' (lower right), (latter) signed and dated 1835  
(lower right), inscribed with title and signed on label verso  
watercolour  
24 x 19cm (9 7/16 x 7 1/2in). (largest)  
and a nineteenth century study of a workman by a different hand (3)

£500 - 600



382

381

**ENGLISH SCHOOL, 19TH CENTURY**

Cattle in a rolling landscape

oil on canvas

45 x 62cm (17 11/16 x 24 7/16in).

£600 - 800

382

**CIRCLE OF JOHN ARNOLD ALFRED WHEELER (BRITISH, 1821-1903)**

Horses and goats by a stable

bears monogram (lower right)

oil on canvas

40.5 x 61cm (15 15/16 x 24in).

£500 - 700

383

No lot

384

**CLARKSON STANFIELD RA (BRITISH, 1793-1867)**

'Enfield in 1828'

titled on labels

watercolour and pencil

10.3 x 14.5cm (4 1/16 x 5 11/16in).

also a handwritten title plaque (2)

£250 - 350

**Engraved**

George Cooke, 1827, for London & Its Vicinity, published 1828 by Longman & Co., and J. & A. Arch and G.Cooke

385

**CHARLES ROWBOTHAM (BRITISH, BORN CIRCA 1856-1921)**

Figures by the shore, Italian lakes, and another, boats on the Rhine, a pair

both signed 'Chas Rowbotham/1888' (lower left) watercolour

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

(2).

£500 - 700



384



386

386

**ELOISE HARRIET STANNARD (BRITISH, CIRCA 1828-1915)**

Two blackbirds with baskets of strawberries and raspberries

signed 'E.H. Stannard' and dated 1897 (lower left)

oil on canvas

31.5 x 39.5cm (12 3/8 x 15 9/16in).

£3,000 - 4,000





387

387

**ELOISE HARRIET STANNARD (BRITISH, CIRCA 1828-1915)**

A basket of raspberries, peaches and flowers on a stone ledge  
signed 'E.H. Stannard' and dated 1898 (lower left)

oil on canvas

22.5 x 34.5cm (8 7/8 x 13 9/16in).

£1,500 - 2,000



388



388

388

**HERBERT WILLIAM WEEKES (BRITISH, ACTIVE 1864-1904)**

Threading the needle; The bonnet, a pair both signed and dated 'W Weekes/1871' (lower left)

oil on canvas

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

£600 - 800

389

**ELOISE HARRIET STANNARD (BRITISH, CIRCA 1828-1915)**

A bowl of grapes, walnuts and wine on a damask covered table  
signed 'E. H. Stannard' (lower left)

oil on canvas

29 x 45cm (11 7/16 x 17 11/16in).

£1,500 - 2,000



389

390

**JAMES B. RUSSELL, (FL. 1878-1897)**

Still life with cheese, fruits and bread, with mice playing and a cat watching  
signed 'James Russell' (lower right)  
oil on canvas  
48 x 86cm (18 7/8 x 33 7/8in).

£1,000 - 1,200



391

**HELENA MAGUIRE (BRITISH, 1860-1909)**

Admiring the new kittens  
signed 'Helena J Maguire' (lower right)  
watercolour  
44 x 34cm (17 5/16 x 13 3/8in).  
With another by the same hand, an interior scene with mother child and sheep dog, signed, watercolour 45 x 56cm (2).

£500 - 700

392AR

**JOHN SANDERSON SANDERSON-WELLS, RI (BRITISH, 1872-1955)**

'Three Jovial Huntsmen'  
signed 'J.S. Sanderson Wells' (lower right)  
charcoal, watercolour and white  
39 x 54.5cm (15 3/8 x 21 7/16in).

£800 - 1,200



392

393AR

**JOHN SANDERSON SANDERSON-WELLS, RI (BRITISH, 1872-1955)**

'The Huntsmans Wedding'  
signed 'J.S. Sanderson Wells' (lower left)  
charcoal, watercolour and white  
42.5 x 63cm (16 3/4 x 24 13/16in).

£800 - 1,200



393

394

**ALFRED ARTHUR BRUNEL DE NEUVILLE (FRENCH, 1852-1941)**

Still life with peaches, grapes and a basket  
signed 'Brunel Neuville' (lower right)  
oil on canvas  
53.5 x 64.5cm (21 1/16 x 25 3/8in).

£600 - 800



395

395

**FRITZ MÜLLER-LANDECK (GERMAN, 1865-1942)**

Winter landscape

signed 'Fritz-Müller-Landeck/München' (lower right)

oil on canvas

61 x 88cm (24 x 34 5/8in).

£500 - 700

396

**JOHANN BOROVSKY (RUSSIAN, CIRCA 1900)**

Still life of game and fruit; Still life of lobster and fruit, a pair

both signed and dated 'Joh Borovsky 1898' (lower right)

oil on canvas

each 55.9 x 96.5cm (22 x 38in). (2)

£800 - 1,200

**Provenance**

Sale, Christie's London, 21 March 2002, lot 313



396

397

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

A summer meadow, Vesuvius in the distance

oil on canvas

33.5 x 71cm (13 3/16 x 27 15/16in).

£500 - 700

**Provenance**

By descent through the artist's family

398

**ABRAHAM HULK (JR.) (BRITISH, 1851-1922)**

'Near Marlow Bucks'; 'At Ifield Sussex', a pair

both signed 'A.Hulk junior' (lower right) and indistinctly inscribed with titles in pencil on stretchers

oil on canvas

61 x 40.5cm (24 x 15 15/16in).

(2)

£500 - 800

399

**GEORGE F. BUCHANAN (BRITISH)**

View of Loch Long

signed and dated 1847

oil on canvas

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

£400 - 600



396



397



400

**WILLIAM ROOS (BRITISH, 1808-1878)**

Portrait of a lady in riding dress and hat; portrait of a lady in green dress holding a fan; a pair both signed and dated verso 'Roos pinxit 1854', oil on canvas  
47 x 38cm (18 1/2 x 14 15/16in).  
(2)

£600 - 800

401

**A PAIR OF LATE 18TH CENTURY WATERCOLOUR FLOWER STUDIES AND A SAMPLER**

The watercolours of bouquets of flowers, one signed R.Cuming and dated 1798, 25x18cm; the sampler worked with Adam & Eve flanking the Tree of Life, two further fruiting trees, urns and flowers, a verse and an alphabet, by Hannah Breckon, 1853; 50x45cm

£250 - 350

402

**ATTRIBUTED TO GEORGE KNIGHT (BRITISH, 19TH CENTURY)**

'Off Portsmouth'  
titled and ascribed on a label verso  
oil on canvas  
59 x 107cm (23 1/4 x 42 1/8in).

£300 - 500

403

**ALFRED FITZWALTER GRACE (BRITISH, 1844-1903)**

'Summer on the Downs'  
signed and dated to label verso  
watercolour and bodycolour  
39 x 60cm (15 3/8 x 23 5/8in).  
With exhibition tag verso for 1898 Royal Academy Summer Exhibition.

£400 - 600

404

**MANNER OF JOSEPH MALLORD WILLIAM TURNER, RA**

Venetian scene  
oil on canvas  
74 x 100cm (29 1/8 x 39 3/8in).

£400 - 600

405

**ENGLISH SCHOOL, 19TH CENTURY**

Family scene in Tudor times  
oil on panel  
42 x 54.5cm (16 9/16 x 21 7/16in).

£300 - 500

406

**VINCENT CLARE (BRITISH, 1855-1930)**

Still life with fruit and a basket on a mossy bank  
signed 'Vincent Clare' (lower right)  
oil on canvas  
29.5 x 34.5cm (11 5/8 x 13 9/16in).

£600 - 800



400



400



410

407

**ONORATO CARLANDI (ITALIAN, 1848-1939)**

The Tiber near Rome

signed (lower right)

watercolour

36 x 55cm (14 3/16 x 21 5/8in).

**£200 - 300**

408

**ROBERT GALLON (BRITISH, 1845-1925)**

'Benfleet'

to be sold together with an oil sketch of Cookham by the same hand

signed 'R. Gallon' (lower left)

watercolour

43.5 x 64cm (17 1/8 x 25 3/16in). (largest)

(2)

**£500 - 700**

**Provenance**

The artist, and thence by family descent

Private collection, UK

409

**BRITISH SCHOOL, 19TH CENTURY**

The Grand Canal, Venice

indistinctly signed 'J. Le...s' (lower right),

oil on canvas,

72 x 114.5cm (28 3/8 x 45 1/16in).

**£600 - 800**



411

410

**ALBERT GOODWIN, RWS (BRITISH, 1845-1932)**

Clovelly

signed 'Albert Goodwin' and dated 1923 (lower right); titled (lower left)

watercolour

29.5 x 48.5cm (11 5/8 x 19 1/8in).

**£500 - 700**

411

**KARL ROBERT KUMMER (GERMAN, 1810-1889)**

Figures in a mountainous landscape with a town in the distance

signed 'R. Kummer' (lower left)

oil on paper laid down on board

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

**£500 - 700**



412

412

**ALBERT GOODWIN, RWS (BRITISH, 1845-1932)**

Canterbury

signed 'Albert Goodwin' and dated 1922 (lower right); titled (lower

centre)

watercolour

30 x 48.5cm (11 13/16 x 19 1/8in).

**£500 - 700**



413

413AR

**MICHAEL LYNE (BRITISH, 1912-1989)**

A break in the hunt  
signed 'Michael Lyne' (lower left)  
oil on canvas  
71 x 91cm (27 15/16 x 35 13/16in).

£800 - 1,200

414

**HELEN ALLINGHAM, RWS (BRITISH, 1848-1926)**

Country landscape with cottages and hens in a field  
signed 'Helen Allingham R.W.S./Surrey' (lower right),  
watercolour,  
24 x 19.5cm (9 7/16 x 7 11/16in).

£600 - 800

415

**CIRCLE OF WILLIAM ETTY, RA (BRITISH, 1789-1849)**

'The Students'  
titled on label verso  
oil on canvas  
28 x 37.5cm (11 x 14 3/4in).

£600 - 800

**Provenance**

with Arthur Tooth & Sons, London

416

**ENGLISH SCHOOL, EARLY/MID 19TH CENTURY**

Portrait of a gentleman, half length, holding a quill pen  
oil on canvas  
76 x 63.5cm (29 15/16 x 25in).

£300 - 500

417

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

Portrait of a young boy  
oil on canvas (circular)  
51cm diameter

£500 - 700



415



420

418

**EDITH SPRAGUE (BRITISH, ACTIVE 1883-1933)**

An elegant interior  
signed and dated 'E.SPRAGUE/1935' (lower left),  
oil on canvas,  
44 x 67cm (17 5/16 x 26 3/8in).

£300 - 500

419

**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).

£250 - 350

420

**WILLIAM WATSON (BRITISH, 1831-1921)**

The family group  
signed and dated 'W Watson 1890' (lower left)  
oil on canvas  
59.5 x 85.3cm (23 7/16 x 33 9/16in).

£600 - 800





425



425



426



427



427

421  
**DANIEL SHERRIN (BRITISH, 1868-1940)**  
Heathland landscape with two figures on a path  
signed 'D. Sherrin' (lower left), also with old label with biographical details of the artist  
verso oil on canvas  
61 x 108cm (24 x 42 1/2in).

£500 - 700

422  
**JOSEPH THORS (BRITISH, CIRCA 1843-1898)**  
A woodland scene with figure on a path  
signed 'J THORS' (lower right) oil on canvas  
53 x 43cm (20 7/8 x 16 15/16in).

£500 - 700

423  
**WRIGHT BARKER (BRITISH, 1863-1941)**  
Doe & fawn in forest landscape  
signed (lower left)  
oil on canvas  
64 x 76cm (25 3/16 x 29 15/16in).

£600 - 800

424  
**WILLIAM JOY (BRITISH, 1803-1867)**  
A British frigate at anchor off a shore, with other shipping  
watercolour 25 x 34cm (9 13/16 x 13 3/8in).

£500 - 700

**Provenance**  
with Michael Appleby, St James's London.

425  
**ALOIS HEINRICH PRIECHENFRIED (AUSTRIAN, 1867-1953)**  
Portrait of Alfred Lord Tennyson, Portrait of Henry Wadsworth Longfellow, a pair  
both signed 'A.H.Priechenfried' (upper left),  
oil on panel, unframed  
each 11.5 x 9cm (4 1/2 x 3 9/16in).(2)

£250 - 350

426  
**DR ROBERT THORNTON (PUBLISHER) (LONDON 1768-1837)**  
The Blue Passion Flower from the Temple of Flora  
Aquatint and stipple engraving, 1800, printed in colours, with hand colouring, on wove, laid onto board, with small margins, engraved by Caldwell after Reinagle, 515 x 382mm (20 1/4 x 15in)(PL)

£200 - 300

## OLD MASTER PICTURES

427  
**RAFFAELE FIDANZA (ITALIAN, 1797-1846)**  
A portrait of a Gentleman wearing coat, waistcoat and tied cravat together with a further portrait of a younger Gentleman  
the former signed and dated 'Raf. Fidanza Roma 1843' pencil on paper, the latter highlighted with watercolour  
19.7 x 14.3cm (7 3/4 x 5 5/8in).  
(2)

£400 - 600

**Provenance**  
The portrait of the elder sitter sold Christie's, London, 15 June 2005, lot 74 (as a possible self-portrait of the artist)



429



430



431



432

428

**FOLLOWER OF SIR WILLIAM BEECHEY  
(BRITISH, 1753-1839)**

Portrait of a gentleman, said to be Henry Woodgate of Spring Grove (1771 -1818), three-quarter-length, with a gun and dog  
oil on canvas  
127 x 101.5cm (50 x 39 15/16in).  
(unframed)

£1,500 - 2,000

429

**FRENCH SCHOOL, LATE 17TH CENTURY**

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

£500 - 700

430

**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).

£250 - 350

**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.

431

**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).

£700 - 900

432<sup>W</sup>

**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).

£800 - 1,200



433



434



Lot withdrawn

433

**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).

£500 - 700

434

**DUTCH SCHOOL, 17TH CENTURY**

Shipping in a stormy sea  
bears initials 'wvf' (on spar, centre left)  
oil on panel  
48.8 x 73.5cm (19 3/16 x 28 15/16in).

£1,000 - 1,500

435

No lot

436

**AFTER ELISABETTA SIRANI**

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

£400 - 600

437

**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).

£250 - 350

438

**FLEMISH SCHOOL, 17TH CENTURY**

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

£250 - 350





439

439

**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).

£500 - 700

440

**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).

£500 - 700

441

**MANNER OF FRANS HALS, 19TH CENTURY**

Portrait of a lady

oil on panel

55.7 x 47cm (21 15/16 x 18 1/2in).

unframed

£800 - 1,200



440



441



442



442



443

442

**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).

£500 - 700

443

**\*\* 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).

£300 - 400



444

444

**DUTCH SCHOOL, 17TH CENTURY**

A river landscape with fishermen and boats

black chalk, pen and brown ink and watercolour on paper, watermark

a shield device with initials

17.9 x 28.8cm (7 1/16 x 11 5/16in).

unframed

£300 - 400

**Provenance**

R. Peltzer (Frits Lugt 2231)

V. Mayer (Frits Lugt 2525)



445



446



448



449

445  
**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).

£500 - 700

446  
**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).

£500 - 700

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

447  
**AFTER PAUL THEODOR VAN BRÜSSEL, 20TH CENTURY**

Still life of flowers  
bears initials (lower left)  
oil on canvas  
49.5 x 39.5cm (19 1/2 x 15 9/16in).

448  
**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).

£500 - 700

449  
**GERMAN SCHOOL, 18TH CENTURY**

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

£500 - 700





451



453

450  
**CIRCLE OF LODEWIJK TOEPUT, CALLED IL POZZOSERRATO (ANTWERP CIRCA 1550-CIRCA 1605 TREVISO)**

St John the Baptist Preaching  
black chalk, pen and brown ink, watercolour, arched top  
25 x 19cm (9 13/16 x 7 1/2in).

£500 - 700

**Provenance**  
Unidentified collector's mark

451\*  
**FRENCH SCHOOL, 18TH CENTURY**  
Portrait of a girl  
pastel  
57.5 x 48.5cm (22 5/8 x 19 1/8in).

£500 - 700



455

452  
**ENGLISH SCHOOL, LATE 18TH CENTURY**  
Portrait of an artist, half length, holding a palette and brushes, in a feigned oval  
oil on panel  
34 x 24cm (13 3/8 x 9 7/16in).

£300 - 400

**Provenance**  
Christies, South Kensington, 27 May 2004, Lot 62

453  
**CIRCLE OF THOMAS HUDSON (DEVON 1701-1779 TWICKENHAM)**  
Portrait of a gentleman, bust-length, in a brown coat  
oil on canvas  
77.5 x 64.3cm (30 1/2 x 25 5/16in).

£700 - 1,000

454  
**FOLLOWER OF JACOBUS BILTUIS (DUTCH, 1633-1681)**  
Cat with dead game in a larder  
oil on canvas  
76 x 60.5cm (29 15/16 x 23 13/16in).

£500 - 700

455  
**ENGLISH SCHOOL, 17TH CENTURY**  
Portrait of a lady, said to be Queen Anne  
bears inscription 'ANNA D.G.ANGL\*REGINA' (upper right)  
oil on canvas  
66.1 x 55.2cm (26 x 21 3/4in).  
together with a portrait of King Louis of Hungary (2)

£3,000 - 4,000



457



460

456

#### MID 18TH CENTURY PROVINCIAL SCHOOL

Figures by a waterfall with ruins beyond  
oil canvas  
63.5 x 66.5cm (25 x 26 3/16in).

£250 - 350

457

#### 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

£300 - 400

#### 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.

458

#### ENGLISH SCHOOL, 18TH CENTURY

Portrait of a gentleman, bust-length, in a red coat  
oil on canvas  
75.5 x 63.5cm (29 3/4 x 25in).

£400 - 600

459

#### VENETIAN SCHOOL, 18TH CENTURY

Portrait of a gentleman on horse back  
oil on copper  
16.5 x 12cm (6 7/16 x 4 11/16in).

£700 - 900

460

#### ITALIAN SCHOOL, 17TH CENTURY

Ecce Homo  
oil on canvas  
65.3 x 50.3cm (25 11/16 x 19 13/16in).  
unframed

£500 - 700



461

461

**CIRCLE OF THOMAS DE KEYSER (DUTCH, 1596-1667)**

Portrait of a gentleman, half-length, in black costume inscribed 'AETATIS. 25./ 1619' (upper left)

oil on panel

63.5 x 48.2cm (25 x 19in).

£4,000 - 6,000

462

**FOLLOWER OF PIETER CASTEELS III (ANTWERP 1684-1749 RICHMOND)**

A cockerell and hens with other birds in a park landscape

oil on canvas

92.5 x 135.2cm (36 7/16 x 53 1/4in).

£2,000 - 3,000

463

**VENETIAN SCHOOL, 18TH CENTURY**

Putti with garland

oil on canvas (unframed)

83 x 70cm (32 11/16 x 27 9/16in).

£250 - 350

464

**CIRCLE OF MICHEL VAN MUSSCHER (ROTTERDAM 1645-1705 AMSTERDAM)**

Portrait of a lady, three-quarter-length, seated, in a brown dress before a curtain

oil on canvas

51.8 x 42.2cm (20 3/8 x 16 5/8in).

£800 - 1,200



463

465

**FLEMISH SCHOOL, 18TH CENTURY**

Saint Anthony in the Desert; and Saint Anthony Visiting Saint Paul the Hermit

a pair, oil on canvas

20.6 x 32.2cm (8 1/8 x 12 11/16in). (2)

£1,000 - 1,500

466

**ITALIAN SCHOOL, CIRCA 1620**

The Road to Emmaus; and Mercury with Argus

a pair, oil on panel, tondo

diameter 25.2cm. (9 15/16 in).

£1,000 - 1,500

467

**ATTRIBUTED TO THOMAS STOTHARD (BRITISH, 1755-1834)**

Othello and Desdemona

oil on panel

25.2 x 35.3cm (9 15/16 x 13 7/8in).

£1,000 - 1,500

(restoration)

468

**CIRCLE OF FREDERICK RICHARD SAY (ACTIVE ENGLAND, CIRCA 1827-CIRCA 1860)**

Portrait of a lady with her children, said to be Clare Streatfield

oil on canvas

130 x 113.2cm (51 3/16 x 44 9/16in).

unframed

£1,000 - 1,500

469

**CIRCLE OF THOMAS BEACH (BRITISH, 1738-1806)**

Portrait of Georgina Martha Woodgate and Frances Woodgate

oil on canvas

127 x 101.5cm (50 x 39 15/16in).

unframed

£1,200 - 1,800





471



472



473

470

**FOLLOWER OF SIR WILLIAM BEECHEY (BRITISH, 1753-1839)**

Portrait of a lady, said to be The Hon. Georgina Hamilton (1775-1809), bust-length, in a cream dress  
oil on canvas  
76.5 x 63.2cm (30 1/8 x 24 7/8in).  
(unframed)

£500 - 700

471

**ENGLISH SCHOOL, 18TH CENTURY**

Portrait of a gentleman, said to be Stephen Woodgate of Sevenoaks (1745-1811), bust-length, in dark costume  
oil on canvas  
76.2 x 63cm (30 x 24 13/16in).

£400 - 600

472

**ATTRIBUTED TO THOMAS PHILLIPS (BRITISH, 1770-1845)**

Portrait of William Woodgate of Summerhill (1743-1809), bust-length, in a blue coat  
oil on canvas  
76.5 x 63cm (30 1/8 x 24 13/16in).  
unframed

£400 - 600

473

**FOLLOWER OF WILLEM VAN MIERIS (LEYDEN 1662-1747)**

Portrait of a gentleman, half-length, seated, in a red coat before a window  
oil on canvas  
51.6 x 43.5cm (20 5/16 x 17 1/8in).

£500 - 700

474

**ROMAN SCHOOL, 18TH CENTURY**

Saint Anthony of Padua with the Christ Child  
oil on copper  
26.2 x 21.3cm (10 5/16 x 8 3/8in).

£2,000 - 3,000



474

475

**FLORENTINE SCHOOL, 17TH CENTURY**

The Penitent Magdalene  
oil on canvas  
84.9 x 70.2cm (33 7/16 x 27 5/8in).

£2,000 - 3,000



476



477



478



479

476

**FOLLOWER OF BENEDETTO LUTI  
(FLORENCE 1644-1724 ROME)**

The Penitent Magdalene

oil on canvas

71.2 x 49.5cm (28 1/16 x 19 1/2in).

£1,200 - 1,800

477

**EMILIAN SCHOOL, 17TH CENTURY**

The Flight into Egypt

oil on copper

16.4 x 21.2cm (6 7/16 x 8 3/8in).

£1,500 - 2,000

478

**ATTRIBUTED TO JACOB VAN  
TOORENVLIET (LEIDEN CIRCA 1635-  
1719)**

Figures in an interior

oil on panel

29.7 x 40.2cm (11 11/16 x 15 13/16in).

£1,500 - 2,000

479

**ENGLISH SCHOOL, LATE 18TH  
CENTURY**

Landscape with a waterfall

signed with monogram (lower right)

oil on panel

32.4 x 40.8cm (12 3/4 x 16 1/16in).

£800 - 1,200





480

480  
**ENGLISH SCHOOL, CIRCA 1800**  
 Don Quixote and Sancho Panza  
 oil on panel  
 26.2 x 21.6cm (10 5/16 x 8 1/2in).

£800 - 1,200



481

481  
**MANNER OF PIETER BRUEGHEL THE YOUNGER, 20TH CENTURY**  
 A village *kermesse*  
 oil on panel  
 73.4 x 100.5cm (28 7/8 x 39 9/16in).

£1,500 - 2,000

482  
 No lot

483  
**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).

£250 - 350



483

484  
**ATTRIBUTED TO JEAN-BAPTISTE LEPRINCE (METZ 1734-1781 SAINT-DENIS-DU-PORT)**  
 A beggar holding out his hand, leaning on a stick  
 inscribed in pencil 'LePrince'  
 black chalk  
 31.8 x 21.5cm (12 1/2 x 8 7/16in).  
 together with a pair of Italian School coastal landscapes and *A Pagan Sacrifice* (4)

£1,200 - 1,800



484





485



487



490

485

**ENGLISH SCHOOL, MID 18TH CENTURY**

Portrait of a lady, said to be Mrs. Ruston, wife of Mr. John Ruston of St. James, London, half-length, in a pink dress, holding a flower  
oil on canvas, oval  
76.1 x 64.5cm (29 15/16 x 25 3/8in).

£1,000 - 1,500

486

**CIRCLE OF DANIEL SEITER (VIENNA CIRCA 1647-1705 TURIN)**

The Deposition  
oil on canvas  
59.6 x 73.2cm (23 7/16 x 28 13/16in).

£3,000 - 5,000

487

**FOLLOWER OF OTTAVIO MARIA LEONI (ROME 1587-1630)**

Portrait of Pope Paul V, bust-length, in papal robes  
oil on canvas  
65.2 x 52.2cm (25 11/16 x 20 9/16in).

£2,000 - 3,000

488

**ITALIAN SCHOOL, 17TH CENTURY**

Latona and the Frogs  
oil on canvas  
73.5 x 101.5cm (28 15/16 x 39 15/16in).

£2,000 - 3,000

489

**NEAPOLITAN SCHOOL, 17TH CENTURY**

Saint Januarius  
oil on canvas  
100.5 x 74.1cm (39 9/16 x 29 3/16in).

£2,000 - 3,000

490

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

Figures in an extensive landscape, a walled town beyond  
oil on canvas  
38.6 x 49.6cm (15 3/16 x 19 1/2in).

£1,000 - 1,500



491

491  
**AFTER GIACOMO GALLI, CALLED LO SPADARINO), 17TH CENTURY**

Two cherubs  
 oil on canvas  
 49.6 x 67.2cm (19 1/2 x 26 7/16in).

£1,200 - 1,800

The present composition is after Lo Spadarino's original in the Turinetti Collection, Cambiano.

492  
**STUDIO OF GIOVANNI BATTISTA GAULLI, CALLED IL BACCICCO (GENOA 1639-1709 ROME)**

Portrait of Clement X, bust-length, in papal robes  
 oil on canvas  
 51.3 x 43cm (20 3/16 x 16 15/16in).

£3,000 - 5,000

**Provenance**

The Marini collection, Rome

**Literature**

M. Fagiolo dell'Arco and A. Cipriani, *Bernini*, Florence, 1981, 9. 54  
 M. Fagiolo dell'Arco and R. Pantanella, *Museo Baciccio in margine a quattro inventari inediti*, Rome, 1996, p. 58, no. 86  
 M. Fagiolo dell'Arco and R. Pantanella, *Museo Baciccio in margine a quattro inventari inediti*, p.449, ill.  
 E. Villa, 'Un episodio sconosciuto della ritrattistica del '600: Clemente X, Bernini e Gaulli e altre novità sulla committenza Rospiglio, Altieri e Odeschalschi', in *L'ultimo Bernini 1665-1680. Nuovi argomenti, documenti e immagini*, Rome, 1996, pp. 143 and 146, fig. 9  
 F. Petrucci, *Baciccio. Giovan Battista Gaulli (1639-1709)*, Rome, 2009, p. 374, no. A14f., ill

The present composition is known in several versions, the prime version is in the Galleria degli Uffizi, Florence.



492

493  
**STUDIO OF LUCA GIORDANO (NAPLES 1634-1705)**

The Penitent Magdalene  
 oil on canvas  
 95.6 x 72cm (37 5/8 x 28 3/8in).

£3,000 - 5,000

494  
**STUDIO OF GIUSEPPE CESARI, CALLED IL CAVALIER D'ARPINO (ROME 1568-1640)**

Mary Magdalen supported by angels  
 oil on copper  
 67.2 x 49.1cm (26 7/16 x 19 5/16in).

£2,000 - 3,000

The present composition is based on d'Arpino's original work in Galleria Sabauda, Turin.

495  
**AFTER ANNIBALE CARRACCI, 17TH CENTURY**

Saint Roch and the Angel  
 oil on canvas  
 63.2 x 83.5cm (24 7/8 x 32 7/8in).

£2,000 - 3,000

The present lot is after Carracci's original, now in the Fitzwilliam Museum, Cambridge.



496



497



498



499

496

**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).

£500 - 700

497

**FOLLOWER OF SIMON HARDIME (ANTWERP 1664-1737)**

Still life of flowers in a basket  
oil on canvas  
40.5 x 51cm (15 15/16 x 20 1/16in).

£1,000 - 1,500

498

**FOLLOWER OF GIORGIO VASARI (AREZZO 1511-1574 FLORENCE)**

The Last Supper  
oil on panel  
39.1 x 52cm (15 3/8 x 20 1/2in).  
unframed

£600 - 800

499

**ENGLISH SCHOOL, CIRCA 1830**

Two figures in a classical landscape cradling a dove  
oil on canvas  
91 x 71cm (35 13/16 x 27 15/16in).

£2,000 - 3,000



500

**MANNER OF DIRK BOUTS, 19TH CENTURY**

a cistercian monk at prayer

oil on panel

37.7 x 23.2cm (14 13/16 x 9 1/8in).

£600 - 800

A version of this composition was offered at Christie's, 6 July 2012, Lot 1, as Follower of Dieric Bouts.

**MINIATURES**

501<sup>Y</sup> 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

£250 - 350

**Provenance**

The sitter and thence by descent to the present vendor

502<sup>Y</sup> Φ

**ATTRIBUTED TO JOHN HAY (BRITISH, ACTIVE CIRCA 1768-CIRCA 1783)**

A portrait miniature of a Lady, wearing pink dress over white chemise, her natural wig curled and upswept beneath a white striped turban and strands of pearls.

Watercolour on ivory, signed on the obverse and dated, *IH/ 1777*, gold frame; together with two further miniatures on ivory portraying Ladies, (*English School, circa 1770*), watercolour on ivory, gold frames.

Oval, the title miniature: 31mm (1 1/4in) high (3)

£600 - 800

**Provenance**

The title miniature with Mr Dennis Ward Esq.;

His Sale, Christie's, London, 25 June 1968, lot 82

503<sup>Y</sup> Φ

**SAMUEL JOHN STUMP (BRITISH, 1778-1863)**

A portrait miniature of a Gentleman, wearing double-breasted blue coat, white waistcoat, chemise, stock, and cravat.

Watercolour on ivory, gold frame, the reverse bearing handwritten label referring to the artist.

Oval, 71mm (2 13/16in) high

£500 - 700



500

504<sup>Y</sup> Φ

**ATTRIBUTED TO N. FREESE (BRITISH, ACTIVE 1794-1814)**

A portrait miniature of a Gentleman, wearing blue coat, white waistcoat, frilled chemise, stock, and tied cravat.

Watercolour on ivory, gold frame, the reverse glazed to reveal sprays of brown hair set with gilt-wire and seed pearls on opalescent glass, surrounding the seed pearl initial, *F* on an oval blue glass plaque.

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

£300 - 500

505<sup>Y</sup> Φ

**WILLIAM SINGLETON (BRITISH, DIED 1793)**

A portrait miniature of a Gentleman, wearing grey coat and waistcoat, white chemise, stock and lace cravat, his wig powdered.

Watercolour on ivory, gilt-metal bracelet clasp mount on eight strands of simulated seed pearls.

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

£500 - 700

**Provenance**

Christie's, London, 16 October 1973, lot 152

506\*<sup>Y</sup> 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

£250 - 350



507



507

507Y Φ

#### CONTINENTAL SCHOOL, 19TH CENTURY

A portrait miniature of a Lady holding a birdcage and wearing costume circa 1780 together with a further miniature portraying a Young Gentleman, wearing white chemise and loosely tied green scarf. Watercolour on ivory, the former, bearing erroneous signature and date to the obverse, *A. Vestier 1788*, silver frame with blue and white enamel borders to the obverse; the latter miniature housed in a gilt-metal mount.

Oval, the former miniature: 67mm (2 5/8in) high (2)

£400 - 600

#### Provenance

The former miniature with Sotheby's Chester according to an old sale label verso (date and lot number unknown)

508

#### THE ARTIST SIGNING, 'A.G.DAWE', ACTIVE EARLY 20TH CENTURY

A portrait miniature of a Young Girl, seated in a meadow and holding a doll, wearing white dress finished with lace and pearl bracelet. Watercolour on ivory, signed on the obverse, *A.G.DAWE*, gilt-metal mount.

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

£300 - 500

509Y Φ

#### ENGLISH SCHOOL, CIRCA 1790 AND CIRCA 1820

Two portrait miniatures of Young Ladies: the earlier sitter, wearing white dress and turban; the latter sitter, wearing pink dress finished with blue ribbon, her blonde hair curled, plaited and upswept. Watercolour on ivory, gold frames, each glazed to the reverse. Oval, each approximately 50mm (1 15/16in) high (2)

£500 - 700

510Y Φ

#### JOHN DIXON OF BATH (BRITISH, ACTIVE 1814-1822)

A portrait miniature of a Young Boy holding a book and a further portrait miniature of Miss Robina Muter (*Scottish School, circa 1810*). Watercolour on ivory, the former, signed and dated to the reverse, *Dixon 1814* together with a printed card backing referring to an event at the Bath Assembly Rooms, both miniatures housed in gold frames. Oval, 65mm (2 9/16in) high (2)

£600 - 800

Robina Muter is known to have been born in Barony, Lanarkshire in Scotland. Her father Robert Muter DD was a Reverend from Glasgow. Robina married Robert Annesley Ogilvie, CB (d.1879), Inspector General at HM Customs & Excise. The couple had two sons of their own and a daughter from Robert's first marriage, to Lucy Creswell née Lawrence (d.1848). The 1861 and 1871 census both record the Ogilvies living at 24 Mecklenburgh Square, St Pancras, London. In 1881, Rebecca by then widowed, is recorded as living at 7 Sheffield Terrace, Kensington with her sons and step-daughter.

511Y Φ

#### ENGLISH SCHOOL, CIRCA 1800

Three portrait miniatures of Young Children wearing white dresses and coral necklaces.

Watercolour on ivory, one signed to the obverse, *I.T.* and signed to the reverse and dated, *J Turmeau/ Pinxit/ Liverpool/ 1799* (John Turmeau - British, 1777-1846) and another, *J Earle/ 1801* [sic], gold, gilt-metal and papier-mâché frames.

Oval, the Turmeau measuring: 64mm (2 1/2in) high (3)

£600 - 800

512<sup>Y</sup> Φ

**ENGLISH SCHOOL, CIRCA 1790 AND CIRCA 1800**

Two portrait miniatures of a Gentleman and a Reverend: the former, circa 1800 and wearing charcoal grey coat with black collar, buff waistcoat, white stock and tied cravat; the latter, circa 1790 and wearing black robes and white bands, his hair powdered.

Watercolour on ivory, the former, housed in a gold frame; the latter, housed in a gilt-metal frame with brooch pin attachment hinged at both ends in order to display both portrait miniature and plaited hair verso.

Oval, 66mm (2 5/8in) and 57mm (2 1/4in) high respectively (2)

£600 - 800

513<sup>Y</sup> Φ

**CIRCLE OF PETER PAILLOU (BRITISH, 1757-1831)**

Two portrait miniatures of a Lady and a Young Boy: the former, wearing white dress, gold jewellery and blue stole, her hair partially upswept and secured with a pearl comb; the latter, wearing blue Eton suit and white chemise with frilled collar.

Watercolour on ivory, gold frames; the former engraved to the reverse with the monogram, *MC*.

Oval, 65mm (2 9/16in) and 68mm (2 11/16in) high respectively (2)

£600 - 800

514<sup>Y</sup> Φ

**ENGLISH SCHOOL, CIRCA 1820 AND CIRCA 1840**

Two portrait miniatures of Children wearing white dresses; one holding a sprig of lavender.

Watercolour on ivory, the earlier rectangular miniature featuring the sprig of lavender gilt-mounted on a papier-mâché frame; the later miniature of oval format housed in a gold frame, the reverse glazed to reveal a lock of hair set with split seed pearls and gilt-wire beneath a brooch pin attachment.

Rectangular, 85mm (3 3/8in) and 46mm (1 13/16in) high respectively (2)

£600 - 800

515<sup>Y</sup> Φ

**PETER PAILLOU (BRITISH, 1757-1831)**

A portrait miniature of a Lady, wearing white dress with lace trim and gold hoop earring.

Watercolour on ivory, signed on the obverse and dated, *P. Paillou. 1805*, gilt-mounted on rectangular papier-mâché frame.

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

£600 - 800

516

**SPANISH SCHOOL, CIRCA 1600**

A portrait miniature of a Nobleman, wearing studded suit of armour and white lace ruff.

Oil on metal, gilt-metal mount.

Oval, 56mm (2 3/16in) high

£400 - 600



517

517<sup>Y</sup> Φ

**SIR WILLIAM JOHN NEWTON (BRITISH, 1785-1869)**

A portrait miniature of Miss Fuller Maitland, seated in a landscape and wearing white dress with pink sash to her waist, pink stole, pearl necklace and pearl mounted ruby brooch at her corsage, her red curls upswept and finished with a floral spray.

Watercolour on ivory, the reverse signed and dated, *Miss Fuller Maitland/ W<sup>m</sup> J. Newton/ Pinxit/ 8 Argyll St./ 1824*, mounted within an ormolu frame with scroll leaf borders and housed within a glazed case lined with brown velvet.

Rectangular, 100mm (3 15/16in) high

£500 - 700

518<sup>Y</sup> Φ

**ENGLISH SCHOOL, CIRCA 1775**

Two versions of the same miniature, portraying Edward Holland, aged around 21, wearing violet coat, white waistcoat, chemise, stock and lace cravat, his natural hair tied with black ribbon.

Watercolour on ivory, gilt-metal frames, the reverse of one inscribed, *Edw Jn<sup>o</sup> Holland, aged about 21*.

Oval, 39mm (1 9/16in) high (2)

£600 - 800

**Provenance**

With the Hollond family and thence by descent

519<sup>Y</sup> Φ

**LEANDRI (FRANCO-ITALIAN, ACTIVE 1803-1824)**

A portrait miniature of a Gentleman, wearing blue double-breasted coat, white waistcoat, chemise and tied stock.

Watercolour on ivory, signed on the obverse and dated, *Leandri. 1806*, gilt-metal mount.

Circular, 55mm (2 3/16in) dia.

£300 - 400





524

520<sup>Y</sup> Φ

#### ENGLISH SCHOOL, CIRCA 1800

A portrait miniature of Admiral Charles Buckner (d.1811), wearing Admiral's full-dress uniform consisting of blue coat with facings and standing collar edged with gold, gold epaulettes bearing three silver stars, white waistcoat, frilled chemise and stock, his hair powdered. Watercolour on ivory, gold frame, the reverse with blue glass border surrounding gold-mounted aperture, glazed to reveal a lock of hair set with gilt-wire and split seed pearls on opalescent glass. Oval, 73mm (2 7/8in) high

£500 - 700

#### Provenance

By family descent;  
Bonhams, London, 20 May 2009, lot 80

in 1756, Buckner was promoted to the rank of lieutenant and five years later he was serving as Commanding Officer aboard HMS 'Virgin', a sloop of war which had previously been a privateer captured from the French the year before. In February 1766 Buckner was promoted to Captain and took command of numerous vessels over the following twenty-seven years including; HMS 'Lark', 'Chatham', 'Prothee' and HMS 'William and Mary'; the latter he commanded until 1792. In 1795, Buckner was aboard HMS 'Sandwich', a ninety-gun ship of the line, as a Flag Officer, a position he held for two years and the last recorded vessel he served on. Buckner was furthermore made Admiral of the Blue (1794), of the White (1805) and finally, in the year of his death, the Red. His notable career is detailed in John Charnock's *Biographia Navalis*, 1798, vol.VI, pp.577-579.

521<sup>Y</sup> Φ

#### ENGLISH SCHOOL, DATED 1810

A portrait miniature of Lieutenant Josiah Thompson of the Royal Navy (1784-1873), wearing dark blue coat with gold epaulettes and buttons, white chemise, black stock and his Battle of Trafalgar medal pinned to his left.

Watercolour on ivory, gold frame, the border engraved *Josiah Thompson born 1784 This Miniature taken 1810./ Departed this life 15<sup>th</sup> January 1873*, the reverse glazed to reveal plaited hair. Oval, 44mm (1 3/4in) high

£400 - 600

Josiah Thompson entered the Navy on 2nd July 1798 and progressed through the ranks as a Lieutenant (1806) and Commander (1838) before retiring as a Captain in 1856. A fascinating glimpse of Thompson's character as a Lieutenant can be obtained from the description of events that took place during the night of 4th June 1812 during the Napoleonic Wars when Thompson, under the command of Captain Bouverie was sent to capture the French store-ship, 'Dorade', which was moored in the harbour at Arcasson. Despite finding themselves in a highly vulnerable position having been spotted by the enemy, Thompson boarded the vessel first and subsequently took the prize having either killed or wounded all but twenty-three of her crew including first in command, Lieutenant de Vasseau.

In 1854 Thompson was second in command aboard HMS 'Formidable', under John Jervis Tucker and in 1867, her was awarded a Commander's naval pension (for further biographical information, see J. Marshall, *Royal Naval Biography*, 1825).

522

No lot

523<sup>Y</sup> Φ

#### ITALIAN SCHOOL, CIRCA 1780

A portrait miniature of a Lady, seated in an interior and holding a fan, wearing black dress with teal blue sash to her waist and white fichu, gold necklace, hoop earrings and rings, her red hair falling in waves over her shoulders.

Watercolour on ivory, the obverse inscribed, *Ardo per voi* [I burn for you], gold frame.

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

£400 - 600

#### Provenance

Bonhams, London, 25 April 2005, lot, 353

524<sup>Y</sup> Φ

#### SIR FREDERIC WILLIAM BURTON, RHA FSA (IRISH, 1816-1900)

A portrait miniature of an Officer, wearing black coat with standing collar, gold buttons and epaulettes .

Watercolour on ivory, signed on the reverse and dated, *Frederick W. Burton/ May 1839*, gilt-metal frame.

Rectangular, 112mm (4 7/16in) high

£500 - 700



528

525<sup>Y</sup> Φ

**FRENCH SCHOOL, CIRCA 1760-1780**

Two miniatures portraying a Lady, said to be a Lady-in-Waiting to Marie Antoinette and a Gentleman: she, wearing black dress and white fichu; he, wearing black coat, white stock and lace cravat, his powdered wig worn *en queue*.

Watercolour on ivory, gilt-metal frames; the former with pierced ribbon cresting.

Oval, 55mm (2 3/16in) and 42mm (1 5/8in) high respectively (2)

£500 - 700

526<sup>Y</sup> Φ

**AFTER ELISABETH LOUISE VIGÉE LE BRUN, 19TH CENTURY**

A portrait miniature copy of the artist's self-portrait; the artist, wearing black dress with white frilled collar, her short hair curled hair beneath a white turban.

Watercolour on ivory, gold frame, the reverse glazed to reveal cream silk, fitted red leather travelling case.

Oval, 52mm (2 1/16in) high

£250 - 350

There are at least three extant versions of the original self-portrait, which was conceived in Rome in 1790. Two versions are held by the Galleria degli Uffizi, Florence and The Watford Museum, Hertfordshire and both show Marie Antoinette as the subject being painted by the artist. The third, at Ickworth House, Suffolk, depicts Vigée Le Brun painting a portrait of her daughter, Julie.

527

**ADOLF THEER (GERMAN, 1811-1902)**

A Lady, standing in a landscape and wearing black dress finished with lace and ribbon and black lace stole, multi-stranded pearl bracelet and pendant earring, her brown hair upswept beneath a red fringed scarf. Watercolour on paper, signed on the obverse and dated, *Adolf Theer 1854*, gilt-mounted on rectangular veneered wood frame.

Oval, 255mm (10 1/16in) high

£300 - 500



530

528

**ADAM BUCK (IRISH, 1759-1833)**

Two portraits of Ms Elizabeth Grant and Ms Ann Stote Donnison, wearing white dresses.

Watercolour on paper, each signed on the obverse, *Adam Buck* and dated 1827 and 1828 respectively; together with a further portrait of a Gentleman on paper, seated and reading a newspaper (*English School, circa 1830*), gilt-wood frames.

Rectangular, the Bucks measuring approximately 130mm (5 1/8in) high (3)

£400 - 600

529<sup>Y</sup> Φ

**GEORGE LAWRENCE (IRISH, CIRCA 1758-1802)**

A portrait miniature of a Gentleman, wearing blue coat, white waistcoat, chemise and stock.

Watercolour on ivory, signed on the obverse and dated, *G-L/ 1797*, gold frame with hinged suspension loop, the reverse glazed.

Oval, 63mm (2 1/2in) high

£500 - 700

530<sup>Y</sup> Φ

**N. FREESE (BRITISH, ACTIVE 1794-1814)**

A portrait miniature of a Lady, wearing white dress with frilled collar, her dark hair cropped short.

Watercolour on ivory, gilt-mounted on rectangular papier-mâché frame.

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

£500 - 700



531



531

531

**JOHN FIELD (BRITISH, 1772-1848)**

A pair of bust-length silhouettes portraying Captain Erskine and Mrs Johnstone: he, profile to the right and wearing coat and waistcoat, chemise, stock and cravat; she, profile to the left and wearing dress with fill-in and frilled collar, her hair curled and upswept.

Painted on plaster and bronzed, gilt-mounted on rectangular papier-mâché frames, the reverse of each bearing trade label no. 12 and inscribed with the sitters' names and dated July 1st 1814 and June 1816, respectively.

Oval, 80mm (3 1/8in) high (2)

£700 - 900

532<sup>Y</sup> Φ

**ENGLISH SCHOOL, 19TH CENTURY**

a silhouette of a young man, profile to the right, cut-out on card and gilded, oval 9 x 6.5cm, and a collection of five other silhouettes, male and female subjects, together with a collection of six portrait miniatures including English School - a portrait miniature of a young gentleman, wearing a blue coat and white stock, watercolour on ivory, oval, 5.75 x 4.5cm, another of an officer in uniform, another of a young lady holding a posy of flowers, oval, 4.75 x 4cm, mounted as a brooch, another, again mounted as a brooch, with glazed lock of hair to the reverse, all variously framed.

(12)

£350 - 450



# FURNITURE, CLOCKS AND WORKS OF ART

Lots 533 - 752





533



535

## EUROPEAN & ASIAN CERAMICS & WORKS OF ART

533

### A MEISSEN FIGURE OF A WOMAN, LATE 18TH CENTURY

Standing barefoot and holding a basket of flowers, a bird in a nest at her feet, *14cm high*

£200 - 300

534

### A GROUP OF WHITE OPALESCENT 18TH/19TH CENTURY GLASS WARE

Comprising a footed dish, *16cm high*, a pair of bottle vases, *24cm high*, three various sweetmeat type dishes, two jugs and four others. (12)

£500 - 600

535

### A GERMAN PEWTER-MOUNTED FAIENCE KRUG, CIRCA 1753

The cylindrical body with polychrome decoration of a church-like building flanked by palm-type trees, the handle with manganese dashes, the hinged pewter cover initialled 'CW' above the date 1753, *23cm high overall*

£150 - 250

536

### A CHINESE BLUE AND WHITE CREAM- GROUND SPRINKLER, KANGXI, AND SIX CHINESE BLUE AND WHITE CAFÉ- AU-LAIT GROUND BOWLS, NANKING CARGO CIRCA 1750

The sprinkler with three blue and white panels on the cream ground, *17.5cm high*, the bowls painted to the interior with landscapes and foliage, with café-au-lait ground to the exterior, *14cm and 15cm diameter* (7)

£500 - 800



536

537

# **A GROUP OF CHINESE CERAMICS**

Including a blanc-de-chine Gu shaped vase, 44cm high, a blue and white Gu-shaped vase, 36cm high, a blanc-de-chine figure group, 24cm, a Guanyao crackle glaze vase, 20cm, a double gourd crackle glaze vase, 9cm, and a meiping vase, 17cm, with four hardwood stands (10)

£500 - 800

538

# **A SET OF TEN CHINESE FAMILLE ROSE PLATES**

With slightly dished bowls, and typically decorated with floral sprays in the famille rose palette, (10)

£200 - 300

539

# **A PAIR OF FAMILLE VERTE VASES, A PAIR OF FAMILLE ROSE VASES AND A DISH**

The famille verte vases of cylindrical form painted with panels of foliage, 24cm high, the famille rose vases of flared cylindrical form painted with flower sprays, 23cm, the dish painted with foliate sprays, within a key pattern rim, 31.5cm (5)

£500 - 600

540

# **A GROUP OF SEVEN PIECES OF CHINESE PORCELAIN, POTTERY AND METALWARE**

Comprising a blue and white dish painted with a red five toed dragon to the centre, Qianlong marks to base but later; a celadon glazed bamboo style brush pot; a celadon crackle glaze bowl; the base of celadon glazed box and cover; a metal ware bowl; a celadon ink pot and a parcel glazed pottery figure of a dignitary seated with hardwood stand, dish 17.5cm diam, figure 23cm high excluding stand. (8)

£500 - 600

541

# **A LIMOGES PART DESSERT, TEA AND COFFEE SERVICE, 19TH CENTURY**

Painted with various landscapes, within turquoise borders enclosing flower panels, some pieces also with a cypher, comprising fourteen dessert plates, 21cm diameter, two circular dishes, 23.5cm diameter, an oval dish, 31cm wide, two comports, three teacups and four saucers, eight coffee cups and eight saucers, larger pieces with painted titles on the backs, smaller pieces with printed factory marks

£200 - 250



537



538



541





543



545



546



548

**A CHINESE EXPORT PORCELAIN TUREEN AND COVER,**

circa 1800, octagonal form, painted river scenes and temples, 34 x 22cm.

£200 - 400

549

**AN EXTENSIVE COLLECTION OF CHARACTER TOBACCO JARS AND COVERS**

19th/20th Century in date including five Bernhard Bloch examples, all incised BB, various designs; together with a Staffordshire Toby example; with various other Austrian, French and Czechoslovakian painted terracotta, bisque and porcelain examples including assorted fishermen, a jockey, a Native American Indian, a baby, a dog and characters from around the world (22)

£500 - 700

550

**A COLLECTION OF TWELVE BESWICK FIGURES OF ANIMALS TO INCLUDE,**

two Highland Bulls, Highland Pony 'Mackionneach', Cantering Shire Horse, Seal, 1534 and others.

£300 - 500

551

**A SMALL GROUP MOSTLY 19TH CENTURY GLASSWARE**

Comprising a clear glass Dutch tumbler etched with a windmill and crest, 'DE ZAAN 1741' 14.5cm high, a green glass hobnail goblet with ribbed stem, 20.5cm high a tall green glass hobnail vase with circular foot, 29cm high, another vase with amber glass applied decoration and a crested goblet etched 'Fier et sage'. (5)

£600 - 700

542

**A PAIR OF DRESDEN FIGURE GROUPS**

Modelled as musicians, on oval bases, 16cm high. (2)

£200 - 300

543

**A NORTHERN ITALIAN MAIOLICA JAR, LATE 17TH/EARLY 18TH CENTURY**

Of waisted cylindrical form, with inscription in manganese between blue foliate borders, 18cm high

£500 - 700

544

**A LARGE COLLECTION OF DOULTON AND OTHER STONEWARE TOBACCO JARS AND COVERS**

late 19th/early 20th Century comprising seven barrel form examples including Doulton Silicon and harvest examples; two larger baluster form models; a Ball's Patent Alma Mater Cambridge jar and cover and various others (16)

£500 - 700

545

**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)

£200 - 300

546

**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)

£400 - 600

547

**A PAIR OF DERBY FIGURAL CANDLESTICKS AND A SMALL DERBY BOCAGE FIGURE**

The candlesticks modelled with a seated boy and girl with bocage behind, 16cm (3)

£300 - 500



557

552

**A GROUP OF NINE GLASS TABLE BELLS**

Comprising a clear glass Nailsea type example, a similar cranberry example, four other cranberry examples, two blue examples and one green, all with clappers lacking. (9)

£250 - 300

553

**A BOHEMIAN CLEAR GLASS GOBLET**

Etched with two galloping horses, on shaped circular foot with tall waisted octagonal cut glass stem, 23cm high

£600 - 700

554

**A SMALL GROUP OF BOHEMIAN AND OTHER GLASSWARE**

Comprising an etched tankard dated '1800'; another etched example with pewter hinged cover; a cranberry, amber and clear glass coloured goblet and cover; another lidded tankard and a small enamel painted tumbler. (5)

£500 - 600

555

**A LARGE JAPANESE IMARI VASE, CIRCA 1900**

With petal-edged rim, painted with panels of figures in ceremonial dress, against a ground painted with fish and lobsters, 93cm high, painted mark

£200 - 300



553



555



558

556

**A SMALL 16TH CENTURY 'TIGER WARE' STONEWARE JUG, RHENISH**

Of typical form, [with extended firing crack], 13cm high, together with three 17th century stoneware 'Bellarmine' jugs, Rhinish, one with bearded mask and medallion, 22cm high; 21cm high and 21cm high, (4)

557

**A WORCESTER PINE CONE PATTERN BOWL**

Late 18th century  
Signed with the painted 'W' to base, 27.5cm diam

£200 - 300

558

**THREE DERBY FIGURES, LATE 18TH CENTURY**

Comprising a Bloor figure of 'Europe', modelled as a girl holding a cornucopia of fruit and bunch of grapes in her outstretched hand, on a base modelled with a helmet and other objects, 22cm, mark in blue, incised No 200, a figure of Bacchus draped extensively with fruiting vines, on a base modelled with a satyr sat on a wine barrel, 26cm, the third figure of Falstaff, standing holding a sword and shield, in brightly coloured costume, the base applied with flowers, 20.5cm (3)

£500 - 800



560



562



561•

**A GROUP OF REFERENCE BOOKS, SALE CATALOGUES AND RESEARCH MATERIAL RELATING TO BRITISH AND EUROPEAN GLASS**

Including Sotheby's: The Krug Collection parts I-IV, European Glass The Property of Mr and Mrs Fritz Biemann, Wilfred Buckley: Glasses engraved by Frans Greenwood and Diamond Engraved Glasses of the Sixteenth Century, Glass Notes by Arthur Churchill, and other volumes (qty), together with A large collection of reference books and material relating to British and European glass (qty)

£300 - 400

**Provenance**

The John Towse Collection

562

**FOUR MEISSEN FIGURES OF MUSICIANS, 20TH CENTURY**

Comprising a cellist, *13cm high*, a lute player, *14.5cm high*, a seated lady hurdy-gurdy player, *11.5cm high*, and a man with a recorder, *15cm high*, crossed swords marks in underglaze blue, incised and impressed numerals (4)

£500 - 700

563

**FOUR MEISSEN FIGURES OF SINGERS, 20TH CENTURY**

Comprising three ladies and one gentleman, each holding a book or a sheet of music, *14cm high*, crossed swords marks in underglaze blue and incised and impressed numerals (4)

£600 - 800



563

559

**THREE DERBY SCENT BOTTLES, A VASE AND A HYACINTH VASE**

The bottles with panels of flowers on a blue and gold ground, the vase with similar decoration, *9.5cm*, the other vase with sprigs of flowers and insects, *14.5cm* (5)

£300 - 500

560

**A MEISSEN FIGURE GROUP, 20TH CENTURY**

Modelled as a female figure standing holding a basket of grapes, a basket of flowers at her side, and a male figure beside her holding a flask and a glass, a barrel at his feet, on rocky base with gilt scrolled detail, *17.5cm high*, crossed swords mark in underglaze blue and incised C60

£300 - 500





564



565



566



567

564

**A WEDGWOOD LUSTRE PORCELAIN BOWL**

With pink interior, blue ground and bird decoration Z5294 (gilt highlights), 16.5cms diameter.

£600 - 800

565

**A PAIR OF MINTON SECESSIONIST TWIN HANDLED VASES**

Circa 1910

Of slender tapering form with a flared neck, on a circular foot, with panels of tube lined designs in the form of stylised peacock feathers, 31cm high, printed and impressed factory marks

£550 - 600

566

**RAMSDEN & CARR, LONDON: A PAIR OF BRASS ARTS AND CRAFTS CANDLESTICKS**

The square bases with riveted detail, each issuing a four sided shaped column, with heavy square drip trays overall with slight hammered finish, stamped 'RAMSDEN & CARR LONDON' to base, 34cm high (2)

£400 - 600

567

**EMILE GALLÉ (FRENCH, 1846-1904)**

A Cameo Glass Vase, circa 1900 of ovoid form, overlaid with red flora and acid-etched against a frosted ground; together with a Delatte cameo glass vase, acid-etched with a landscape against a green ground *Galle* - 12cm high, etched 'Galle', *Delatte* - 30.5cm high, etched 'Michel-Malherbe, A.Delatte Nancy' (2)

£400 - 500



568

568

**GEORGE TINWORTH FOR DOULTON LAMBETH**

A Tobacco Jar and Lid with Mouse Finial, circa 1880  
the mouse modelled seated on a cushion with long-stemmed pipe,  
the body of the jar titled 'Tobacco' and applied with fruit and foliage  
17.5cm high

£300 - 400



572

569

**A WEDGWOOD LUSTRE PORCELAIN FAIRYLAND BOWL**

in the Leapfrogging Elves pattern, with a flared rim, printed in gold with  
an orange and green exterior, and pale green interior, Portland vase  
marks, and pattern No.25310,  
10cms diameter.

£800 - 1,200



569

570

**A WEDGWOOD LUSTRE PORCELAIN VASE**

Of square section with flared rim, the gilt butterflies on an orange  
ground Z442 (incised), 19cms.

£200 - 300

571

**A GROUP OF CHINESE BLUE AND WHITE CERAMICS**

Including two blue and white saucers, one painted with a goose on a  
riverbank, within a border of alternating flowers and precious objects,  
the other similarly decorated, 15cm diameter, Wanli, a Kangxi blue  
and white cup and saucer and other wares including miniature plates  
and vases and a Chinese blue and white saucer dish, late 18th-early  
19th century, painted with a broad band of formal scrolling foliage and  
six large flowerheads, 38.5cm diameter.

£200 - 300

572<sup>Y</sup> Φ

**A SINGALESE IVORY OVAL BOX WITH HINGED LID,**

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

£250 - 300

573<sup>Y</sup> Φ

**A JAPANESE MARINE IVORY MODEL OF THE TAKARABUNE**

Meiji Period  
the junk in sail with four of the shichifukujin on the deck, 21cm long

£300 - 500



574

574

**A JAPANESE GILT-METAL JARDINIÈRE**

Of square section with double loop handles and four mask legs, decorated in relief with phoenix-type birds on a textured ground, 27cm high, marked

£500 - 800

575

**A HIMALAYAN SILVER AND COPPER BUDDHA**

19th/20th Century  
seated on a double lotus throne with principle hands held in namaskara mudra, the others holding a padma and a rosary, 16.5cm high

£400 - 600

576

**A COLLECTION OF NINE CHINESE BLUE AND WHITE NANKING CARGO PLATES, BOWLS AND DISHES,**

comprising:- a pair of plates from lot 1721, two further plates from lot 3635 & 3664A, a pair of dishes from lot 2638, a pair of bowls from lot 2638, another from lot 2753, also a pair of cups from The Hatcher Collection Christies June '84, and a Chinese blue and white plate, Qianlong (12).

£250 - 300

577<sup>Y Φ</sup> ≈

**AN IVORY NETSUKE OF A SENNIN, EARLY 18TH CENTURY**

Standing holding a basket, 10cm high and a calcified jade carving of a mythical beast, possibly Han  
Crouching on all fours, its head turned backwards, 6cm long. (2)

£500 - 600



578

578

**A BLUE AND WHITE BALUSTER VASE**

Kangxi

Gently moulded with swirling foliate panels reserved with pencil-drawn leafy peony stems, the flaring footrim with a band of lotus scroll. 29.8cm (11.3/4in) high.

£500 - 700

579<sup>Y Φ</sup>

**A JAPANESE CARVED IVORY NETSUKE OF A RAT**

Early/mid 19th century in the 18th Century style  
With beaded eyes, carved crouching cleaning its tail, unsigned, 2.5cm high

£300 - 400



579





580



581



584

580

**A LARGE MODERN PAIR OF POLYCHROME-ENAMELLED PARROTS**

The exotic birds decorated with green and black plumage and modelled with their heads up and standing on reticulated rockwork. Each: 38cm (15in) high (2).

£500 - 700

581

**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).

£500 - 700

582

**A CHINESE BLUE AND WHITE SAUCER DISH, MING MARK AND OF THE PERIOD**

The interior centred with a crane amidst clouds surrounded by clouds between eight trigrams, 32cm diameter

£150 - 200

583Y Φ

**A 19TH CENTURY CHINESE CARVED IVORY CARD CASE**

Intricately carved in the typical manner, together with a carved dice cup or counter cup, three various netsuke and a lace parasol with carved ivory handle (broken) (6)

£500 - 700

584

**CHINESE SCHOOL, PROBABLY EARLY 20TH CENTURY**

Vase of peonies, bears signature, on paper, 102cm x 57cm

£500 - 800

585

**AN ORIENTAL CLOISONNE ENAMEL MODEL OF A CRANE AND A BONE PARASOL HANDLE**

The body of the bird decorated with flowering plants; the handle carved with a monkey and a toad (2)

£150 - 200

586

**A CHINESE CAST BRONZE LIBATION CUP,**

18cm high, a Sang de Boeuf glazed baluster vase, 29.5cm, another turquoise glazed and various other Chinese ceramics and works of art.

£200 - 300

587

**A 19TH CENTURY JAPANESE IMARI CHARGER,**

painted in blue and white with birds and foliage, 47cm, together with an Imari octagonal bowl with chrysanthemum mon and leaves, 25cm, and a Japanese blue printed bowl, 19cm. (3).

£250 - 300

588

**A 19TH CENTURY STAINED HARDWOOD TRINKET BOX**

With shaped scallop edges, set with carved jade panel decorated with a dragon in relief, 13.5cm wide

£300 - 500



593

589Y

**A LATE 18TH CENTURY OVAL MINIATURE OF A GENTLEMAN,**

Wearing blue coat and loosely tied stock, the reverse inset with sitter's initials on blue enamel with a surround of plaited hair; a similar small miniature of a young lady in a brass beaded frame and a late 19th Century glass paste profile bust of a laurel crowned head, perhaps François I of France, 45mm high, in a faux rosewood cavetto frame. (3)

£200 - 300

590

**AN EARLY 20TH CENTURY OAK CASED RECORDING BAROGRAPH**

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

£250 - 350

591Y Φ

**A JAPANESE LACQUERED AND MOTHER OF PEARL INLAID SEWING BOX**

Fitted with a top tray with sectioned compartments, items within to include various carved ivory sewing tools, six painted scent bottles, two other scents bottles and various other small items, overall 36cm wide.

£400 - 600

592

**ICON OF THE NATIVITY**

Russian, early 19th Century painted on panel 33cm x 28cm

£250 - 350



595

593

**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)

£300 - 400

594

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

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

£250 - 300

595

**A LATE 19TH/EARLY 20TH CENTURY BRASS FIRESCREEN**

The scroll pierced cresting with two dragons above triple mesh panel, on scroll feet and central paw support, 71cms wide; 81cm high.

£300 - 500

596

**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

597

**A HUSQVARNA CAST IRON DECORATIVE SHIELD**

The central panel with a scene of figures at war within a Celtic style border, inscribed and dated 1891 70cm x 50cm

£200 - 300

598

**A MIDDLE EASTERN BRASS TWIN HANDLED BRAZIER**

The pierced cover and liner on an oval ogee shaped base with short scroll legs, 67cm wide

£200 - 220

599

**A BRONZE HEAD OF AN AFRICAN WOMAN**

20th Century green patina to head and neckwear, on marble plinth base, total height 22.5cm; together with a Thai head of a Buddha, 30cm in height, with a stand (2)

£500 - 600

600

**A VICTORIAN SET OF BRASS, COPPER AND CAST IRON BALANCE SCALES**

by W & T Avery, Birmingham pierced anthemion detail, central column, quatreform base, 102cm in height

£500 - 600

601

**A PAIR OF BRONZE MODELS OF FAUNS**

On resin bases to imitate porphyry, 28cm high (2)

£250 - 350



602

602

**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)

£200 - 300

603

**A PAIR OF GILTWOOD AND PAINTED METAL TABLE DECORATIONS AND A PAIR OF SILVERED METAL WALL SCONCES**

In the form of floral sprays issuing from urns; 77cm high; the twin-branch sconces in late 17th century style, 40cm high (4)

£200 - 250

604Y Φ

**A 19TH CENTURY COLD PAINTED BRONZE BIRD TOGETHER WITH OTHER 19TH CENTURY ITEMS**

to include, snuff boxes, miniature, small carved bust, propelling pencil, two pocket watches including one of railway interest, page turners and assorted other items, *bird 4cm high*. (a lot)

£250 - 350

605

**THE MOTHER OF GOD TIKHVINSKAYA**

Maker's mark Cyrillic initials 'DO', Moscow 1856  
Realistically painted in strong colours in repoussé, chased and engraved oklad with applied halo, in locked wood and glazed kiot  
*kiot measurement: 26 cm x 23 cm (9 1/16" x 10 1/4")*

£700 - 1,000



606

606

**A 19TH CENTURY COROMANDEL AND BRASS EDGED DECANTER BOX**

Containing four low cut glass square decanters with faceted stoppers, flush brass side handles, 24.5cm wide x 29cm high

£500 - 600

607Y Φ

**A LACQUERED GAMES BOX CONTAINING A LARGE QUANTITY OF IVORY AND MOTHER OF PEARL GAMING COUNTERS**

Containing red stained ivory, natural ivory, fish shaped ivory and various mother of pearl counters, *box 24cm wide*

£200 - 300

608

**A PAIR OF EARLY 20TH CENTURY CAST IRON CAMPANA URNS**

The half lobed bodies on square bases, 47cm high (2)

£200 - 220

609

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

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

£250 - 350

610

**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.

£80 - 120



611

**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)

**£250 - 350**

612

**A FRENCH GILT BRONZE AND BLACK MARBLE INKSTAND**

The black marble rectangular base mounted with a dove capped inkwell with Cupid alongside, his quiver acting as a pen holder, *17cm long*.

**£150 - 200**

613

**A VICTORIAN BRASS AND STEEL BLADED MILITARY DRESS SWORD,**

the handle with VR monogram, two others nickel plated and Edward VII dress sword with brass hilt and fish-skin grip, a French steel bladed bayonet, together with various First World War and later period hide belts and straps.

**£400 - 500**

614

No lot

615

**A VANUATU CLUB**

Malekula or Ambrym  
with typical mushroom head and plaited raffia thong, together with a Lunda staff and a carved walking cane or staff (cut down) (3)

**£500 - 700**

616<sup>Y</sup> Φ

**A LOANGO IVORY TUSK**

Democratic Republic of Congo  
typically caved allover with a spiraling procession of 100 figures and animals, *43cm long*

**£400 - 600**

617

**A DAN GUNYEGE MASK**

Liberia  
large circular eyes, protruding lips, encrusted patina, *23cm high*

**£400 - 600**

618

**A KULANGO FEMALE FIGURE,**

Ivory Coast  
the standing female figure with crescent coiffure, hands held to the abdomen, flexed legs, traces of blue pigment, *30cm high*

**£250 - 350**

619

**A BAMANA FEMALE FIGURE,**

Mali  
wearing a domed headdress, elongated narrow head, neck and abdomen, flattened free arms and legs, applied loincloth, *43cm high*

**£250 - 350**

620

**A BAULE JUNIOR MALE KPLE KPLE MASK,**

Ivory Coast  
for the Goli society, circular red painted face with circular eyes and rectangular mouth, animal horns, *41cm high*

**£300 - 500**

621<sup>≈</sup>

**A GROUP OF SOUTH EAST ASIAN JADE, GLASS AND HARDSTONE JEWELLERY**

Comprising a jade pendant on a yellow precious metal snake-link chain stamped '375', a jade bangle, three hardstone bangles, another green bangle, a beaded hardstone necklace and a hardstone and silver coloured metal bracelet. (8)

**£300 - 400**

622

**A GEORGE III SILVER MOUNTED SHAGREEN ETUI AND OBJETS DE VERTU**

The etui of tapering oval section, with hinged cover, *6.5cm*; a similar period small Old Sheffield plate mounted morocco leather purse; an improved sovereign balance, boxed; a Victorian banded agate seal, the bloodstone carved with a crest and a collection of six other various seals; a chain link purse and two enamelled decanter labels. (13)

**£300 - 400**

623

**TWO GEORGE III PORTRAIT CAMEOS,**

depicting Lady Anne De Poellnitz 1781, first wife of Hugh, 2nd Duke of Northumberland, and the companion portrait of the 2nd Duke, each profile to the right, white paste in mid-relief on a glass ground backed with blue, inscribed and dated on the truncation, 11 x 8cm, oval, in original moulded ebonised frames, together with an Edwardian portrait miniature head and shoulder study of a bearded gentleman, by L du Keaume 1906, and another of a terrier, by the same hand, dated 1905, both watercolours and an 18th Century Delft tile, painted in manganese with a figure in a landscape with castle, *13cm*. (5)

**£300 - 400**

624<sup>Y</sup> Φ

**AN EARLY 19TH CENTURY MEMORIAL,**

the oval opaline glass plaque depicting a classical urn on a pedestal beside a tree, in hair, pearls, mother of pearl and painted, 6 x 4.75cm, a pair of similar period circular Masonic plaques, gilded, silvered and painted, 2.75cm diameters, three carved ivory and bone figures and a Burmese Rupee, enamelled on one side framing a peacock, and mounted as a brooch. (7)

**£250 - 350**



638

625

**AN EARLY 20TH CENTURY INDIAN (RAJASTAN) BRASS PULL-ALONG MODEL OF A FIGURE AND HOWDAH ON AN ELEPHANT,**

26cm high, together with a planter modelled as a coiled cobra, 56cm. (2)

£500 - 700

626

**AFTER PIERRE VIOLET 1749-1819**

A lady, wearing a white lace and fur trimmed dress and holding a book, facing to the right, within a painted frame of 'C' scrolls and vignettes of cherubs, watercolour, 14 x 16cm, in fitted silk lined gilt tooled leather case.

£150 - 250

627

**A 19TH CENTURY 7.5INS.(19CM) RADIUS BRASS SEXTANT IN FITTED MAHOGANY CASE**

Reading from 0 to 130 degrees on the silvered scale, the index arm with magnifying glass and vernier to 15 seconds. fitted with a telescope and movable sun shades, in a fitted mahogany ox. 11x9.5x5ins.(28x24x13cm)

£300 - 400

## CLOCKS & BAROMETERS

628

**A BRASS CARRIAGE CLOCK**

The five glass corniche case with white enamel roan dial and platform escapement striking a gong, swing handle,

£250 - 300

629

**A MID 18TH CENTURY OAK LONGCASE CLOCK**

By 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 high

£300 - 500

630

**A LATE 19TH CENTURY ALARM CARRIAGE CLOCK,**

the 10cm & 7cm white enamel dial with Roman chapter and alarm subsidiary, retailer mark for 'John Walker' the lever platform escapement with 8 day push repeat movement striking on a bell in gilt brass case, in fitted travel box, 15.5cm.

£400 - 600

631

**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

632

**A BRASS INLAID MAHOGANY OCTAGONAL WALL TIMEPIECE,**

2nd quarter, 19th Century, the single fusée movement with dial inscribed Harris, Wandsworth Road, London, within a surround inlaid with brass scroll motifs, 39cm diameter.

£300 - 400

633

**AN EDWARDIAN GILT BRASS CASED FOUR GLASS CLOCK,**

the 11.5cm circular dial with outer Roman chapter French circular brass 8 day movement striking on a gong with mercury compensated pendulum, with key, 29cm.

£300 - 500

634

**A LATE 19TH CENTURY FIGURED MAHOGANY LONGCASE CLOCK,**

The eight day movement with brass arched dial with an 18th Century boss in the arch signed for Thomas Walesby, Horncastle, the case with swan neck pediment, the trunk door and plinth with flame veneers and inlaid with urns, 225cm high.

£1,000 - 1,500

635

**A 19TH CENTURY FRENCH PORCELAIN MOUNTED MATT GILT MANTLE CLOCK,**

The circular dial signed for the retailer 'James Walker' with central painted panel with Roman numerals, to signed French 8 day movement striking on a bell, the case set with porcelain panels of figures in rustic interiors and river scenes the whole surmounted by an urn, 40cm high.

£500 - 700

636

**JNO WALKER, 230 REGENT ST, A WALNUT CASED BRACKET CLOCK,**

Circa 1900, the 16cm x 12cm silvered dial with Roman chapter, chime/silent and regulation subsidiaries, substantial triple fusee movement striking on five gongs contained in a carved walnut temple shape case, 38cm high

£800 - 1,200

637

**A PASHA DE CARTIER TRAVEL CLOCK**

With alarm (number 013696HF), in a black composition frame with black leather intergal case; in a Cartier box with instruction manual.

£400 - 500

638

**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

£600 - 800

639

**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*

£200 - 300

640

**AN EARLY 20TH CENTURY MAHOGANY ART NOUVEAU BEDROOM CLOCK**

In the form of a stylized flower head, silvered bezel and feet, white enamel dial with black Roman numerals, *14cm high*

£120 - 150

641

**A MAHOGANY BRACKET TIMEPIECE,**

2nd quarter, 19th Century, Chadwick, Liverpool, the single fusée movement will pull repeat and brass circular dial, the case with flame veneers and applied with paterae and foliate scrolls, on lobed bun feet, *47cm high*.

£400 - 500

642

**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 cornice case, *16cm high*.

£80 - 100

643

**A MID 18TH CENTURY QUAKER CLOCK**

Unsigned, but stylistically attributable to a member of the Gilkes family, the 30 hour iron posted movement with 10" square dial, having circle and zig zag engraved centre, lozenge half hour markers and 'busty female' spandrels, in an associated country-made stripped pine case co-eval with the movement, with projecting moulded cornice. \* There is no indication that this movement was ever fitted with hoop and spike.

£500 - 600

644

**AN OAK CASED EIGHT DAY LONGCASE CLOCK**

by Philip Poll of Bungay

the molded arched hood with free standing hood columns, a long trunk door and raised on shaped feet, set with a 30.5cm signed Roman and Arabic arched dial, the arch painted with a figure and chickens, subsidiary seconds dial and date aperture and fitted with with a four pillar striking movement, complete with two weights, pendulum and case key, *197cm high*

£500 - 700

645

**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*

£400 - 500

646

**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*

£250 - 300



639



643





651

648

**A JAEGER-LE COULTRE MANTEL TIMEPIECE**

The silvered dial with baton hour markers, the brass square case with sponged green perspex panels and spandrels, 15cm, (and a Cartier bedside timepiece with easel support. (2))

£400 - 600

649

**A MODERN MARINE CHRONOMETER, BY ASPREYS**

Housed in a brass bound mahogany case, the dial 11cm diameter, 18cm square

£300 - 500

650

**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

£80 - 100

651<sup>Y</sup>

**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

£200 - 250

652

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

Having a circular 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

£80 - 120

653

**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

£80 - 100

654

No lot

## FURNITURE

655

**AN EDWARDIAN MAHOGANY AND INLAID DEMI-LUNE SIDEBORD**

The shaped top with brass rail, above two central drawers and cupboards under, flanked with large cupboards and raised on square tapered legs and spade feet, 121cm wide.

£300 - 500

656

**A MID-18TH CENTURY MAHOGANY SEMI-CIRCULAR FOLDING TEA TABLE**

With frieze drawer on cylindrical tapering legs and pad feet 71cm wide

£1,000 - 1,500

657

**AN 18TH CENTURY OAK OVAL GATELEG DINING TABLE**

Having one frieze drawer, raised on baluster turned supports, 122cm wide.

658

**AN 18TH CENTURY OAK OPEN ARM SETTLE**

With panelled back and later seat, on turned legs, 174cm long

£500 - 600

659

**A PAIR OF REGENCY MAHOGANY HALL CHAIRS**

The shield backs with painted crests, solid seats on turned supports, (2)

£150 - 200

660

**A MAHOGANY TABLE CABINET WITH INLAID DOOR AND A PAIR OF CANDLESTICKS**

The cabinet fitted with two short and three long cedar-bottomed drawers, enclosed by a door with a marquetry oval panel of a butterfly within floral wreath, on outset bracket feet, 41cm high, 31cm wide; the mahogany tall candlesticks with gilt brass nozzles, lobed stems and circular bases 55cm high. (3)

£250 - 350

661

**A SMALL LABURNAM OYSTER VENEERED CHEST OF DRAWERS**

Reconstructed from 18th Century and later timber

Fitted with four short drawers over two long drawers on bracket feet, *84cm wide x 51cm deep x 65cm high, (33in wide x 20in deep x 25 1/2in high)*

£600 - 800

662

**A COLLECTION OF FIFTEEN VARIOUS COUNTRY CHAIRS**

19th Century

Including eight Windsor elbow chairs and a farmhouse elbow chair, (15)

£1,000 - 1,500

663

**A GEORGE III MAHOGANY LOWBOY,**

the rectangular moulded edge top above one long and two small cockbeaded drawers, with an arched pierced scroll apron, on turned and tapered cabriole legs with pad feet *75.5cm wide x 49cm deep x 72cm high, (29 1/2in wide x 19in deep x 28in high)*

£500 - 800

664

**AN EARLY 19TH CENTURY DUTCH MAHOGANY GAMES TABLE**

Inlaid in marquetry with a stylised flower filled urn, a bird, butterflies, cornucopia and tendrils, the interior of the folding rounded corner top with a chessboard and cards, on turned, knopped and ringed legs, *87.5cm wide x 43cm deep x 76.5cm high, (34in wide x 16 1/2in deep x 30in high)*

£500 - 700

665

**A LATE 19TH CENTURY ANGLO-INDIAN TEAK AND BRASS BOUND CAMPAIGN CHEST**

in two parts, fitted with two short and three long drawers with flush drawer handles and four side carry handles, *97cm wide x 47cm deep x 91cm high, (38in wide x 18 1/2in deep x 35 1/2in high)*

£800 - 1,200

666

**AN EARLY 20TH CENTURY COLONIAL TEAK COMMODE CHAIR**

of large proportions, with caned back and seat.

£80 - 100

667

**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)*

£200 - 300

668

**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*

£300 - 400



668

669

**A GILT GESSO OVAL MIRROR,**

The frame surrounded by openwork C scrolls and scrolling foliage and having an urn cresting; *110cm wide x 105cm high, (43in wide x 41in high)*

£500 - 700

670

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

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

£500 - 600

671

**A FRENCH MAHOGANY WARDROBE WITH UNUSUAL FOLD-AWAY DOORS.**

Each panelled door hinged in the middle and folding back into flanking compartments built into the sides, the satinwood-lined interior with four adjustable shelves; *167cm wide (66in wide)*

£600 - 800

672

**A LATE GEORGIAN MAHOGANY BOW-FRONTED SIDE TABLE WITH INLAID TOP,**

With two frieze drawers, undertier and tapering legs, the top centred with a marquetry panel of a townscape with figures and a horse in the foreground, *22cm wide.*

£250 - 350



674

673

**A GEORGE II WALNUT AND BEECH PINE LOWBOY**

With crossbanded top, fitted with three cockbeaded, brass handled drawers above a shaped apron, on cabriole legs with pointed pad feet, 76cm wide

£600 - 800

674

**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

£500 - 700

675

**A GEORGE III POLLARD OAK AND FRUITWOOD BANDED BUREAU**

with four long drawers flanked by fluted pilasters on bracket feet 96cm wide

£500 - 600

676

**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

£500 - 600

677

**AN EARLY/MID-19TH CENTURY MAHOGANY CANE SEAT BERGERE CHAIR**

With scrolled arms on turned legs and brass casters

£1,000 - 1,500



675

678

**AN 18TH CENTURY WALNUT VENEERED CHEST ON CHEST**

With an array of six short and five long feather banded drawers, on later bracket feet 96cm wide

£1,800 - 2,500

679

**A FRENCH BOIS SATINE AND MARQUETRY ENVELOPE CARDTABLE, CIRCA 1900**

the top inlaid with floral sprays and foliate scrolls above a drawer, on gilt metal mounted cabriole legs, 60cm wide x 60cm deep x 76cm high, (23 1/2in wide x 23 1/2in deep x 29 1/2in high)

£500 - 700

680

**AN EDWARDIAN FIDDLEBACK MAHOGANY AND MARQUETRY DESK**

the superstructure with urn and foliate inlaid lidded compartments above drawers, the writing surface above five similarly inlaid drawers, 105cm wide x 55cm deep x 98cm high, (41in wide x 21 1/2in deep x 38 1/2in high)

£500 - 800

681

**A LARGE EARLY 18TH CENTURY OAK GATELEG TABLE**

with elliptical leaves and a drawer on baluster turned legs, 148cm wide x 155cm deep x 74cm high, (58in wide x 61in deep x 29in high)

£500 - 700

682

**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 panelled base later fitted with drawers to the sides, 143cm wide.

£300 - 400





688



690

683

**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)

£80 - 100

684

**AN 18TH CENTURY OAK BUREAU**

With sloping fall above four long graduated drawers on bracket feet, 80cm wide

£200 - 300

685

**A GILTWOOD RECTANGULAR WALL MIRROR**

With carved foliate cresting and similar carving to the base, 99cm high

£80 - 100

686

**A LATE 17TH/EARLY 18TH CENTURY STYLE WALNUT AND SEAWEED MARQUETRY SIDE TABLE**

the rectangular ovolo moulded top with shaped cartouches, inlaid with stylised scrolling foliage and spiral twist turned legs, the top and the frieze probably late 17th/early 18th century with a later base, some damage, 78cm wide.

£300 - 500

687

**A BIEDERMAYER 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.

£250 - 350

688

**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)

£250 - 350

689

**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

£250 - 350

690

**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)

£200 - 300

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

691

**AN EARLY 20TH CENTURY MAHOGANY WARDROBE WITH SERPENTINE FRONT**

Having a dentil cornice and fretwork frieze above figured doors panelled with moulding, the chamfered angles also decorated with fretwork, on a two-drawer base; 118cm wide(46in wide

£500 - 600



692

692

**A COUNTRY-MADE OAK SIDE TABLE**

Second half, 19th century, with plain gallery and turned legs with undertier 70cm wide (27 1/2in wide)

£150 - 250

693

**A SET OF SIX REGENCY MAHOGANY DINING CHAIRS**

with figured top rails above x-splats on turned and reeded tapered legs

£500 - 600

694

**A GEORGE III MAHOGANY BOXWOOD STRUNG AND INLAID BOWFRONTED CORNER CABINET,**

enclosed by a pair of elliptical doors, on an associated similar style and period bowfronted corner washstand enclosed by a pair of doors, drawer under, on splayed legs united by a shaped undertier, 66cm. (2)

£250 - 350

695

**A GEORGE III MAHOGANY BUREAU,**

later boxwood strung and decorated with a classical urn and flowering scrolling branches, the hinged fall enclosing a fitted interior, with four long drawers below, on a shaped apron stand, 99cm.

£250 - 350

696

**A UNUSUAL CONTINENTAL PAINTED AND POKERWORK SETTLE**

the back decorated with three panels of elegant ladies above a coffer seat, 114cm wide x 52cm deep x 136cm high, (44 1/2in wide x 20in deep x 53 1/2in high)

£200 - 300

697

**AN EDWARDIAN MAHOGANY SATINWOOD CROSSBANDED BUREAU,**

boxwood and ebony strung, the raised superstructure with three small drawers flanked by cupboards, the hinged fall enclosing a fitted interior, drawer below, on square tapered legs united by an undertier, 71cm.

£250 - 300



699

698

**A SET OF SEVEN REGENCY FAUX ROSEWOOD DINING CHAIRS,**

with curved top rails, 'X' splat bar backs, cane seats, on sabre legs to include a pair of elbow chairs.

£600 - 800

699

**A PAIR MAHOGANY BEDSIDE CUPBOARDS**

With ribbed-edge panelled doors, on splayed bracket feet 43cm wide (16 1/2in wide adapted from early 19th century sideboard pedestals (2)

£600 - 800

700

**A VICTORIAN MAHOGANY WELLINGTON CHEST,**

the rectangular top above seven drawers, the side locking pilasters with leaf carved capitals, on a plinth base, 52.5cm.

£250 - 350

701

**A GEORGE III AND LATER MAHOGANY AND SATINWOOD BANDED OVAL TRAY**

The central fan paterae oval panel with foliate penwork medallion and dot inlaid borders, within a chequer banded gallery and brass carrying handles to the side, 74cm diameter, 29in wide

£300 - 500

702

**A WILLIAM IV MAHOGANY FAN INLAID DEMI LUNE CARD TABLE**

The shaped top above an inlaid frieze and raised on square tapered legs with spade feet, 82cm wide.

£300 - 500

703

**A LARGE OAK DOUBLE GATE-LEG DINING TABLE**

The base largely 17th century with a later top  
The oak top on a base with barley twist legs and under framing, 173 x 157cm

£300 - 400



703



706

704

**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

705

**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)

£200 - 300

706

**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,

£200 - 300

707

**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)

£80 - 100

708

**A LATE 19TH CENTURY FRENCH MAHOGANY SECRETAIRE A ABBATANT**

Applied with gilt brass mounts, the rectangular marble top above a single drawer and hinged fall enclosing a fitted interior, above a pair of panel doors flanked by fluted stiles on turned supports 107cm wide

£700 - 1,000



708

709

**A CHINESE LOW CABINET,**

With three drawers above cabinet doors, the side brackets carved with fruiting boughs, 220cm long, 50cm wide, 91cm high

£200 - 250

710

**A CHINESE ALTAR TABLE,**

With open scroll supports to the moulded supports, 246cm long, 50cm wide, 100cm high

£200 - 300



711

**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)*

£150 - 200

712

**A CHARLES II OAK COFFER**

With lunette carved frieze above two flowerhead and foliate carved panels, *115cm wide x 48cm deep x 64cm high, (45in wide x 18 1/2in deep x 25in high)*

£300 - 500

713

**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)*

£200 - 300

714

**A CHINESE ELM ALTAR TABLE,**

The leg brackets carved in low relief with foliate Dragons, the supports with geometric pierced supports, *185cm wide*

£200 - 250

715

**A REGENCY POLYCHROME PAINTED ELBOW CHAIR**

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

£150 - 200

716

**A VICTORIAN MAHOGANY DUCHESS DRESSING TABLE**

With oval swing mirror above small drawers on turned legs and casters *120cm wide*

£400 - 600

717

**AN EARLY 19TH CENTURY DUTCH WALNUT AND INLAID DWARF CUPBOARD**

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

£300 - 400

718

**AN 18TH CENTURY AND LATER BURR WALNUT VENEERED HANGING CORNER CABINET**

With later interior and back boards *74cm wide*

£500 - 700

719

**A GEORGE III INLAID MAHOGANY TRAY CONVERTED TO A COFFEE TABLE**

On later splayed legs *75cm wide*

£400 - 600

720<sup>Y</sup>

**A MID 19TH CENTURY ROSEWOOD AND MAPLE PARQUETRY CIRCULAR TABLE**

On cylindrical column and triform base *55cm diameter*

£400 - 600

721

**AN 18TH CENTURY MAHOGANY CIRCULAR DISH TOP TRIPOD OCCASIONAL TABLE**

With bird cage action on pad feet *73cm diameter*

£700 - 1,000

722

No lot

723

**A 19TH CENTURY TEAK AND BRASS BOUND CAMPAIGN CHEST**

of two short and three long drawers, with brass carrying handles, flush drawer handles, later castors *101.5cm wide x 48cm deep x 266cm high, (39 1/2in wide x 18 1/2in deep x 105in high)*

£800 - 1,200

724

**A VICTORIAN OAK PANTRY CABINET WITH GLAZED UPPER SECTION**

Fitted an array of five drawers and two base cupboards *143cm wide*

£1,000 - 1,500

725

**AN EARLY VICTORIAN WALNUT TWO TIER BOOKCASE**

The upper section with three glazed doors enclosing adjustable shelves above a corresponding cupboard base *172cm wide*

£1,500 - 2,500

726

**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)

£100 - 120

727

**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)*

£500 - 600

728

**A 19TH CENTURY MAHOGANY WHEEL BAROMETER**

The silvered dial signed C. Sonalucio London *98cm*

£300 - 500



736



738

729

**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)

£150 - 200

Reputed to have been a gift to the family from Grand Duchess Xenia Alexandrovna (1875-1960)

730

**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.

£300 - 400

731

**A GEORGE III MAHOGANY BOWFRONT HANGING CORNER CABINET**

The interior with shaped shelves, 100cm high.

£100 - 150

732

**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.

£80 - 100

733

**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 .

£300 - 400

734

**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.

£300 - 400

735

**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.

£200 - 300

736

**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)

£300 - 400

737

No lot

738

**AN 18TH CENTURY OAK DRESSER BASE**

Fitted with three drawers and raised on turned baluster legs, 194cm wide

£1,000 - 1,500



739



741



740

739

**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)*

**£300 - 400**

740

**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)*

**£200 - 300**

741

**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)*

**£300 - 400**

742

**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)

**£200 - 300**





743

743

**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)

£300 - 400

744

**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)

£200 - 300

745

**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)

£300 - 400



744

746

**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)

£300 - 400

747

**A 19TH CENTURY OAK DRESSER BASE**

Fitted with three frieze drawers above two panelled cupboard doors on bracket feet, 152cm wide

£300 - 400

748

**A GEORGE III OAK LOW DRESSER**

With associated open rack of four shelves and two small end cupboards, the lower-section with three cockbeaded frieze drawers, raised on rectangular-section legs, 189cm wide x 47.5cm deep x 210.5cm high, (74in wide x 18 1/2in deep x 82 1/2in high)

£500 - 600



749



752

749

**A MID-18TH CENTURY OAK CROSSBANDED AND FEATHERBANDED LOWBOY, ENGLISH, CIRCA 1750**

The top with front re-entrant corners, over an arch-centred ogee-shaped frieze enclosing one short and two deep drawers, raised on four cabriole legs terminating in pointed pad feet, 78cm wide x 52cm deep x 73cm high, (30 1/2in wide x 20in deep x 28 1/2in high)

£500 - 600

750

**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)

£300 - 400



750

751

**AN OAK AND FRUITWOOD TWO TIER OCCASIONAL TABLE AND A SMALL OAK SIDE TABLE**

The occasional table 76cm wide; the side table with small drawer, 61cm wide (2)

£150 - 250

752

**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)

£500 - 600

**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.

**END OF SALE**

## THE OAK INTERIOR

including the Principal Contents of Yelford Manor  
21 and 22 January 2015

### ENQUIRIES

+44 (0) 1865 853 667  
[oak@bonhams.com](mailto:oak@bonhams.com)



# Bonhams



## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description of a Lot*

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

#### *Estimates*

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

#### *Condition Reports*

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

#### *The Seller's responsibility to you*

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

#### *Bonhams' responsibility to you*

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

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

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

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

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

#### *Alterations*

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer’s Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to

address the invoice to your principal rather than you. We will require proof of the agent’s client’s identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer’s Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer’s Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER’S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer’s Agreement*, a premium (the *Buyer’s Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer’s Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer’s Agreement*. All the sums payable to us by the *Buyer* are subject to VAT. For this *Sale* the following rates of *Buyer’s Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the <i>Hammer Price</i>
20% from £50,001 to £1,000,000 of the <i>Hammer Price</i>
12% from £1,000,001 of the <i>Hammer Price</i>

On certain *Lots*, which will be marked “AR” in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

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

- The following symbols are used to denote that VAT is due on the *Hammer Price* and *Buyer’s Premium*:
- † VAT at the prevailing rate on *Hammer Price* and *Buyer’s Premium*
  - Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer’s Premium*
  - \* VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer’s Premium*

- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer’s Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer’s Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer’s Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer’s Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

9. PAYMENT

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

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

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

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

**Sterling travellers cheques:** you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

**Bank transfer:** you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc  
Address: PO Box 4RY  
250 Regent Street  
London W1A 4RY  
Account Name: Bonhams 1793 Limited Trust Account  
Account Number: 25563009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

**Debit cards:** there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

**Union Pay cards:** these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

**Credit cards:** Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

## 11. SHIPPING

Please refer all enquiries to our shipping department on:  
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805  
Email: [shipping@bonhams.com](mailto:shipping@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licencing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the "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 ivory into the USA.

•, †, \*, G, Ω, α see clause 8, VAT, for details.

### DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 1

### CONTRACT FOR SALE

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

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

### 1 THE CONTRACT

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

## 2 SELLER'S UNDERTAKINGS

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

## 3 DESCRIPTIONS OF THE LOT

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

## 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

## 5 RISK, PROPERTY AND TITLE

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

## 6 PAYMENT

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

## 7 COLLECTION OF THE LOT

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

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	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.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and				
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>	<b>11</b>	<b>GOVERNING LAW</b>
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		



## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
  - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
  - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
  - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

### 3 PAYMENT

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

### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

### 5 STORING THE LOT

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

### 6 RESPONSIBILITY FOR THE LOT

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

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9</b>	<b>FORGERIES</b>
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		<b>10</b>	<b>OUR LIABILITY</b>
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>  Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:  the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and  you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and  within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .  but not if:  the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .  The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		<b>12 MISCELLANEOUS</b>	<b>13</b>	<b>GOVERNING LAW</b>
		12.1 You may not assign either the benefit or burden of this agreement.		All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <i>Website</i> 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.		<b>APPENDIX 3</b>
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		<b>DEFINITIONS AND GLOSSARY</b>
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
				<b>LIST OF DEFINITIONS</b>
				"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i> ). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .



**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

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

**"Business"** includes any trade, *Business* and profession.

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

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

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

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

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

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

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

UK  
Philip Keith  
+44 2920 727 980  
U.S.A  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Alan Fausel  
+1 212 644 9039

## Antiquities

Madeleine Perridge  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+1 415 861 7500

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
Simon Cottle  
+44 20 7468 8383  
U.S.A.  
Suzy Pai  
+1 415 503 3343

## British & European Porcelain & Pottery

UK  
John Sandon  
+44 20 7468 8244  
U.S.A  
Peter Scott  
+1 415 503 3326

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
Mark Dance  
+44 8700 27361  
U.S.A.  
Hadji Rahimipour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A  
Jeremy Goldsmith  
+1 917 206 1656

## Costume & Textiles

Claire Browne  
+44 1564 732969

## Entertainment Memorabilia

UK  
Stephanie Connell  
+44 20 7393 3844  
U.S.A  
Catherine Williamson  
+1 323 436 5442

## Furniture & Works of Art

UK  
Fergus Lyons  
+44 20 7468 8221  
U.S.A  
Jeffrey Smith  
+1 415 503 3413

## Greek Art

Olympia Pappa  
+44 20 7468 8314

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 1244 353123

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A  
Tanya Wells  
+1 917 206 1685

## Islamic & Indian Art

Claire Penhallurick  
+44 20 7468 8249

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
U.S.A  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A  
Susan Abeles  
+1 212 461 6525  
AUSTRALIA  
Anellie Manolas  
+61 2 8412 2222  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962  
U.S.A  
Gregg Dietrich  
+1 917 206 1697

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A  
Alexis Chompaisal  
+1 323 436 5469

## Modern Design

Gareth Williams  
+44 20 7468 5879

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Philip Kantor  
+32 476 879 471

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