

THE SCOTTISH SALE

Wednesday 15 and Thursday 16 April 2015
Edinburgh

An impressionistic oil painting of a harbor scene. In the foreground, a sailboat with a large, vibrant yellow-orange sail and a blue and white striped sail is on the water. The water is rendered with thick, expressive brushstrokes in shades of blue, green, and white. In the background, there are several buildings, including a prominent white building with classical columns and a red-roofed building. The sky is a mix of blue and white, suggesting a bright, slightly overcast day. The overall style is loose and painterly, with visible brushwork throughout.

Bonhams







THE SCOTTISH SALE PICTURES

Wednesday 15 April 2015 at 14.00

ANTIQUES AND INTERIORS

Thursday 16 April 2015 at 11.00

22 Queen Street, Edinburgh

BONHAMS

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Friday 10 April 10.00-16.00
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Sunday 12 April 13.00-16.00
Monday 13 April 10.00-16.00
Tuesday 14 April 10.00-16.00
Wednesday 15 April 10.00-14.00
Thursday 16 April 09.00-11.00

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Please note that bids should be
submitted no later than 24 hours
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New bidders must also provide
proof of identity when submitting
bids. Failure to do this may
result in your bids not being
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SALE NUMBER
22762

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£10

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**Please see back of catalogue
for important notice to
bidders**

ILLUSTRATIONS
Front cover: Lot 54
Back cover: Lot 52
Inside front cover: Lot 449
Inside back cover: Lot 447
Facing page: Lot 9

IMPORTANT INFORMATION
The United States
Government has banned the
import of ivory into the USA.
Lots containing ivory are
indicated by the symbol ☐
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Henry Baggott
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Large items £15 per week plus VAT

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MINTOSH
PATRICK.



1



2

1

MCNEIL MACLEAY ARSA (1806-1883)

Summer Evening - Scene in the Carse of Stirling
signed and dated 'McNeil Macleay/1860' (lower right)
oil on canvas
75 x 127 cm. (29 1/2 x 50 in.)

£3,000 - 5,000

€4,200 - 7,000

US\$4,400 - 7,400

Exhibited

Probably the work of the above title shown Royal Scottish Academy,
1860, cat.no.8

2

CIRCLE OF ALEXANDER NASMYTH (1758-1840)

City of Edinburgh from the West, Looking over Dean Village
oil on canvas
95.5 x 147.5 cm. (37 5/8 x 58 1/16 in.)

£2,500 - 4,000

€3,500 - 5,600

US\$3,700 - 5,900



3



4

3

ALFRED DE BRÉANSKI SNR. (1852-1928)

Mountain Mists, Loch Katrine
signed 'Alfred de Breanski' (lower right)
oil on canvas
101.5 x 153 cm. (39 15/16 x 60 1/4 in.)

£5,000 - 7,000

€7,000 - 9,800

US\$7,400 - 10,000

4 *

WILLIAM DANIELL RA (1769-1837)

A View of Culzean Castle on the Ayrshire Coast
oil on canvas
50.8 x 63.5 cm. (20 x 25 in.)

£6,000 - 8,000

€8,400 - 11,000

US\$8,900 - 12,000

One of several views Daniell painted of Robert Adam's architectural masterpiece, with a diploma work from 1822 in the Royal Academy's collection entitled *View of the Coast of Scotland* and an engraving from Daniell's *A Voyage Round Great Britain* in the Tate.



5

5 *

LOUIS BOSWORTH HURT (1856-1929)

Morning - A Start for the South
signed 'Louis B. Hurt.' (lower right)
oil on canvas

127.5 x 102 cm. (50 3/16 x 40 3/16 in.)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 22,000

Provenance

With Henry Whitley and Son, Scarborough

Exhibited

London, Royal Academy, 1887, cat.no.236



6

6

GILES HUSSEY (1710-1788)

Portrait of Prince Charles Edward Stuart, 'Bonnie Prince Charlie'
pencil, pen, ink and wash

23.5 x 17 cm. (9 1/4 x 6 11/16 in.)

oval

£6,000 - 8,000

€8,400 - 11,000

US\$8,900 - 12,000

Provenance

Sale; Christie's, London, 31 October 2002, lot 6 (Sold for £19,000)

7

FOLLOWER OF PETER TAYLOR (1756-1788)

Portrait of Robert Burns

oil on panel

25 x 19.5 cm. (9 13/16 x 7 11/16 in.)

£700 - 1,000

€980 - 1,400

US\$1,000 - 1,500

This work relates to the portrait of Robert Burns by Peter Taylor in the Scottish National Portrait Gallery.



7



8

8

WILLIAM AIKMAN (1682-1731)

Half-length Portrait of John, 2nd Duke of Argyll

oil on canvas

76.2 x 63.5 cm. (30 x 25 in.)

£8,000 - 12,000

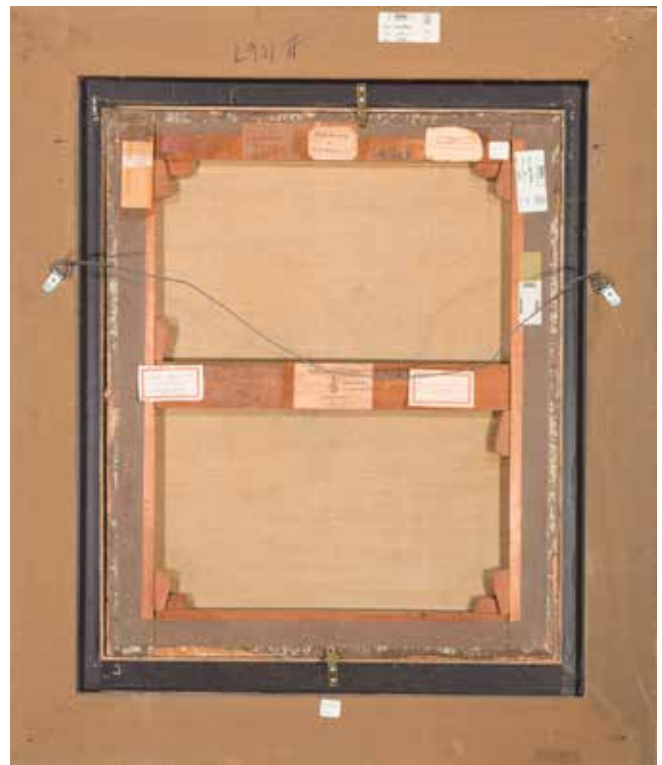
€11,000 - 17,000

US\$12,000 - 18,000

Aikman succeeded Medina as Scotland's principal portrait painter, due in no little part to the extensive patronage of John, 2nd Duke of Argyll.



9



9 (back)

9 *

SIR HENRY RAE BURN RA (1756-1823)

Half-length Portrait of James Cochrane of Edinburgh
oil on canvas

76.5 x 63.2 cm. (30 1/8 x 24 7/8 in.)

£20,000 - 30,000

€28,000 - 42,000

US\$30,000 - 44,000

Provenance

Mr. Cochrane, 25 October 1888

P.R. Pyne

With Agnews, London, 1930

P.R. Pyne Jr.

Mr. and Mrs. A de Coppet, by 1938

With Newhouse Galleries, New York, 1981

Sale; Christie's, New York, 15 October 1998, lot 47

NOTES: Agnews inv.no.7014; Knoedler inv.no.28678

Exhibited

New York, Jacques Seligmann & Co., *Portraits by Sir Henry Raeburn*, 1838, cat.no.3

Williamstown, Williams College Museum of Art, *Williams Alumni Loan Exhibition*, 5 May-16 June, 1962, n.n.

According to records, James Cochrane was married in Edinburgh in 1808 (as inscribed on the reverse of the work). This is most likely a marriage portrait, with his wife, Ellen's, companion portrait held in Philadelphia Museum of Art.





10

10

SIR HENRY RAEBURN RA (1756-1823)

Half-length Portrait of Mrs Allen

oil on canvas

77 x 63.5 cm. (30 5/16 x 25 in.)

Painted *circa* 1795

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 22,000

Exhibited

Aberdeen, Aberdeen Art Exhibition, n.d., cat.no.81, lent by Dr Ogilvie
(old exhibition label verso)

Isabella Allen (b.1753) was the daughter of Alexander Irvine, 17th Laird of Drum, Aberdeenshire, and Mary Irvine (née Ogilvie), and wife of Reverend Alexander Allen of St Peter's Church, Carrubber's Close, Edinburgh.



11

11

SIR HENRY RAEBURN RA (1756-1823)

Three-quarter length Portrait of Mrs Helen Grahame (née Geddes) of Whitehill
oil on canvas

127 x 100.5 cm. (50 x 39 9/16 in.)

£15,000 - 20,000

€21,000 - 28,000

US\$22,000 - 30,000

Provenance

H.J. Joel, Esq., Childwick Bury, St. Albans, Hertfordshire
Sale; Christie's, London, June 1979, lot 119

Literature

W. Armstrong, *Sir Henry Raeburn*, London, 1901, p.103

J. Greig, *Sir Henry Raeburn, R.A.*, London, 1911, p.47



12



13

12 AR

HANS JACOB HANSEN RSW (1853-1947)

Parliament Hall, Edinburgh
signed 'Hans Hansen RSW' (lower right)
watercolour with white heightening
24 x 34 cm. (9 7/16 x 13 3/8 in.)

£1,500 - 2,000

€2,100 - 2,800

US\$2,200 - 3,000

13

SAMUEL BOUGH RSA (1822-1878)

Edinburgh from Calton Hill
watercolour and bodycolour
30 x 40.5 cm. (11 13/16 x 15 15/16 in.)

£3,000 - 5,000

€4,200 - 7,000

US\$4,400 - 7,400

Provenance

With The Moss Galleries, Cumbria
Sale; Sotheby's, London, 26 May 2004, lot 207



14

14

MILLARD SHEETS (AMERICAN, 1907-1989)

Eilean Donan Castle
signed and dated 'Millard Sheets/1964' (lower right); further signed,
dated and titled (on the backboard)
watercolour and gouache
55 x 74.5 cm. (21 5/8 x 29 5/16 in.)

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,400

Provenance

With Arthur Tooth and Sons, London

15

WILLIAM SKEOCH CUMMING (1864-1929)

Heliographing
signed, dated and inscribed 'Heliographing/W. Skeoch Cumming/
Orange Free State/1901' (lower left)
watercolour and bodycolour
54 x 73.5 cm. (21 1/4 x 28 15/16 in.)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,200



15



16 (detail)

16

RICHARD ANSDELL RA (1815-1885)

Sheep Gathering, Isle of Skye

signed and dated 'R Ansdell/1853'; further signed and inscribed with title (on a label attached to the stretcher)

oil on canvas

69 x 137 cm. (27 3/16 x 53 15/16 in.)

£20,000 - 30,000

€28,000 - 42,000

US\$30,000 - 44,000

Exhibited

Possibly London, Royal Academy, 1854, cat.no.278 as *Sheep gathering in Glen Higichan (Sligachan), Isle of Skye*





17



18

17

DAVID GAULD RSA (1865-1936)

Calves in a Stable

signed 'D GAULD' (lower right)

oil on canvas

50.5 x 76.5 cm. (19 7/8 x 30 1/8 in.)

£3,000 - 5,000

€4,200 - 7,000

US\$4,400 - 7,400

Provenance

Sir Philip and Lady Harris

18

WILLIAM ALFRED GIBSON (1866-1931)

The Goatherd

signed 'W A Gibson' (lower left)

oil on panel

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

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,200

Provenance

With James Connell and Sons, Glasgow



19

19

SIR GEORGE REID PRSA HRSE LLD (1841-1913)

Roses

signed with initial 'R' (upper right), inscribed and dated 'From the garden, St Luke's, Kepplestone/July 1894' (upper left)

oil on canvas

47.5 x 135.5 cm. (18 11/16 x 53 3/8 in.)

£3,000 - 5,000

€4,200 - 7,000

US\$4,400 - 7,400

20

JAMES STUART PARK (1862-1933)

White and Pink Roses

signed 'Stuart Park' (lower left)

oil on canvas

77 x 61 cm. (30 5/16 x 24 in.)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800



20



21



22



23

21
ROBERT GEMMELL HUTCHISON RSA RBA ROI RSW (1855-1936)

Leisure Moments
signed 'R. Gemmell Hutchison' (lower right); further signed, titled and inscribed (on a label attached to the backboard)
watercolour, bodycolour and scratching out on paper laid on board
17.5 x 12.5 cm. (6 7/8 x 4 15/16 in.)

£1,200 - 1,800
€1,700 - 2,500
US\$1,800 - 2,700

Provenance
With W M Young, Aberdeen

22 AR

JESSIE MARION KING (1875-1949)

The Queen of Harvest Home
signed 'JESSIE.M.KING' (lower left) and inscribed 'SHE'S THE QUEEN OF HARVEST HOME' (upper centre) and 'CLAD IN VESTURE BY THE SUN/AND CROWNED WITH STARS' (lower centre); further signed and inscribed (on a label attached to the backboard)
pen, ink and watercolour
29.5 x 24.5 cm. (11 5/8 x 9 5/8 in.)

£1,500 - 2,000
€2,100 - 2,800
US\$2,200 - 3,000

Provenance
With Taylor and Brown, Glasgow

23

ROBERT GEMMELL HUTCHISON RSA RBA ROI RSW (1855-1936)

Morning Toilet
signed 'R Gemmell Hutchison' (lower left)
oil on canvas
26 x 36 cm. (10 1/4 x 14 3/16 in.)

£1,500 - 2,000
€2,100 - 2,800
US\$2,200 - 3,000

Provenance
With Rodman's Art Gallery, Belfast



24

24

ROBERT GEMMELL HUTCHISON RSA RBA ROI RSW (1855-1936)

Feeding Time

signed 'Gemmell Hutchison' (lower right)

oil on canvas

62 x 47 cm. (24 7/16 x 18 1/2 in.)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 22,000

Provenance

With George Davidson, Glasgow



25

25 AR

THOMAS BONAR LYON (1873-1955)

Dunure Harbour

signed 'T. BONAR LYON.' (lower left)

oil on canvas

71 x 92 cm. (27 15/16 x 36 1/4 in.)

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,700

Provenance

With Ian MacNicol, Glasgow, where purchased by the grandfather of the present owner



26

26

ALEXANDER IGNATIUS ROCHE RSA (1861-1921)

Summer on the River

signed 'Alexander Roche' (lower left)

oil on canvasboard

37.5 x 45 cm. (14 3/4 x 17 11/16 in.)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,200



27

27

JAMES KAY RSA RSW (1858-1942)

East Coast Harbour, probably Largo

signed 'James Kay RSW' (lower right)

oil on board

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

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,200



28

28

WILLIAM MCTAGGART RSA RSW (1835-1910)

The Arrival of the Boat

signed 'W McTaggart' (lower left)

oil on board

26 x 34.5 cm. (10 1/4 x 13 9/16 in.)

£12,000 - 18,000

€17,000 - 25,000

US\$18,000 - 27,000

Painted at Gauldrons Bay, Machrihanish, *circa* 1897, this picture may relate to the important St Columba series inspired by the thirteenth centenary of Christianity arriving in Scotland.



29

29

JAMES WATTERSTON HERALD (1859-1914)

Yarmouth Harbour

signed and dated 'J. W. Herald 1908' (lower left) and inscribed 'Yarmouth' (lower right)

watercolour

49.5 x 39.5 cm. (19 1/2 x 15 9/16 in.)

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,700



30

30 AR

STANLEY CURSITER CBE RSA RSW (1887-1976)

Portrait of Nannie Jamieson

signed and dated 'Stanley Cursiter 1922' (lower left)

watercolour and gouache

73 x 53 cm. (28 3/4 x 20 7/8 in.)

£2,500 - 3,500

€3,500 - 4,900

US\$3,700 - 5,200

Provenance

Acquired directly from the artist by the father of the sitter
Thence by family descent

Nannie Jamieson (b.1904-d.1990) studied the violin in Edinburgh and Berlin. During her professional life as a musician she was a viola player in the Robert Masters Quartet, The London Mozart Players and Menuhin Festival Orchestra, and was also a revered teacher. Nannie Jamieson was Professor of Viola at The Guildhall School of Music, London, a Fellow of the Guildhall and was awarded the MBE in 1981.



31

31

JAMES PATERSON PRSW RSA RWS (1854-1932)

Corstorphine

signed 'James Paterson.' (lower left); further signed, titled and inscribed (on a label attached to the backboard)

watercolour

60 x 72 cm. (23 5/8 x 28 3/8 in.)

£2,500 - 3,500

€3,500 - 4,900

US\$3,700 - 5,200



32

32 AR

JOHN DUNCAN FERGUSSON RBA (1874-1961)

Moroccan Market

signed 'J D Fergusson.' (lower right)

watercolour

50 x 37.5 cm. (19 11/16 x 14 3/4 in.)

Executed circa 1899

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 22,000

Provenance

Sale; Christie's, Glasgow, *Four Scottish Colourists*, 20 November 1997, lot 39

Exhibited

Manchester, Queens Park Art Gallery, *Winter Exhibition*, 1901, cat. no.311 (according to above)

Fergusson was an admirer of Arthur Melville, and this early watercolour is much in this vein.



33

33

SIR JAMES GUTHRIE PRSA HRA RSW LLD (1859-1930)

A River Bank

signed and dated 'J Guthrie 1888' (lower left)

pastel

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

£15,000 - 20,000

€21,000 - 28,000

US\$22,000 - 30,000

Provenance

John Tattersall, Dundee, 1929

John M. Pinkerton, East Kilbride, 1962

With Ian Macnicol, Glasgow

With Ewan Mundy Fine Art, Glasgow

Exhibited

Glasgow, The Royal Glasgow Institute of Fine Arts, 1889, cat.no.893

Edinburgh, The Scottish Arts Council/Glasgow, The Kelvingrove Art Gallery and Museum,

The Glasgow Boys, 5 July-15 September 1968, cat.no.46

Glasgow and London, The Fine Art Society, 2 November 1981-8 January 1982, cat.no.25

Depicting the village of Cambuskenneth, near Stirling, which - along with Cockburnspath and Brig O'Turk - was an important country base for the Glasgow Boys during the key years of development. The others joined William Kennedy and EA Walton, who had taken studios locally, on sketching trips 1887-90. Guthrie painted two fine series of pastels during this time, as the key artists followed Melville's lead in working on paper and encouraged the Glasgow Institute to arrange *Black and White*, an exhibition of drawings in 1889 (R. Billcliffe, *The Glasgow Boys*, London, 2009, p.245).



34

34

SAMUEL BOUGH RSA (1822-1878)

Woodcutters, Cadzow Forest
signed 'Sam Bough' (lower left)
oil on canvas
60.9 x 101.7 cm. (24 x 40 in.)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 22,000



35

35

JOSEPH FARQUHARSON RA (1846-1935)

The Glow of a Winter's Day

signed and dated 'J. Farquharson/1901' (lower right)

oil on canvas

62 x 51 cm. (24 7/16 x 20 1/16 in.)

£20,000 - 30,000

€28,000 - 42,000

US\$30,000 - 44,000

Provenance

With H & P de Casseres, Harrogate

This 'signature' snow scene, of deer foraging under a warmth-tinted sky, displays the charm which made Farquharson such a popular and successful exhibiting artist. He showed winter subjects at the Royal Academy almost every year 1894-1925.



36

36

JAMES FERRIER PRYDE (1866-1941)

The Phantom Ship

oil on canvas

91.5 x 73.7 cm. (36 x 29 in.)

£8,000 - 12,000

€11,000 - 17,000

US\$12,000 - 18,000

Provenance

The Rt. Hon. The Viscount Camrose

Exhibited

Edinburgh, Scottish National Gallery of Modern Art, *James Pryde 1866-1941*, 14 August-11 October 1992, cat.no.100

Literature

D. Hudson, *James Pryde 1866-1941*, London, 1949, p.92



37

37

NORAH NEILSON GRAY (1882-1931)

Mother and Child

signed 'NORAH NEILSON-GRAY' (lower left)

oil on canvas

77 x 57 cm. (30 5/16 x 22 7/16 in.)

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,700

Provenance

With Ewan Mundy Fine Art, Glasgow

38

JAMES WHITELAW HAMILTON RSA RSW (1860-1932)

Row Bay - Sundown

signed 'J. WHITELAW HAMILTON' (lower right); further signed, dated and titled 'ROW BAY-SUNDOWN/BY J. WHITELAW HAMILTON A.R.S.A./1917' (on a label attached to the frame)

oil on canvas

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

£1,500 - 2,000

€2,100 - 2,800

US\$2,200 - 3,000

Provenance

With Ewan Mundy Fine Art, Glasgow

39 AR

MARY ARMOUR RSA RSW (1902-2000)

Still Life with Spotted Leaves

signed 'MARY ARMOUR' (lower left); further signed, titled and inscribed (on a label attached to the backboard)

oil on board

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

£3,000 - 5,000

€4,200 - 7,000

US\$4,400 - 7,400

Exhibited

Edinburgh, Royal Scottish Academy, 1943, cat.no.155

40 AR

GEORGE HOUSTON RSA RSW RGI (1869-1947)

Broken Weather, Cairndow

signed 'George Houston' (lower right)

oil on canvas

71.5 x 91.5 cm. (28 1/8 x 36 in.)

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,400



38



39



40



41

41

JOSEPH FARQUHARSON RA (1846-1935)

Startled

signed 'J. Farquharson' (lower left)

oil on canvas

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

£50,000 - 70,000

€70,000 - 98,000

US\$74,000 - 100,000

Exhibited

Possibly London, The Royal Academy, 1909, cat.no.389

Possibly Royal Glasgow Institute, 1910, cat.no.525

Farquharson was a prolific and consistent painter, particularly of the landscape of his native Aberdeenshire where he lived at Finzean. His snow scenes have become some of the most recognisable landscapes in British art, constituting an original and enduringly popular niche. He often includes a human element in his work, in this case an elderly woman returning with firewood. The warmth of his sunsets enlivens the tonal nature of his winter scenes to great effect.





42

42

EDWARD ATKINSON HORNEL (1864-1933)

The Swan Pond

signed and dated 'E A Hornel 1917' (lower left)

oil on canvas

40.8 x 38.2 cm. (16 x 15 in.)

£6,000 - 8,000

€8,400 - 11,000

US\$8,900 - 12,000

Provenance

Acquired by John Sinclair in Glasgow *circa* 1920s

Thence by family descent

43 AR

SIR WILLIAM GEORGE GILLIES CBE LLD RSA PPRSW RA (1898-1973)

Autumn Landscape
signed 'W.Gillies.' (lower left)
oil on canvas
57.5 x 91 cm. (22 5/8 x 35 13/16 in.)

£1,500 - 2,500
€2,100 - 3,500
US\$2,200 - 3,700

44 AR

EARL GEORGE ALEXANDER EUGENE DOUGLAS HAIG OBE ARSA FRSA (1918-2009)

Tweed Valley in Snow
signed with monogram (lower right)
oil on canvas
60 x 92 cm. (23 5/8 x 36 1/4 in.)

£2,000 - 3,000
€2,800 - 4,200
US\$3,000 - 4,400

Provenance

With The Redfern Gallery, London

45 AR

JOHN CUNNINGHAM RGI DLITT (1926-1998)

Eygalières, Provence
signed 'Cunningham' (lower right); further signed and titled
'EYGALIERES, PROVENCE/John Cunningham' [SIC] (on a label
attached to the frame)
oil on canvas
50.8 x 76.2 cm. (20 x 30 in.)

£1,500 - 2,500
€2,100 - 3,500
US\$2,200 - 3,700

Provenance

Acquired directly from the artist by the father of the present owner



43



44



45



46

46 AR

STANLEY CURSITER CBE RSA RSW (1887-1976)

Stronsay

signed and dated 'Stanley Cursiter 1958' (lower left)

oil on canvas

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

£8,000 - 12,000

€11,000 - 17,000

US\$12,000 - 18,000

This picture relates closely to *An Island Farm Stronsay*.



47

47 AR

JOHN MACLAUCHLAN MILNE RSA (1886-1957)

High Corrie, Isle of Arran

signed 'MacLauchlan Milne' (lower left)

oil on canvas

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

£15,000 - 20,000

€21,000 - 28,000

US\$22,000 - 30,000

Provenance

Purchased directly from the artist by the parents of the present owner in 1942, thence by family descent



48



48 (back)

48 AR

JOHN DUNCAN FERGUSSON RBA (1874-1961)

Carantec

signed and titled 'Fergusson/Carantec' and indistinctly inscribed '83 rue N. Dame des Champs/Paris VI' (verso)

oil on board

35 x 27.5 cm. (13 3/4 x 10 13/16 in.)

Painted circa 1909

£60,000 - 80,000

€84,000 - 110,000

US\$89,000 - 120,000

Exhibited

Edinburgh, Aitken Dott and Son, *J.D. Fergusson Exhibition*, December 1961, cat.no.21

London, Edinburgh and Glasgow, The Fine Art Society, *Centenary Exhibition*, October 1974, cat.no.35

Glasgow and St Andrews, The Fine Art Society and Crawford Centre for the Arts, *J.D. Fergusson 1905-1915*, May-August 1982, cat.no.13

Fergusson worked extensively in the French resorts, like Carantec in Brittany, during this period, inspiring Peploe and AE Rice who often accompanied him. His best work of the period was intensely original and often employed strong colour to depict figures and blossom/ foliage in street settings, underpinned by strong geometry.



49

SAMUEL JOHN PEPLAE RSA (1871-1935)

Aspidistra

signed 'Peplae' (lower right)

oil on canvas

76.2 x 63.4 cm. (30 x 25 in.)

Painted *circa* 1927

£100,000 - 150,000

€140,000 - 210,000

US\$150,000 - 220,000

Provenance

Miss Elizabeth Watt, by whom bequeathed to The National Galleries of Scotland, Edinburgh

Sale; Christie's, Edinburgh, The Royal College of Physicians, 17 November 1994, lot 903

With The Fine Art Society, London, *circa* 1997, where acquired by the present owner

Stanley Cursiter (*Peplae*, Thomas Nelson, 1947, p.55) recalls Peplae acquiring an aspidistra plant around 1920, much to the amusement of friends who laughed at it, and it "dominated his studio for years". Peplae depicted it a number of times in the mid to late 1920s (see Bonhams, *Four Scottish Colourists*, 31 August, 2011, lot 1023 for another example), not just because it provided a "green spot" through the long winter months, but because the "sword-like blades made a definite and different pattern" (ibid, p.55).

The warmth of the red clay pot contrasts with other more tonal/pale motifs like the grey vase, book and stacked canvases, and the dark polished table surface and chair back.





50

50

FRANCIS CAMPBELL BOILEAU CADELL RSA RSW (1883-1937)

Seated Model

signed and dated 'F. C. B. Cadell/12' (lower left)

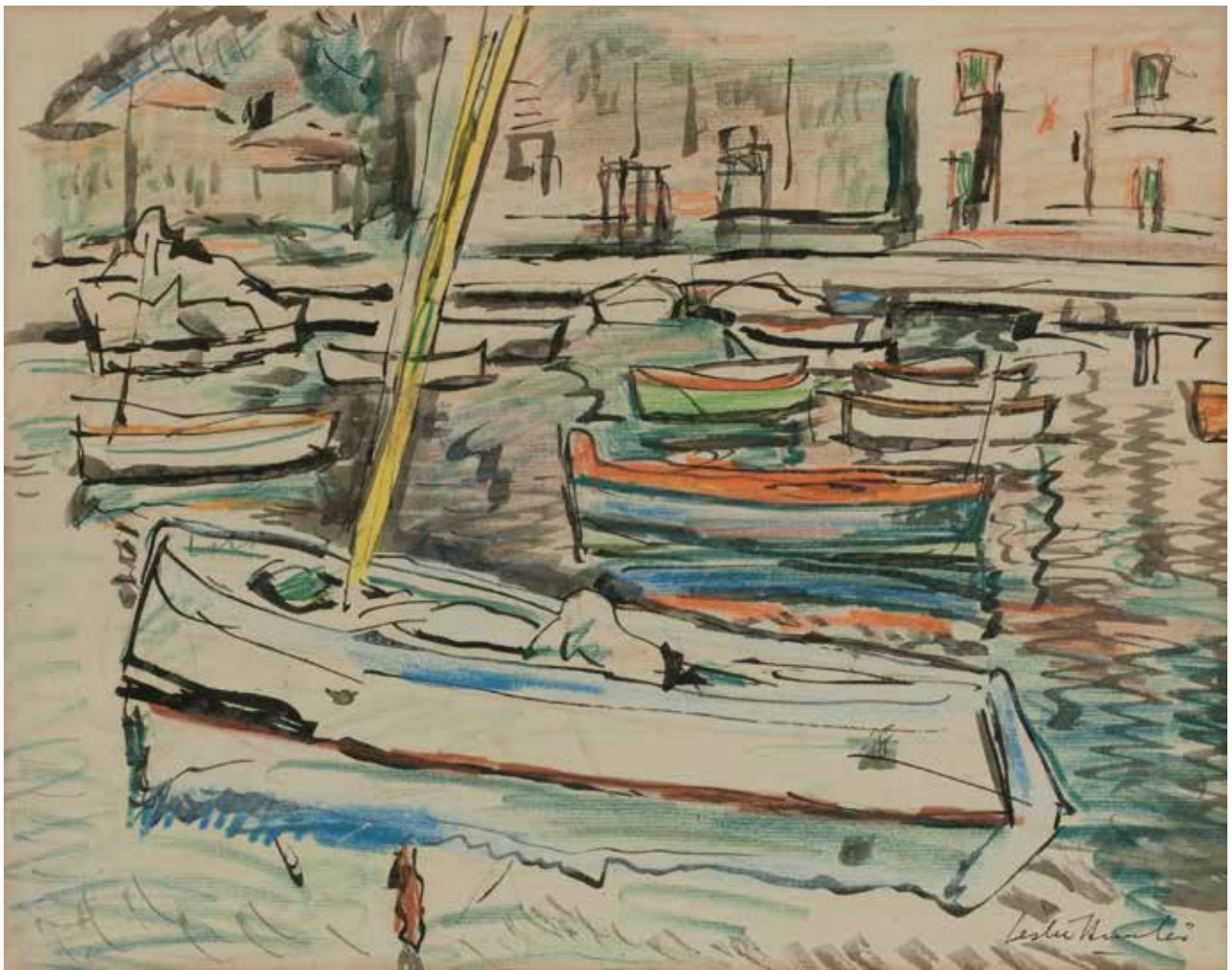
conté and watercolour

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

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 22,000



51

51

GEORGE LESLIE HUNTER (1877-1931)

Cassis

signed 'Leslie Hunter' (lower right)

ink and crayon

31 x 38.5 cm. (12 3/16 x 15 3/16 in.)

Executed in 1927

£8,000 - 12,000

€11,000 - 17,000

US\$12,000 - 18,000

Provenance

With The Lefevre Gallery, London



52

52

FRANCIS CAMPBELL BOILEAU CADELL RSA RSW (1883-1937)

The Blue Jug

signed 'F.C.B. Cadell' (upper right); further signed and inscribed 'STILL LIFE/(THE BLUE JUG)/450/by/F.C.B. Cadell' (verso)

oil on panel

45.2 x 37.4 cm. (17 3/4 x 14 3/4 in.)

Painted circa 1922

£130,000 - 180,000

€180,000 - 250,000

US\$190,000 - 270,000

Provenance

With The Portland Gallery, London, where acquired by the present owner

Painted in the early 1920s, when Cadell was moving towards the extensive use of pure colour and shallower picture space. The familiar motifs of blue jug and fruit are still modelled in a relatively naturalistic way, but the planes and geometry of surface and fabric introduce strong abstract elements to the composition. The gold lines anticipate the influence of Art Deco, and as this became more pronounced Cadell would use more stylised forms and flat pattern.





53

53

SAMUEL JOHN PEPLAE RSA (1871-1935)

Paris Plage

signed 'Peploe' (lower right); further signed and titled 'Paris Plage/
Peploe' (verso)

oil on panel

15.7 x 23.5 cm. (6 1/4 x 9 1/4 in.)

£70,000 - 100,000

€98,000 - 140,000

US\$100,000 - 150,000

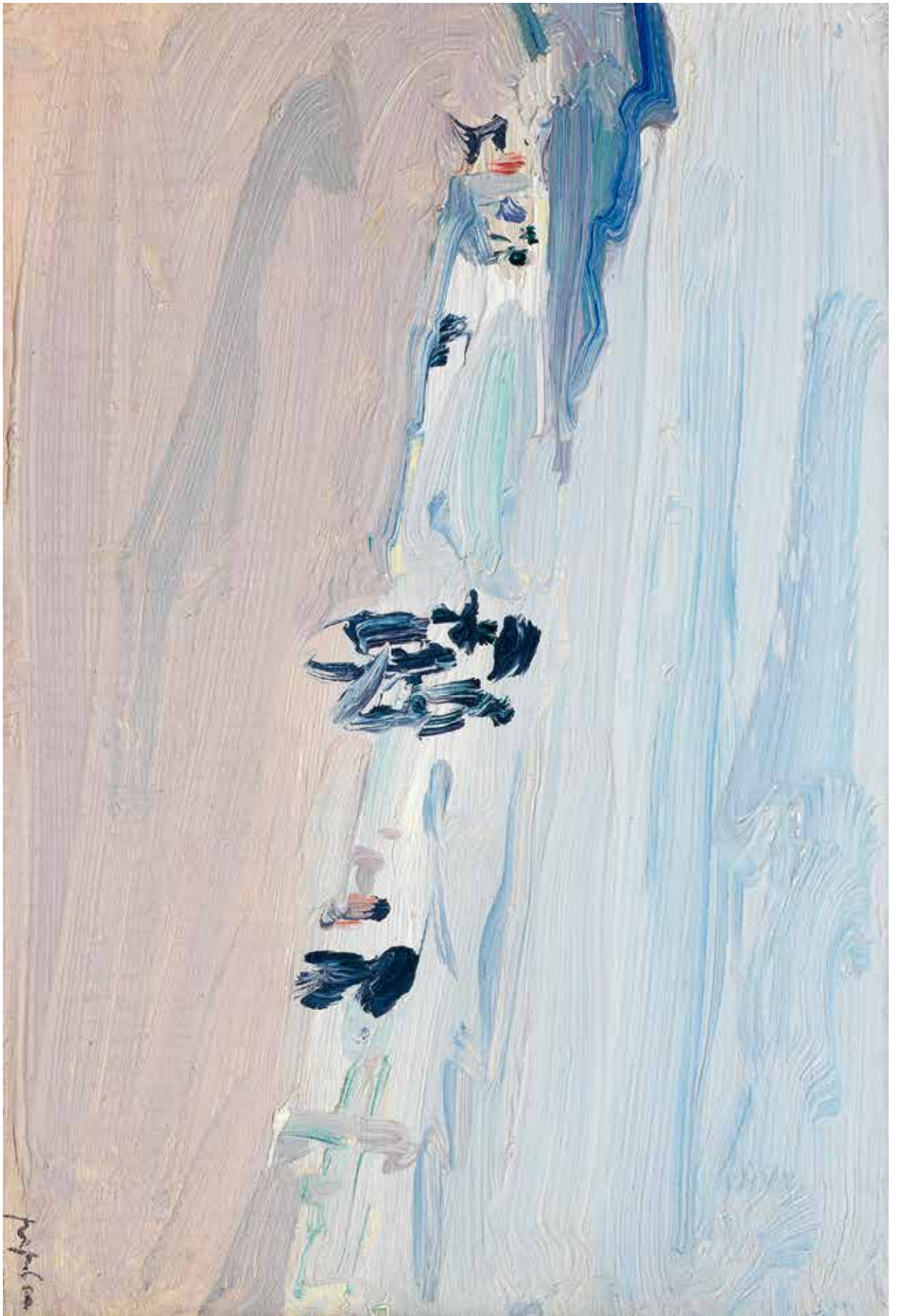
Provenance

With Richard Green, London, where acquired by the present owner

Exhibited

Edinburgh, Aitken Dott and Son, *Peploe Exhibition*, August-September
1947, no.31

Peploe worked extensively in resorts on the north and west coasts of France 1907-10, often alongside JD Fergusson (see lot 48) and Anne Estelle Rice. In this particularly succinct example from a progressive series of panels, the artist reduces figure and form to essential planes and brushstrokes.



perfect.com



54

54

FRANCIS CAMPBELL BOILEAU CADELL RSA RSW (1883-1937)

Venice

signed, dated and inscribed 'F.C.B. Cadell 10 Venice' (lower right);

further inscribed 'S. Pietro Castello' (verso)

oil on board

45.8 x 38.1 cm. (18 1/16 x 15 in.)

£150,000 - 200,000

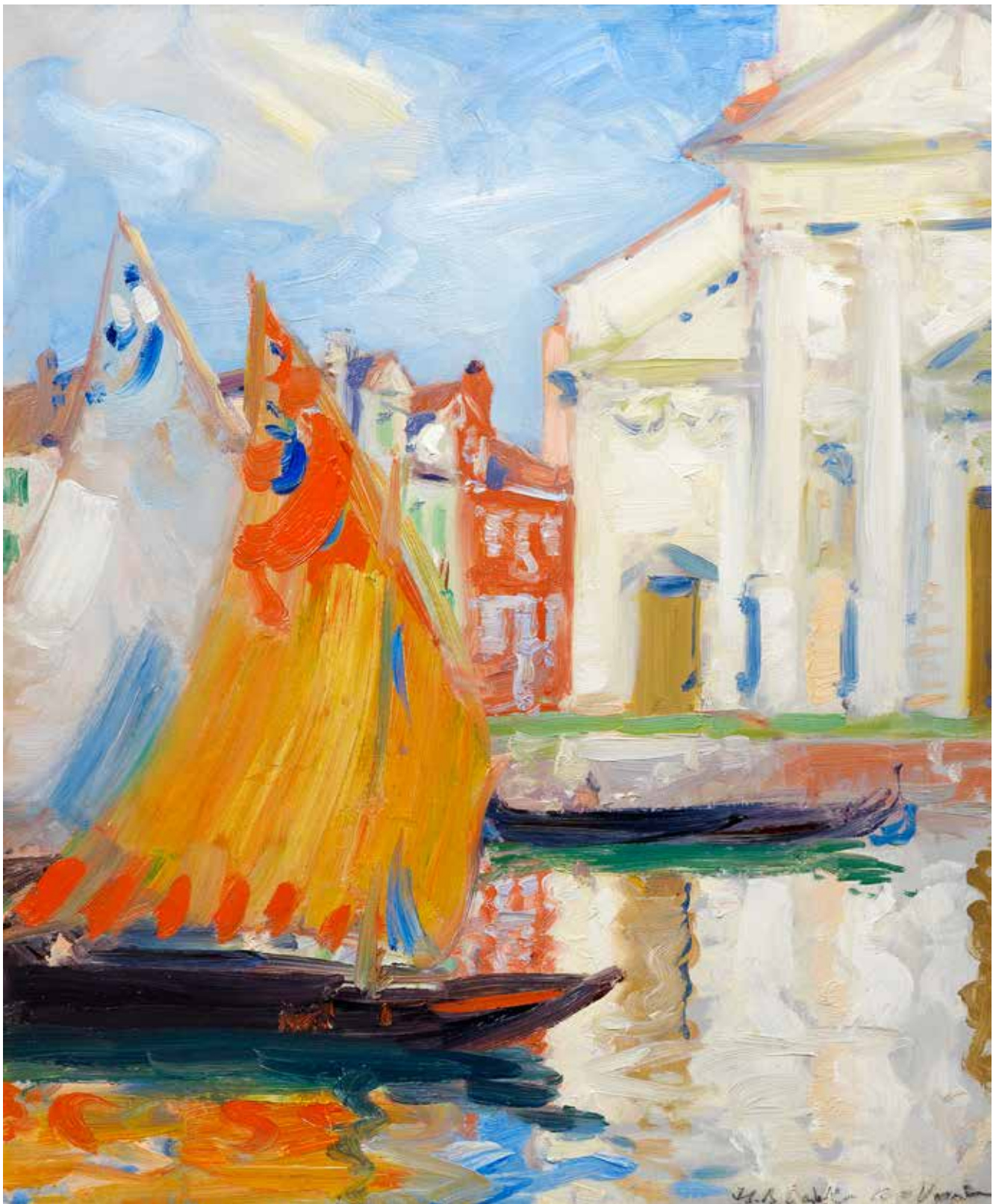
€210,000 - 280,000

US\$220,000 - 300,000

Provenance

With Richard Green, London, where acquired by the present owner

Cadell's art developed rapidly in Venice during 1910, on a trip funded by his friend Sir Patrick Ford, when his rather generic 'impressionism' evolved into more original, fluid and highly-coloured oils. Inspired by the city, he relished the subject matter at his disposal and the effects of strong sunlight reflected on water. While some pictures are still dominated by tonal concerns, generally in the form of dark boat hulls, others like this are dazzling combinations of highly-coloured sails and sun-bleached architecture.





55

55 AR

DAME ELIZABETH BLACKADDER OBE RA RSA RSW RGI DLITT (BORN 1931)

Beach Scene, Poolewe

signed and dated 'Elizabeth V. Blackadder 1964' (lower left)

charcoal and watercolour, unframed

57 x 79 cm. (22 7/16 x 31 1/8 in.)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,200



56

56 AR

WILLIAM WILSON OBE RSA RSW (1905-1972)

Garden Gate

signed 'WWilson' (lower left)

pencil and watercolour

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

£600 - 800

€840 - 1,100

US\$890 - 1,200



57

57 AR

DAME ELIZABETH BLACKADDER OBE RA RSA RSW RGI DLITT (BORN 1931)

Little Interior

signed and dated 'E.V.Blackadder 1972' (lower left)

watercolour

26 x 37.5 cm. (10 1/4 x 14 3/4 in.)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,200

Exhibited

Edinburgh, Aitken Dott and Son, June 1972, cat.no.46



58

58 AR

WILLIAM CROSBIE RSA RGI (1915-1999)

High Step

signed 'Crosbie' (lower right)

pen, ink and wash

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

Executed circa 1956

£600 - 800

€840 - 1,100

US\$890 - 1,200

Exhibited

Edinburgh, Aitken Dott and Son, *Retrospective Exhibition*, January 1980, cat.no.73



59

59 AR

JAMES COWIE RSA LLD (1886-1956)

Bellshill Schoolgirl

signed 'J. Cowie.' (lower right)

pencil and watercolour

28.5 x 16 cm. (11 1/4 x 6 5/16 in.)

£1,500 - 2,000

€2,100 - 2,800

US\$2,200 - 3,000

Provenance

With The Fine Art Society, Edinburgh



60

60 AR

JOHN MACLAUCHLAN MILNE RSA (1886-1957)

Sannox Bay, Isle of Arran

signed 'MacLauchlan Milne' (lower left)

oil on canvas

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

£15,000 - 20,000

€21,000 - 28,000

US\$22,000 - 30,000

Provenance

Purchased directly from the artist by the parents of the present owner in 1942, thence by family descent

The present owner recalls visiting the studio and meeting Milne, when 11 years old, as a most exciting experience.



61

61 AR

JOHN MACLAUHLAN MILNE RSA (1886-1957)

St Tropez Harbour

signed 'MacLauchlan Milne' (lower left)

oil on canvasboard

39 x 46.5 cm. (15 3/8 x 18 5/16 in.)

£20,000 - 30,000

€28,000 - 42,000

US\$30,000 - 44,000



62

62 AR

ANNE REDPATH OBE RSA ARA LLD ARWS ROI RBA (1895-1965)

Cagnes-sur-Mer

signed 'Anne Redpath' (lower left), bears inscription 'Villefranche' (verso)

pencil, watercolour and bodycolour

46 x 59 cm. (18 1/8 x 23 1/4 in.)

Executed circa 1938

£8,000 - 10,000

€11,000 - 14,000

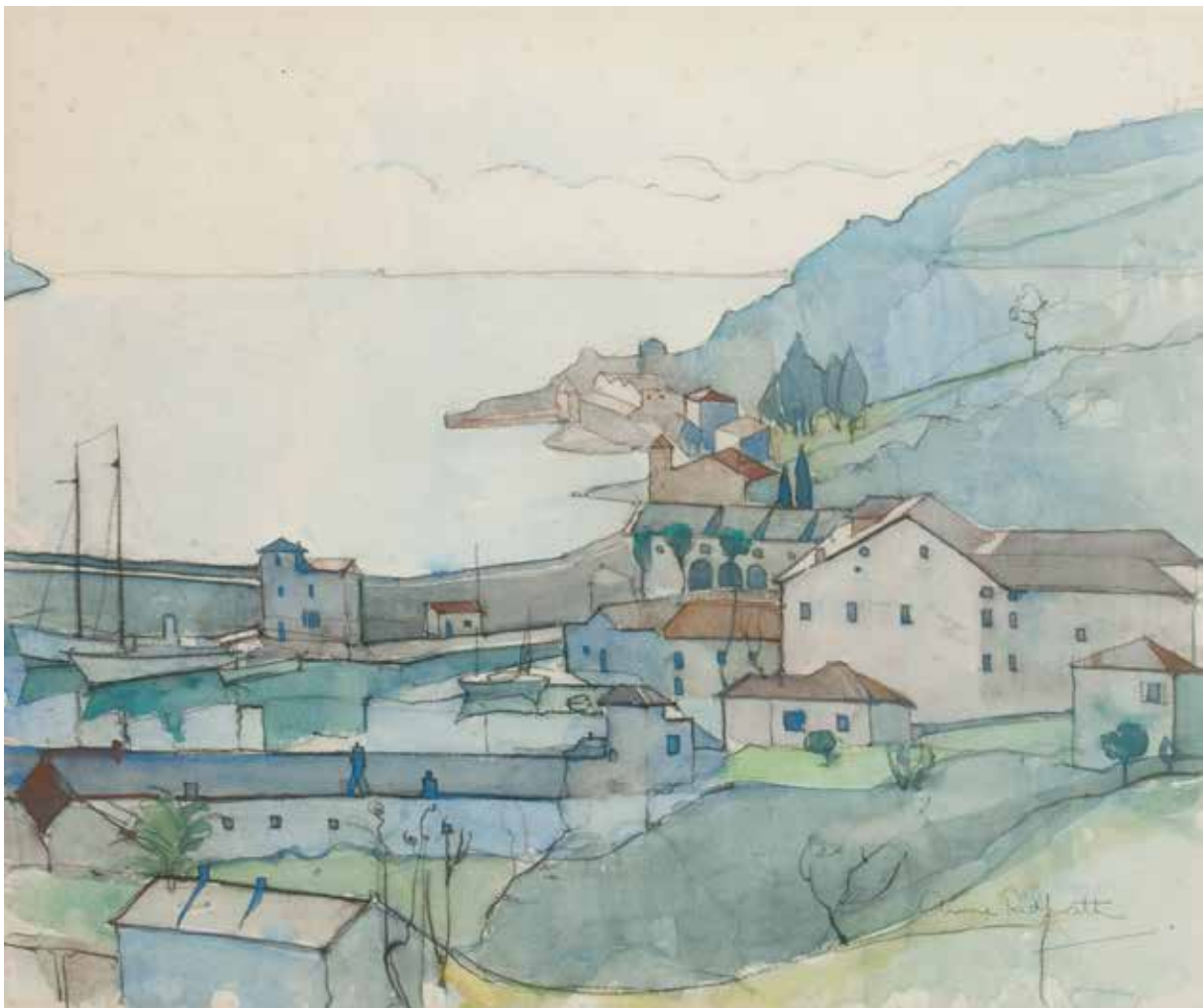
US\$12,000 - 15,000

Provenance

The artist's family

With The Mercury Gallery, London, where acquired by the present owner

The continental 'hill town' would go on to become one of Redpath's most characteristic themes, and the ideal vehicle for her style and palette. This picture relates to the oil sold in these rooms on August 17, 2010, lot 94 (a record price for a landscape by the artist).



63

63 AR

ANNE REDPATH OBE RSA ARA LLD ARWS ROI RBA (1895-1965)

The Little Harbour, Villefranche

signed 'Anne Redpath' (lower right)

pencil and watercolour

46 x 59 cm. (18 1/8 x 23 1/4 in.)

Executed circa 1938

£8,000 - 10,000

€11,000 - 14,000

US\$12,000 - 15,000

Provenance

The artist's family

With The Mercury Gallery, London, where acquired by the present owner



65

65 * AR

ALBERTO MORROCCO OBE RSA RSW RP RGI LLD D UNIV (1917-1998)

Evening in San Pietro

signed and dated 'Morrocco/86' (upper left); further signed, titled and inscribed (on a label attached to the frame)

oil on canvas

51 x 66 cm. (20 1/16 x 26 in.)

£15,000 - 20,000

€21,000 - 28,000

US\$22,000 - 30,000

Provenance

With The Fosse Gallery, Gloucestershire



66

66 AR

**ALBERTO MORROCCO OBE RSA RSW
RP RGI LLD D UNIV (1917-1998)**

Snow on Magdalen Green, Dundee
signed 'Morrocco' (lower left)

oil on board

36 x 44 cm. (14 3/16 x 17 5/16 in.)

£3,000 - 5,000

€4,200 - 7,000

US\$4,400 - 7,400



67

67 AR

JOHN BOYD RP RGI (1940-2001)

Sunbathing

signed 'BOYD' (lower right)

oil on canvasboard

27.5 x 36.5 cm. (10 13/16 x 14 3/8 in.)

£600 - 800

€840 - 1,100

US\$890 - 1,200

68 AR

**VICTORIA CROWE OBE ARSA RSW
(BORN 1945)**

Silent Assembly

signed 'Victoria Crowe' (lower right)

watercolour

36 x 93 cm. (14 3/16 x 36 5/8 in.)

£1,800 - 2,000

€2,500 - 2,800

US\$2,700 - 3,000



68



69

69 AR

SIR WILLIAM GEORGE GILLIES CBE LLD RSA PPRSW RA (1898-1973)

Afternoon, Earlyvale, Peebleshire

signed 'W. Gillies.' (lower left); further signed, titled and inscribed (on a label attached to the frame)

oil on canvas

59.5 x 85 cm. (23 7/16 x 33 7/16 in.)

£6,000 - 8,000

€8,400 - 11,000

US\$8,900 - 12,000

Exhibited

Toronto, The Arts Council of Great Britain, Scottish Committee,

Contemporary Scottish Paintings, 1961, cat.no.18

Edinburgh, Aitken Dott and Son, *Retrospective Exhibition*, 1963, n.n.

70 AR

JAMES MCINTOSH PATRICK RSA ROI ARE LLD (1907-1998)

Winter near Lundie, Angus

signed 'MCINTOSH PATRICK' (lower right)

oil on canvas

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

£18,000 - 25,000

€25,000 - 35,000

US\$27,000 - 37,000

Provenance

Mr Ian Arthur Mills

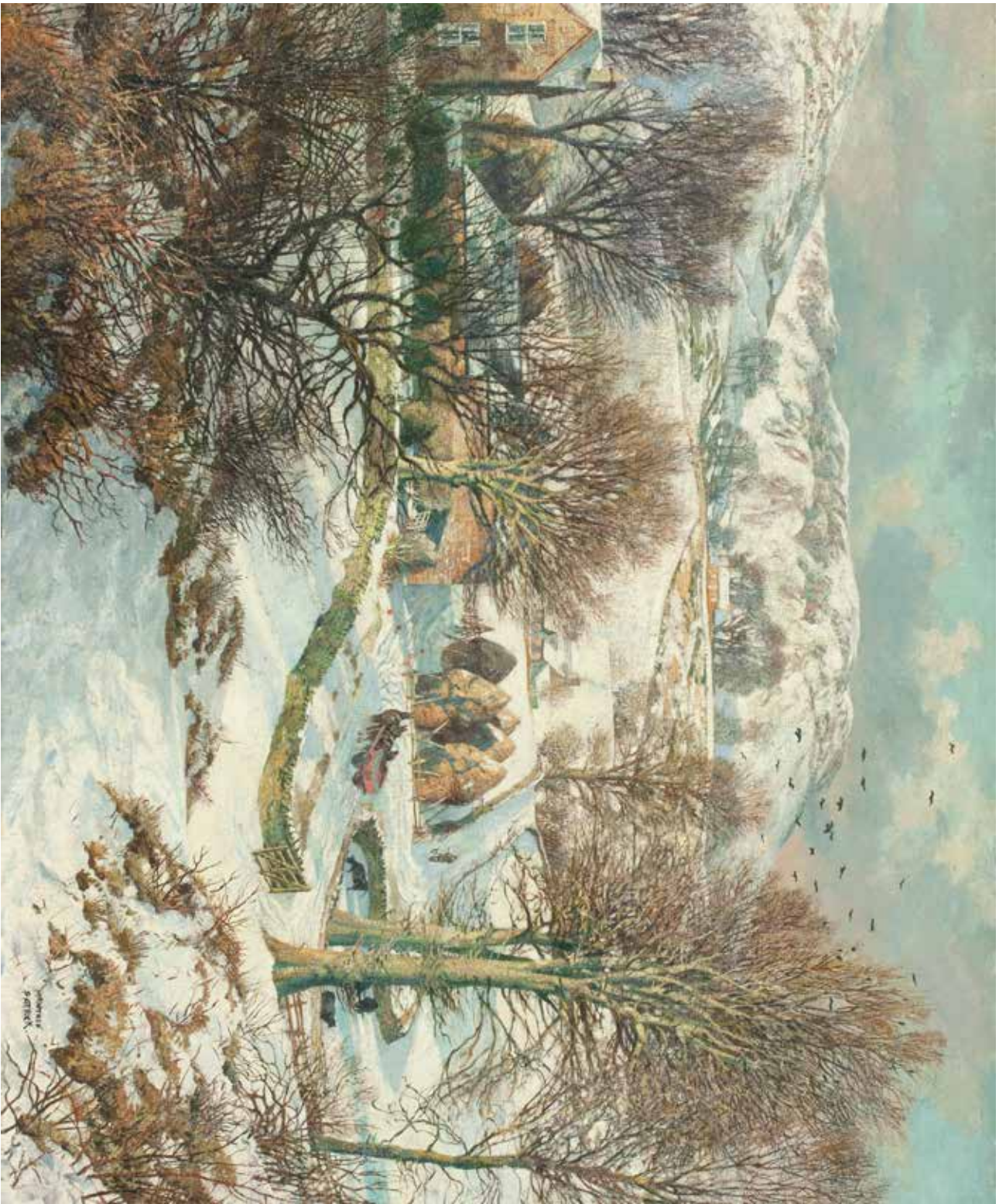
With The Fine Art Society, London, where acquired by the present owner in 1997

Exhibited

Possibly London, Royal Academy, 1951, cat.no.293, as *Winter near Lundie, Angus*

Edinburgh, Scottish National Gallery of Modern Art, *James McIntosh Patrick*, 1 February-20 April 1997, n.n.

This picture recalls the series of snow scenes which the artist completed in Scotland, and on Exmoor, in the 1930s. Some of his finest works, they convey a sense of the sublime in nature through their elevated viewpoints and broad scope.





71

71 * AR

ANNE REDPATH OBE RSA ARA LLD ARWS ROI RBA (1895-1965)

Red Hill, Corsica

signed 'Anne Redpath' (lower right)

oil on board

50.8 x 76.7 cm. (20 x 30 1/4 in.)

Painted circa 1955

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 22,000

Provenance

With The Fine Art Society, London

With The Scottish Gallery, Edinburgh

With The Portland Gallery, London, where acquired by the present owner

Exhibited

London, The Portland Gallery, *Anne Redpath*, November-December 1989, cat.no.61

Literature

P. Bourne, *Anne Redpath 1895-1965, Her Life and Work*, Edinburgh, 1989, illustrated on p.71, fig.61

Redpath's visit to the island of Corsica in 1954 had a profound effect on her palette, liberating her from the pale chalky tones of the previous decade in favour of pure vibrant colour.



72

72 AR

ANNE REDPATH OBE RSA ARA LLD ARWS ROI RBA (1895-1965)

Summer House in a Lisbon Garden

signed 'Anne Redpath' (lower right)

oil on board

61.5 x 51 cm. (24 3/16 x 20 1/16 in.)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 22,000

Provenance

Sale; Christie's, Scotland, 30 August 1984, lot 90



73



74

73 AR

DAME ELIZABETH BLACKADDER OBE RA RSA RSW RGI DLITT (BORN 1931)

St Mary's Loch
signed and dated 'E.V.Blackadder 1967' (lower right)
pencil and chalk
24.5 x 34.5 cm. (9 5/8 x 13 9/16 in.)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,200

Provenance

With Aitken Dott and Son, Edinburgh

74 AR

DAME ELIZABETH BLACKADDER OBE RA RSA RSW RGI DLITT (BORN 1931)

Mosque by the Bosphorus
signed and dated 'E.V.Blackadder 1965' (lower right)
pencil, watercolour and bodycolour
25.5 x 35 cm. (10 1/16 x 13 3/4 in.)

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,400

Exhibited

Possibly Edinburgh, Royal Scottish Academy, 1965, cat.no.336 as *Mosque*
Edinburgh, The Scottish Gallery, 1966, n.n.



75

75 AR

SIR ROBIN PHILIPSON RA PRSA FRSA RSW RGI DLITT LLD (1916-1992)

The Two Windows
signed 'R Philipson' (lower right); further signed, titled and inscribed
'ROBIN PHILIPSON/ST VINCENT STREET/EDINBURGH/THE TWO WINDOWS' (on a label attached to the backboard)
watercolour and gouache
87 x 78 cm. (34 1/4 x 30 11/16 in.)

£2,500 - 3,500

€3,500 - 4,900

US\$3,700 - 5,200

Provenance

Sale; Sotheby's, London, 30 October 1985, lot 458

Exhibited

Edinburgh, Royal Scottish Academy, 1963, cat.no.409, where purchased by R Forbes Hutchison
Kirkcaldy, The Kirkcaldy Art Gallery, n.d., n.n.



76

76 AR

STEPHEN CONROY (BORN 1964)

Study for a Painting
signed, inscribed and dated 'Study for a painting/Stephen
Conroy/1988' (verso)
oil on board
18 x 13 cm. (7 1/16 x 5 1/8 in.)

£3,000 - 4,000

€4,200 - 5,600

US\$4,400 - 5,900

Provenance

With Graeme Mundy Gallery, Glasgow

77 AR

STEPHEN CONROY (BORN 1964)

Figure in Spectacles
signed with monogram (lower left)
oil on board
17 x 15 cm. (6 11/16 x 5 7/8 in.)

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,400



77



78

78 AR

PETER HOWSON OBE (BORN 1958)

Figure in Rain
signed 'HOWSON' (lower right)
oil on canvas laid on board
35.6 x 24.4 cm. (14 x 9 3/4 in.)
Painted in 1988

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,200

Provenance

With Flowers East, London



79

79 AR

JOHN HOUSTON OBE RSA RSW RGI SSA (1930-2008)

Autumn Sunset, East Lothian

signed 'Houston' (lower left)

oil on canvas

102.5 x 127 cm. (40 3/8 x 50 in.)

£3,000 - 5,000

€4,200 - 7,000

US\$4,400 - 7,400

Provenance

With Aitken Dott and Son, Edinburgh

80 AR

DAVID MCLEOD MARTIN RSW RGI SSA (BORN 1922)

Maltese Church

signed 'David M. Martin' (lower right); further signed and dated 'David M. Martin R.S.W. R.G.I./1996/2001' (verso)

oil on canvas

77 x 102 cm. (30 5/16 x 40 3/16 in.)

£1,500 - 2,000

€2,100 - 2,800

US\$2,200 - 3,000



80



81

81 AR

DAVID MCLEOD MARTIN RSW RGI SSA (BORN 1922)

Flowers in a Blue Room

signed 'David M. Martin' (lower right); further signed 'David Martin RSW RGI' (verso)

oil on canvas

102 x 77 cm. (40 3/16 x 30 5/16 in.)

£2,500 - 3,500

€3,500 - 4,900

US\$3,700 - 5,200

82 AR

ALASDAIR TAYLOR (1934-2007)

Andy's Picture

signed, dated and inscribed 'ANDY'S/PICTURE../BY ALASDAIR TAYLOR/FRANCIS HOUSE/PORTENCROSS/WEST KILBRIDE/AYRSHIRE/SCOTLAND/EUROPA/1970S' (verso)

oil on canvas

103 x 81 cm. (40 9/16 x 31 7/8 in.)

£4,500 - 5,000

€6,300 - 7,000

US\$6,700 - 7,400

Literature

A. Gray, *A Life in Pictures*, Edinburgh, 2010, p.235



82



83

83 AR

DAVID MCLEOD MARTIN RSW RGI SSA (BORN 1922)

Still Life with Horseman

signed 'David M. Martin' (lower right); further signed and dated 'David M. Martin R.S.W. R.G.I./2004' (verso)

oil on canvas

76 x 101 cm. (29 15/16 x 39 3/4 in.)

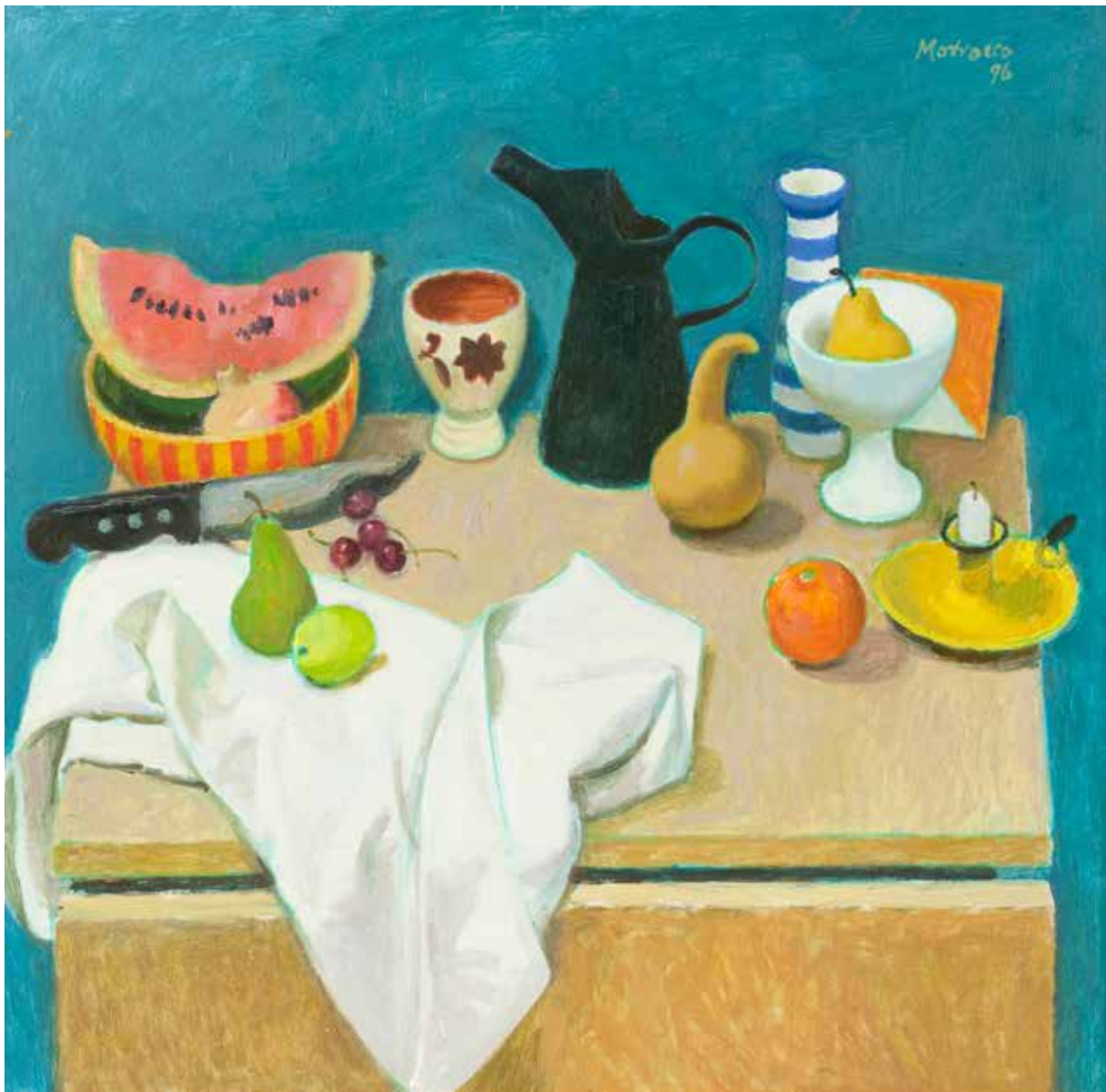
£1,500 - 2,000

€2,100 - 2,800

US\$2,200 - 3,000

Provenance

With The Richmond Hill Gallery, Surrey



84

84 AR

ALBERTO MORROCCO OBE RSA RSW RP RGI LLD D UNIV (1917-1998)

Still Life with Black Jug

signed and dated 'Morrocco/96' (upper right); further signed, titled and inscribed (on a label attached to the frame)

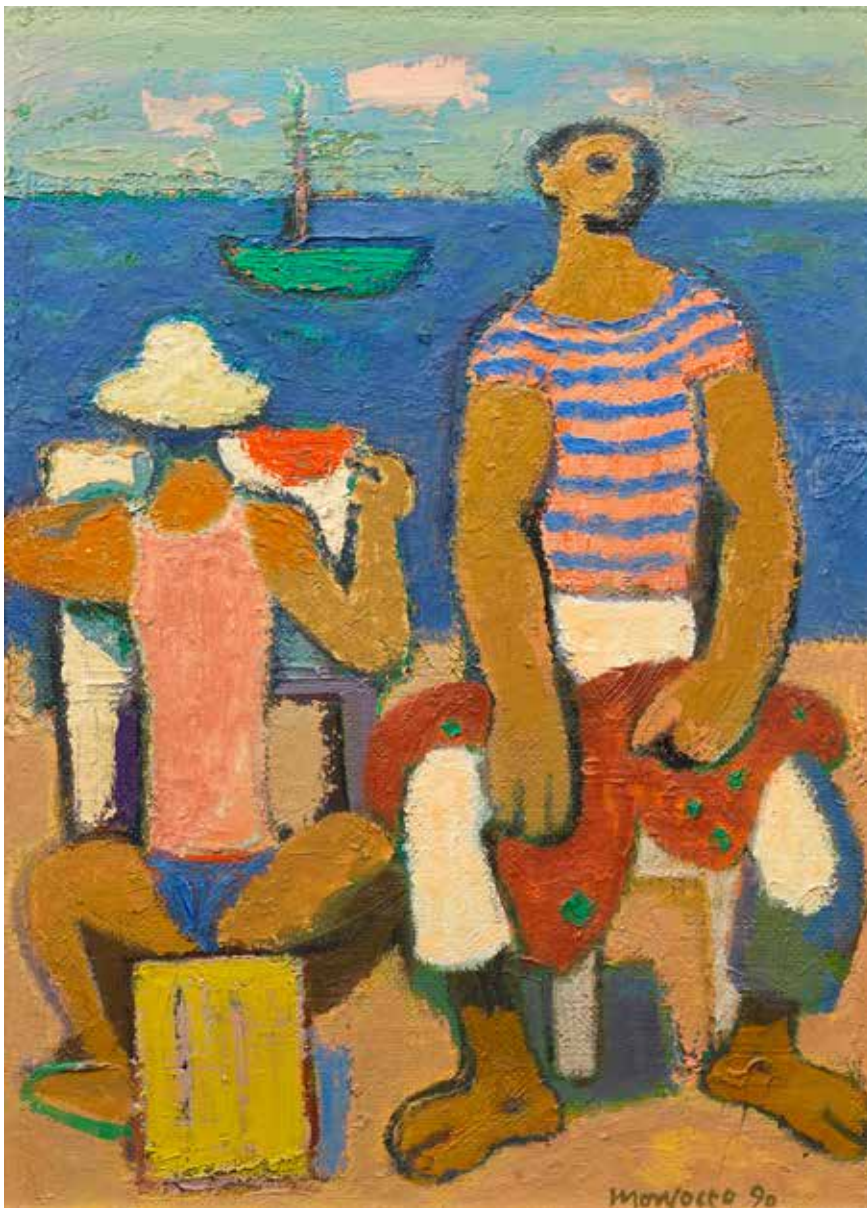
oil on board

81.5 x 86 cm. (32 1/16 x 33 7/8 in.)

£12,000 - 18,000

€17,000 - 25,000

US\$18,000 - 27,000



85

85 AR

ALBERTO MORROCCO OBE RSA RSW RP RGI LLD D UNIV (1917-1998)

Two Fishermen of Castellabate

signed and dated 'Morrocco 90' (lower right); further signed and titled 'TWO FISHERMAN OF/CASTELLABATE/Alberto Morrocco' (on a label verso)

oil on board

46.9 x 34.3 cm. (18 1/2 x 13 1/2 in.)

£18,000 - 25,000

€25,000 - 35,000

US\$27,000 - 37,000

Provenance

With The Scottish Gallery, Edinburgh

With Thackeray Gallery, London, 17 February 1996, where acquired by J. Solonge Esq.

With The Richmond Hill Gallery, Richmond, 27 March 2004, where purchased by the present owner



86

86 AR

JOHN BELLANY CBE RA HRSA LLD(LON) (1942-2013)

Lovers, Viareggio

signed 'Bellany' (lower right)

oil on canvas

121 x 121 cm. (47 5/8 x 47 5/8 in.)

£5,000 - 7,000

€7,000 - 9,800

US\$7,400 - 10,000



87

87 AR

PETER HOWSON OBE (BORN 1958)

Salome

signed and dated 'HOWSON '86' (lower right); further signed and titled 'HOWSON/"SALOME"' (verso)

oil on canvas

122 x 183.5 cm. (48 1/16 x 72 1/4 in.)

£15,000 - 20,000

€21,000 - 28,000

US\$22,000 - 30,000

Provenance

With Flowers Gallery, London

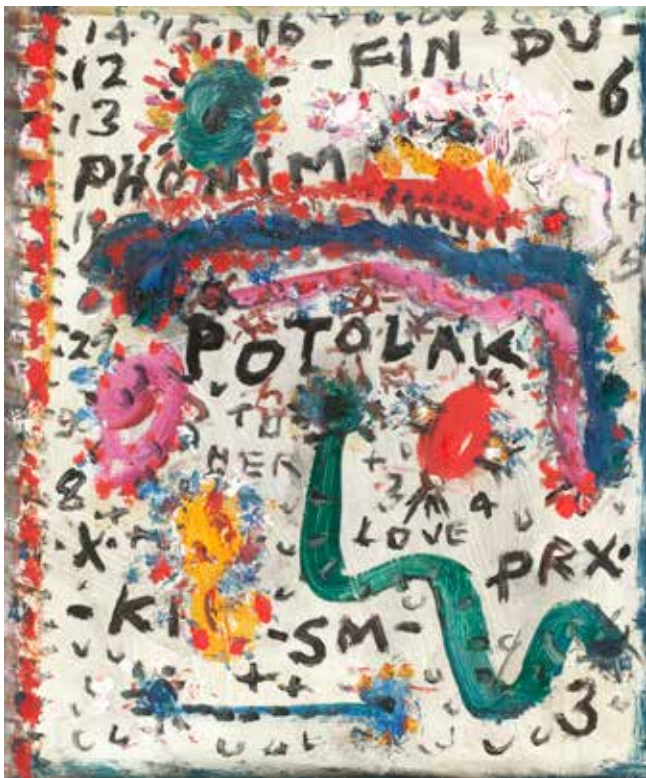
This work relates closely to another similar composition, *Priesthill Salome*, exhibited in the *New Image Glasgow* show at Third Eye Centre, Glasgow, in 1985. In the catalogue, Howson's tutor Sandy Moffat noted:

"Peter Howson also identifies with the 'radical imagination', although his work has little to do with ideological concepts. He is pre-occupied with themes and motifs which reflect his perception of urban life, the kinds of people who live, work and play in the City. His paintings may appear "traditional" in their reliance on direct observation, but even when working on a small scale (see this sale, lot 78) his touch remains powerful and dramatic; as in his low-life scenes of prostitutes, thieves and dance hall fights..."

"The characters in my paintings are all the same, *The Nightshift Worker*, *The Hero of the Town*, the hallucinating drunk or the lecherous rake. In *Priesthill Salome* I have attempted to create an atmosphere of both excitement and menace."

It is exactly his ability to capture the menacing tone, to penetrate the darker heart of urban humanity, which raises Howson's painting from the ordinary passionless naturalism of academic realists to an entirely different level of creative achievement."

From Moffat's *Telling Stories* essay, *ibid.* p.21.



88



89

88 AR

ALAN DAVIE CBE HRSW (1920-2014)

Potolak, Opus 1811

signed, dated and inscribed 'Alan Davie 06/POTOLAK/OPUS 0.1811' (verso)

oil on board

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

£3,000 - 5,000

€4,200 - 7,000

US\$4,400 - 7,400

Provenance

With The Open Eye Gallery, Edinburgh

89 AR

WILLIAM GEAR (1915-1997)

Garden Element

signed and dated 'Gear/ '87' (lower right); further signed, dated and titled 'Gear/ Aug '87/ Garden Element' (verso)

oil on canvas

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

£3,000 - 5,000

€4,200 - 7,000

US\$4,400 - 7,400



90

90 AR

WILLIAM JOHNSTONE OBE (1897-1981)

Northern Gothic

oil on canvas

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

£2,500 - 3,000

€3,500 - 4,200

US\$3,700 - 4,400

Provenance

With The Stone Gallery, Oxfordshire

91 AR

DAVID MCCLURE RSA RSW RGI (1926-1998)

Good Morning, Paola

signed and dated 'McClure 62' (lower left)

oil on canvas

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

£2,500 - 3,500

€3,500 - 4,900

US\$3,700 - 5,200

Exhibited

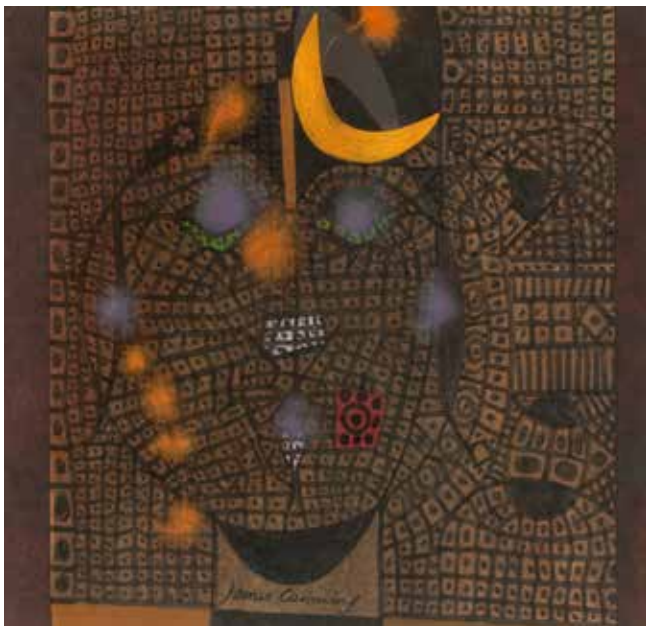
Edinburgh, Royal Scottish Academy, 1962, cat.no.144



91



92



93

92 AR

JOHN BELLANY CBE RA HRSA LLD(LON) (1942-2013)

Fish House St Abbs

signed 'Bellany' (lower left)

oil on canvas

91 x 121.5 cm. (35 13/16 x 47 13/16 in.)

£3,000 - 4,000

€4,200 - 5,600

US\$4,400 - 5,900

93 AR

JAMES CUMMING RSA RSW (1922-1991)

Yellow Crescent in Ascent

signed 'James Cumming' (lower centre)

oil and mixed media

22.5 x 23.5 cm. (8 7/8 x 9 1/4 in.)

£600 - 800

€840 - 1,100

US\$890 - 1,200

Exhibited

London, Marjorie Parr Gallery, n.d., n.n.



94

94 AR

WILLIAM CROSBIE RSA RGI (1915-1999)

Plaisirs d'Automne

signed and dated 'Crosbie XC' (upper right); further signed and inscribed 'Plaisirs d'automne/Crosbie/Petersfield/MCMXC' (verso)

oil on board

60.5 x 53 cm. (23 13/16 x 20 7/8 in.)

£3,000 - 5,000

€4,200 - 7,000

US\$4,400 - 7,400

95 AR

DAVID MCLEOD MARTIN RSW RGI SSA (BORN 1922)

Shore and Church, St Monans

signed 'David Martin' (lower right)

oil on canvas

43.5 x 61 cm. (17 1/8 x 24 in.)

£1,500 - 2,500

€2,100 - 3,500

US\$2,200 - 3,700

Provenance

With Hanover Fine Arts, Edinburgh



95



96

96 AR

ALASDAIR GRAY (BORN 1934)

People in Love

signed, inscribed and dated 'People in love, 2009, drawn by A. Gray' (lower right)

ink on brown paper

34.5 x 44cm (13 9/16 x 17 5/16in).

£1,500 - 2,000

€2,100 - 2,800

US\$2,200 - 3,000

Literature

A. Gray, *A Life in Pictures*, Edinburgh, 2010, p.281

This work is a preparatory sketch for portrait *Phil and Hope*

97 AR

ALASDAIR GRAY (BORN 1934)

Angela and Scott Pearson

signed, dated and inscribed 'DRAWN

September 1987/painted June - July 1988/Of

and for Scott Pearson/and Angela/from and

by Alasdair' (to backboard); further signed

and inscribed (on a label attached to the

backboard)

ink with aqua tint and acrylic on brown paper

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

£4,500 - 5,000

€6,300 - 7,000

US\$6,700 - 7,400



97

98 AR

ALASDAIR GRAY (BORN 1934)

Teacher, Historian, Poet, Angus Calder
signed with monogram (lower left) and
extensively inscribed 'TEACHER, HISTORIAN,
POET,/ANGUS CALDER, 1942 - 2009...'
(upper right)

ink with acrylic, crayon and oil
38 x 58.5 cm. (14 15/16 x 23 1/16 in.)

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,200

Provenance

With Sorcha Dallas, Glasgow

Literature

A. Gray, *A Life in Pictures*, Edinburgh, 2010,
p.101

99 AR

**JOHN BELLANY CBE RA HRSA LLD(LON)
(1942-2013)**

The Patient
signed 'Bellany.' (lower left)

pencil and watercolour
54.5 x 72 cm. (21 7/16 x 28 3/8 in.)

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,400



98



99



100

100 AR

KEN CURRIE (BORN 1960)

The Idiots

signed, dated and inscribed "THE IDIOTS" 1989/pastel on paper/93 x

114 cm/K.Currie' (on the backboard)

pastel

114 x 93 cm. (44 7/8 x 36 5/8 in.)

£4,000 - 6,000

€5,600 - 8,400

US\$5,900 - 8,900



101

101 AR

JACK VETTRIANO OBE HON LLD (BORN 1951)

St Valentine's Day

signed 'VETTRIANO' (lower right)

oil on canvasboard

49.5 x 39.5 cm. (19 1/2 x 15 9/16 in.)

£8,000 - 12,000

€11,000 - 17,000

US\$12,000 - 18,000

Provenance

With Mainhill Gallery, Jedburgh, where acquired by the present owner



JEWELLERY

Lots 110 - 125





110

110

A VICTORIAN SCOTTISH GEM-SET BROOCH

Of openwork design, set centrally with a circular-cut citrine, to a raised claw setting, surrounded by a frame of similarly-cut garnets, citrines and amethysts, all within an engraved frame of stylised design, mounted in gold, *diameter 40mm*

£400 - 600

111 *

A 19TH CENTURY AGATE SALTIRE BROOCH/PENDANT

The Saltire set with five translucent agates with shades of greens and terracotta throughout, the frame with bead-work decoration, suspended from a fine belcher-link chain, mounted in gold, *length excluding chain 33mm*

£250 - 300



111

112

OF ROYAL INTEREST: AN 18CT GOLD OPEN-FACED POCKET WATCH, LONDON 1875

The circular white enamel dial with black Roman chapters, outer minute track with Arabic chapters and spade hands, the case of engine-turned design and with engraved cyphered initials 'VR' to the reverse, *diameter 44mm, the cuvette and case numbered '3322'*

£600 - 800

The cuvette engraved 'A GIFT /FROM /QUEEN VICTORIA /TO /James Ferguson /on the occasion of her Majesty's /VISIT TO /Inverary /in September. 1875.'

Queen Victoria's journals make mention of a visit to Inverary that took place between 22nd September and 29th September 1875. The Royal party stayed at Inverary Castle, seat of the Dukes of Argyll. Princess Louise had married the son of the Duke of Argyll in 1871.



112



112



113



113

113

OF ROYAL INTEREST: A HARDSTONE COME, GEM-SET AND ENAMEL NECKLACE

The hardstone carved to depict Princess Victoria, eldest child of Queen Victoria, to a frame set with a row of seed pearls and blue enamel detailing with saltire motifs, a border of bead decoration and rope-work lunettes interrupted by square collets set alternately with turquoise and garnets, the cameo signed 'Otto.A' and the reverse engraved 'Victoria 1871', the frame engraved '21 Maerz 1871', all suspended from a double fancy-link necklace, *pendant length including bale 85mm, chain length of shortest row 42cm, pearls untested*

£2,000 - 3,000

The date, '21 Maerz 1871', engraved to the reverse of the frame was the date of the marriage of Princess Louise (1848 - 1939), Queen Victoria's sixth child, to John Campbell, Marquess of Lorne and heir to the Duke of Argyll (1845 - 1914).

Queen Victoria and Prince Albert's eldest child, Princess Victoria, did not attend her sister's wedding, possibly as a result of the political situation in Europe, culminating, in early 1871, with the creation of a unified German Empire with Frederick, Victoria's husband and Victoria as Crown Prince and Princess.

The hardstone cameo is after a metal medallion of Princess Victoria (Empress of Germany and Queen of Prussia) by Susan D. Durant (1827-1873), circa 1864-1866, now in the National Portrait Gallery, London. Susan Durant was introduced to the Royal Family by the sculptor Baron Henri de Triqueti. This resulted in several commissions from Queen Victoria including high-relief marble medallions of the Queen, Prince Albert and their children. Durant also acted at times as Princess Louise's sculpture tutor.

114 *

A VICTORIAN SCOTTISH AGATE KILT PIN

In the form of a dirk, set throughout with vari-coloured agates, the pommels set with circular-cut foiled pastes, mounted in silver, *length 88mm*

£200 - 300



115

115

A VICTORIAN ENAMEL AND PEARL BROOCH

Of crowned heart design, with floral and foliate green enamel decoration, set centrally with a pearl in a star motif, above three blue enamel forget-me-nots, with white enamel drop below, engraved to the reverse 'Ladies Rock', 'Eph. III. 17-19.', 'Phil. IV. 7.', length 85mm, pearl untested, to original fitted case marked 'Star of Snowdon. Zech. iv. 6; Luke xi. 9. 1859.'

£500 - 700

This brooch was one of several commissioned in 1859 by William Drummond for the female members of his family to mark the inauguration of the Drummond funded Virgin Martyrs' memorial, sculpted by Alexander Handyside Ritchie, in The Valley Cemetery in Stirling, poetically known variously as Snowdon, Snawdon or Snowdown. The memorial depicts a guardian angel watching over Margaret Wilson reading the Bible to her younger sister, Agnes. Both sisters were sentenced to death by drowning along with fellow Conventer, Margaret McLaughlan, on 13 April 1685, although a pardon was subsequently granted to Agnes on account of her young age of 13. As the story goes, and accounts do vary, on 11 May 1685, Margaret McLaughlan and Margaret Wilson, the latter only 18 years of age, were chained to the stakes and taken by the water of the Solway, Wilson quoting psalms and singing until she drowned. With a central pearl symbolising purity and the Christian name of the martyrs, three forget-me-nots representing the three women involved and the cross, crown and laurel leaves of martyrdom, the piece is a tribute to the many people who died for their religious beliefs during the time in Scottish history frequently referred to as 'the killing times'. 'Ladies Rock' is an area that by the time of the brooch's commission was part of the cemetery, but historically had been used by the ladies of the Royal Court at Stirling Castle as an observatory to view events from. Two Biblical references are noted on the box and two are engraved on the brooch, Zechariah 4:6 and Luke 11:9 on the box, and Ephesians 3:17-19 and Philippians 4:7 on the reverse of the brooch. Three similar brooches can be found in the Stirling Smith Art Gallery and Museum.

Taken from New International Version (NIV), the biblical references are as follows;

Ephesians 3:17-19

[17] so that Christ may dwell in your hearts through faith. And I pray that you, being rooted and established in love, [18] may have power, together with all the Lord's holy people, to grasp how wide and long and high and deep is the love of Christ, [19] and to know this love that surpasses knowledge—that you may be filled to the measure of all the fullness of God.

Philippians 4:7

[7] And the peace of God, which transcends all understanding, will guard your hearts and your minds in Christ Jesus.

Zechariah 4:6

[6] So he said to me, This is the word of the Lord to Zerubbabel: 'Not by might nor by power, but by my Spirit,' says the Lord Almighty.

Luke 11:9

[9] So I say to you: Ask and it will be given to you; seek and you will find; knock and the door will be opened to you.

Literature

'A History of Stirling in 100 Objects', Elspeth King, 2011.

116

A SCOTTISH HARDSTONE BANGLE

The frontispiece formed as an open scalloped circlet surmounted by a crowned saltire, the circlet and saltire set with various hardstones, the crown with three graduated freshwater pearls, between tapered shoulders with engraved decoration, inner width 55mm, pearls untested

£300 - 500

This lot is subject to a license issued to us by Scottish Natural Heritage, Species Licensing department. This states that the lot contains only freshwater pearls legally taken from the wild prior to 27 March 1991 and requires the buyers' details to be passed on to Scottish Natural Heritage.

117 *

A COLLECTION OF VICTORIAN SCOTTISH JEWELLERY

To include a brooch of targe design, set with various agates, another of axe design, similarly-set, one of Saltire design with vari-coloured agate accents, a buckle inlaid with grey agates, etc., brooch widths 30 - 67mm (11)

£700 - 900



118

118 *

A VICTORIAN SILVER AND PASTE PLAID BROOCH, BIRMINGHAM 1898

Set centrally with a circular-cut paste, to a raised claw setting, framed by a surround engraved with Celtic knot-work, *diameter 95mm*

£200 - 300

119

A VICTORIAN SCOTTISH CITRINE PLAID BROOCH

Set centrally with a collet-set circular-cut citrine, to a foiled closed-back setting, the frame pierced and decorated throughout with knot-work, with a similarly-set oval-cut citrine to each cardinal point, *diameter 87mm*

£300 - 400



119



120

120

A VICTORIAN SCOTTISH CITRINE PLAID BROOCH

Set centrally with a collet-set circular-cut citrine, to a foiled closed-back setting, the frame decorated throughout with thistles and foliage, *diameter 90mm*

£400 - 600



121

**121
A VICTORIAN SCOTTISH ENAMEL BROOCH AND EARRING SUITE**

The brooch of circular form, with applied blue enamel Celtic cross, decorated with knot-work, the earrings of complimentary design, all mounted in silver, *brooch diameter 45mm, earring length 25mm, to a fitted case retailed by J. & W. Marshall, Edinburgh*

£400 - 500

The following three lots include pieces by Alexander Ritchie; one of the most respected and sought-after Scottish jewellers of the 20th century. Ritchie and his wife, Euphemia, set up a crafts shop, Iona Celtic Art, at the turn of the century in the grounds of the ruined nunnery on the island of Iona, off the coast of Mull, from where they sold their unique style of silverwork as well as copper, brassware and other arts and crafts. His designs were influenced by ancient local stone carvings and traditional Celtic art; a favourite design features a Viking ship inspired by an 11th century stone carving in the Iona Abbey Museum. By the 1930s Ritchie was producing a diverse array of designs, including rings, penannular brooches and Celtic cross pendants. Most Ritchie pieces carry the 'A.R. IONA' signature with early designs hallmarked Chester or Glasgow. ICA, Iona Celtic Art, was first used as a stamp in 1931 when Ritchie's work began to be assayed in Birmingham. After his death in 1941, Alexander Ritchie designs continued to be produced on the island through Celtic Art Industries, and are still manufactured today.



122



123



**122
A 19TH CENTURY SCOTTISH BROOCH AND A SILVER CELTIC CROSS PENDANT, BY ALEXANDER RITCHIE, BIRMINGHAM 1935**

The first of garter form, set with various agates, mounted in silver, *width 50mm*, the silver cross pendant decorated with knot-work, suspended from a beaded chain, *signed 'A.R.' 'IONA'*, *pendant length including bale 72mm, chain length 61cm*

£500 - 600

**123
A SCOTTISH PENANNULAR BROOCH, BY ALEXANDER RITCHIE, BIRMINGHAM 1937**

The terminals with a stylised swirl design, *width 35mm*, together with a further brooch by Alexander Ritchie, Birmingham 1934, of targe and sword design, *length 70mm*, both stamped 'ICA' and 'IONA', and signed 'A.R.' (2)

£250 - 350

**123A
A COLLECTION OF JEWELLERY, BY ALEXANDER RITCHIE**

Comprising three penannular brooches, each with the inscription 'A H-UILE LATHA SONA DHUIT', two with a blue enamel ground, the other with a turquoise enamel ground and with an engraved dedication to the reverse, a single Viking ship cufflink, and a Viking ship scarf clip, with blue enamel detailing, *all with Birmingham hallmarks, stamped 'ICA' and 'IONA', signed 'A.R.'*, together with two further Scottish brooches (qty)

£500 - 600



124

124

AN 18CT GOLD GEM-SET AND ENAMEL NECKLACE AND EARRING SUITE, BY ROBERT CRERAR, EDINBURGH 1985

The necklace frontispiece formed as an articulated pendant of stylised geometric design, set with two circular cabochon-cut sapphires above white enamel panels and three cabochon-cut opals, between two drops of concentric circle design, to a fancy twist-link chain, the earrings of complimentary concentric circle design, *necklace length 45cm, earring diameter 15mm, to original case*

£1,500 - 2,000

Born in Cellardyke, Fife, and active during the late 20th century, Robert Crerar held a Warrant of Appointment to The Prince of Wales. His work can be found in the Royal Collection Trust and the Incorporation of Goldsmiths.



125

125

AN 18CT GOLD RUBY AND OPAL BIRD PENDANT, BY MALCOLM APPLEBY, EDINBURGH 1995

The handmade stylised bird holding a circular cabochon-cut opal in its beak, with an oval cabochon-cut ruby to the body, suspended from a handmade fancy double belcher-link chain, *pendant length 45mm, chain length 40cm, to original case*

£1,500 - 2,000

Born in 1946, Malcolm Appleby is widely recognised as one of the world's leading engravers. He trained at the Central School of Arts and Crafts, Sir John Cass School of Art and the Royal College of Art and proceeded to establish his own studio in Perthshire in the late 1960s. Throughout his career he has received countless private commissions as well as many notable public ones, including a commission by The Silver Trust for a condiment set for 10 Downing Street, another for the permanent collections of The National Museums Scotland, for which he produced an impressive 57cm tall silver cup and cover, the engraving of the orb on the Prince of Wales Coronet, the King George VI and Queen Elizabeth Diamond Stakes Trophy for De Beers, the 500th anniversary silver cup for the London Assay Office and the silver centrepiece for the New Scottish Parliament. In 2011, Louis Osman and Appleby's 'Prince of Wales Cup' sold at Bonhams' 'Distinguished Designs' sale for £75,000, setting a new record for any post-war silver or gold item. His contemporary designs in jewellery and metal forms are characterised by a commitment to the combination of surface quality and form, achieved practically through original and highly skilled engraving, hammering and texturing techniques, and the innovative mixing of materials, such as the fusion of gold and steel. A storyteller in metal, Appleby's designs take their conceptual inspiration from the natural and mythological world, and are articulated in a diverse range of expressionist, abstract, figurative and decorative styles.



SILVER

Lots 126 - 333





126

EDINBURGH

126

A MATCHED PAIR OF GEORGE III SILVER MOUNTED COCONUT CUPS

one by W & P Cunningham, Edinburgh, the other unmarked

The plain coconut shell body with silver collar and flaring circular foot, each of cut card design, height 13cm & 13.7cm.

£1,000 - 1,500



128A

127

A GEORGE III, WILLIAM IV AND VICTORIAN COMPOSITE CANTEEN OF SILVER

various makers and dates

Of single struck King's Pattern, to include twelve tablespoons and table forks, and ten dessert spoons, by D.C Rait, Glasgow 1830/31, six tablespoons and eight dessert spoons, by J.R.Harris, London 1845, with retailers stamp for George Jamieson of Aberdeen, twelve table forks, by T.A.Finlayson, Edinburgh 1831, eleven dessert forks by William Cunningham, Edinburgh 1833, a soup ladle, by A. Henderson, Edinburgh 1819, and six teaspoons, all engraved with initial 'B', weight 151oz.

£800 - 1,200

128

A PAIR OF SILVER GEMSET MENU HOLDERS

by Young & Tatton, Edinburgh 1904

Of openwork form, the central thistle flanked by leaves, one surmounted with an amethyst the other with a citrine, length 5.5cm.

£300 - 400

128A

A GEORGE IV HARDSTONE-MOUNTED SCOTTISH SILVER SNUFF BOX

by Cross & Carruthers, Edinburgh 1805

Of shaped form, the hinged cover set with an agate, with foliate borders, interior gilt, weight 8.5oz.

£800 - 1,000



129

129

A PAIR OF GEORGE III SILVER CHAMBERSTICKS AND SNUFFERS

by Patrick Robertson, Edinburgh 1815

Of conventional form, each with scroll handle supporting a shaped thumb-piece, decorated with engraved bright-cut borders, fitted with a candle extinguisher and scissor-type snuffers, each engraved with matching crest, *height 11cm, diameter 13.5cm, weight 20.4oz.*

£2,000 - 2,500

130

A GEORGE III SILVER SOUP LADLE

possibly by Robert Swan, Edinburgh 1791

Of pointed end Old English pattern, engraved with crest, *length 38cm, weight 5.3oz.*

£150 - 250

The crest is that of Thompson.

131

A SET OF SIX GEORGE III TABLESPOONS

by James McKay, Edinburgh 1817

Of fiddle pattern, engraved with initials 'McC', *length 22.3cm, weight 11.95oz.*

£250 - 300



132

132

A GEORGE III SILVER SUGAR BOWL

by J & W Marshall, Edinburgh 1786

Of plain inverted pear form, on oval stepped foot, with engraved thistle crest, *height 11.8cm, weight 9.7oz.*

£500 - 700

133

A VICTORIAN SILVER CARD CASE

by James Nasmyth & Co., Edinburgh 1846

Of rectangular form, with scrolling border, the front engraved centrally with the Scott Monument, the reverse engine turned and with central blank cartouche, *length 9.8cm, weight 2.8oz.*

£500 - 700

134

A GEORGE IV SILVER TOAST RACK

by Charles Bendy, Edinburgh 1822

The gadrooned rectangular framed base on four scrolling bracket feet, with seven looped dividers and a central scrolling handle, *length 17.5cm, weight 9.5oz.*

£300 - 400



135

135

A GEORGE III SILVER FRUIT BASKET

by Lothian & Robertson, Edinburgh 1763

Of open work form, the vertically slat pierced body with applied horizontal rope twist borders, with rope twist swing handle, the centre engraved with a crest, *height 29cm, length 35cm, weight 26oz.*

£1,000 - 2,000

136

A GEORGE III SILVER SOUP LADLE

probably by Walter & Patrick Cunningham 1802

Of pointed end Old English pattern, the bowl of stylised shell form, engraved with initial 'G', *length 31.5cm, weight 6.17oz.*

£300 - 400

137

A GEORGE III SILVER TEA POT STAND

by William Auld, Edinburgh 1808

Of rounded rectangular form with reeded rims, raised on four ball feet, *length 15.3cm, weight 6.5oz.*

£600 - 800

138

A PAIR OF GEORGE II SILVER CANDLESTICKS

by William Aytoun, assay master Hugh Gordon, Edinburgh 1744

On shaped circular base, cast with scrolling detail, the central column with shaped knobs and scroll design, the fixed everted wax pans continuing the same detail, *height 21cm, weight 42.9oz.*

£3,500 - 4,000



138



139

139

A GEORGE III SILVER CAKE BASKET

by Robert Clark, Edinburgh 1771

Of oval pierced form, on four scrolling pad feet, the terminals to the body with masks, with scrolling design, in diagonal sections, engraved centrally with crest, the swing handle pierced with quatrefoil design, length 33.5cm, weight 42oz.

£3,000 - 4,000

The crest is probably that of Horsburgh.

140

A GEORGE III SILVER-GILT WAITER

by William & Patrick Cunningham, Edinburgh 1816

Of circular form on three bracket feet, engraved with a wide border of scrolls, foliage and flowerheads centred by engraved crest and motto, diameter 15cm, weight 5.5oz.

£250 - 350

The crest and motto are for Cole.

141

A GEORGE IV SILVER TEA KETTLE ON STAND

by George McHattie, Edinburgh 1826

The plain body with wicker covered swing handle, the stand supported by three pierced scrolling feet leading to acanthus-capped supports, the hinged cover with wooden finial, the kettle and burner engraved with crest and motto, weight 63.57oz.

£800 - 1,000

The crest and motto are of James St Clair Erskine, 2nd Earl of Rosslyn, (1762-1837).

142

A SET OF TEN VICTORIAN SILVER TEASPOONS

by Mackay & Chisholm, Edinburgh 1873

Of Old English pattern, with bright-cut engraved border and engraved initials, together with three fiddle pattern teaspoons, by James Wright, Edinburgh 1869, length 12.5cm & 14.5cm, weight 6oz.

£200 - 300



141



143

143 Y Φ

AN UNUSUAL VICTORIAN 'CHINESE EXPORT' STYLE SILVER THREE-PIECE TEA SERVICE

by William Marshall & Son, Edinburgh 1892/93

In the aesthetic taste; the teapot of oval form with central bark-effect mid-section flanked by applied stylised branches and embellished trailing blossom, stylised wood handle and spout; the handle with ivory insulator, the flat-cover with applied branch and blossom decoration; the sugar bowl and cream jug applied and embellished in a similar manner, the teapot with presentation inscription, *weight 26oz. (3)*

£800 - 1,000

The presentation inscription reads;
Presented to Professor A.R. Simpson M.D., President of Carrubber's Close Mission, & Mrs Simpson, On The Occasion Of Their Silver Wedding By Friends Of Carrubber's Close Mission, In Grateful Acknowledgement Of Constant Interest Shewn In The Mission During The Last 25 Years. Edinburgh 29 Oct. 1897.

144

A GEORGE IV SILVER PUNCH LADLE

with maker's mark of CB or GB, Edinburgh 1820

The oval bowl chased and embossed with scrolling foliage and flowerheads, to a wooden handle turned with barley-twist detail and terminating in acanthus-capped scroll, *length 42cm.*

£500 - 600

145

A GEORGE II SILVER HASH SPOON

by Harry Beathune, assay master Edward Penman, Edinburgh 1728-9 Of Hanoverian pattern, engraved with initials 'GS' and crest to reverse, length 38cm, weight 7oz.

£1,000 - 1,200

The crest is possibly that of Bending.



145 (detail)



146

146

TWO MODERN SILVER BEAKERS

by Hamilton & Inches, Edinburgh 2002

Both of plain slightly tapering form, the lower body with the 'Jubilee' pattern border and gilded to the interior, *height 11cm, weight 27.4oz.*

£600 - 800

These items are being sold in aid of The Children's Trust, the UK's leading charity for children with brain injury.

The 'Jubilee' design was made as a limited edition in 2002 and is no longer produced. The design features the Imperial State Crown and Crown of Scotland linked by the floral emblems of the United Kingdom.

GLASGOW

147

A GEORGE IV TWIN HANDLED SILVER LEMON STRAINER

by Robert Gray & Son, Glasgow 1821

Of oval form, pierced in a star shape, with gadrooned rim and angular handles, *length between handles 28cm, weight 4.5oz.*

£300 - 500

147A

A GEORGE IV AND EARLIER SILVER MOUNTED DRINKING HORN

the body unmarked, probably 18th century, the lid by Robert Gray & Son, Glasgow 1827

Of conical form, the body with plain central band, the collar shaped, *length 15.3cm*

£500 - 700

The quarterly shield of Haldane (Hadden) of Lanerick.

The accoutrements of motto, crest and supporters with the shield of Haldane of Glenaegles, signify John Haldane's status as Chief of the Name and Arms of Haldane.

148

No lot



147A

ABERDEEN

149

ERSKINE ESTATE; A COMMEMORATIVE SILVER SALVER

by Smith & Rait, Glasgow 1903

Of shaped circular form, on three claw and ball feet, the centre with presentation inscription and facsimile signatures, crested, diameter 37cm, weight 39oz.

£400 - 600

The presentation inscription reads; William A Baird Esquire of Erskine, We the Tenant farmers on your West country estates desire to express to you our grateful acknowledgement of your kindness in recognizing the loss we sustained owing to the disastrous storms which so seriously damaged the crops of 1903 and in generously granting to us a substantial abatement of the year's rent as a token of our gratitude and esteem we present to you this piece of silver plate.

The crest and motto are for Baird or Chisholme.

On the death of 12th Lord Blantyre in 1900 Erskine Estate passed through his mother, Ellen Stuart to William Arthur Baird who at the time was only 12 years of age. Major Baird was a keen countryman interested in agricultural matters but then in 1910, due to increasing local industrial activity, decided to sell up and move to Lennoxlove near Haddington. In 1916 Erskine House became Princess Louise Scottish Hospital for limbless soldiers and sailors then in 2004 was converted to the luxury five star hotel called Mar Hall Hotel. The Erskine Bridge runs close to the property.

150

ABERDEEN; A SET OF TWELVE SILVER TABLESPOONS

by James Erskine, three marks; hand and dagger, triple towers, E, (1792-20)

Of fiddle pattern, engraved with initial 'E', length 22cm, weight 24.6oz. (12)

£600 - 800

151

ABERDEEN; A SET OF TWELVE SILVER TABLESPOONS

by John Ewan of Aberdeen, two marks; JoE, thistle, (1774-21)

Of Old English pattern, crested, length 22.5cm, weight 20oz.

£600 - 800

The crest is that of Dickeson.

152

ABERDEEN; A MATCHED SET OF TWELVE SILVER TABLESPOONS

six by James Gordon, two marks; IG, ABD, and six by James Wildgoose, two marks; IW, ABD, (1763-95)

Of Old English pattern with double heel, engraved with initials 'HL', length 21.7cm & 21.2cm, weight 25oz.

£800 - 1,200

153

ABERDEEN, A SILVER GRAVY SPOON

by James Erskine of Aberdeen, two marks; IE, ABD, (1792-20)

Of Old English pattern, engraved with crest, length 32.5cm, weight 2.9oz.

£250 - 350

The crest is that of Thompson.

154

ABERDEEN; A PAIR OF SILVER SALTS AND A HORN QUAICH

the salts by Coline Allen, two marks; CA, ABD, (1748-74)

Of circular form on three stepped hoof feet, the base engraved with initials 'J/KD', the horn quaich by Dunningham & Co, two marks; W.D&Co, STG, with central disc engraved 'SGUAB AS'I', each lug set with a faceted citrine, diameter of quaich 5.3cm, weight of salts 4oz.

£300 - 400



154



155

ABERDEEN; A WILLIAM IV AND VICTORIAN SILVER PART CANTEEN

by Rettie & Son of Aberdeen, four marks; R&S, A, B, D and with Edinburgh hallmarks for 1839/40, (1824-92)

Of fiddle pattern, comprising seven tablespoons, eight table forks, seven dessert spoons, three dessert forks, twelve teaspoons, eight egg spoons, two salt spoons and two sauce ladles, all engraved with crest, weight 58oz. (Qty)

£700 - 900

The crest is that of Gibson.

156

ABERDEEN; A SILVER GRAVY SPOON

by William Jamieson, three marks; WJ, ABD, WJ, (1806-41)

Of fiddle pattern, engraved with initials 'JR', together with a toddy ladle by the same maker, marks; WJ, A,B,D, WJ struck thrice, and another toddy ladle by A.Cameron of Dundee, weight 5oz. (3)

£200 - 300

157

BANFF; A PAIR OF SILVER TABLESPOONS

by William Simpson I, three marks; WS struck thrice, (1810-40)

Of fiddle pattern, length 22.7cm, weight 4.7oz.

£250 - 350

158

BANFF; TWO PAIRS OF SILVER SUGAR TONGS

by William Simpson I, the first with four marks; WS, e, thistle, B, the second marked WS twice, (1810-40)

Both of fiddle pattern with engraved initials 'A' and 'M', respectively, weight 2.7oz.

£250 - 350

159

BANFF; A SILVER TODDY LADLE

by William Simpson I, three marks; WS, thistle, B, (1810-40)

Of fiddle pattern, with engraved initial 'L', length 15.5cm, weight 1.1oz.

£200 - 300

160

BANFF; A SILVER FISH SLICE

by William Simpson I, two marks; WS struck twice, (1810-40)

Of fiddle pattern, engraved with initial 'M', the blade simply pierced with trellis-work, length 31.5cm, weight 4.3oz.

£400 - 600

161

BANFF; A SILVER MOUNTED PUNCH LADLE

by John Keith, two marks; IK struck twice, (1786-23)

The hemi-spherical bowl inset with a guinea, to part-twist baleen handle, length 38cm.

£300 - 400



161



158 (detail)



159 (detail)



160 (detail)



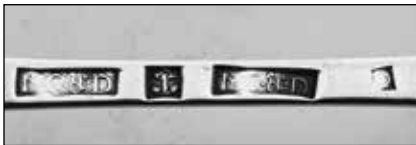
164 (detail)



165 (detail)



167 (detail)



168 (detail)

162

DUMFRIES; A SILVER TODDY LADLE

by Joseph Pearson, four marks; wheatsheaf, IP, stag's head, fouled anchor, (1794-17)

Of fiddle pattern, length 14.5cm, weight 0.8oz.

£250 - 350

163

DUNDEE; A SET OF SIX SILVER TABLESPOONS

by William Kermath, four marks; WK, pot of lilies, WK, pot of lilies, c.1829

Of fiddle pattern, together with seven tablespoons by James Sturrock of Perth, five tablespoons by Adam Graham of Glasgow, a toddy ladle and four teaspoons, weight 43oz. (24)

£1,000 - 1,500

164

ELGIN; A SILVER TODDY LADLE

by Joseph Pozzi, three marks; JP, ELN, thistle, 1818-51

Of fiddle pattern, with engraved initials, possibly 'FJJ', length 15.5cm, weight 0.9oz.

£150 - 200

165

ELGIN; FOUR SILVER TEASPOONS

by Joseph Pozzi, three marks; JP, ELN, thistle, 1818-51

Of Old English pattern, together with one, by Charles Fowler, two marks; CF, ELN, (1809-24) of fiddle pattern, weight 2.5oz. (5)

£200 - 300

166

GREENOCK; A SILVER TODDY LADLE

by John Heron, four marks; Heron, thistle, 1811, duty mark

Of fiddle pattern, with part twist stem and engraved with initial 'W', length 15.5cm, weight 0.9oz.

£300 - 500

167

GREENOCK; A SILVER SOUP LADLE

by John Heron, five marks; IH, three masted ship, anchor, C, tree, (1790-40)

Of pointed end Old English pattern, length 34.5cm, weight 7.19oz.

£600 - 800

168

GREENOCK; A SILVER TABLESPOON

by J MacFarlane & D, four marks; MC&D, anchor, MC&D, O, (c.1770)

Of Hanoverian pattern, engraved with initial to reverse, length 22cm, another by James Pirie of Aberdeen, a toddy ladle, by William Jamieson, together with eight teaspoons, one salt spoon, various maker's and dates, weight 10.8oz. (13)

£300 - 400

169

IONA; A SILVER NUNNERY FORK

by Alexander Ritchie, three marks; ICA, A.R. Iona, with Birmingham hallmarks for 1933

The handle with mask, and abstract lozenge detail, with bud finial and three prongs, length 14.8cm, weight 0.5oz.

£400 - 600

170

IONA; A SILVER LETTER OPENER

by H.Dawson-Bowman for Crafts Association of Iona, marks; Sterling, Scotland

Formed as a sword with a Celtic-knotwork handle and a panel of mythical Celtic beasts to the blade, length 19.5cm, weight 3.4oz.

£250 - 300



176



176 (detail)

171

IONA; A PAIR OF SILVER NUNNERY FORKS

by Alexander Ritchie, three marks; A.R, IONA, I.C.A, with Birmingham hallmarks for 1939

Each handle with mask, and abstract lozenge detail, with bud finial and three prongs, length 14.5cm, weight 1oz.

£300 - 400

172

IONA; A COLLECTION OF EIGHT SILVER SPOONS

five by Alexander Ritchie, variously marked, the others by S&Co

To include four coffee spoons with lozenge and mask detail to the handle, a teaspoon with dove detail to the bowl, etc, weight 2.3oz. (8)

£180 - 220

172A

IONA; FOUR SILVER ITEMS

by Alexander Ritchie, variously marked with A.R, Iona, ICA, with Birmingham hallmarks

Comprising two napkin rings, one pierced with knot-work and mythical birds' heads, the other with scrolling foliage, a sword letter opener and a caddy spoon, with mask and abstract lozenge detail, and central Viking ship with furled sail, weight 3oz. (4)

£400-600

173

PERTH; A SET OF ELEVEN SILVER TABLESPOONS

by Robert Keay of Perth, four marks; RK, double-headed eagle, RK, double-headed eagle, (1791-25)

Of fiddle pattern, with engraved initial 'S', length 22.4cm, weight 23.3oz.

£600 - 800

PERTH; A SET OF SIX SILVER TABLESPOONS

by John Keay, six marks; double-headed eagle, RK, double-headed eagle, RK, double-headed eagle, RK, (1791-25)

Of fiddle pattern with engraved initials 'ML', length 22.8cm, weight 13.7oz.

£300 - 500

175

WICK; A SILVER EGG SPOON

by John Sellar, two marks; JS, WICK, (1825-36)

Of conventional form, length 13cm, weight 0.56oz.

£250 - 350

176

WICK; A SET OF SIX SILVER TABLESPOONS

by John Sellar, four marks; JS, Wick, JS, JS, (1825-36)

Of fiddle pattern, with engraved foliate initial 'B', length 23.7cm, weight 14.5oz.

£2,000 - 3,000



177

The following 10 lots were the property of Sir Walter Scott, thence by descent to the current owner. In 1799, the same year Sir Walter Scott and his wife, Charlotte Carpenter, had their first of four children, Scott's brother, Thomas Scott, Paymaster of the 70th Regiment then stationed in Canada, married Elizabeth McCulloch. Their daughter, Jessie Scott, was born the following year, and at age 19, she married Lieutenant-Colonel Thomas Huxley who was Military Secretary to Lord Dalhousie, the Governor General of Canada. Several excerpts regarding the upcoming marriage of his niece can be found in Sir Walter Scott's letters. Upon her father's and subsequently spouse's passing, Jessie returned to live in Canterbury with her son, Thomas Scott Huxley, who after graduating from Oxford was ordained as a priest in Canterbury. Thomas Scott Huxley is the great grandfather of the current owner.

177

A PAIR OF GEORGE III SILVER WAITERS

by Elizabeth Cooke, London 1771

Of shaped circular form on three claw and ball feet, the outer gadrooned rim with inner shell and scrolling border, both with central crest, *diameter 20.5cm, weight 24.3oz.*

£2,000 - 3,000

The Arms are of Scott of Boonraw.

The Arms were recorded by George Scott of Boonraw in 1672 in Volume 1 of the Public Register.

178

A SET OF FOUR GEORGE III SILVER SALTS

by Young, Greaves & Hoyland, Sheffield 1782/83

Each of pierced shaped oval form on four claw and ball feet, crested, with clear glass liners, *length 8cm, weight 5.6oz.*

£400 - 600

179

A GEORGE III & GEORGE IV SILVER PART CANTEEN

the majority by Alexander Henderson and John Zeigler, Edinburgh 1789/1798/1802/1823

Of Old English pattern with engraved initial 'S', comprising sixteen table forks, sixteen dessert spoons, sixteen teaspoons, four salt spoons, four gravy spoons, a soup ladle, a sauce ladle a cream ladle and an egg spoon, (some lacking date letter), together with six table forks *various makers and dates, 1792-1804*, crested, and two sauce ladles, one *by George Smith III, London 1783*, the other *London 1790*, *weight 94.7oz.*

£800 - 1,200

The crest (recorded in 1905) on the forks is that of Auchterlony, Bettenson, Cust, Daunsey, Foukes, Gregory, Home, Hume, Morar, Penrose, Skottow, Sutton, Yeldon, Yorks and other names.



180

180

A PAIR OF LATE GEORGE II SILVER SAUCEBOATS

by Lothian & Robertson, Edinburgh 1759

Of inverted pear shape, with leaf-capped double-scroll handles and gadrooned rims, engraved with crest and motto, (repairs), *length 22cm, weight 23.8oz.*

£1,500 - 2,000

The crest and motto is that of McCulloch.

181

A SET OF SIX GEORGE III SILVER WINE LABELS

by Dick & Robertson, Edinburgh (date letter lacking), c. 1800

Each of cut-corner rectangular form, for Claret, Gin, Madeira, Port, Rum, and Sherry, together with a George III wine funnel, *by W&P Cunningham, Edinburgh, circa 1800, damaged, weight 4.3oz. (7)*

£500 - 700

182 Y

A GEORGE III SILVER FISH SLICE

by McHattie & Fenwick, Edinburgh 1798

The blade of acorn shape, with outer pierced border of zig-zag design, the centre with engraved sixteen point star and laurel leaf cartouche with engraved initial 'S', with plain silver handle, together with a George II silver punch ladle, *by John Munns, London 1756* a pair of sugar tongs, etc. (6)

£300 - 400

183

A CASED SET OF SIX GEORGE III SILVER BERRY SPOONS

by Eley & Fearn, London 1799

Later decorated, with gilt bowls, *length 21.6cm, weight 10.3oz.*

£400 - 600

184

A GEORGE III COMPOSITE SET OF FOURTEEN SILVER TABLESPOONS

various makers and dates to include seven by Alexander Henderson, Edinburgh 1802

Of Hanoverian pattern, all with engraved initial 'S', *weight 25oz.*

£400 - 600



182



185

185

**A PAIR OF SILVER CORINTHIAN
CANDLESTICKS**

apparently unmarked

On square stepped base, extending to ribbed columns and pierced capitals, with removable wax pans, the nozzle engraved with the initial 'S', height 33cm.

£800 - 1,000

186^Y

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

*probably by Solomon Hougham, London
1810/1812*

Of oval form, on four ball feet, the lower body gadrooned, the upper body with oval leaf cartouche to either side, one with engraved initial 'S', with angular scroll handles, weight 37oz.

£800 - 1,200



186



187



187

UNATTRIBUTED

187

**A SILVER CURLING STONE
VINAIGRETTE**

with registration mark for 5/4/1882

Formed as a curling stone, the body engraved with a scene of outdoor lake curling, with hinged lid, the gilt interior with pierced grille depicting a bird and foliate pattern, diameter 3.5cm.

£600 - 800



188 (detail)



188 (detail)



188 (detail)

188 *

**AN EARLY 18TH CENTURY SILVER
QUAICH**

maker's mark IH, c.1720

Of conventional form, the exterior and interior of the bowl engraved with facsimile staves, the twin lugs each with engraved borders, one lug with the foliate initials 'WES', the other with crest and motto, *diameter across handles 28cm, weight 20.1oz.*

£6,000 - 8,000

The crest and motto are those of Sutherland.

The initials to the lug are likely to be betrothal initials for the marriage of W and E Sutherland. They have also probably been added at a slightly later date, still within the 18th century.

189

**A GROUP OF FOUR SILVER MOUNTED
RAM'S HORN SNUFF MULLS**

unmarked

Of varying sizes, all with engraved thistle hinges, the largest with initial disc engraved 'W.Nelson', two with initial discs and the smallest with chain loop suspension, *length of longest 10.5cm, length of shortest 6cm.* (4)

£500 - 600

190

**A SILVER MOUNTED RAM'S HORN
SNUFF MULL**

unmarked

Of conventional form, with thistle form hinge and applied initial disc engraved 'J.Preston, Skipton', the collar engraved with motto, together with a silver hoof snuff mull, engraved with motto, and a horn spoon, *length 11cm, 9cm, and 26 cm.* (3)

£300 - 500

The motto to both is that of Law/Laws.

191

**A SILVER MOUNTED RAM'S HORN
SNUFF MULL**

unmarked

Of conventional form, the cover with engraved thistle hinge and initial disc, the plain collar engraved 'Robert Kennedy, Ballechin', *10cm long*, together with another of similar form, smaller, the collar engraved 'AG. Jan.y 10th, 1820, *9cm long.* (2)

£600 - 800



193

192

THREE SILVER MOUNTED RAM'S HORN SNUFF MULLS
of various sizes

The largest with central disc to lid engraved with initials 'RH', *length 9cm*, the second with thistle and foliate design to lid extending from hinge, with cartouche applied and engraved with initials 'HR', the collar engraved 'I U M to D R?' *length 8.5cm*, the third with silver lid engraved with scrolling bands and set centrally with a faceted stone, *length 8cm*.

£400 - 600

193 Y

A VICTORIAN CASED ANTLER AND SILVER-MOUNTED PRESENTATION THREE-PIECE PLACE SETTING

by George Unite, Birmingham date letter not visible, engraved date 1865

The knife and fork with antler handle each applied with a crowned monogram and presentation inscription, the handle of the spoon formed from a hoof, the tip of the hoof mounted with tortoiseshell, within fitted case, with engraved brass plaque 'Viscount Reidhaven'.

£600 - 800

The presentation inscription reads;
The Viscount Reidhaven from Captain Lascelles Finche, Inverness
January 1865.

John OGILVY-GRANT, 7th Earl of Seafield (1815-1881), Viscount REIDHAVEN 1840-1853, from 1853-1858 he sat in the House of Lords as a Scottish Representative Peer.

194

A PAIR OF SILVER GEMSET NAPKIN RINGS

by Joseph Cook & Son, Birmingham 1914

The pierced sides of thistle design, each set with three gemstones; one with amethyst, the other with citrine.

£250 - 300



196

195

CHARLES RENNIE MACKINTOSH DESIGN FOR MISS CRANSTON'S TEAROOM; A DESSERT SPOON AND JAM SPOON

both stamped Miss Cranston's, the jam spoon also stamped B
The dessert spoon of trefid form, *length 18.5cm*, the jam spoon with trefoil finial, *length 12.8cm*. (2)

£300 - 400

196

A VICTORIAN SILVER CASTLETOP CARD CASE

maker's mark E&P, mark overstruck, Birmingham 1870

Of shaped rectangular form, with scrolling foliate border, the front with a raised Scott Monument, the reverse profusely decorated with scrolling foliate design and blank cartouche, *length 10cm, weight 2.17oz*.

£500 - 700

197

A VICTORIAN SILVER CARD CASE

by Nathaniel Mills, Birmingham 1870, and with Victorian registration mark

Of shaped rectangular form, all-over chased with scrolling foliage, one side centred by a depiction of The Scott Monument, the other with an applied bust of Sir Walter Scott in high relief, engraved with the initials 'CS', *length 10cm, weight 1.7oz*.

£500 - 800





198

198

ROYAL NORTHERN YACHT CLUB; A SILVER SAILING TROPHY

by Elkington & Co., Birmingham 1862

The body of the bowl divided into four cartouche panels, two profusely embossed with foliate bouquets, one with presentation inscription, the last depicting a sailing vessel, the interior gilt, diameter 34.4cm, weight 52oz.

£1,500 - 2,000

The presentation inscription reads; Royal Northern Yacht Club Regatta, Prize for Cutters, Presented to the club by D. Richardson Esq.re, Vice Commodore, Won by "Yacht Surf", The property of G.T.Couper JR. ESQ., 7th July 1863.

The Royal Northern Yacht Club Regatta took place on the Clyde, at the beginning of July 1863. The first race, on July 7th, was for a Cup of 100 guineas donated by the Vice Commodore, D.Richardson, for an open race between cutters of 25 tons upwards from any Royal Yacht Club. The race was a hotly anticipated contest between the three top cutters of the season; *Phryne*, *Vindex* and *Surf*, who had all shown their mettle in the earlier Regattas of the season; *Surf* having won Her Majesty's Cup at the Royal Western Regatta at Queenstown in June. *Surf* got away first, and although bested by *Phryne* on the second lap, came through to finish first on Handicap and take the trophy.

Yacht Surf

Designed and built by Fife & Sons, Fairlie.

199

ROYAL MERSEY YACHT CLUB; AN IMPRESSIVE CASED SILVER TROPHY

by Elkington & Co, Birmingham 1860

Of campagne form, on four large paw feet, the base with applied rope and anchors, the mid section with masks to either side, and swag chains, above which is a cartouche with engraved inscriptions, opposite sides extending out and modelled as the bow of a ship forming a platform for the handles cast as 18th century sailors standing at a jaunty angle with extended arm, the lid with foliate and scrolling design, the finial modelled as a cutter, with gilt interior, height 59cm, weight 169oz.

£3,000 - 5,000

The presentation inscriptions read; The gift of her Majesty the Queen, To the Royal Mersey, Yacht Club Regatta, 1861. Won by 'Aeolus', the property of Charles Tennant Couper, of Glasgow, 6th July 1861.

The Royal Mersey Yacht Club was founded in 1844 in Liverpool and moved to Birkenhead in 1846. In the early years of the club organised only few races and some cruises in company, but an infusion of new members engendered more enthusiasm for competition and the Club launched itself onto the Yachting scene with a major new Regatta in 1861. The dates were set for a three day event, on the 4th, 5th and 6th July, with races for cutters and schooners on the Club course down the Mersey and out to the NW Lightship. A splendid dinner was given at Liverpool Town Hall, hosted by the Mayor (who was also Commodore of the Club) with representative of most of the royal Yacht clubs of England present.

Mr Charles Tennant Couper Jnr, of Glasgow entered brand new Fife designed cutter *Aeolus*.

The first day's race, for a purse of 100 Sovereigns, was very stormy and *Aeolus* was run to a close second place.

The main event the next day, Friday, was for a splendid new silver cup, and as Hunt's Yachting Magazine describes it:

"The Prize for contention was Her Majesty's Cup, value £100, which it is said Her Majesty chose personally, and is a magnificent specimen of Art. It is of a vase shape, standing upon an ebony pedestal; festoons of ropes and chains surround the base of the bowl, the handles are formed by the figures of two sailors, in the act of saluting, most exquisitely executed; at the base are two coils of hawser, on each of which rests a silver anchor; and a chastely ornamented lid, surmounted by a schooner yacht under full sail. The usual presentation inscriptions and Royal Cypher are engraven upon the sides" Seventeen vessels committed to the race, although only eight came to the line. Over the usual course, in much lighter winds, the race was closely contested but *Aeolus* was finally pipped at the post by her rival *Thought*. However, by a cruel twist of fate, the race had exceeded the stated time limit of 9 hours and so the result was declared invalid and the race was re-scheduled for the final day of the Regatta, Saturday 6th.

In this race, over the same course, *Aeolus* was hardly challenged and finished an easy winner, in front of her previous day's rival.

Hunt's Yachting Magazine concludes:

"Mr Couper, accompanying it with some brief and appropriate remarks upon the sailing of the *Thought* on Friday, and that of *Aeolus* on Saturday, expressed himself that it was almost a pity that so splendid a trophy could not be divided between two gallant champions; three hearty cheers were then given by the assembled yachtsmen respectively for the *Aeolus* and the *Thought*; the Cup having been filled with Champagne, the health of Her Majesty was drunk with all honours..."

Cutter *Aeolus*

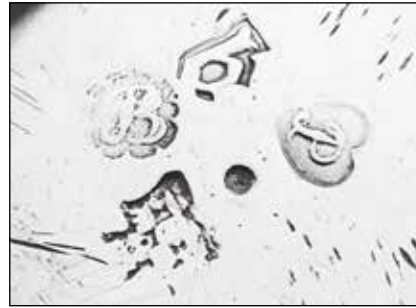
Designed and built by Fife and Sons, Fairlie, and launched on April 24th 1861. She was 66.5ft overall, later lengthened by 2ft, and registered at 39tons.

Her first owner was Charles Tennant Couper Jnr, but he had sold her by the end of the year and *Aeolus* went through three more successive owners until she was purchased by William Fife in 1884, who kept her until she was broken up in 1893.





200



200 (detail)

THE FOLLOWING 13 LOTS ARE THE PROPERTY OF A SCOTTISH LADY.

200

A CHARLES II SILVER THISTLE CUP

by James Penman, Assay Master John Borthwick Edinburgh 1682
The lower body with lobed calyx, interspersed with chased leaves, and with reeded girdle, the scroll handle beaded to the top, height 8cm, weight 4oz.

£2,500 - 3,000

201

A GEORGE III SILVER INKSTAND

by William Davie, Edinburgh 1779
Of shaped oval form, on four plain bracket feet, with narrow beaded border, set centrally with three circular pierced bottle frames, containing three cut glass bottles, one lid and the base engraved with crest, length 22cm, together with a silver drum shaped mustard, by William Davie, Edinburgh 1775, weight 17oz.

£700 - 900

The crest and motto is that of Craigie of Glendoik, and later family of Dumbarnie.



201

202

A 17TH CENTURY SILVER SPOON

Marks rubbed

Of trefid form with geometric and stylised foliate design engraved to stem and reverse of the bowl, also engraved with initials 'RP' to tip and 'MB' to the reverse of the bowl, *length 20.7cm, weight 1.8oz.*

£1,000 - 1,500

203

A WILLIAM & MARY SILVER TABLESPOON

by Robert Inglis, and assay master John Borthwick, Edinburgh 1691

Of rat-tail trefid form, later engraved with crest and initials 'IS', *length 19.8cm, weight 1.8oz.*

£1,500 - 2,000

The crest is that of Stewart of Appin.



203 (detail)



202 (front)



202 (reverse)



203 (front)



203 (reverse)



206

204

A GEORGE II SILVER MUG

by Dougal Ged, assay master Archibald Ure, Edinburgh 1735
Of plain baluster form on spreading foot with scroll handle and engraved crest, *height 8.4cm, weight 8.6oz.*

£600 - 800

The crest and motto is that of John Kennedy, 8th Earl of Cassillis (1701-1759), Governor of Dumbarton Castle.

205

A GEORGE III TWIN HANDLED SILVER LEMON STRAINER

by Adam Graham, Glasgow, c.1763
Of circular form, pierced with a foliate design, with openwork scrolling handles, *length between handles 20.5cm, weight 3.49oz.*

£350 - 450

206

A GEORGE III SILVER NAVETTE-SHAPED SNUFF BOX

probably by Robert Gray of Glasgow, Edinburgh c.1780
The hinged lid with engraved vitruvian scroll border, the body engraved with a very narrow zig-zag and dot border, the base with oval looping border, the interior gilt and the interior lid engraved 'JM to JG', the inner rim of the lid engraved, *length 8cm, weight 3oz.*

£300 - 500

The inner lid engraved;
A Token of esteem.

207

A PAIR OF GEORGE III SILVER PLATES

by John Clark, Edinburgh 1765
Of plain circular form, with gadrooned everted rim, each with two engraved crests to opposite sides of the rim, *diameter 16cm, weight 14.5oz.*

£400 - 600

The first crest and motto is that of Clerk of Penycuik, Edinburgh. Sir John was MP for Edinburgh 1690-1702 and was made a Baronet in 1679.

The second crest and motto is that of Carmichael.



208

208 Y Φ

A GEORGE III SILVER TEAPOT AND STAND

by James Gilsland, Edinburgh 1769/1770

Of inverted pear-shape, the upper body embossed and chased with fruiting foliage and rocaille scrolls, the domed lid with ivory finial, with wooden handle, the oval stand on four claw feet, with corresponding foliate and fruiting borders and gadrooned rim, both engraved with crest, *weight 29.4oz gross.*

£1,200 - 1,500

The crest and motto is that of Aiken/Atkin of Ireland, AlbeneyAlbeney, Culchech, Dealbeney, Ennis of Ireland, Finderne/Fynderne, Godin, Hay of London, Hervy, Oyke of Norfolk.

209

A GEORGE II SILVER WAITER

by Edward Lothian, Edinburgh 1742

Of shaped circular form, on three paw feet with foliate border, with central engraved crest and motto, *diameter 16cm, weight 7.6oz.*

£300 - 500

The crest and motto is that of Dick by repute of Prestonfield.



210

210

A CASED SILVER MOUNTED GEM SET AGATE QUAICH

unmarked

The banded agate body of various colour and transparency, the narrow silver rim extending to scrolling handle mounts, each set with an oval-cut amethyst, within a leather fitted case, *length between handles 10.6cm.*

£400 - 600



211

211

A WILLIAM III SILVER SUGAR CASTER

by Colin McKenzie, Edinburgh, 1697

Of tapering ovoid form, on gadrooned foot, the pierced domed lid with urn finial, with mid band to lower body and central engraved crest, height 14.5cm, weight 5.7oz.

£2,500 - 3,000

The crest and motto is that of Agnew of Lochryan.



212

212

A GEORGE III SILVER SALVER

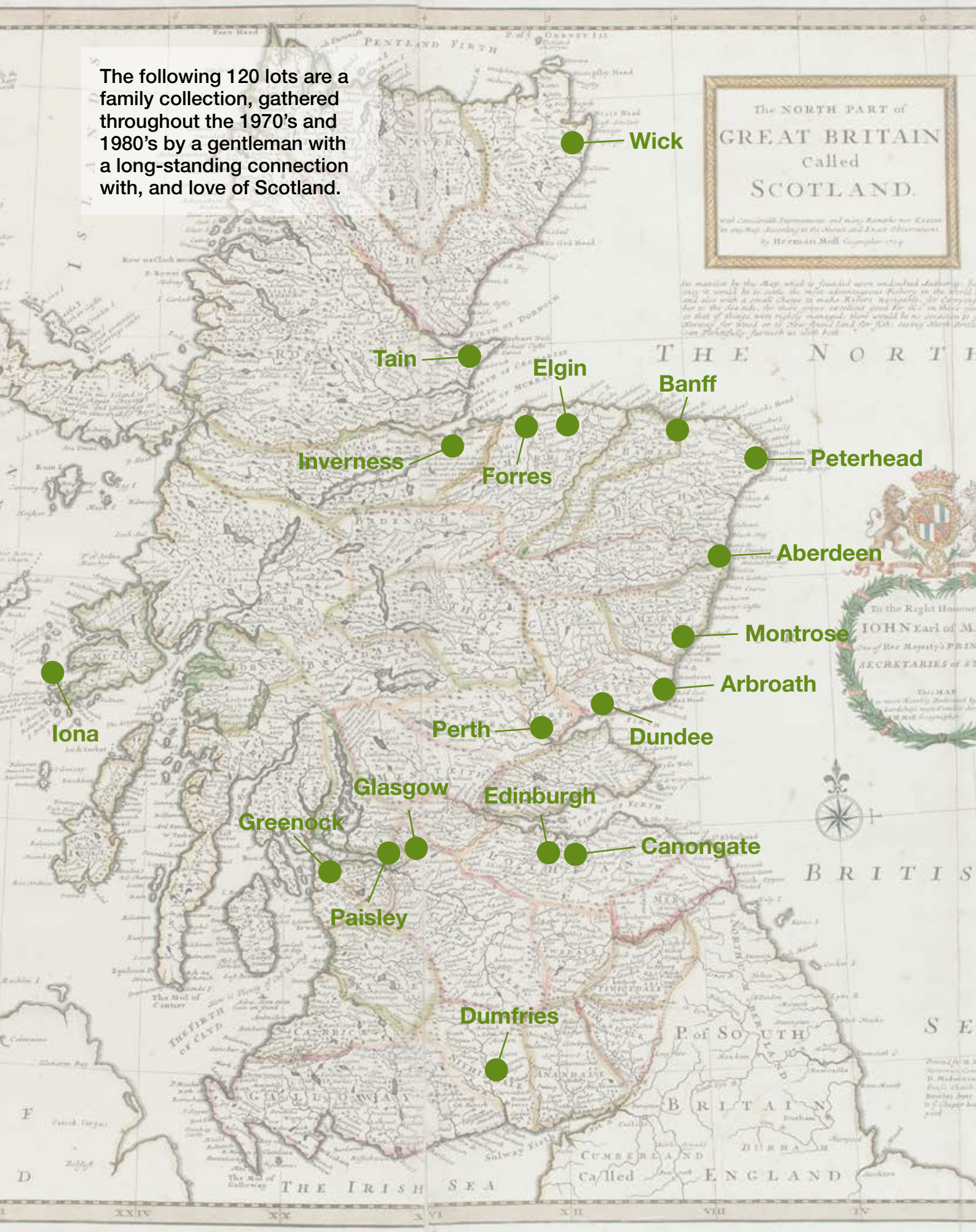
by James Ker and David Mitchell, Edinburgh 1739

Of circular form on four scrolling and shell feet, with chased fruit basket, foliate and shell scroll border, with central engraved crest, the reverse with scratch weight 42.14, diameter 34.7cm, weight 41oz.

£2,000 - 3,000

The crest and motto is of Dick by repute of Prestonfield.

The following 120 lots are a family collection, gathered throughout the 1970's and 1980's by a gentleman with a long-standing connection with, and love of Scotland.





221

EDINBURGH

213

TWO GEORGE III SILVER GRAVY SPOONS

by Matthew Craw, Edinburgh 1800 & 1804

One of pointed end Old English pattern, engraved with crest, the other of Old English pattern and engraved with initial 'B', length 31.5cm & 30cm, weight 5.7oz.

£250 - 350

The crest is that of Brodie of co.Elgin.

214

A GEORGE III SILVER SOUP LADLE

by William & Patrick Cunningham, Edinburgh 1781

Of Old English pattern, length 36.5cm, weight 6.7oz.

£250 - 350

215

A PAIR OF GEORGE III SILVER GRAVY SPOONS

by Francis Howden, Edinburgh 1800

Of Old English pattern, engraved with initial 'B', length 31.7cm, weight 5.6oz.

£500 - 700

216

A SET OF SIX GEORGE IV SILVER TABLESPOONS

by Francis Howden, Edinburgh 1820

Of pointed end Old English pattern, engraved with initials 'JR', length 23cm, weight 11.9oz.

£400 - 600

217

A GEORGE III SILVER SOUP LADLE

by David Marshall, Edinburgh 1790

Of pointed end Old English pattern, engraved with crest and motto, length 35cm, weight 6.1oz.

£250 - 350

The crest and motto is probably that of Butterworth of Scotland.

218

A SET OF SIX GEORGE III SILVER DESSERT SPOONS

by William Marshall, 1802

Of Old English pattern, engraved with initial 'L', length 22.5cm, weight 11oz.

£400 - 600

219

A GEORGE II SILVER MARROW SPOON

maker's mark indistinct, probably by James Gillsland, assay master Hugh Gordon, Edinburgh 1752

Of conventional form, length 23cm, weight 1.9oz.

£500 - 700

220

A SET OF FIVE GEORGE II SILVER TABLESPOONS

by James Hally, assay master Edward Lothian, Edinburgh 1743

Of Hanoverian pattern, length 20.7cm, weight 11.39oz.

£400 - 600

221

A SET OF SIX GEORGE III SILVER SPOONS

maker's mark IT over FH, Edinburgh 1782

Of Hanoverian pattern, with later engraved initials 'JW', length 21.5cm, weight 11.5oz. (6)

£400 - 600

222

A SET OF FIVE GEORGE III SILVER TABLESPOONS

probably by Alexander Aitchison & Son, Edinburgh 1770

Of Hanoverian pattern, with engraved initials 'A.B' to reverse, length 21cm, weight 9.5oz.

£300 - 500

223

A GEORGE III COMPOSITE SILVER CANTEEN

various makers and dates

The majority of fiddle pattern, to include sixteen tablespoons, by Francis Higgins, 1812, crested, twelve table forks, by William Cunningham 1811, with engraved initial 'W' a gravy spoon, by John McKay, 1807, and further sauce ladles, dessert spoons, teaspoons etc, weight 86.8oz.

£800 - 1,000

224

SIX GEORGE II & GEORGE III SILVER TABLESPOONS

various makers and dates

Of Hanoverian pattern, to include a pair by William Dempster 1759, one by William Davie, 1772, one by Edward Lothian, assay master Archibald Ure, 1739, and two further examples, weight 12.9oz.

£400 - 600

225

SIX SILVER TODDY LADLES

various makers and dates

To include examples by William Mortimer, 1849, Francis Howden, 1809, etc, and a cream ladle by John McKay, 1807, weight 5.9oz. (7)

£400 - 600



219 (detail)



220 (detail)



222 (detail)

226

A SMALL COLLECTION OF SILVER SPOONS

various makers and dates

To include a set of five tablespoons, maker's mark RS, Edinburgh 1789, of pointed end Old English pattern, engraved with initial 'JC', two tablespoons, maker's mark MK, unidentified, Edinburgh 1805, engraved with initial 'P', a dessert spoon with marks for Alexander Edmonstoun III and W & P Cunningham, Edinburgh 1803, together with another with the mark of Alexander Edmonstoun overstruck, engraved with initials 'WL', etc, weight 26.9oz. (Qty)

£500 - 700

227

THREE GEORGE III SILVER DECANTER LABELS

various makers and dates

Two by James McKay of rectangular form and for Sherry and Madeira, another maker's mark AC, of oval form for Port, and one by William Knight II/ William King, London 1809, of oval form for Madeira, all on looped chains, weight 1.46oz. (4)

£300 - 400



230

GLASGOW

228

A SET OF FOUR AND A SET OF THREE SILVER TABLESPOONS

by Milne & Campbell, Glasgow, four with three marks; M&C, O, M&C, the set of three with three marks; M&C, M&C, O, 1776-80

Of Hanoverian pattern, six with engraved initials 'JB', one with engraved initials 'JS' to reverse, length 21.5cm, weight 16.5oz. (7)

£600 - 800

229

A SET OF SIX SILVER TABLESPOONS

by Johan Gottlieff-Bilsinds, Glasgow, three marks; IB, tree, IB, 1717-49

Of Hanoverian pattern, the reverse engraved with initial 'E', length 22cm, weight 12.5oz.

£500 - 700

230

A SILVER MARROW SPOON

by Adam Graham, Glasgow, four marks; AG, tree, AG, tree, 1763-84

Of conventional form, length 22cm, weight 2oz.

£500 - 700

231

A SILVER SOUP LADLE

by William Napier, Glasgow, three marks; tree, WN, tree, 1758-65

Of Old English pattern, with engraved initials 'McK', length 37.5cm, weight 7.2oz.

£300 - 400

232

No lot

233

A COLLECTION OF SILVER SPOONS

various makers and dates

The majority of fiddle pattern, maker's to include Robert Gray & Son, David McDonald, Alexander Coghill, Mitchell & Russell, eight tablespoons, two dessert spoons, five toddy ladles, one cream ladle, fifteen teaspoons, five condiment spoons, length 22.5cm, weight 36oz. (Qty)

£500 - 700

234

A SMALL COLLECTION OF SILVER TABLESPOONS

various makers and dates

All of Hanoverian pattern, the first set of three by James Glen, four marks; IG, tree, IG & S, engraved initials to reverse (rubbed), the second set of three by James Wright, three marks J.W, tree, J.W, the last pair by Bayne & Napier, four marks B&N, tree, B&N, S, with engraved initials 'R McL AN' to reverse, length 21.5cm, weight 18.3oz. (8)

£600 - 800



228 (detail)



229 (detail)



230 (detail)

ABERDEEN

235

ABERDEEN; A SILVER TABLESPOON

by Coline Allan, three marks; CA, triple towers, A(gothic), marks rubbed, 1748-74

Of Old English Pattern, with engraved initials 'AJ MP', length 20.5cm, weight 1.7oz.

£200 - 300

236

ABERDEEN; A SILVER TABLESPOON

by Coline Allan, three marks; CA, triple towers, the third indistinct/ possible repair, 1748-74

Of Old English pattern, with engraved initials 'AJ MP', length 20.5cm, weight 1.7oz.

£250 - 300

237

ABERDEEN; A SILVER TABLESPOON

by Coline Allan, three marks; CA, triple towers, A(gothic), marks rubbed, 1748-74

Of Old English Pattern, with engraved initials, length 20.5cm, weight 1.8oz.

£250 - 350

238

ABERDEEN; A PAIR OF SILVER TEASPOONS

by James Begg, three marks; JB, Q(gothic), triple towers, 1837-44

Of Old English pattern, with engraved initials 'AAO', length 13cm, weight 0.8oz.

£250 - 300

239

ABERDEEN AND INVERNESS; A SILVER DOUBLE ENDED MARROW SCOOP

by James Erskine, two marks; E (on side), triple towers, 1792-20, and Alexander MacLeod, two marks; AMcL, INS

Of conventional form, length 21cm, weight 1.6oz.

£800 - 1,200



239



237 (detail)



238 (detail)



239 (detail)



240 (detail)



241 (detail)



245 (detail)

240

ABERDEEN; A COLLECTION OF SILVER SPOONS

by James Erskine, various marks, 1792-20

To include a pair of tablespoons, of fiddle pattern, with engraved initial 'A' and numbered '8' and '11', a pair of dessert spoons, of fiddle pattern, with engraved initial 'A' and numbered '7' and '12', a pair of toddy ladles, of Old English pattern, various teaspoons, etc., *weight 15oz. (Qty)*

£250 - 350

241

ABERDEEN; A SET OF SIX SILVER TABLESPOONS

by John Ewan, two marks; JoE, thistle, 1774-21

Of Old English pattern, with engraved initials, rubbed, *length 22cm, weight 10.2oz.*

£500 - 700

242

ABERDEEN; SIX SILVER TEASPOONS

by Nathaniel Gillet, various marks, 1790-24

A pair of fiddle pattern, the remaining four of Old English pattern, three with varying engraved initials, *length 12.5cm-14.5cm, weight 2.4oz.*

£350 - 450

243

ABERDEEN; A SILVER SOUP LADLE

by William Jamieson, three marks; WJ, ABD, WJ, 1806-41

Of fiddle pattern, with engraved initial 'D', *length 26.5cm, weight 3.6oz.*

£250 - 350

244

ABERDEEN; A PAIR OF SILVER GRAVY SPOONS

by William Jamieson, three marks; WJ, ABD, WJ, 1806-41

Of fiddle pattern, with engraved initial 'M', *length 30.5cm, weight 6.7oz.*

£500 - 700

245

ABERDEEN; A SILVER TABLESPOON

by William Jamieson & Co, three marks; WJ&Co, omega, ABD, 1806-41

Of Old English pattern, with engraved initial 'F', *length 22cm, weight 1.9oz.*

£250 - 350

246

ABERDEEN; A SILVER PRESERVE SPOON

by George Jamieson, two marks; GJ, ABDN, and Edinburgh marks for 1841

Of fiddle pattern, with engraved initial 'L', *length 14.5cm, weight 0.7oz.*

£250 - 350

247

ABERDEEN; A SET OF NINE SILVER TABLESPOONS

by William Jamieson, five marks; WJ, A, B, D, WJ, 1806-41

Of fiddle pattern, with engraved initial 'M', *length 23cm, weight 19.2oz.*

£600 - 800

248

ABERDEEN; A COLLECTION OF SILVER FLATWARE

by William Jamieson, various marks, 1806-41

To include a pair of table forks, of fiddle pattern, with engraved initials 'PD' and numbered '66', a pair of toddy ladles, also of fiddle pattern, with engraved initial 'G', various teaspoons, etc, *weight 18.1oz. (Qty)*

£400 - 600



247

249

ABERDEEN; THREE SILVER TABLESPOONS

by Peter Lambert, three marks; pot of lilies, PL, thistle, 1804-16

Of Old English pattern, with engraved initial 'L', length 21.5cm, weight 5.2oz.

£400 - 600



249 (detail)

250

ABERDEEN; TWO SILVER TABLESPOONS

by John Leslie, two marks; IL, ABD, 1774-21

Of Old English pattern, with engraved initial 'N', length 22cm, weight 4.2oz.

£250 - 300



250 (detail)



251



251



253



256

251

ABERDEEN; A SILVER PRESERVE SPOON

by Alexander Mollinson, three marks; AM, thistle, ABD, 1834-48

Of fiddle pattern, with engraved initials 'GL', length 14.5cm, weight 0.6oz.

£250 - 350

252

ABERDEEN; A SET OF SIX SILVER TABLESPOONS

by Rettie & Son, four marks; R&S, A, B, D, 1824-92

Of fiddle pattern, with engraved initials 'MMP', length 18.5cm, weight 8.7oz.

£400 - 600

253

ABERDEEN; TWO SILVER TABLESPOONS

by Peter Ross, three marks; PR struck thrice, and A, PR, A, 1819-22

One of Old English Pattern, with engraved initial 'L', the other of fiddle pattern, with engraved initial, together with three silver teaspoons, by the same maker, with engraved initials 'WJH', weight 5.1oz. (5)

£350 - 450

254

ABERDEEN; A SET OF SIX SILVER FORKS

by George Sangster, two marks; GS, ABD and Edinburgh hallmarks for 1849

Of Hanoverian pattern, with engraved presentation inscription and crest, length 21.3cm, weight 11.8oz. (6)

£300 - 500

255

ABERDEEN; TWO SILVER TODDY LADLES

by William Whitecross, five marks; W.W, A, B, D, N, 1824-40

Of fiddle pattern, with engraved initial 'N', weight 2.2oz, together with a silver teaspoon, by the same maker, length 14.5cm, weight 0.4oz. (3)

£250 - 350

256

ABERDEEN; THREE SILVER TABLESPOONS

possibly by James Wildgoose, two marks; indistinct mark, ABD, 1763-95

Of Old English pattern, with engraved initials 'CMB', length 21.5cm, weight 6.6oz.

£300 - 400

257

ABERDEEN; THREE SILVER TEASPOONS

various makers

All of fiddle pattern, the first probably by James Smith, with engraved initials 'GEH', the second by George Sangster, Edinburgh 1881, with engraved initials 'WH', the third by Peter Gill & Son, with engraved initial 'M', weight 1.5oz gross, length 13.5cm, 14cm & 13.8cm.

£250 - 350



254



258 (detail)



259 (detail)



260 (detail)



261 (detail)



262 (detail)



262 (detail)



263 (detail)

ARBROATH

258

ARBROATH; A SILVER SOUP LADLE

by Andrew Davidson, four marks; AD, crowned head struck twice, portcullis, 1835-50

Of fiddle pattern, length 34cm, weight 7oz.

£400 - 600

259

ARBROATH; A SET OF SIX SILVER FORKS

by Andrew Davidson, four marks; AD, crowned head struck twice, portcullis, 1835-50

Of fiddle pattern, length 17cm, weight 8.4oz.

£500 - 700

260

ARBROATH; TWO SILVER TODDY LADLES

by Andrew Davidson, three marks; AD, portcullis, AD, 1835-50

Of fiddle pattern, engraved with initial 'L', length 15cm, weight 1.6oz.

£200 - 300

261

ARBROATH; THREE SILVER TODDY LADLES

by Andrew Davidson, two with four marks; AD, crowned head struck twice, portcullis, the other with AD, pot of lillies struck twice, portcullis, 1835-50

Of fiddle pattern, engraved with initials, length of the longest 15.5cm, weight 2.7oz.

£250 - 300

BANFF

262

BANFF; TWO SILVER DESSERT SPOONS AND A SILVER TEASPOON

all by George Elder, 1819-52

The dessert spoon with three marks; vase, GE, B, with engraved initials 'J.S.M', the teaspoon with three marks; GE, thistle, B, with engraved initials 'P.G.D', lengths 16.5cm & 13.5cm . (2)

£250 - 300

263

BANFF; A RARE SET OF SIX SILVER TODDY LADLES

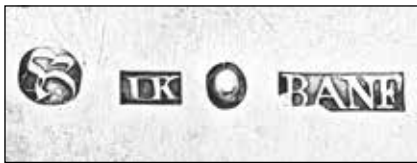
by George Elder, three marks; GE, mother and child, B, 1819-52

Of fiddle pattern, with engraved initial 'S', length 15.5cm, weight 6.1oz. (6)

£2,500 - 3,500



263



265 (detail)



266 (detail)



267 (detail)



268 (detail)



269 (detail)



270 (detail)



271 (detail)

264

BANFF; A SET OF FIVE SILVER TEASPOONS

by David Izat, two marks; *DI*, thistle, 1794-99

Of Old English pattern, engraved with initials 'GJR', length 13.5cm, weight 2.3oz.

£200 - 300

265

BANFF; A SILVER TABLESPOON

by John Keith, four marks; *B* ribbon letter, *IK*, possibly a shield, *BANF*, 1786-23

Of Old English pattern, with engraved initial 'M', length 23.5cm, weight 2.1oz.

£250 - 350

266

BANFF; A SILVER CREAM LADLE

by John Keith, three marks; *IK*, *B*, *H*, 1786-23

Of Old English pattern with part-twist stem, engraved with monogram, length 14cm, weight 0.7oz.

£200 - 300

267

BANFF; A SILVER TABLESPOON

by John Keith, five marks; *B* ribbon letter, *IK*, man's head, *BANF*, *B* ribbon letter, 1786-23

Of pointed end Old English pattern, engraved with initial 'M', length 24cm, weight 2oz.

£250 - 350

268

BANFF; A SET OF SIX SILVER TEASPOONS

by John Keith, three marks; *M*, *IK*, *B*, 1786-23

Of Old English pattern, engraved with initials, length 13cm, weight 2.2oz.

£250 - 300

CANONGATE

269

CANONGATE; A SILVER TABLESPOON

by Craw & Hill, four marks; *C&H*, stylised thistle, *C&H*, stylised thistle, (rubbed), 1770-75

Of Old English pattern, length 21cm, weight 2oz.

£800 - 1,200

DUMFRIES

270

DUMFRIES; TWO SILVER TEASPOONS

by Adam Burgess, five marks; *AB*, ruined castle, thistle, *D*, oak tree, 1834-49

Of fiddle pattern, with engraved initial 'K', together with a silver teaspoon, by J. Pearson, four marks; wheatsheaf, stag, anchor, *IP*, with engraved initials 'HJM', length 13cm-13.9cm, weight 1.1oz. (3)

£250 - 350

271

DUMFRIES; A PAIR OF SILVER TODDY LADLES

by David Gray, four marks; unicorn, fouled anchor, unicorn, *DG*, 1810-41

Of fiddle pattern, length 16cm, weight 2oz.

£300 - 400

272

DUMFRIES; A SILVER TABLESPOON AND TWO SILVER SALT SPOONS

the tablespoon by David Gray, three marks; unicorn, DG, fouled anchor, the salt spoons with four marks; fouled anchor, G, unicorn, DG, 1810-41

All of fiddle pattern, the tablespoon with engraved initial 'A', the salt spoons with engraved initial 'C', *length of the tablespoon 23cm, weight 2.8oz.* (3)

£250 - 350

DUNDEE

273

DUNDEE; A SET OF SIXTEEN SILVER DESSERT SPOONS

by Alex Cameron, five marks; CAM/ERON, C, thistle, pot of lilies, DUN/DEE, 1818-49

Of fiddle pattern, with engraved initials 'WPA', together with a pair of toddy ladles, by the same maker, of fiddle pattern, with engraved crest and motto, and a tablespoon, *by John Austen, Edinburgh 1831, of fiddle pattern, weight 23.2oz.* (19)

£400 - 600

274

DUNDEE; A SET OF SIX SILVER TEASPOONS

by Alexander Cameron, four marks; AC, C, thistle, pot of lilies, 1818-49

Of fiddle pattern, with engraved initials 'JEL', together with four further teaspoons, by the same maker, of fiddle and shell pattern, *length 14cm-14.3cm, weight 5.6oz.* (10)

£250 - 350

275

DUNDEE; A PAIR OF SILVER GRAVY SPOONS

probably by James Douglas, five marks; JD, pot of lilies, thistle, man's head, thistle

Of fiddle pattern, with engraved initial 'G', *length 31.5cm, weight 7.3oz.*

£700 - 900

276

DUNDEE; A SET OF SIX SILVER TEASPOONS

probably by Walter Leighton, four marks; WL, pot of lilies struck thrice, c. 1837

Of fiddle pattern, with engraved initial 'E', together with four further teaspoons, by the same maker, also of fiddle pattern, with engraved initial 'C', *length 14cm, weight 5.9oz.*

£250 - 300

277

DUNDEE; A SET OF SIX SILVER TEASPOONS

by Edward Livingstone, two marks; EL, pot of lilies, 1790-24

Of pointed Old English pattern, with bright-cut design and engraved initial 'J', together with a further set of six teaspoons, *by William Constable, of similar design, and a sifter ladle, also by the same maker, of fiddle pattern, with engraved initial 'C', weight 5.6oz.* (13)

£250 - 300

278

DUNDEE; A SET OF SIX SILVER TODDY LADLES

by David Manson, three marks; DM, pot of lilies, DM, 1809-18

Of Old English pattern, with engraved initial 'A' and numbered '1'-'6', *weight 4.1oz.*

£400 - 600



272 (detail)



273 (detail)



275 (detail)



278 (detail)



281 (detail)

279

DUNDEE; SIX SILVER TODDY LADLES

by David Manson, three marks; DM, pot of lilies, DM, 1809-18

Of Old English pattern, together with a teaspoon, by the same maker, also of Old English pattern, *weight 5.4oz.* (7)

£400 - 600

280

DUNDEE; A SET OF THREE SILVER DESSERT SPOONS

by William Scott, four marks; WS, pot of lilies, WS, M, 1774-99

Of Old English pattern, *length 18.5cm, weight 3.4oz.*

£300 - 400

281

DUNDEE; TWO SILVER TABLESPOONS

by William Scott, four marks; WS, pot of lilies, WS, M, 1774-99

Both of Old English pattern, one with engraved initials 'DER', the other with engraved initial 'J' and numbered '5', *lengths 21.8cm & 22.5cm, weight 4oz.*

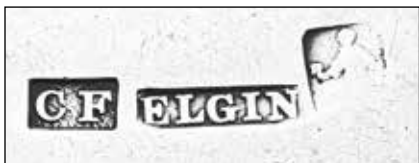
£300 - 400



284 (detail)



286 (detail)



289 (detail)



290 (detail)



291 (detail)

282

DUNDEE; FOUR SILVER TODDY LADLES

four marks; pot of lilies struck four times, c.1820

Of fiddle pattern, with engraved initial 'H', length 14cm, weight 3.8oz.

£250 - 300

283

DUNDEE; A SET OF SIX SILVER TEASPOONS

by AR, three marks; AR, pot of lilies struck twice, marks rubbed, 1780-90

Of pointed end Old English pattern, with engraved initials 'MD', numbered 6-11, together with a pair of tablespoons, *by James Douglas*, two teaspoons, by the same maker, a teaspoon, *by William Scott*, a large cream ladle, *by Edward Livingstone*, and a further teaspoon, marks rubbed, weight 8.8oz. (13)

£200 - 300

284

DUNDEE; A COLLECTION OF SILVER SPOONS

various makers and dates

To include three by *Thomas Shannon*, five marks; *pot of lilies struck four times*, T.S, two by *James Sturrock*, and two dessert spoons and two salt spoons *by David Manson*, weight 8.3oz. (9)

£250 - 350

285

DUNDEE; A SMALL COLLECTION OF SILVER SPOONS

various makers

Comprising a pair of toddy ladles and three teaspoons, *by William Constable*, all of fiddle pattern, a toddy ladle, *probably by Alexander Cameron*, and a further Dundee teaspoon, weight 4.6oz.

£250 - 300

ELGIN

286

ELGIN; A SILVER TABLESPOON

by Charles Fowler, four marks; CF, ELGIN, St Giles, cathedral wall, 1809-24

Of fiddle pattern with engraved initial 'C', length 22.5cm, diameter 2.4cm.

£300 - 400

287

ELGIN; A SILVER TABLESPOON

by Charles Fowler, four marks; CF, ELGIN, St Giles, cathedral wall, 1809-24

Of fiddle pattern, with engraved initial 'C', length 22.5cm, weight 2.2oz.

£300 - 400

288

ELGIN; A SILVER TABLESPOON

by Charles Fowler, four marks; CF, ELGIN, St Giles, cathedral wall, 1809-24

Of fiddle pattern, with engraved initial 'C', length 22.5cm, weight 2.2oz.

£300 - 400

289

ELGIN; A PAIR OF SILVER DESSERT SPOONS

by Charles Fowler, three marks; CF, ELGIN, St Giles, 1809-24

Of fiddle pattern with engraved initials 'HM', together with a teaspoon by the same maker, *three marks; CF ELN, cathedral wall*, a caddy spoon and teaspoon, *three marks; CF, ELN, E*, weight 3.6oz. (5)

£200 - 300

290

ELGIN; A PAIR OF SILVER TODDY LADLES

by Joseph Pozzi & Robert Stewart, four marks; J, P, ELN, RS, 1829-38

Of fiddle pattern, length 17cm, weight 1.8oz.

£250 - 350

291

ELGIN; A SILVER TABLE FORK

by John Sellar, five marks; JS, stag's head, thistle, horse's head, b

Of fiddle pattern, with engraved crest and numbered '48' to the reverse, length 21cm, weight 2.2oz.

£300 - 400

292

ELGIN; A SET OF SIX TEASPOONS

by Thomas Stewart, two marks; TS, ELN, 1812-27

Of fiddle pattern, engraved with initials 'DC', length 13.5cm, weight 2.4oz. (6)

£400 - 60



294

293

293

ELGIN; A SILVER GRAVY SPOON

by Thomas Stewart, two marks; TS, ELN, 1812-27

Of Old English shell pattern, length 32cm, weight 2.9oz.

£800 - 1,200

294

ELGIN; A SILVER SOUP LADLE

by Thomas Stewart, two marks; TS, ELN, 1812-27

Of Old English pattern, with engraved initials 'JME', length 34cm, weight 6oz.

£1,000 - 1,500

295

ELGIN; A PAIR OF SILVER TEASPOONS

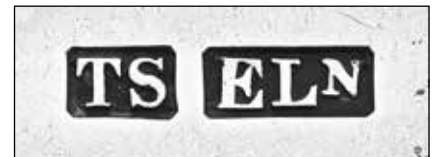
by Thomas Stewart, two marks; TS, ELN, 1812-27

Of fiddle pattern, length 13.8cm, weight 1oz. (2)

£250 - 300



294 (detail)



295 (detail)



296 (detail)



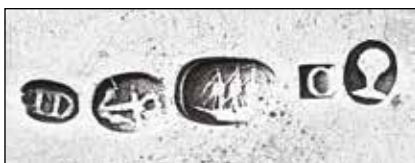
297 (detail)



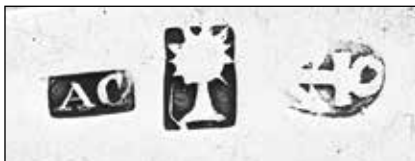
298 (detail)



299 (detail)



299 (detail)



299 (detail)

FORRES

296

FORRES; A SILVER TEASPOON

by James & Patrick Riach; three marks; tower, IPR, tower, 1817-41
Of fiddle pattern, engraved with foliate initials 'JR', length 14.5cm, weight 0.5oz.

£600 - 800

297

FORRES; A SILVER TEASPOON

by James & Patrick Riach, three marks; tower, IPR, tower, 1817-41
Of fiddle pattern, engraved with foliate initials 'JR', length 14.5cm, weight 0.5oz.

£600 - 800

GREENOCK

298

GREENOCK; A SILVER SOUP LADLE

by William Clarke, five marks; WC, anchor, ship, C, oak tree, 1776-90
Of pointed end Old English pattern, with engraved initial 'L', length 38.5cm, weight 6.3oz.

£500 - 700

299

GREENOCK; A PAIR OF SILVER TABLESPOONS AND TWO SILVER TEASPOONS

The pair of tablespoons by Thomas Davie, five marks; TD, anchor, three masted ship, C, oak tree, 1818-30
One teaspoon by the same maker, and a further teaspoon, probably by Alex Campbell, one mark; AC, length of tablespoon 23cm, weight 4.9oz.

£300 - 400

300

GREENOCK; A COLLECTION OF SILVER SPOONS

various marks, unattributed

To include a pair of toddy ladles, a dessert spoon and a teaspoon with *two marks only*; anchor and oak tree, and four further teaspoons with indecipherable marks, *weight 6.2oz.* (Qty)

£200 - 300

301

GREENOCK; A SET OF SIX SILVER TABLESPOONS

unattributed, five marks; RN, G, urn, thistle, three masted ship, c.1820
Of fiddle pattern, crested, *length 23cm, weight 13.4oz.* (6)

£400 - 600

INVERNESS

302

INVERNESS; A PAIR OF SILVER TEASPOONS

by Robert Anderson, one mark; RA, 1755-92

Of Hanoverian pattern, together with a teaspoon, *by Thomas Stewart*, a further teaspoon, *by Alexander MacLeod*, and a salt spoon, *by Robert Naughton*, all of fiddle pattern, *weight 2.5oz.*

£250 - 300

303

INVERNESS; A SILVER TABLESPOON

by Donald Fraser, four marks; DF, INS, S, S, miss-struck, 1804-20

Of fiddle pattern, with engraved initial 'R', together with a sauce ladle, *by the same maker*, of Old English pattern, *lengths 23.7cm & 16cm, weight 4.1oz.*

£250 - 300



300 (detail)



300 (detail)



300 (detail)



301 (detail)



302 (detail)



303 (detail)



304



306

304

INVERNESS; A SET OF NINE SILVER TABLESPOONS

by Charles Jamieson, three marks; CJ, INS, J (on side), 1787-19
Of Old English pattern, with engraved initial 'R', the reverse of each
numbered, length 22.5cm, weight 17.9oz.

£1,000 - 1,500

305

INVERNESS; A SILVER GRAVY SPOON

by Charles Jamieson, three marks; CJ, INS, J (on side), 1787-19
Of Old English pattern, with engraved initials 'JSM', length 31cm,
weight 2.7oz.

£300 - 500

306

INVERNESS; A SILVER GRAVY SPOON

by Charles Jamieson, four marks; C.J, dromedary, INS, C.J (on side),
1787-19
Of Old English pattern, with engraved crest and motto, length 30.5cm,
weight 3.3oz.

£400 - 600

The crest and motto is that of Grant of Glenmoriston, Inverness.

307

INVERNESS; A PAIR OF SILVER TABLESPOONS

by Charles Jamieson, four marks; CJ, INS, dromedary, J(on side),
1787-19
Of Old English pattern, with engraved initials 'DKA', length 22.6cm,
weight 3.9oz.

£300 - 400



306



311, 312

308

INVERNESS; A SET OF FIVE SILVER TABLESPOONS

by Charles Jamieson, three marks; CJ, INS, J(on side), 1787-19
Of Old English pattern, with engraved initial 'R', the reverse of each
numbered, '1' & '7-10', length 18cm, weight 4.9oz.

£400 - 600

309

INVERNESS; A SET OF SIX TABLESPOONS

by Alexander McLeod, three marks; AML(conjoined), INS, mask,
1815-60

Of fiddle pattern, with engraved initial 'G', two also with engraved
initials 'A.L.', length 22.3cm, weight 13.5oz.

£800 - 1,200

310

INVERNESS; A PAIR OF SILVER TODDY LADLES

by Jamieson & Naughton, three marks; J&N, INS, cornucopia, 1823-
30

Of fiddle pattern, length 14cm, weight 1.8oz.

£300 - 400

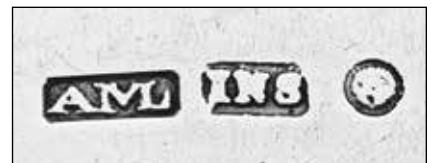
311

INVERNESS; A SET OF SIX SILVER TABLE FORKS

by Jamieson & Naughton, three marks; J&N, INS, cornucopia, 1823-
30

Of fiddle pattern, with engraved initials 'CAMJ', together with another
by Robert Naughton, three marks; RN, cornucopia, N, thistle, of fiddle
pattern, engraved with initial 'S', length 20.9cm, weight 17.6oz.

£800 - 1,200



309 (detail)



310 (detail)

312

INVERNESS; A SET OF SIX SILVER DESSERT FORKS

by Jamieson & Naughton, three marks; J&N, INS, cornucopia, 1823-
30

Of fiddle pattern, engraved with initials 'CAMJ', length 18cm, weight
10.5oz.

£600 - 800

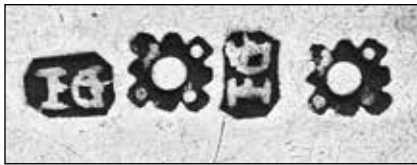
313

INVERNESS; A SET OF FIVE SILVER TEASPOONS

by Jamieson & Naughton, two marks; J&N, INS, 1816-20

Of fiddle pattern, with engraved initials 'JEG', together with a toddy
ladle, by Charles Jamieson, and a teaspoon, by the same maker,
weight 3.7oz. (7)

£300 - 400



314 (detail)



314 (detail)



314 (detail)



314 (detail)



315 (detail)



316 (detail)

MONTROSE

314

MONTROSE; A COLLECTION OF SILVER SPOONS

various makers and dates

To include five teaspoons, *by Peter Lambert, (1833-38)* a further six also *by Peter Lambert*, and a cream ladle, *by William Mill, (1815-25)* etc, *various lengths, weight 6.7oz.* (14)

£300 - 500

PAISLEY

315

PAISLEY; SEVEN SILVER TEASPOONS

a set of three, and a set of four each by William Hannay, three marks; WH, anchor, WH (the set of three with serrated edge), 1796-14

Of Old English pattern, the set of four with engraved initials 'JGG', the set of three with engraved initials 'MA', each also numbered '1', '3' & '6', length 14cm, weight 2.6oz. (7)

£250 - 300316

PERTH

316

PERTH; A SET OF SIX DESSERT SPOONS

by James Cornfute, three marks; IC, double-headed eagle, IC, 1772-99

Of Old English pattern, with engraved initial 'R', together with another two by the same maker, length 16.6cm-18.7cm, weight 7.6oz. (8)

£300 - 400

317

PERTH; A SET OF SIX SILVER DESSERT SPOONS

by Robert Keay, five of the spoons with five marks; RK, double-headed eagle, RK, double-headed eagle, RK, 1791-25, the other with Edinburgh hallmarks for Edinburgh 1837

Of fiddle pattern, five with engraved initial 'W', one with engraved initial 'J', length 17.5cm, weight 6.7oz.

£300 - 400

318

PERTH; A SILVER TODDY LADLE, SIFTER LADLE AND A CREAM LADLE

by Robert Keay, the toddy ladle and sifter ladle each with five marks; RK, double-headed eagle, RK, double-headed eagle, RK, 1791-25

Each of fiddle pattern, the cream ladle with three marks; RK, double-headed eagle, RK, of Old English pattern, weight 2.3oz. (3)

£300 - 400

319

PERTH; A SET OF TWELVE SILVER TABLE FORKS

by Robert Keay of Perth, four marks; RK, double-headed eagle, RK, double-headed eagle, 1791-25

Of fiddle pattern, with engraved initial 'A' to the reverse, length 21cm, weight 27.6oz.

£1,500 - 2,000

320

PERTH; A COLLECTION OF VARIOUS SILVER SPOONS

by Robert Keay, various marks, 1791-25

To include a pair of dessert spoons of oar-end pattern, engraved with crest and motto, a further dessert spoon and eight teaspoons, weight 7.1oz. (11)

£400 - 600

321

PERTH; A SILVER GRAVY SPOON

by Robert Keay of Perth, five marks; RK, double-headed eagle, RK, double-headed eagle RK

Of Old English pattern, with engraved initial 'P', length 30cm, weight 2.9oz.

£400 - 600

322

PERTH; A SILVER GRAVY SPOON

by Robert Keay of Perth; RK, double-headed eagle, RK, double-headed eagle, RK, 1791-25

Of Old English pattern with engraved initial 'P', length 30cm, weight 3.2oz.

£400 - 600

323

PERTH; THREE SILVER TODDY LADLES

by Charles Murray, four marks; CM, double-headed eagle, CM, double-headed eagle, 1816-33

Of fiddle pattern, length 15cm, weight 2.7oz.

£300 - 400

324

PERTH; A COLLECTION OF SILVER SPOONS

various makers and dates to include John Pringle, John Hogg, etc

Of fiddle pattern, Old English pattern, various initials, weight 13.7oz. (8)

£300 - 400

PETERHEAD

325

PETERHEAD; A SALT SPOON

by George Angus, three marks; GA, PHD, GA, c.1800

Of fiddle pattern with engraved initial 'H' and gilt bowl, length 8.5cm.

£200 - 300



320 (detail)



321 (detail)



323 (detail)



324 (detail)



325 (detail)



326 (detail)



327 (detail)



328 (detail)



329 (detail)



330 (detail)



332 (detail)

TAIN

326

TAIN; A SET OF FIVE SILVER TEASPOONS

probably by William Innes, one mark; WI, 1830-70

Of Scottish fiddle pattern, with engraved initials 'AC' to reverse, *length 11cm, weight 1.3oz.*

£250 - 350

327

TAIN; A SILVER TABLESPOON

by Alexander Stewart, three marks; AS, TAIN, ear of wheat, 1814-41

Of fiddle pattern, with engraved initial 'F', *length 23.5cm, weight 2.6oz.*

£400 - 600

328

TAIN; A SILVER TABLESPOON

by Alexander Stewart, four marks; AS, TAIN, ear of wheat, C, 1814-41

Of fiddle pattern, *length 23cm, weight 2.3oz.*

£400 - 600

329

TAIN; A SILVER SOUP LADLE

by Alexander Stewart, three marks; AS, TAIN, sunburst, 1814-41

Of fiddle pattern, *length 34cm, weight 6.2oz.*

£1,000 - 1,500

330

TAIN; A SILVER MASKING SPOON

by Alexander Stewart, two marks; A.S., C, 1814-41

Of Old English pattern with part-twist stem, together with a sauce ladle, by the same maker, *two marks; A.S struck twice, length 16cm, weight 2oz. (2)*

£250 - 350

WICK

331

WICK; A SILVER TODDY LADLE

by John Sellar of Wick, two marks; JS, Wick, 1825-36

Of fiddle pattern, with engraved initials 'AGA', *length 15.5cm, weight 1.2oz.*

£800 - 1,200

332

WICK; A SILVER TODDY LADLE

by John Sellar of Wick, two marks; JS, Wick, 1825-36

Of fiddle pattern, with engraved initials 'JB', *length 15.5cm, weight 1.1oz.*

£800 - 1,200

333

UNATTRIBUTED; A COLLECTION OF SILVER SPOONS

various makers and dates

To include a sifter ladle, a sauce ladle, three tablespoons, teaspoons, salt spoons, etc, *weight 15.7oz. (Qty)*

£300 - 400





ARMS, ARMOUR, MILITARIA AND PIPING

Lots 334 - 373





334



334

334 Y Φ

**A FINE SCOTTISH OFFICER'S GILT-BRASS MOUNTED
REGIMENTAL DIRK OF THE 79TH OF FOOT CAMERON
HIGHLANDERS WITH PORTRAIT OF THE FORMER OWNER**

The 35cm double fullered blade with faceted back edge, etched to one side with stand of arms above thistles, '79' crown and 'VR' cypher, the opposite side etched with battle honours from Egmont Opzee to Waterloo, with ebonised baluster grip carved with basket weave set with brass studs, the rear with crossed swords and bonnet, the mounts embossed and chased with thistles, and pommel embossed and chased with oak leaves and acorns set with a piece of faceted glass against red foil, in original wood-lined black patent leather scabbard with mounts embossed and chased with thistles and lilies, the locket with '79' between branches of oak, bi-knife and fork en suite, together with a portrait of its former owner, Capt G.T. Scovell Cameron Highlanders, in which he appears to be wearing the dirk, watercolour on ivory (cracked), (2).

£3,000 - 5,000

Provenance

The following six lots comprise of a family collection of Scottish Regimental items, George Thomas Scovell, commissioned Ensign in the 79th Cameron Highlanders 6th June 1854, Lieutenant 8th October 1854, Captain 16th June 1857, retired 1868. He served with the 79th in the Indian Mutiny, including the siege and capture of Lucknow.



335

335

A SCOTTISH OFFICER'S REGIMENTAL DRESS DIRK OF THE SEAFORTH HIGHLANDERS WITH PORTRAIT OF THE FORMER OWNER

The 29.5cm double fullered blade with faceted back edge, carved wood basket weave hilt decorated with brass studs, and carved at the base with a feather bonnet and crossed swords, brass-mounts embossed with thistles, the pommel set with faceted foil backed glass, in its leather covered wood scabbard with brass mounts applied with thistles, the lock with the figure of St Andrew, stamped to the rear 'R & H.B. Kirkwood 66 & 68 Thistle St, Edinburgh' complete with companion knife and fork mounted en suite, together with a portrait of its former owner in full dress uniform, by Sidney Hyde according to a label verso, early 20th century, inscribed 'Captain C Scovell Seaforth Highlanders Miniature by Sidney Hyde, G Brecknock Studios 142 Breadnock Road Rd', watercolour on paper, (2).

£1,800 - 2,500

Provenance

Lt. Archibald Mathison Scovell, Seaforth Highlanders, died in 1915, and was the son of George Thomas Scovell.



335



336

336

A VICTORIAN SCOTTISH OFFICER'S DIRK FOR THE QUEEN'S OWN CAMERON HIGHLANDERS

The 29.5cm double fullered blade with faceted back edge, ebonised baluster grip carved with basket weave set with brass studs, the rear with crossed swords and bonnet, the mounts embossed and chased with thistles, the pommel embossed and chased with oak leaves and acorns set with a piece of faceted glass against red foil, in original wood-lined black patent leather scabbard with mounts embossed and chased with thistles and lilies, the locket with crown thistle, stamped to the rear 'Kirkwood Thistle Street Edinburgh', bi-knife and fork en suite.

£1,200 - 1,600

Provenance

Captain G. J. Scovell

337 Y Φ

A 19TH CENTURY PORTRAIT MINATURE PROBABLY OF LIEUTENANT EDMUND JOHN SCOVELL 96TH REGIMENT OF FOOT

Edmund John Scovell, commissioned Ensign in the 96th Regiment of Foot 25th March 1855, and Lieutenant 30th April 1858, (watercolour on ivory.)

£300 - 500



337



338

338
A VICTORIAN SHOULDER BELT PLATE OF THE SEAFORTH HIGHLANDERS

Of brass, with applied white metal Queen's crown over an elephant and Royal stag's head over the title 'Seaforth Highlanders', engraved to the rear 'G.R.E.' and stamped 'R & H.B. Kirkwood, 66 & 68 Thistle St., Edinburgh', together with two white metal Cameron Highlanders plaid brooches; a two-piece Seaforth Highlander white metal stag's head cap badge with title bar and gilt brass Whistle & Inkerman chain, (6).

£500 - 600

339
AN OFFICER'S SKEAN DHU OF THE BLACK WATCH

The 10.5cm blade with faceted back edge and single fuller, the carved wooden hilt with interlaced design with applied figure of St Andrew, the pommel set with a piece of faceted glass against foil, contained within its brass mounted leather covered scabbard.

£300 - 400

340
A SCOTTISH OFFICER'S GILT-BRASS MOUNTED SKEAN DHU OF THE 79TH OF FOOT CAMERON HIGHLANDERS

The 9.5cm blade with faceted back edge and single fuller, etched overall with foliage and thistles and '79', the carved wooden hilt with interlaced design set with brass studs and sphinx above 'Egypt', the pommel off-set with a piece of faceted glass against foil, contained within its brass mounted leather covered scabbard, the locket engraved 'GMM'.

£200 - 300



340



341

341

**A VICTORIAN WHITE METAL MOUNTED DRESS DIRK
ENGRAVED FRASER OF REELIG**

The 21.5cm single edged blade with clip back point and single fuller on each side, the basket weave hilt decorated with knotwork, the mounts embossed with foliage, the pommel set with a foil backed faceted quartz, contained within its white metal covered scabbard embossed overall with foliate designs, with bi-knife and fork mounted en suite, the rear of the locket engraved 'Fraser of Reelig', the scabbard rear engraved with the Clan Fraser crest and clan motto 'Je Suis Prest'.

£1,000 - 1,500

342

**A SCOTTISH OFFICER'S REGIMENTAL DIRK OF THE
SEAFORTH HIGHLANDERS**

The 28cm double fullered blade with faceted back edge, carved wood basket weave hilt decorated with brass studs, and carved at the base with a feather bonnet and crossed swords, brass mounts embossed with thistles, the pommel set with a cut glass with red foil backing, in its leather covered wood scabbard with brass mounts applied with thistles, the locket with a figure of St Andrew, stamped to the rear 'R & H.B. Kirkwood 66 & 68 Thistle St, Edinburgh' complete with companion bi-knife and fork mounted en suite.

£500 - 700



342



343

343

A WHITE METAL SCOTTISH OFFICER'S DIRK FOR THE VOLUNTEER BATTALION QUEEN'S OWN CAMERON HIGHLANDERS

The 27cm single fullered blade with faceted back edge, ebonised baluster grip carved with basket weave set with white metal studs, the rear with crossed swords and bonnet, the mounts embossed and chased with thistles, the pommel embossed and chased with oak leaves and acorns set with a piece of faceted glass against red foil, in original wood-lined black patent leather scabbard with mounts embossed and chased with thistles and lilies, the locket with crowned thistle, stamped to the rear 'Anderson & Sons, George Street, Edinburgh', bi-knife and fork en suite.

£600 - 800

344

A SILVER MOUNTED SCOTTISH OFFICER'S DRESS DIRK OF THE VOLUNTEER BATTALION SEAFORTH HIGHLANDERS

Edward Thurkle, London 1898

The foliage and VR cypher, carved wood basket weave hilt decorated with studs, carved at the base with a feather bonnet and crossed swords, the mounts embossed with thistles, the pommel set with a faceted glass (damages), in its leather covered wood scabbard the mounts applied with thistles, the locket with the figure of St Andrew.

£1,000 - 1,500



344



345

345

A VICTORIAN WHITE METAL DIRK OF THE INVERNESS, BANFF, MORAY AND NAIRN MILITIA 1860-1881

The 32cm blade with double-edged tip and dished spine ebonised baluster grip carved with basket weave set with white metal studs, the mounts engraved with repeating figure-of-eight knots, the pommel set with a cap and acorn nut, in its original leather scabbard embossed overall with lined patterns, the bi-knife pocket mounts engraved 'IBMNM' and on the fork pocket 'HLI', the locket engraved with a figure of Saint Andrew surrounded by thistles, with knife and fork mounted en suite.

£1,500 - 2,000

The Inverness, Banff, Elgin and Nairn Militia was formed in 1802, acquiring the precedent number 10th in 1804. This listing did not remain for long, in 1833 it became known as the 76th (Inverness and Banff Elgin and Nairn) Militia. In 1860 it changed once again and became The Inverness, Banff, Moray and Nairn Militia, it stayed with this name until 1874, whereafter it was known as the Highland Light Infantry Militia, (Inverness, Banff and Moray Nairn 76th). Despite all these changes the Militia was generally known as the Inverness Militia and in 1881 it became the 2nd Militia Battalion, The Queen's Own Cameron Highlanders.

346

**A VICTORIAN HIGHLAND LIGHT INFANTRY OFFICER'S DIRK
ENGRAVED TO LIEUTENANT G. BROWN OF THE HIGHLAND
LIGHT INFANTRY**

The 30cm blade with double fuller and faceted back edge, the blade etched with scrolls, V.R. cypher, regimental title and 'Leckie Graham & Co Union St Glasgow', the carved wood basket weave hilt set with brass studs, the pommel set with a cut glass 'stone' contained within its leather covered scabbard with gilt-brass mounts embossed with thistles, the locket applied with the regimental badge, bi-knife and fork mounted en suite, the middle mount engraved 'Presented to Lieut. George Brown By the Officers & Members of N. Company 1st Lanark R.V on the occasion of his taking a commission in the 3rd V.B. Highland Light Infantry 4th November 1898', together with a Volunteer Force Long Service and Good Conduct Medal, E.VII.R. (Lieut. G.Brown, 3/V.B. High'ld: L.I.); Territorial Decoration, E.VII.R., with miniature medals and brooch.

£800 - 1,200



346



347

347

AN EARLY 20TH CENTURY SILVER MOUNTED SPORRAN

Fraser Ferguson & Macbean, Inverness,

The arched cantle engraved overall with knotwork, triple ball finial, the bag covered in white horsehair, with twin white tassels and silver covers decorated en suite, the bag rear covered in green leather and lined in doeskin.

£800 - 1,200

348

A GORDON HIGHLANDERS OTHER RANKS SPORRAN

The arched, plated cantle engraved with thistles and mounted with the badge of the Gordon Highlanders, the bag covered in white horsehair with two black horsehair tassels with thistle engraved covers, the rear of the bag covered in brown leather, the interior lined in doeskin.

£250 - 350

349

AN ARGYLL AND SUTHERLAND HIGHLANDERS OFFICER'S BADGER HEAD SPORRAN

With brass cantle, the head with glass eyes, the badger hair body with six white horsehair tassels with gold cord suspenders and gilt mounts embossed with thistles, the bag rear covered in red leather.

£500 - 800

Provenance

Formally the property of 2nd Lieutenant Keillour Graham, and thence by decent. Graham, the son of Rear-Admiral Cosmo Graham, was tragically killed in 1936 at the age of 21 by an avalanche whilst skiing in Khillanmarg, Kashmir, with two friends Lieutenants J. L. Nolan and A. R. Hingston.

350

AN ARGYLL AND SUTHERLAND HIGHLANDERS OFFICER'S BADGER HEAD SPORRAN

Wm Anderson & Sons Ltd, Edinburgh & Glasgow

With brass cantle engraved to the rear 'Wm Anderson & Sons Ltd, Edinburgh & Glasgow', the head with glass eyes, the badger hair body with six white horsehair tassels with gold cord suspenders and gilt mounts embossed with thistles, the bag rear covered in red leather.

£400 - 600



351

351

A SILVER MOUNTED SEALSKIN SPORRAN

Wm Anderson & Sons, Edinburgh, 1922

The arched cantle with single ball finial pierced and engraved with foliate scrolls, the rear with applied plaque embossed 'Wm. Anderson & Sons Ltd., Military Outfitters, Edinburgh & Glasgow', the bag covered in white sealskin, with two tassels, the rear with red leather, the interior lined in doeskin.

£500 - 800

352

A SILVER SPORRAN CANTLE

By Robert & Henry Bruce Kirkwood, Edinburgh, 1881

The curved top with three dome finials, the front engraved with stylised looping Celtic knotwork and mythical creatures, and central blank cartouche, with two corresponding tassel mounts, together with another sporran cantle, engraved with banded Celtic knotwork and central crest together with five corresponding tassel mounts, (2).

£150 - 200

By repute these items were the property of Lord Harry Vane.

353

A 20TH CENTURY SILVER PLATED SKEAN DHU

J. Stewart & Sons, 98 George Street, Edinburgh

The 9cm blade with faceted back edge, carved wood basket weave hilt set with silver studs and pommel set with a faceted foil-backed cut glass, in its leather scabbard with plain mounts, stamped to the rear of the locket 'J.Stewart & Sons 98 George Street, Edinburgh'.

£200 - 300

354

A SILVER MOUNTED SKEAN DHU

The 9.5cm blade with faceted back edge, wood hilt carved with interlacing, plain silver mounts, the pommel set with a faceted cut glass in its leather scabbard with silver mounts, bearing assay marks for Edinburgh, 1955, Robert Allison.

£200 - 300



355

355

A PAIR OF SCOTS GUARDS 2ND BATTALION CUFFLINKS

Each double-sided, the oval plaque with applied regimental badge of the Scots Guards, with green enamel detailing, and chain connectors, *plaque length 18mm, stamped '18CT', to a fitted case.*

£400 - 600

356

A COLLECTION OF MID-20TH CENTURY HIGHLAND DRESS BUTTONS

Comprising a group of six large and twenty-two smaller square hammered finish white metal buttons, contained in a cardboard box inscribed for 'Fraser Ferguson & Macbean'; a group of fourteen large and one small rhombus-shaped buttons embossed with a thistle, sword, Lochaber axe and targe; a group of twelve domed white metal buttons stamped to the rear 'Gaunt London'; twenty-two cushion-shaped square plated buttons and five smaller similar examples; nine black woven domed fabric covered buttons; a set of white metal mounted faceted glass buttons with red foil backing; five similar smaller buttons with raised edges and thirteen other various cut glass buttons, a set of twenty-two square plated buttons centred with cross broadsword and targe with lion rampant and Gaelic inscription; together with nine smaller matching examples, contained within a leather covered purple velvet-lined case, the lid embossed 'Ferguson and Macbean, Highland Jewellers Inverness', (qty).

£200 - 300

357

A LARGE QUANTITY OF SCOTTISH REGIMENTAL CAP BADGES

To include five framed display boards, the first to include nine cap badges of the Highland Light Infantry, a plaid brooch to the same, two collar dogs and two brass shoulder titles; the second enclosing nine cap badges to the Cameronians, two Scottish Rifles associate embroidered badges, four buttons and a brass shoulder title; the third enclosing nineteen various caps badges for the Scots Greys, Royal Scots and Scots Guards, together with shoulder titles, buttons etc.; the forth enclosing a 72nd Highlander shoulder belt plate, a belt clasp, white metal plaid brooch etc., Argyll and Sutherland and other related items; the fifth enclosing a group of Scottish Horse and Fife and Forfar, cap badges, buttons and shoulder titles, together with a quantity of various Scottish, Canadian and other cap badges, plaid brooches etc., and a quantity of Highland attire, (may include some restrikes), (qty).

£700 - 800

358

A CRIMEAN MEDAL 1854-56, WITH BARS FOR SEBASTOPOL, BALAKLAVA AND ALMA

Engraved S Kennedy 42nd, together with a Long Service and Good Conduct medal engraved '516 2nd Corp Sam Kennedy Comt staff Corps' converted into a brooch, (2).

£200 - 300



359



359

A NEAR PAIR OF SCOTS GUARDS MILITARY DRUMS, CONVERTED TO TABLES

For the 1st and 2nd Battalion Scots Guards

The first by George Potter and Co., Potter's corner Aldershot, 'No 787', marked 'Premier, Made in England', hand painted with First Battalion Scots Guards with Royal Coat of Arms with cypher flanked with battle honours, raised on cabriole legs, the drum skin with perspex cover inscribed 'First Battalion Scots Guards, October 1998, Sgt G. Parkes, November 1993' centred with the Scots Guards badge, the second larger example bearing badge for 'Premier, 23610', hand painted with Second Battalion Scots Guards with Royal Coat of Arms, the cypher flanked with battle honours, *the first example 40cm diameter, 54cm high (15 1/2in diameter; 21in high) the second 45cm diameter, 55cm high (17 1/2in diameter; 21 1/2in high), (2).*

£1,200 - 1,500



359 (detail)



360



361

360 *

**A WILKINSON SWORD ARGYLL AND SUTHERLAND
HIGHLANDERS BASKET HILTED OFFICER'S BROAD SWORD**

The 82cm double edged blade with single fuller etched overall with thistles and ERll cypher, 'Argyll and Sutherland Highlanders', the ricasso etched 'By Appointment to Her Majesty The Queen Elizabeth II Sword Cutlers, Wilkinson Sword, London, Made in England', the brass hilt of regulation type with red velvet lining, with wire bound fish -kin grip and lobed pommel.

£250 - 350

361

**A 19TH CENTURY SILVER PLATED BASKET HILTED
BROADSWORD**

The 76cm double-edged blade with double fuller on each edge, etched overall with thistles and foliate designs, the ricasso with brass button stamped 'approved', the guard of flattened bars framing incised panels pierced with hearts and circles, small wrist and foreguards, engraved overall, wire bound fish-skin grip and purple velvet basket liner, fluted bun pommel with knurled nut, contained within its leather covered scabbard with thistle engraved mounts.

£500 - 700

Provenance

Phillips, Edinburgh, 6 July 1989



362

362

A SET OF HARDWOOD BAGPIPES

By R.G. Lawrie, Glasgow

With nickel and faux ivory mounts, hide bag and tartan cover, the chanter stamped 'Lawrie' and with applied transfer inscribed 'Lawrie Bagpipes Ltd', contained in a cardboard box bearing paper label inscribed 'The Highland House of Lawrie', and a tin of Lawrie bagpipe seasoning oil.

£500 - 600

364 Y Φ

A SET OF NICKEL AND IVORY MOUNTED BAGPIPES

Possibly by Souter

Of African blackwood with synthetic Gore bag, spare chanter & accessories in leatherette case; together with a quantity of College of Piping Tutor guides, a Queens Own Highlanders pipe music setting guide and other sheet music, (qty).

£400 - 600

363 Y Φ

A SET OF SILVER AND IVORY MOUNTED BAGPIPES

By Peter Henderson

Of carved African blackwood with blue velvet covered hide bag, half mounted in silver with ivory mounts, the drone caps, stocks and drone ferrules engraved with thistle designs hallmarked 'RGH' Birmingham 1965, together with three chanter stamped 'Alexander, R G Hardie Glasgow', and 'W Sinclair & son Leith', contained in aluminium flight case and a leatherette case, (qty).

£2,000 - 2,500



365

365

OF PIPING INTREST A LARGE SILVER MOUNTED DRINKING HORN

Dated 1824

The cow horn with white metal nozzle and spout, the butt plate engraved '*Demerara 24th May 1824, To Alex Sutherland Esq., Pray accept of this gift from a friend that is true, and mayt never be empty while carried by you; may health and prosperity attend you evermore and waft you to Ireland, the sweet land you adore, to fill it with whisky on the spot you were born, then drink luck to the piper that gave you this horn Binackenrie*', with cord suspender.

£600 - 800

366

OF PIPING INTEREST: A SCRIMSHAWED COW HORN

Of three quarter octagonal section with reeded detail engraved with a stand of arms with cannon ball and Union Jacks, above two pipers, one seated playing in highland attire, the other standing playing.

£400 - 600

367

A SCRIMSHAWED POWDER FLASK

Worked overall with male and female figures in a landscape surrounded by birds and foliage, engraved '*Janet*' and '*Wallace*', the male figure possibly depicting a highlander with sword and bonnet, with associated brass nozzle.

£400 - 600



368

368

A SCOTTISH GEORGE III FLATTENED COW HORN POWDER HORN

Of typical form engraved on both sides with an urn issuing flowers.

£200 - 300



369

369

AN 18TH CENTURY FLATTENED COW HORN POWDER FLASK

Engraved overall with foliate geometric designs, engraved with 'TTSK' and '1744', with pewter spout and turned brass suspender.

£300 - 400



370

370

AN 18TH CENTURY FLATTENED COW HORN POWDER FLASK

Engraved with foliate designs and patterns, one side engraved with 'IM' and the other 'A', with white metal spout.

£300 - 400



371



371

371

A COLLECTION OF REGIMENTAL UNIFORMS FROM THE ATTICS OF GILMERTON HOUSE

Comprising two Victorian Grenadier Guards scarlet Lieutenant Colonel's tunics with sash, bearing vellum name label reading 'A Kinloch', together with two pairs of trousers and Quarter Master armbands, a scarlet Colonel's tunic, with name label reading 'Colonel Kinloch', a green Lieutenant's Cameronians tunic with label inscribed 'Pilford & Sons, 65 St James's St. S.W. J. A. Campbell, January 1917', a Grenadier Guards cap made by Edward Smith; a Sam Browne belt and revolver holster embossed 'Wilkinson, Pall Mall'; a pair of canvas over-chaps, made by 'Thornton Co., 78 Princes St.'; and two Grenadier Guards Drum Major sashes each embroidered with a crown and lion above the battle honours reading 'Blenheim-Ramillies, Oudenarde, Malpladde, Dettingen, Lincelles Barrosa, Corunna Peninsula, Waterloo Alma, Inkerman, Sevastopol, Egypt 1882, Tel-Ei-Keele, Suakin 1885'; a blue blazer with Grenadier Guards buttons; a Grenadier Guards Number 1 Major's tunic bearing label for 'C. F. John's and Peg, 2 Clifford St., London, W, Major A. D. Kinloch, May 1941'; three pairs of WWII khaki Majors uniforms all for 'Major A. D. Kinloch, 1941'; with four pairs of trousers and a selection of belts including a part Grenadier's sword belt; a scarlet hunting jacket, a dinner jacket and trousers, a morning suit and two additional pairs of trousers and five waistcoats.

£500 - 800

These uniforms belonged to Brigadier General Sir David Alexander Kinloch 11th Baronet of Gilmerton (1856-1944) and Sir Alexander Davenport Kinloch 12th Baronet of Gilmerton (1902-1982). Sir David served as a Lieutenant in the Grenadier Guards (pictured), as Deputy Lieutenant of East Lothian, in the King's Bodyguards for Scotland, Royal Company of Archers and as a Post Captain



371

of Royal and Ancient, St. Andrews, Muirfield, North Berwick and Luffness. He also fought in the Boer War and the First World War. Sir Alexander was commissioned to the Grenadier Guards.

Sir David can be seen pictured in his Grenadier Guards uniform in the first picture, then father and son photographed together, finally Sir David in 1899 in The Royal Company of Archer's uniform.

The following two lots are also from the attics of Gilmerton house

372

A 19TH CENTURY COURT UNIFORM

Comprising overcoat, bearing label inscribed 'J Christie & Sons Ltd, Edinburgh 91 Sir Alex Kinloch', a folding bicorn hat, the interior bearing label for 'J Christie and Sons, Ltd. 11, St. Andrew Square, Edinburgh.' a cased set of shoe buckles, a waistcoat, and pair of breeches, a court sword with etched blade inscribed 'J Christie & Sons Ltd. 11, St. Andrew Sq, Edinburgh.' with sword frog and case, and a cased set of white metal epaulettes, mounted in a gold bullion thread thistle, all contained in a japanned case with brass plaque engraved 'Sir Alexander Kinloch Bart', (qty).

£250 - 350



371

373

AN 1854 PATTERN GRENADIER GUARDS OFFICER'S SWORD

Inscribed 'E. Smith, 5 Boyle St Savile Row. W' The 82.5cm blade with single fuller on each side, etched with 'A.D.K.', GRV cypher and flaming grenade motif above battle honours, stamped on the spine '14911', etched to the ricasso 'E. Smith, 5 Boyle St, Savile Row. W', the steel hilt with pierced guard, wire bound fish-skin grip, contained with its plated scabbard with twin suspender, sword knot and doeskin lined soft case.

£250 - 350

374 - 379

No lots



373





CERAMICS AND GLASS

Lots 380 - 410



383



383 (detail)



380

CERAMICS AND GLASS

380

A COLLECTION OF SCOTTISH POTTERY CARPET BOWLS

19th Century

Typically patterned with sponged and concentric line decoration in greens, blues and reds, including four larger bowls and one plain, (21)

£400 - 600

381

A DUNMORE JARDINIERE AND A POSY BASKET BY PETER GARDNER (2)

Late 19th Century

Of lobed form with crimped rim applied with two ring handles, in yellow and claret glaze, 18.5cm high, the small basket with double crossed handles terminating with acanthus leaves, in brown and green glazes, 12cm high, both impressed DUNMORE (2)

£200 - 300

382

A DUNMORE GARDEN SEAT

Late 19th Century

Of hexagonal form, each panel pierced in Arts & Craft style, in tortoisehell and green drip glazes, 49cm high, impressed DUNMORE POTTERY to the interior, (some damage)

£300 - 400

383

A RARE SCOTTISH STUDIO POTTERY PUNCH BOWL PAINTED BY DOLLY WATSON

Dated 1918

Painted densely to the interior with rambling brambles intertwined with honeysuckle and fluttering butterflies, on an inky blue ground, the wavy shaped rim painted with stylised red and sea-green decoration, the exterior with band of berry sprigs, above inscription *La vie est breve - Un peu d'espoir - Un peu de reve - Et puis - Bonsoir!*, above the deep pink lobed circular foot, 27cm diameter and 15cm high, painted monogram DW, Leaf, 18

£800 - 1,200

The inscription translates as *Life is brief - A little hope - A little dream - And then - Good Evening!*

Dolly Watson was the sister in law to Elizabeth Armour of the Bough Pottery



386 (part)



387 (part)

383A

A SCOTTISH STUDIO PUNCH BOWL BY ELIZABETH MARY WATT

The hemispherical body on pedestal foot, painted inside and out with an exotic multi-coloured bird on a purple ground, 26cm diameter, painted mark

£300 - 500

384

TWO PAIRS OF CROWN DEVON PORCELAIN PLAQUES OF HIGHLAND CATTLE BY GEORGE COX

Circa 1920

One pair of rectangular form, each depicting four Highland cows at river edge in mountainous landscape, 13cm x 42cm, the other pair of square form depicting a pair of cows in mountain scene, 12cm x 12cm, both mounted in oak frames, printed brown factory marks, no 0783 and signed G Cox (4)

£500 - 800

385

A SET OF SIX DESSERT PLATES

19th Century

Each painted with Scottish views, named to the reverse, within a cobalt blue border and pierced gilt lobed rim, 23cm diameter, (6)

£200 - 300

386

A COLLECTION OF WEMYSS 'CABBAGE ROSES' POTTERY

To include a pair of extra tall candlesticks, 30.5cm high, a low Kintore candlestick, 11.5cm high, and inkwell and cover on stand, 8cm high, a low quaich dessert dish, 26.5cm across, a frilled bowl, 14cm diameter, a pair of plates, 17.5cm diameter, a Lady Eva vase, 20cm high and two pin trays, various impressed and painted marks (some damages) (11)

£400 - 600

387

A COLLECTION OF FRUIT DECORATED WEMYSS POTTERY

To include a pair of 'Strawberries' preserve pots and covers, 12cm high, another smaller pot, 9cm high, a nursery plate, 12cm diameter, a 'Brambles' preserve pot and cover, 12cm high, an egg cup, a 'Cherries' biscuit barrel, 11cm high, a 'Dog Roses' vase, 11cm high, and a 'Jazzy' cigarette box, 10cm long, various impressed and painted marks and some retail stamps for T Goode & Co (9)

£400 - 600



388

388

A WEMYSS 'JOLLY TAR' JUG

Circa 1910

Modelled as a jovial sailor, in brightly coloured enamels, with an anchor moulded handle and shell moulded base, 28cm high, painted Wemyss in black

£500 - 600

389

A WEMYSS 'CABBAGE ROSES' TEA SERVICE

Comprising eight cups, nine saucers, eight tea plates, one large plate, a muffin dish and cover, a biscuit box and cover, a slop bowl, a sucrier and cover, a preserve pot and cover and a tea pot and cover, impressed marks and oval retail stamp for T Goode & Co (some damages) (qty)

£500 - 700

389A

A WEMYSS 'JAZZY ROSES' TETE A TETE SET

Comprising teapot and cover, two cups and saucers, milk jug and sugar bowl, painted WEMYSS in black, no 213 (7)

£200 - 300



390 (part)

390

A COLLECTION OF WEMYSS WARE

To include a 'Cabbage Roses' Chamber pot, 22cm diameter, a similarly decorated hat pin oblong tray, 24cm long, a 'Brown Cockerel' teapot and cover, a cup and saucer and a nursery plate, together with a 'Brown Cock and Hen' hat pin oblong tray, 28cm long, various impressed and painted marks (7)

£400 - 600

391

A SMALL WEMYSS 'BEES' HONEY POT AND COVER, TOGETHER WITH AN BLACK AND WHITE PIG

The honey pot typically painted with hive and bees, 7.5cm high, the black and white pig, halved to form box and cover, 16cm long, painted Wemyss in green and impressed mark respectively (pig altered) (2)

£300 - 500

Small honey pots as such as this example were made specifically for the breakfast tray.



392

392

THREE WEMYSS 'CABBAGE ROSES' BUTTONS AND A WEMYSS JARDINIERE

Large button, 4.3cm diameter, medium button with turquoise border, 3.3cm diameter, small button, 2.2cm diameter together with a jardiniere (hairline cracks), 18cm high, impressed and painted marks (4)

£500 - 800



395



394



393 (part)

393

A COLLECTION OF WEMYSS 'COCKEREL' POTTERY

To include a 'Black Cockerel' mug, *9cm high*, a teapot and cover inscribed with 'Bonjour' in red, together with a similar cream jug and a tea saucer, a 'Brown Cock and Hen' frilled bowl, *14.5cm diameter*, a 'Brown Cockerel' sugar, tea saucer, and two nursery plates, each inscribed with 'Bonjour' in red, various impressed and painted marks (9)

£400 - 600

394

A SMALL WEMYSS BLACK AND WHITE PIG

With sponged black markings, *15cm long, 10.5cm high*, impressed WEMYSS WARE R H & S

£400 - 600

395

A LARGE PLICHTA 'CLOVER' PIG

Painted all over with pink clover sprays, with grey eyes, the inner ears tinted with pink, one bearing a clover sprig, *45cm long and 28cm high*, printed mark in green

£800 - 1,200



396 (part)

GLASS

396

A LARGE JACOBITE WINE GLASS

Circa 1750

The large ovoid bowl with flared rim, engraved with a rose and a bud, on a plain stem and domed foot, *22.8cm high*, together with a large Jacobite style opaque twist goblet, 20th century, the drawn trumpet bowl engraved with a rose and buds, an acorn leaf, and inscribed 'Fiat', on a double series opaque twist stem and round foot, *25cm high*, together with a very large modern drawn trumpet goblet on a plain teardrop stem and folded foot, *51.5cm high* (3)

£500 - 700

Provenance

From The Chris Crabtree Collection.

The Jacobite glass purchased Christie's, 23rd September, 1999, lot 50

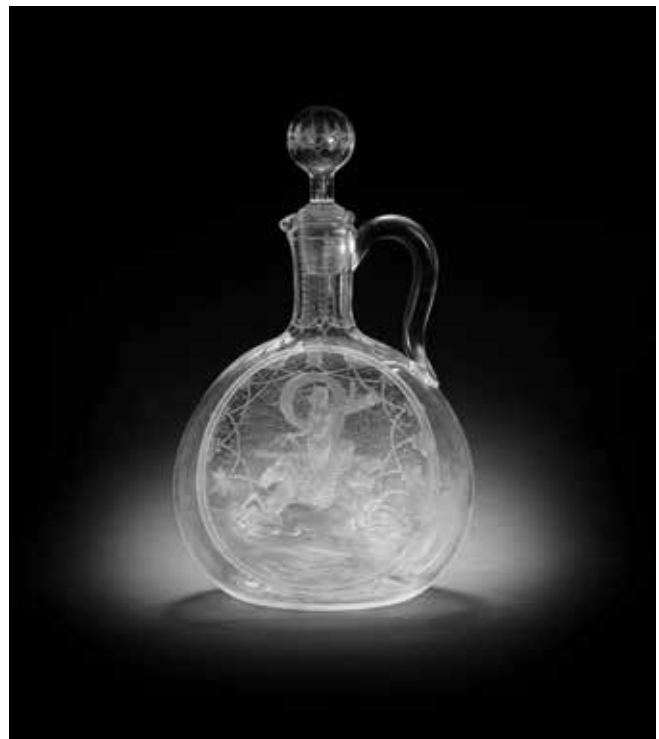
397

A JOHN FORD & CO, HOLYROOD GLASSWORKS DECANTER AND STOPPER

Circa 1875

The slender oviform cut glass body with central oval panel enclosing a sulphide medallion of Robert Burns by Joseph Moore, within an engraved leaf and berry wreath and gothic inscribed *Robert Burns*, *28cm high*, inscribed J Moore on medallion

£300 - 400



398

398

AN ENGRAVED SPIRIT DECANTER AND STOPPER, CIRCA 1870

Possibly by John Ford of Edinburgh, the flattened globular form decorated with Amphitrite standing nude on a shell chariot being drawn by three sea-horses or Hippocampi, holding a quiver of arrows in her left hand, all within a circular cartouche, the reverse with a spider and web in which two insects are caught, surrounded by a formal leafy border, the slender neck with foliate decoration, applied handle, the hollow ball stopper similarly decorated, *23.6cm high* (minor chips to rim and stopper) (2)

£500 - 700

A jug by John Ford of Edinburgh with a similar classical figure engraved in a very similar style to the present lot is illustrated by Charles Hajdamach, *British Glass 1800-1914* (1991), p. 159, pl. 128. A Stourbridge claret decanter decorated with a spider and web in a very similar manner was sold in these rooms, 4 June 2008, lot 359.



400

399

A COLLECTION OF MONART GLASSWARE

Comprising a bubble glass blue and green bowl, Shape IG, 27.5cm diameter, with paper label, a bowl with white and blue swirls, with gold aventurine inclusions, 28cm diameter, two vases, one pale pink mottled magenta, 15cm high, one with with purple and yellow swirls, 16cm high, together with various Scottish bowls and dishes, (10)

£300 - 400

400

A RARE MONART CAMEO GLASS VASE

Circa 1920s

Of oviform, the mottled bright orange and yellow cased glass with outer opaque layer of brown to green and acid etched to depict a band of trees, 27.5cm high

£2,000 - 3,000

The following six lots are from the estate of the late Alex Hendrie, glass supervisor of Moncrieff Glassworks, Perth between 1930 - 1950's.

401

TWO MONART VASES AND A MONART BOWL

All in mottled orange with brown mottled rims, to include Shape GC, with original paper label, 20cm high, Shape SB, 16cm high, and Shape GB, 29.5cm diameter, (3)

£400 - 600

402

A MONART TABLE LAMP AND SHADE

Of oviform with mushroom shaped shade, in swirling green and purple, 35cm high, bearing original gold paper label

£300 - 400



401

403

**A RARE PAIR OF MONART BOOK ENDS
AND A FRANK EISNER PAPERWEIGHT**

Of triangular wedge form in cased mottled orange and black, *14.5cm high*, the paperweight enclosing four stylised 3D flowers in pink, blue, cream and multi, on a green and coloured speckled ground, *7.5cm diameter*, (3)

£400 - 600



403

404

A QUANTITY OF MONART GLASSWARE

To include a powder bowl and cover, Shape PB in mottled orange, green and black, with gold aventurine inclusions, *12cm high*, a pair of circular pin trays in mottled green and gold, *11cm diameter*, a bowl in swirling green and yellow, *24cm diameter*, and a decanter and stopper, Shape QE, in mottled powder blue and gold, with paper label, *29cm high* and another decanter and stopper, Shape YC (cracked), a small pin tray and two small posy vases, (9)

£300 - 500

405

**TWO GREEN MONART VASES AND A
BLUE MONART VASE**

Shape MF in swirling green and black, *20cm high*, the other mottled, *22.5cm high*, another Shape MF in swirling blue and black, *20cm high*, all with gold aventurine inclusions, (3)

£400 - 600

406

**A RARE MONART CAMEO LAMP WITH
MATCHED MUSHROOM SHADE**

Of oviform and of mottled orange and yellow cased glass with outer opaque layer of brown to green and acid etched to depict a band of trees, *lamp 26cm high, 40cm overall with matched shade*, with original brass lamp fittings

£500 - 800



406



410 (part)

407

A COLLECTION OF SCOTTISH GLASSWARE

Comprising two Vasart Balmoral shaped lamp bases, *16cm high*, two Vasart cone shaped lamps, *26cm and 20cm high*, a pale green and pink Vasart vase with multi coloured swirls, *20cm high*, two Scottish swan paperweights, *8.5cm diameter*, and another miniature flower paperweight (8)

£200 - 300

408

A COLLECTION OF SCOTTISH GLASSWARE

Comprising a mottled blue lemonade set with a jug and eight mugs, a Monart blue powder bowl and cover, Shape PB, *13.5cm high*, and two other Monart powder bowls and covers, Shape XG, *11cm high* (12)

£200 - 300



410 (part)

409

TWELVE VARIOUS PERTSHIRE PAPERWEIGHTS

Circa 1970s

To include a Magnum Cushion, 6.5cm high, a Miniature Overlay Butterfly, 1976, 5cm diameter, a Christmas, 1978, 7cm diameter, and nine various Patterned Millefiori weights, most with fitted boxes and some with paper certificates, (12)

£400 - 600

410

TWELVE VARIOUS PERTSHIRE PAPERWEIGHTS

Circa 1970s

To include a Tudor Rose, 8cm diameter, a Faceted Flower, 6cm diameter, three Christmas, 1976, 1977 and 1979, 8cm diameter, a Rooster, 7.5cm diameter, a Patterned Millefiori, 7.5cm diameter, and five others, some with paper certificates, (12)

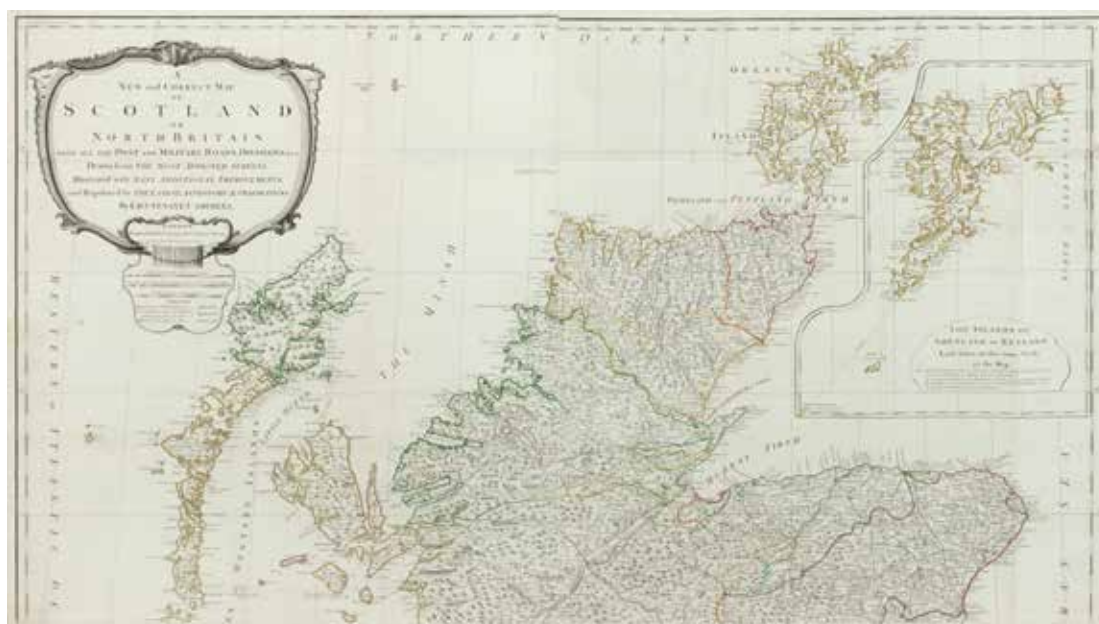
£400 - 600



BOOKS, MAPS AND MANUSCRIPTS

Lots 411 - 448





411



411

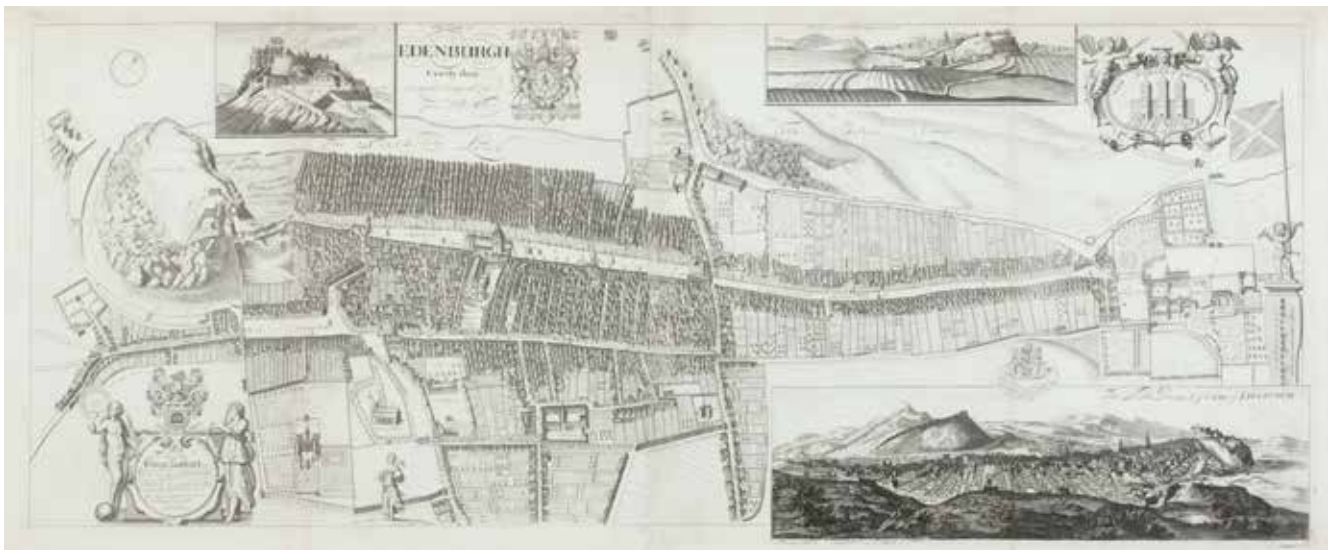
411

MAP - SCOTLAND

CAMPBELL [ROBERT] A New and Correct Map of Scotland or North Britain [North and South Sections]; [inset map] The Islands of Shetland or Zetland, 2 double page engraved maps on 4 sheets, hand coloured in outline, each approximately 630 x 1068mm., [The Early Maps of Scotland, 3rd Ed, p 203], Robert Sayer, 10 January 1790 (2)

£600 - 800

THE FIRST ISSUE of this map by Campbell, it is a revised version of Marcus Armstrong's map of 1782, the Western Isles completely redrawn except for the north part of Lewis. Roads added and redrawn.



412

412

MAP - EDINBURGH

JOHNSTON (ANDREW) The Plan of Edinburgh Exactly done from the Original of ye Famous D: Wit; The North Prospect of the City of Edinburgh, *double page folding engraved map on two sheets, 443 x 1073mm.* [Cowan, 4b], John Bowles, 1814

£600 - 800

An unusual view of Edinburgh engraved by the Scottish mapmaker Andrew Johnston, and first published in 1714. Here presented in a later impression, it appeared in editions of the *Nouveau Theatre de la Grande Bretagne*, published by Joseph Smith from 1719 onwards, this impression was published in *Slezer's Theatrum Scotiae*. The inset views show Edinburgh from the Dean, another of the castle and a third of Edinburgh from the north - these views were all published in *Slezer's* earlier editions of 1693 and 1718.



413

413

MAP - SCOTLAND

[ORTELIUS (ABRAHAM)] *Scotia Tabula*, *double-page hand-coloured engraved map, Latin text on verso, 355 x 475mm.*, [Amsterdam, 1574]

£400 - 600

414

MAP - SCOTLAND

MOLL (HERMAN) The North Part of Great Britain called Scotland, *double-page engraved map, inset map of Shetland and hand coloured panoramic views of the towns of Scotland, 620 x 1005mm.*, D. Midwinter, 1714

£300 - 400



414



415



416

415

MAPS - MORAY AND ABERDEENSHIRE

JANSSON (JAN) *Scotia Provinciae intra Flumen Taum, et Murra fyrth sitae, utpote Moravia, Badenoch, Atholia, Aberdonia, Baneia, et Mernis*, 443 x 535mm., [Amsterdam, Jansson, 1659]--PONT (TIMOTHY) *Moravia Scotiae provincial*, *Latin text on verso*, 424 x 555mm., [Amsterdam, Blaeu, 1654]--JOHNSON (WILLIAM) *Nairn and Elgin*, 700 x 528mm., Edinburgh, John Thomson, 1830--HUTCHON (THOMAS SMITH) *Plan of the Burgh of Elgin, 35 inset views of the principal buildings*, 640 x 935mm., Aberdeen, Keith & Gibb, 1855, double page engraved maps, outline in colour, together with another print (5)

£300 - 500

416

MAPS - LORN, BERWICK & CAITHNESS

PONT (TIMOTHY) *Lorna cum insulis vicinis et provinciis eidem conterminis. Lorn wt. the Yles and Provinces Bordering There-upon, decorative cartouches, Latin text on verso*, 395 x 522mm.; *Strath-Navernia, Strath-Navern*, 415 x 503mm.; *Mercia, vulgo vicecomitatus, Bervicensis, The Merce or Sherrefdome of Berwick, Dutch text on verso*, 386 x 503, double-page hand-coloured engraved maps, [Amsterdam, J. Blaeu, 1654, or later]

£400 - 600

417 •

MAP - ROAD MAP SCOTLAND

TAYLOR (GEORGE) and ANDREW SKINNER *Taylor and Skinner's Survey and Maps of the Roads of North Britain, or Scotland, engraved title (loss to top, repaired), folding engraved map of Scotland (repaired to margin), 59 (of 61) engraved strip maps (lacking 25 and 26, staining to the margin of some and repaired to the margins of 59-61), nineteenth century calf by Jackson's Works, Aberdeen; Idem, another copy, engraved title (fragment), folding engraved map of Scotland (few small holes and short tears to margins), 58 (of 61) engraved strip maps (lacking 59-61), limp leather for traveling, folded in 4, oblong folio, for the Authors, 1776--OGILBY (JOHN) *An Actual Survey of all the Principal Roads of England and Wales Described by One Hundred Maps... And now improved, very much corrected, and made portable By John Senex, 2 vol. (bound as one), fourth edition, engraved title, title of vol. 2 printed in red and black and stated second edition, full-page general map & 100 strip road-maps on 50 leaves, limp leather for traveling, folded in two, oblong 4to*, John Bowles and Son, 1762 (3)*

£500 - 600

418

MAPS - LORN & SCOTLAND

PONT (TIMOTHY) *Lorna cum insulis vicinis et provinciis eidem conterminis. Lorn wt. the Yles and Provinces Bordering There-upon, double-page hand-coloured engraved map, decorative cartouches, Dutch text on verso*, 394 x 530mm., [Amsterdam, J. Blaeu, 1654, or later]--MERCATOR (GERHARD) [*Scotiae Regnum south sheet*], *double-page hand-coloured engraved map, Latin text on verso*, 348 x 457mm., [Germany, Mercator, 1595, or later] (2)

£300 - 500



419

419 •

ATLASES SEA COAST OF SCOTLAND & WALES

ADAIR (JOHN) *The Description of the Sea-coast and Islands of Scotland, [with Large and Exact Maps, for the use of Seamen]* Part I [all published], *lacks title, 6 engraved maps (3 folding), 'W Musgrave' in red ink to top of title, [Edinburgh, George Mosman, 1703]*--MACKENZIE (MURDOCK) *Orcades: or A Geographic and Hydrographic Survey of the Orkney and Lewis Islands, list of subscribers, 8 folding or double-page engraved maps mounted on guards, for the Author, 1750*--MORRIS (LEWIS) *Plans of Harbours, Bars, Bays and Roads in St. George's-Channel, Lately Survey'd Under the Direction of the Lords of the Admiralty, hand coloured engraved pictorial title, list of subscribers, large folding map entitled 'A Chart of the Coast of Wales in St. George's Channel', 24 further maps and charts, one engraved plate, [no publisher], 29 September 1748, three atlases bound in one volume, contemporary half calf, rubbed, morocco gilt label to upper board, folio*

£2,000 - 3,000

A SCARCE COLLECTION OF ATLASES.

Provenance

Dr. James Musgrave, Rector of Chinnor, Oxfordshire, bookplate; Sir Philip eighth baronet Musgrave, of Barnsley Park, Gloucestershire, shelf label.

420

MAP - PERTH AND CLACKMANNAN

STOBIE (JAMES) *The Counties of Perth & Clackmannan, title cartouche, 12 engraved inset views of principal towns and seats, engraved by Thomas Conder and hand coloured in outline, 36 sections mounted on linen, folding into slipcase, 1655 x 1830mm., London, 26th May 1783*

£350 - 450

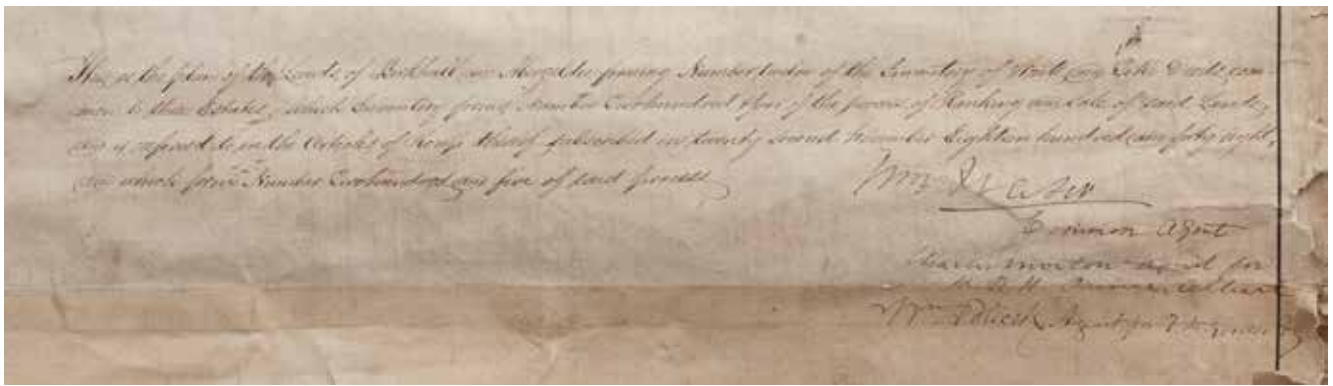


419



419





421

421 •

BALMORAL AND PRINCE ALBERT

[INNES (JOHN)] Plan of the Lands of Abergeldie and Birkhall, INSCRIBED AND SIGNED BY AGENTS 'This is the plan of the Lands of Birkhall and Abergeldie forming... deeds common to these estates... ranking and sale of said lands... subscribed on twenty second November eighteen hundred and forty eight... Masell, common agent, Charles Moreton agent for HRH Prince Albert, Pollock Agent for F.W. Gordon Esq.', pen, ink and watercolour on paper, mounted on linen (rolled), 'Scale of Scottish Chains' to lower margin, 3310 x 1800mm., 1806

£600 - 800

LARGE SCALE MANUSCRIPT DEED MAP DEPICTING THE ESTATES ACQUIRED BY THE PRINCE CONSORT IN 1849: Queen Victoria and Prince Albert, having developed a fondness of the Highlands, purchased Balmoral on the 17th February 1848. The estates of Birkhall and Abergeldie, depicted in this map, are the two adjoining estates to Balmoral. Birkhall was purchased by Prince Albert in 1849 and given to his eldest son, Edward, Prince of Wales, latterly it was the Deeside home of Queen Elizabeth, the Queen Mother and now belongs to Charles, Prince of Wales and Duke of Rothesay. Albert secured a lease on Abergeldie Estate and Castle in the same year, which they retained till the 1960's.

This estate map was surveyed in 1806, the inscription on this map relates to the purchase and lease on these estates, dated 22 November 1848, Birkhall measured at 5,403 acres and Abergeldie as 12,964, each comprising: Cornland, Wood, Moss, Water, Muir and Pastures.

422 •

QUEEN VICTORIA

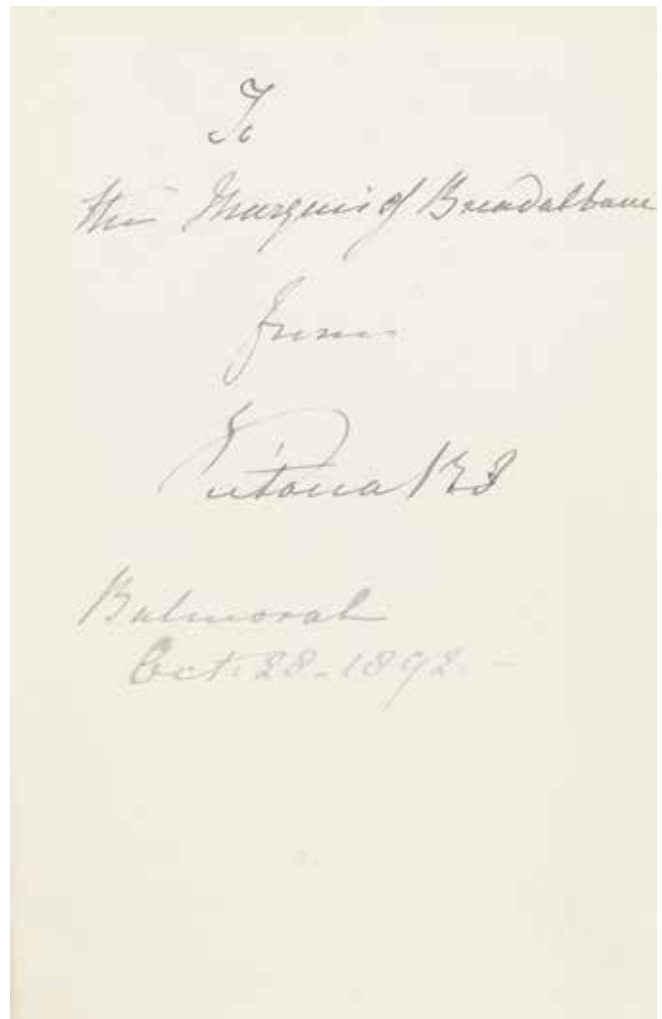
More Leaves from the Journal of A Life in the Highlands, from 1862 to 1882, SIGNED AND INSCRIBED BY QUEEN VICTORIA TO THE MARQUESS OF BREADALBANE, *fifth edition, frontispiece and 12 engraved plates, contemporary green morocco, blocked in gilt uniform to publisher's edition, title in gilt to upper board and spine, 3 raised bands gilt ruled, inner edges gilt, FINE BINDING, g.e., Smith Elder, 1884*

£600 - 800

Queen Victoria and Prince Albert visited Taymouth Castle the seat of Lord Breadalbane, as part of their first visit to Scotland in 1842. This book was given to Gavin Campbell the 1st Marquess of Breadalbane.

Provenance

Queen Victoria; The Marquess of Breadalbane, Inscribed to the front endpaper 'To the Marquis [sic] of Breadalbane from Victoria R, Balmoral Oct 28 1892'; Sale, Bonhams Edinburgh, 25 August 2005, Lot 599, £4,000.



422



423

423

FIELD MARSHALL DOUGLAS HAIG

HAIG (DOUGLAS) Sir Douglas Haig's Despatches (December 1915-April 1919) Edited by Lieut.-Colonel J.H. Boraston, 2 vol. including map case, DEDICATION COPY FROM HAIG, *inscribed to half-title 'To Fusia? from Douglas, Xmas 1919', portraits and numerous sketch maps, 10 folding maps in separate case, publisher's red cloth gilt*, J.M. Dent, 1919; Album of photographs of the Funeral and Memorial services of Douglas Haig, 3 February 1928, including order of service and processions, *36 black and white photographs of the funeral, together with 8 portraits of Haig, in total 46 photographs 293 x 245mm and smaller, oblong folio*, 1928; Two Portrait Photographs of Haig in military dress, BOTH SIGEND in ink (one dated 1919), *195 x 142mm. and smaller*; Five albums of press cutting relating to Douglas Haig, *4to and 8vo--Album compiled by Brigadier Claud Andrew Montagu-Douglas-Scott, approximately 180 photographs, 160 x 234mm. and smaller, with citations for medals pasted in to rear, oblong folio*, 1940-1946, *morocco and half morocco*, together with another book (12)

£500 - 700

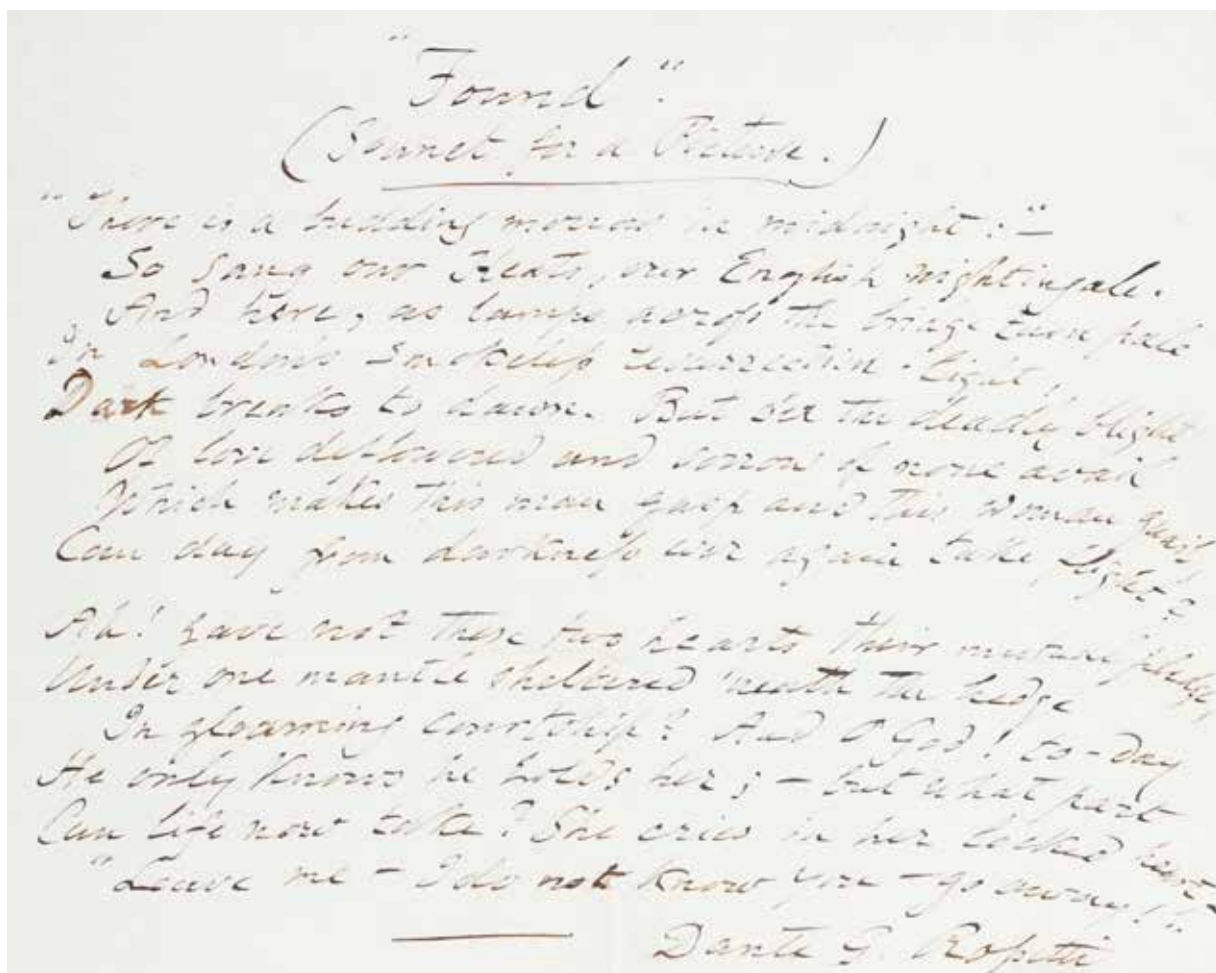
Field Marshall Haig commanded the British Expeditionary Force from 1915 to the end of the war including the Battle of the Somme, the Third Battle of Ypres and the Hundred Day offensive. He died in London on 29th January 1928. Great crowds lined the streets of London for his state funeral, the field marshal's body had been lying in state at St Columba's Church, Point Street, from here it was taken in a great procession through London to Westminster Abbey, the procession re-formed to escort the body to Waterloo Station where it travelled to Edinburgh and lay in state for three days at St Giles Cathedral, he was later buried at Dryburgh Abbey in the Scottish Borders. This first album illustrates all aspects of his funeral.

Brigadier Claud Andrew Montagu-Douglas-Scott, Irish Guards, married Lady Victoria Doris Rachel "Doria" Haig, daughter of Field Marshal Douglas Haig.

The second album contains photographs of family and friends, Lady Haig's funeral, the Duke of Buccleuch (his grandfather), Sandhurst, training in Ayr, North Africa, The Attack on the Bou 1943, Tunis 1943, Nabeul with General Eisenhower, Malta, Italy Christmas 1943, Mountbatten Sicily 1943, presentation of the Shamrock by General Alexander, HM King inspects 2/4 Hampshire's Capua 1944, Evacuation of Casualties, Santerno River 1944, Germany 1946.

Provenance

Victoria Doris Rachel Haig, thence by descent.



424

424

ROSSETTI (DANTE GABRIEL)

Autograph sonnet signed ("Dante G. Rossetti"), a fair copy of 'Found (Sonnet for a Picture)', 14 lines, 182 x 227mm., creased at fold, no place or date [1881-2]

£600 - 800

"There is a budding morrow in midnight":-
 So sang our Keats, our English nightingale.
 And here, as lamps across the bridge turn pale
 In London's smokeless resurrection-light,
 Dark breaks to dawn. But o'er the deadly blight
 Of love deflowered and sorrow of none avail
 Which makes this man gasp and this woman quail,
 Can day from darkness was again take flight?...

The sonnet was composed in 1881 as a companion to Rossetti's well-known work in oil, 'Found', begun in 1854 and unfinished at his death in 1882. The painting, held at the Delaware Art Gallery, represents the moment when a countryman discovers that his missing sweetheart has become a fallen woman in London. The sonnet was first published in his *Ballads and Sonnets* and "it is believed to have been written shortly before 16 February 1881 (see DGR'S letter of 16 February to Watts-Dunton, Freedman, *Correspondence*, 81.81). Two integral manuscripts survive; a heavily corrected copy at Princeton and a fair copy with one correction in the Getty Library." (rossettiarchives.org).

This copy is likely to have been given to the Dundee entrepreneur and jute manufacturer Sir James K. Caird by his brother in law, the Pre-Raphaelite artist and close friend of Rossetti's, John Everett Millais. In 1873 Caird married Sophie, the younger sister of Effie Gray, who had married Millais in 1855 after her ill-fated marriage to John Ruskin was annulled. Millais was therefore a frequent visitor to the Gray family home, Bowerswell in Perth, and became very close to his sister-in-law, painting her a number of times, most notably in *Autumn Leaves* and *Portrait of a girl*, exhibited at the Millais exhibition in London (Tate Britain, 2007).

Provenance

Given by Sir John Everett Millais to the Caird family, and thence by descent.



425

425 •

SLEZER (JOHN)

Theatrum Scotiae: Containing the Prospects of his Majesty's Castles and Palaces, *a composite edition, 71 engraved plates (two folding panoramas), a number of plates pasted onto later sheets, together with engraved title of the 1718 edition and subsequent text pages, nineteenth century morocco, folio, 462 x 330mm., D. Brown, J Senex, 1718, Edinburgh, George Ramsay, 1814*

£500 - 700

Provenance

Sir John Hay, of Smithfield and Haystoun, Scottish Borders, gilt embossed library mark.

426 •

SLEZER (JOHN)

Theatrum Scotiae, Containing the Prospects of His Majesty's Castles and Palaces, *engraved title printed in red and black, 60 engraved double page plates (one folding), 8 plates mounted on later sheets (numbered 6, 7, 13, 16, 17, 43, 56, 57), nineteenth century half calf, folio, D. Browne, J. Senex, 1718*

£800 - 1,200

Provenance

The Right Honourable John Earl of Dundonald, bookplate.

427 •

GROSE (FRANCIS)

The Antiquities of Scotland, 2 vol., *engraved pictorial titles and plates, folding engraved map, bookplate and ownership inscription of Thomas Eustace Smith, contemporary half calf, rebacked to match preserving early morocco label, 4to, Hooper & Wigstead, 1797*

£150 - 200

428 •

[JOHNSON (SAMUEL)]

A Journey to the Western Islands of Scotland, FIRST EDITION, *with 12-line errata, modern green panelled calf, morocco title label to spine, staining to title and some spotting, 8vo, W. Strahan, T. Cadell, 1775*

£250 - 300

429 •

CAMPBELL (ALEXANDER)

A Journey from Edinburgh Through parts of Northern Britain, 2 vol., *44 aquatints, contemporary half calf, Longman, Rees, 1802--GARNETT (THOMAS) Observations on a Tour Through the Highlands and the Western Isles of Scotland, 2 vol., 52 aquatints, contemporary half calf, Stockdale, 1810, 4to (2)*

£500 - 700

430 •

SUTHERLAND AND CAITHNESS

GORDON (ROBERT) Genealogical History of the Earldom of Sutherland, *half-title, engraved portrait frontispiece and armorial plate, engraved title vignette, (some worming and staining to preliminary pages), modern quarter morocco, folio, A. Constable, 1813--SINCLAIR (THOMAS) Caithness Events, paper wrappers, 8vo, 1894; The Gunns, colour frontispiece, publisher's cloth, 1890, Wick, William Rae--TORFAEUS (THORMODUS) Ancient History of Orkney, Caithness and the North, translated by Rev. Alexander Pope, modern cloth, 12mo, 1866--MACKAY (ANGUS) The History of the Province of Car (Caithness and Sutherland), publisher's cloth, 8vo, 1914, Wick, Peter Reid--BROWNE (JAMES) A History of the Highlands, 4 vol., engraved plates and folding map (with repairs), contemporary half calf (rubbed with some loss), 8vo, Fullarton, 1851--KELTIE (JOHN SCOTT) History of the Scottish Highlands, Highland Clans, and Highland Regiments, 2 vol., mounted colour-printed plates of tartans, contemporary half calf (rubbed), 4to, Edinburgh, Fullarton, 1877, and 4 other books on Caithness (15)*

£300 - 400



431

431 •

DANIELL (WILLIAM)

A Voyage Round the North and North-West Coast of Scotland and the Adjacent Islands, FIRST EDITION, 42 hand-coloured aquatint plates, offsetting, contemporary half morocco, rubbed, folio (360 x 255mm.), W. Lewis, [c.1820]

£1,500 - 2,500

Provenance

Robert Brown, bookplate.

432 •

GLASGOW

DENHOLM (JAMES) The History of the City of Glasgow and Suburbs, engraved folding plan, R. Chapman, 1798; The History of the City of Glasgow and Suburbs, 3 engraved folding plans, R. Chapman, 1804--MACGEORGE (ANDREW) Old Glasgow: The Place and the People, NUMBER 5 OF 100 COPIES, Blackie, 1880--GIBSON (JOHN) The History of Glasgow, engraved folding plan, R. Chapman, 1777--CLELAND (JAMES) The Rise and Progress of the City of Glasgow, Young, Gallie, 1820; Abridgement of the Annals of Glasgow, E. Khull, 1817--NAPIER (JAMES) Notes and Reminiscences Relating to Partick, Hugh Hopkins, 1873--STRANG (JAMES) Glasgow and its Clubs, London, R. Griffin, 1856--MACGREGOR (GEORGE) The History of Glasgow, Morison, 1881--The Topographical Picture of Glasgow, R. Chapman, 1820--EYRE-TODD (GEORGE, edited by) The Glasgow Poets Their Lives and Poets, Paisley, Alexander Gardner, 1906--MITCHELL (JOHN) Old Glasgow Essays, J. Maclehose, 1905--WADE (WILLIAM) The History of Glasgow, J. Neilson, [c.1823]--Glasgow Delineated, A. Lottimer, 1836--MUIR (JAMES) Glasgow in 1901, William Hodge, 1901--MACKENZIE (PETER) Old Reminiscences of Glasgow and the West of Scotland, 3 vol., J. Forrester, 1890--Clydeside Cameos, London, Ranken, 1885, ALL WELL BOUND, calf and morocco, 4to and 8vo, Glasgow unless otherwise stated (18)

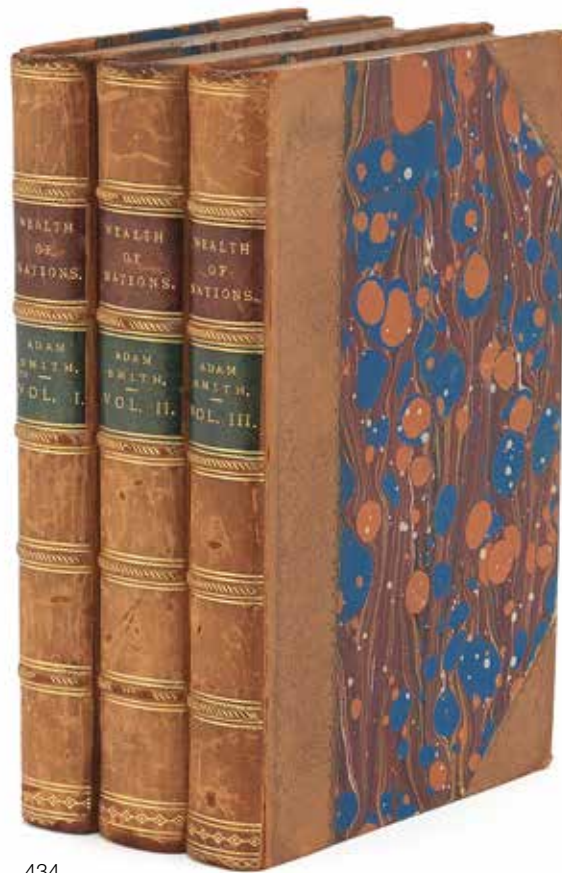
£250 - 300

433 •

BEWICK (THOMAS)

Bewick Gleanings; being impressions from copperplates and wood blocks, engraved in the Bewick workshop, 2 parts in one, LARGE PAPER COPY, signed by the editor Julia Boyd, this copy number 174, printed in red and black, engraved frontispiece, 53 engraved plates, numerous wood-engraved illustrations, publisher's morocco, gilt lettered on upper cover, g.e., rubbed, 4to, Newcastle, Andrew Reid, 1886; idem, LARGE PAPER PRESENTATION COPY, signed by Julia Boyd, with ownership inscription of Boyd's niece Hester Haig, contents working loose, binding worn with small hole to spine, 1886, 4to--KNOX (A.E.) Game Birds and Wild Fowl, 4 tinted lithographed plates, later half morocco, spine tooled in gilt with bird and flower devices, t.e.g., 8vo, J. van Voorst, 1850; and another (4)

£150 - 200



434

434 •

SMITH (ADAM)

An Inquiry into the Nature and Causes of the Wealth of Nations, 3 vol., *half-title in volume 1 (not called for in the other volumes), 3pp. of advertisements in volume 2, light spotting, later half calf, gilt morocco spine labels [Goldsmiths 11393], 8vo*, Dublin, Whitestone, Chamberlaine [and others], 1776

£1,000 - 2,000

€1,400 - 2,800

US\$1,500 - 3,000

FIRST DUBLIN EDITION, PRINTED IN THE SAME YEAR AS THE FIRST ENGLISH EDITION “of the first and greatest classic of modern economic thought” (*PMM*).

435 •

SCOTT (WALTER)

[The Waverley Novels, 11 Titles comprising:] Tales of my Landlord, Second Series [Heart of Midlothian], 4 vols., 1818--The Monastery, 3 vols., Longman, Hurst, 1820--The Abbot, 3 vols., Longman, Hurst, 1820--The Fortunes of Nigel, 3 vols., 1822--Peveril of the Peak, 4 vol., 1822--The Fortunes of Nigel, 3 vols., 1822--Quentin Durward, 3 vols., 1823--St Ronan's Well, 3 vol., 1824--Woodstock; or, The Cavalier, 3 vol., 1826, ALL FIRST EDITIONS; Guy Mannering, 3 vol., Longman, Hurst, 1815, *third edition*; Waverley, 3 vols., 1815, *fifth edition, contemporary calf and half calf, 8vo*, Edinburgh, Constable if not otherwise stated (35)

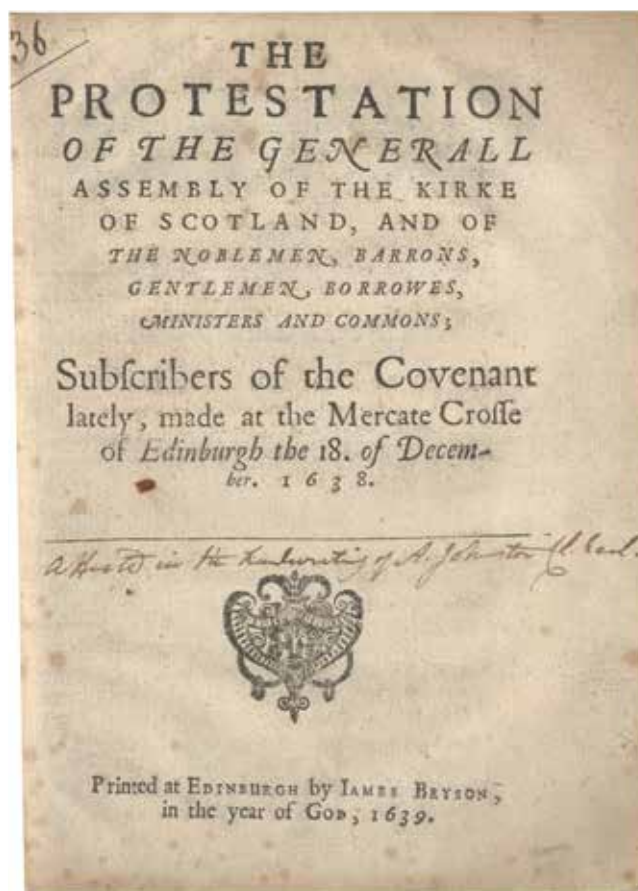
£300 - 500

436 •

BINDINGS

BONE (JAMES) Edinburgh Revisited, NUMBER 17 OF 35 COPIES, *engraved plates, vellum, 4to*, Sidgwick & Jackson, 1911--[PRINCE CHARLED EDWARD] The Wanderer or Surprising Escape, *first Glasgow edition*, Glasgow, 1752--LOCKHART (JOHN) The Life of Robert Burns, Liverpool, Henry Young, 1914--DALRYMPLE (DAVID) Annals of Scotland, Edinburgh, Constable, 1819--MILLAR (JOHN) A Literary History of Scotland, Fisher, 1903--GRANT (ELIZABETH) Memoirs of a Highland Lady, Murray, 1898--MACGREGOR (GEORGE) The History of Burke and Hare, Glasgow, Morison, 1884--LINDSAY (ROBERT) The Chronicles of Scotland, 2 vol., bound as one, Edinburgh, Ramsay, 1814--RAMSAY (EDWARD) Reminiscences of Scottish Life and Character, Edmonston and Douglas, 1871--KELLY (JAMES) A Complete Collection of Scottish Proverbs Explained and Made Intelligible to the English Reader, Innys, 1721--EYRE-TODD, (GEORGE, edited by) Early Scottish Poetry, [1891]; Medieval Scottish Poetry, [1892]; Scottish Poetry of the Sixteenth Century, [1892]; Scottish Ballad Poetry, [1893]; Scottish Poetry of the Seventeenth Century, [1895]; Scottish Poetry of the Eighteenth Century, 2 vol., [1896], Sands--FITZGERALD (PERCY) The Book Fancier, Sampson Low, Marston, 1887, and a quantity of other books ALL WELL BOUND, *calf and half calf, 8vo unless stated otherwise* (quantity)

£300 - 500



437

437 •

[JOHNSTON (ARCHIBALD, LORD WARRISTON)]

The Protestation of the Generall Assembly of the Kirke of Scotland, and of the Noblemen, Barrons, Gentlemen, Borrowes, Ministers and Commons; Subscribers of the Covenant lately, made at the Mercate Crosse of Edinburgh the 18. of December. 1638, WITH JOHNSTON'S AUTOGRAPH ATTESTATION AT END, *state with imprimatur on G2v* ("Perlegi hunc tractatum... Edinburgi 8. Ian. 1639. Archie. Iohnston. [sic] Cls. Eccl."), *the imprimatur crossed through and replaced with Johnson's 2-line inscription* ("...At Edg 8 Ian: 1639. A. Johnston Cls. Eccl."), *title with woodcut printer's device and inscribed "Attested in the handwriting of A. Johnston Cl. Eccl."*, *some spotting, modern half morocco* [STC 22051], *small 4to*, Edinburgh, James Bryson, 1639

£1,000 - 1,500

Archibald Johnston, Lord Wariston (1611–1663), was a Presbyterian lawyer and an uncompromising leader of the Covenanter movement, which rose up in opposition to the attempt by Charles I and Archbishop Laud to impose the Anglican Book of Common Prayer on the Scottish people. This important pamphlet was drawn up by Warriston and Alexander Henderson as an official protest by the movement. During the Bishops' Wars Warriston accompanied the army as a legal advisor, and he was involved in peace negotiations with the king. Following the Restoration, Wariston was charged with high treason and fled to Germany and then France, but he was eventually caught, arrested and hanged in Edinburgh in 1663.

438 •

SKELTON (JOHN)

Mary Stuart, LIMITED TO 500 COPIES, *second edition, lithographed plates and facsimile letters, contemporary calf by Henderson & Bisset, armorial blind and gilt stamped*, 1898--LANG (ANDREW) Prince Charles Edward, NUMBER 430 OF 1500 COPIES, *coloured lithograph portrait, lithographed plates, contemporary half morocco with armorial gilt crest*, 1900, folio, Gouppli--HOME (JOHN) The History of the Rebellion in the Year 1745, 3 *folding engraved battle plans, one map, contemporary straight grained morocco, g.e., 4to*, Cadell and Davies, 1802--TULLOCH (ALEXANDER BRUCE) The Highland Rising of the '45 from a Military Point of View, *folding map, 22 page printed booklet, later calf*, [Royal United Service Institution, 1896]--QUEEN VICTORIA Leaves From the Journal of Our Life in the Highlands from 1848 to 1861, Smith, Elder, 1868; idem, two further copies, *illustrated edition, publisher's cloth, solander box*, Folio Society, 2002; More Leaves from the Journal of A Life in the Highlands from 1862 to 1882, Smith, Elder, 1884--BILLINGS (ROBERT WILLIAM) The Baronial and Ecclesiastical Antiquities of Scotland, 2 vol., NUMBER 74 OF 600 COPIES, 2008--DANIELL (WILLIAM) A Voyage Round the Coast of Scotland and the Adjacent Isles, 2 vol., NUMBER 423 OF 600 COPIES, 2006, *cloth backed boards, slip case*, Edinburgh, Birlinn (12)

£400 - 600



439

439 •

FITTLER (JAMES AND JOHN CLAUDE NATTES)

Scotia Depicta; or, The Antiquities, Castles, Public Buildings, Noblemen and Gentlemen's Seats, Cities, Towns, and Picturesque Scenery, of Scotland, *additional engraved title page, 48 engraved plates, engraved tailpiece, contemporary straight grained morocco, gilt ruled and tooled border, spine gilt in sections, g.e., oblong 4to*, W. Miller, 1804

£200 - 300

440 •

CAMERON (DAVID YOUNG)

CUNNINGHAME GRAHAM (R.B.) The District of Menteith, NUMBER 86 OF 250 COPIES, *signed by author and illustrator D.Y. Cameron, original etched frontispiece of the Lake of Menteith signed, 10 plates (produced specifically for this work), publisher's calf-backed cloth, dust-jacket, original box (worn), folio*, Stirling, Eneas Mackay, [1930]--PATERSON (JAMES) Nithsdale A Series of Reproductions in Photogravure from Water-colour Drawings, NUMBER 22 OF 50 COPIES, *16 tipped-in plates, each signed in pencil, with duplicate proofs of each, publisher's half cloth (rubbed), folio*, Glasgow, James Maclehose, 1893 (2)

£200 - 300

441 •

AGRICULTURE

ROBERTSON (JAMES) General View of the Agriculture in the County of Inverness, *2 folding engraved maps, contemporary half calf*, Phillips, 1808--WILSON (JOHN) General View of the Agriculture of Renfrewshire, *engraved hand-coloured folding map, engraved frontispiece, paper covered boards*, Paisley, Young, 1812--HENDERSON (JOHN) General view of the Agriculture of the County of Caithness, *lacking title page, engraved hand-coloured folding map, paper covered board*, McMillan, 1812--KERR (ROBERT) General View of the Agriculture of the County of Berwick, *engraved folding map, contemporary half calf*, Phillips, 1809--TROTTER (JAMES) General View of the Agriculture of the County of West-Lothian, *engraved folding map, 2 engraved folding prints, contemporary half calf*, Edinburgh, Phillips, 1811--KEITH (GEORGE) A General View of the Agriculture of Aberdeenshire, *engraved folding map, engraved plates*, Aberdeen, Chalmers, 1811--ROBERTSON (GEORGE) General View of Agriculture of the Country of Mid-Lothian, *engraved hand-coloured folding map, engraved plates (2 folding), contemporary calf, cover detached*, Edinburgh, Nicol, 1795--ROBERTSON (JAMES) General View of the Agriculture in the County of Perth, Perth, Morison, 1799--THOMSON (JOHN) General View of the Agriculture of the County of Fife, *engraved folding map, paper covered board*, Edinburgh, Moir, 1800--WHYTE (ANDREW) General View of the Agriculture of the County of Dumbarton, *engraved map, contemporary half calf*, Glasgow, Hedderwick, 1811, 8vo (10)

£300 - 500

FLORA AND FAUNA

GLADSTONE (HUGH) *The Birds of Dumfriesshire, 23 photographic plates, folding map, publisher's cloth*, Witherby, 1910--SCOTT-ELLIOT (GEORGE) *The Flora of Dumfriesshire, contemporary morocco*, Dumfries, Maxwell, 1896--JOHNSTON (GEORGE) *A Flora of Berwick-Upon-Tweed, 2 vol., 8 engraved plates (2 folding), paper covered boards, 8vo*, Edinburgh, Carfrae, 1829--GRAY (ROBERT) *The Birds of Ayrshire and Wigtownshire, engraved frontispiece, paper covered boards*, Glasgow, Murray, 1869--BRYCE (JAMES) *The Geology of Arran, coloured frontispiece, publisher's cloth*, Collins, 1872--MCWILLIAM (JOHN), *The Birds of the Island of Bute, 2 hand coloured plates, 7 photographic plates, folding map, contemporary morocco*, 1927--LESLIE (GEORGE) *The Invertebrate Fauna of the Firth of Forth, paper covered boards*, Edinburgh, McFarlane, 1881--EVANS (ARTHUR) *The Tweed Area including The Farne Islands, photographic plates, publisher's cloth*, Edinburgh, Constable, 1911--KEYS (JOHN) *The Practical Bee-Master, contemporary calf*, Johnson, 1780--WALKER (JOHN) *Essays on Natural History and Rural Economy, paper-covered boards*, Longman, Rees, 1812--EVANS (WILLIAM) *The Mammalian Fauna of the Edinburgh District, publisher's cloth*, Edinburgh, McFarlane, 1892--GRAY (ROBERT, WILLIAM TURNBULL & OTHERS) *16 Ornithological Papers relating to Scotland, manuscript title & contents page, contemporary half morocco*, Dundee, John Keng, Aberdeen, John Smith, 1845-1886--SINCLAIR (JOHN) *Statistical Account of Scotland, engraved folding plate, contemporary calf*, Edinburgh, Creech, 1792--DICKSON (ADAM) *A Treatise of Agriculture, contemporary calf*, Edinburgh, Kincaid, Bell, 1765--MACDONALD (JAMES) *History of Aberdeen-Angus Cattle, contemporary half calf*, Vinton, 1910--SINCLAIR (JOHN) *An Account of the Systems of Husbandry, engraved folding plates, contemporary half calf*, Edinburgh, Constable, 1812--MACKENZIE (HENRY) *Prize Essays and Transactions of the Highland Society of Scotland*, Edinburgh, Stewart, 1799--[WIGHT (ANDREW)] *Present State of Husbandry in Scotland, vol 2 only of 2*, Edinburgh, W. Strahan, 1778, 8vo (18)

£250 - 350

443 AR

PAOLOZZI (EDUARDO)

Society of Scottish Artists, R.S.A. Galleries, SIGNED IN PENCIL BY ARTIST, *lithographed, 745 x 515mm.*, Society of Scottish Artists, November, 1969--RODGER (WILLIE) *Festive Table, NUMBER 20 OF 25 SIGNED AND NUMBERED IN INK, 250 X 350mm.*, [no date]--RANKIN (JIM) *Pink Swastika, NUMBER 18 OF 30 SIGNED IN PENCIL BY ARTIST, 455 x 580mm.*, 1974--CRAIG (GORDON) *For what we are about to Receive, SIGNED AND DATED IN PENCIL BY ARTIST, 230 x 154mm*, 1899, *screen prints*, and a number of posters, rolled, (quantity)

£200 - 300

444

A STUDY OF A THISTLE

Pencil and watercolour on paper, inscribed indistinctly in pencil to the lower left, 480 x 315mm., [twentieth century]

£300 - 400



443

445 AR

FINLAY (IAN HAMILTON)

[Shenval Christmas Poem/Print 4] LIMITED TO 500 COPIES, *folding lithograph, cardboard folder, 255 x 253mm.*, Shenval Press, printed by Ron Costley, 1971, together with two other items, The Wild Hawthorn Press--MORGAN (EDWIN) *Colour Poems, LIMITED TO 100 COPIES, 5 silkscreen prints, folio, 600 x 420mm.*, plastic slipcase, Glasgow, John Taylor, May 1978 (4)

£400 - 600



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446 AR

FINLAY (IAN HAMILTON)

The Blue and the Brown Poems, *prefaces by Michael Weaver and Jonathan Williams, notes by Stephen Bann, calendar design by Herbert M. Rosenthal, 12 lithographed prints, 380 x 380mm., Aspen, Atlantic Richfield Company, 1968*

£2,000 - 3,000

"Finlay's *The Blue and the Brown Poems*, each one unique in layout and word or letter play, are among the poet's most engaging works, demanding the reader-viewer's most careful attention."

Marjorie Perloff, *The Deep Minimalism of Ian Hamilton Finlay*.



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SHEPHERD (THOMAS HOSMER)

A Collection of 80 views of Edinburgh, pencil on paper (5 painted in watercolour), each mounted on card, various sizes (approximately 115 x 185mm and smaller); together with a copy letter dated 7th May 1940 from the Librarian of the Signet Library, C.A. Malcolm discussing the drawings, contained within a custom made cloth covered flip-top box, [c.1829]

£5,000 - 7,000

These illustrations by Shepherd were the original drawings of the views of Edinburgh and the surrounding area, they were engraved by various engravers and published in 1829 by Jones as *Modern Athens! Displayed in a Series of Views: or Edinburgh in the Nineteenth Century*. Taking reference from the edition of this book in the National Library of Scotland, the book has the frontispiece and 98 plates. This collection comprises that of the frontispiece and 77 of the 98 printed plates, of one of these there is a variant view of North Bridge and two further illustrations not published, one of the Advocates Library and the other of Parliament House. Although in this NLS edition the view of the Advocates does not appear, it does appear published in others - see further reference to the Advocates below.

The drawings include instructions for the engraver, interestingly in the drawing of Parliament House there is the pedestal but not the statue of Charles II, in the engraved plate he is there. The statue was made of lead and was removed in 1824 due to falling into disrepair, as such it is not depicted in Shepherd's illustration, but the statue was represented latterly by the engraver, it was not replaced till 1835.

Thomas Hosmer Shepherd (c.1817-c.1842) was known for his topographical illustrations, he was employed by Frederick Crace to make drawings of London which were outstanding in their skill and beauty, in subsequent years he depicted more views of London, Edinburgh, Bristol and Bath.

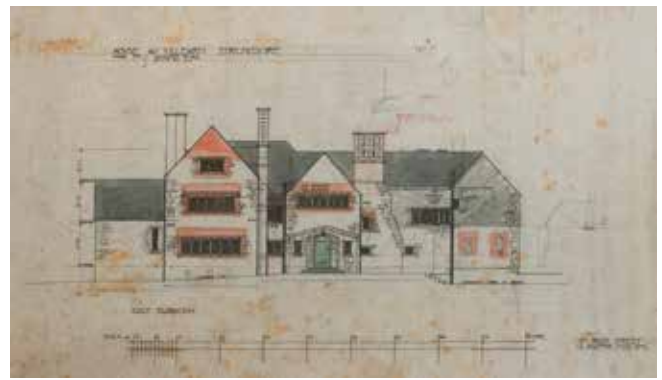
The letter from C.A. Malcolm, Librarian, Society of Writers to H.M. Signet, The Signet Library, explains "I have collated with the plates in the printed volume" he goes on to mention the number of illustrations present and the pages they appear on in the volume collated. In his P.S. he mentions "the drawing of parliament square is particularly interesting" and draws the attention to the missing statue of Charles II on the plinth. The letter is addressed to James Watt, 28 Charlotte Square. Watt was a Solicitor, who in 1891 was apprenticed as a Writer to the Signet, being admitted to the Society of Writers to the Signet in 1896. He became a senior partner in Messrs Davidson & Syme in 1912. Here utilising the society's librarian to research his drawings.

Provenance

Acquired by James Watt, thence by descent.



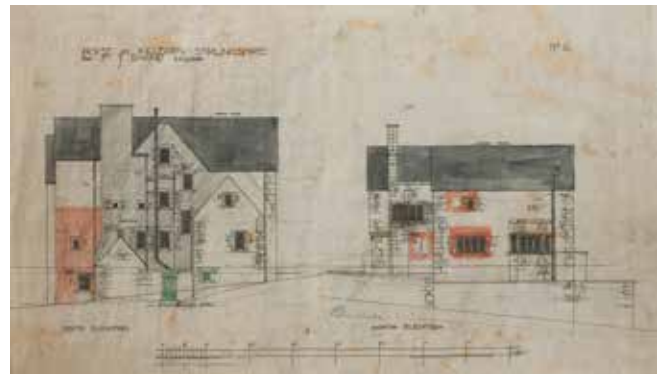
448



448



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448

MACKINTOSH (CHARLES RENNIE)

8 Numbered plans and elevations of Auchinibert House, Killearn, comprising 4 elevations from the North, South, East and West, together with 4 plans depicting Basement, Ground, First and Attic floors, *pencil, ink and watercolour on linen, (annotations in ink and pencil, foxing)*, each approximately 290 x 480mm., Glasgow, 140 Bath Street, May 1906

£15,000 - 20,000

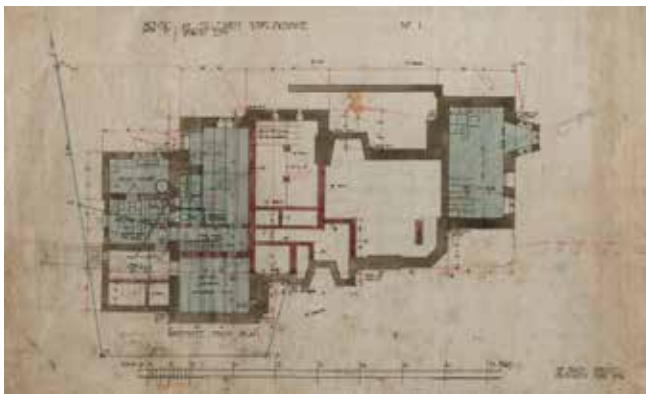
Mackintosh worked predominantly on public buildings, he remodelled some domestic properties however Auchinibert together with Mossisde, Windyhill and Hill House constitute his catalogue of domestic residences, this list is modest.

These plans are unsigned and as such the authorship of them was at some time questioned, especially by Thomas Howarth in his volume *Charles Rennie Mackintosh and the Modern Movement*. Research by the Hunterian has confirmed, through a series of letters from Shand to Mackintosh and from W.S. Moyes to Thomas Howarth, the authorship of these original plans, dated 1906, to be solely Mackintosh. This set were used as working drawings with annotations by both Mackintosh and Hislop, in red pen by Mackintosh and later pencil annotations by Hislop, noting his proposed alterations.

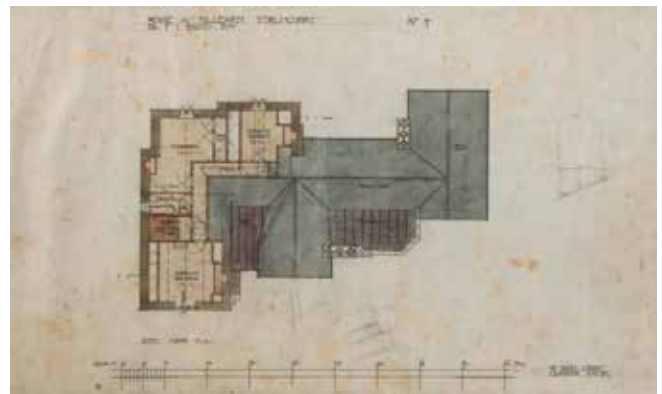
A duplicate, unannotated, set of these plans were approved by the Western District Committee of the County of Stirlingshire on 20 June 1906 and are held in their archives.

Provenance

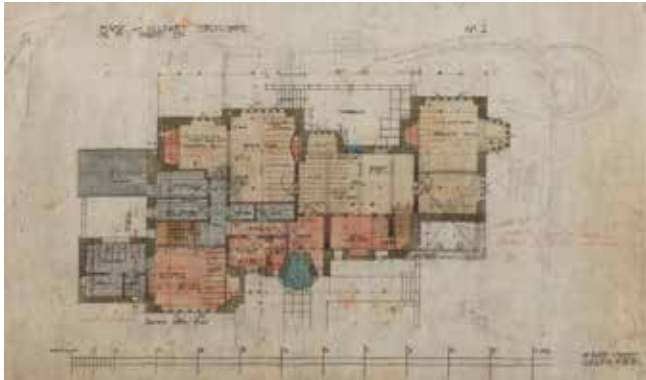
Hislop, Welsh & Humphrey [Architects] (successors to Campbell, Hislop & Welsh); Sale, Phillips, Glasgow, 10th November 2000, Lot 416.



448



448



448



448

PART OF THE PROFIT FROM THE SALE OF THESE WORKS WILL BE DONATED TO THE MACKINTOSH APPEAL

Following the fire in the Mackintosh Building in May 2014, the Trustees of the GSA Development Trust launched a £20m fundraising campaign to enable the School to recover from the impact of the fire. The Trustees have been greatly heartened by the support of many individuals, trusts and foundations, and companies, and by the generosity of both the UK and Scottish Governments which has seen over £8m raised since the launch of the appeal in June. The Trustees are most grateful that a significant proportion of the proceeds of this sale will go towards the appeal.

Alan Horn, Director, The GSA Development Trust

Auchinibert in the village of Killearn north of Glasgow was designed by Charles Rennie Mackintosh for the Glasgow businessman Francis James Shand. Designed in 1905, it was mostly finished by 1908. However, there is some uncertainty as to the relationship that developed between Mackintosh and Shand because by 1910 another architect, Alexander David Hislop, had been brought in to complete and modify Mackintosh's original scheme, including the provision of a single storey extension to the drawing room.

The overall design of Auchinibert is very atypical of Mackintosh; a large detached building with identifiable Tudor characteristics reflecting Shand's apparent interest in English architectural styles such as Cotswold manor houses, rather than a conscious move by Mackintosh to anglicise his own work.

Peter Trowles, Mackintosh Curator, Glasgow School of Art



WORKS OF ART, TEXTILES, CLOCKS, SCIENTIFIC INSTRUMENTS AND FURNITURE

Lots 449 - 541





449

The following nine lots were purchased by Arthur Leidersdorf from Pilkington Jackson or his agent, the collection was subsequently bought by the present owner. We are most grateful for the assistance of Kirsty Jackson, the artist's granddaughter, for writing the footnote entries and for her expertise and research.

449 * AR

CHARLES D'ORVILLE PILKINGTON JACKSON ARSA, FRBS, FRSA (BRITISH, 1905-1973)
THE KINGS OF SCOTS IN BATTLE

Edinburgh, 1968

After the Great Seal of Robert the Bruce (1326-1329), polyester overlaid with polychrome decoration, the ebonised base with silver plaque inscribed 'The King of Scots in Battle after The Great Seal of Robert the Bruce 1326-29, CDO Pilkington Jackson ARSA FRBS SC Edinburgh, 1/3' bearing assay marks for Hamilton and Inches, Edinburgh, 1967, 95cm wide, 43cm deep, 121cm high (37in wide, 16 1/2in deep, 48in high)

£2,000 - 3,000

This statuette was commissioned by Chivas Brothers Ltd. It was cast in bronze polyester and erected in the grounds of the company buildings in Paisley in December 1963, where it still stands. Pilkington Jackson went on to create this full heraldic colour version in 1968, and exhibited the second copy in the edition at the RSA in 1969.

Charles d'Orville Pilkington Jackson ARSA, FRBS, FRSA (1887-1973) is best known for his iconic equestrian statue of King Robert the Bruce at Bannockburn, and his significant part in the sculptural decoration of the Scottish National War Memorial. He trained at Edinburgh College of Art 1906-10, then attended the British School in Rome 1910-11. Thereafter he was based in Edinburgh throughout his career as a sculptor.

His oeuvre is not confined to military figures, but he had a special interest in the subject, no doubt stemming from his own military experience. This began in 1909 in the Edinburgh University Officers' Training Corps. Subsequently he served with the Royal Field Artillery in Egypt and Palestine 1914-18, and with the 3rd Anti-Aircraft Division in Scotland 1939-45. As a result, Pilkington Jackson had a facility for depicting military bearing and was meticulous about historical accuracy in dress and weaponry.

The first of his military statuettes were commissioned 1930-33. They were a series of 83 figures tracing the history of Scottish Regimental dress for the new Scottish United Services Museum in Edinburgh Castle. They were modelled in clay by the sculptor, then a team of local craftsmen translated these into carvings in seasoned oak, which were then painted. Pilkington Jackson supervised the process, and often carved some of the finer details himself. After World War II, he designed and made other figures using this method for the Imperial War Museum and private collectors. However, in 1963 he turned to polyester resin as a way of producing limited editions. He would chase plaster casts of his design models to a high degree of finish before polyester versions were made by Michael Mahoney in London. Back in Edinburgh, craftsmen were again employed to do the colouring and gilding (guided by the outline of ornament already incised) and to make the bridles, spurs and weapons in a variety of metals, all according to Pilkington Jackson's designs.

The nine statuettes being offered for sale include casts of all five polyester equestrian statues he designed, and one of only a few works in wood by the artist found outside of museum collections.

450 * AR

CHARLES D'ORVILLE PILKINGTON JACKSON (BRITISH, 1905-1973)

THE BLACK PRINCE

Edinburgh, 1965

Modelled on horseback in polyester resin overlaid with polychrome decoration, on an ebonised base with silver plaque inscribed 'Advanced Banners for God and St George and England, The Black Prince at the Battle of Poitiers September 19th 1356, CDP Pilkington Jackson ARSA FRBS FRSA, Edinburgh 1965', bearing assay marks for Hamilton and Inches, Edinburgh, 1964, 100cm wide, 36cm deep, 115cm high (39in wide, 14in deep, 45in high)

£1,000 - 1,500

Edward, The Black Prince was commissioned by Pilkington Jackson's American patron Arthur Leidersdorf, and this is the first in an edition of four. The plaster model used to make it was exhibited at the RSA in 1965, and a later copy from the edition was exhibited there in 1969. The Prince's appearance was based on the effigy found on his tomb in Canterbury Cathedral. This was modified to depict an appropriate figure for the battlefield in consultation with H. R. Russell Robinson, Assistant Keeper at the Armouries, in the Tower of London.



450

451 * AR

CHARLES D'ORVILLE PILKINGTON JACKSON (BRITISH, 1905-1973)

LE TOUMEYER, NO. 1/3,

Edinburgh, 1969

Modelled as a German Knight of the Tournament on horseback holding lance, in polyester overlaid with polychrome decoration, with aluminium ostrich feathers, on ebonised base inscribed with silver plaque 'The Toumeyer, German Knight c. 1520 CDO Pilkington Jackson ARSA FRBS SR, Edinburgh 1/3' bearing assay marks for Hamilton and Inches, Edinburgh, 1968, 78cm wide, 42cm deep, 137cm high (30 1/2in wide, 16 1/2in deep, 53 1/2in high)

£1,000 - 1,500

The inspiration for this knight came from one of the woodcuts found in 'The Triumph of Maximilian I', first published in 1526 created by the Emperor to commemorate his reign and the creation of his Holy Roman Empire. Albrecht Durer and Hans Burgkmair were among the artists who executed the 128 woodcuts at a time when the art was at its peak of excellence.



451



452

452 * AR

CHARLES D'ORVILLE PILKINGTON JACKSON (BRITISH, 1905-1973)

DER TOURNER, NO. 1/2

Edinburgh, 1971

Modelled as a German Knight of the Tournamnet, in polyester overlaid with polychrome decoration, raised on an ebonised base with inscribed plaque 'Der Tourner, German Knight c. 1450 CDO Pilkington Jackson Sculptor Edinburgh 1/2' bearing assay marks for Hamilton and Inches, Edinburgh, 1970 82cm wide, 42cm deep, 101cm high (32in wide, 16 1/2in deep, 39 1/2in high)

£1,000 - 1,500

Commissioned by Pilkington Jackson's American patron Arthur Leidersdorf, this was to be a companion piece to Le Tournayer. Completed in 1971, Pilkington Jackson presented this statuette during a BBC Scotland television programme in April that year. Photographs of it were exhibited at the RSA's 1971 exhibition. It was the last of the five statuettes of medieval knights he made.



453

453 * AR

CHARLES D'ORVILLE PILKINGTON JACKSON (BRITISH, 1905-1973) PRIVATE LIGHT MARCHING ORDER

Edinburgh 1965

Modelled on horseback with polyester overlaid with polychrome decoration, raised on an ebonised base with silver plaque inscribed 'Private Light Marching Order 1807, 2nd or Royal North British Dragoons now the Royal Scots Greys, CDO Pilkington Jackson ARSA FRBS Sculpt, Edinburgh 1965' bearing assay marks for Hamilton and Inches, Edinburgh, 1964, 72cm wide, 33cm deep, 98cm high (28in wide, 12 1/2in deep, 38 1/2in high)

£800 - 1,200

The original of this statuette was made of painted oak in 1932 for the Scottish United Services Museum in Edinburgh Castle. In 1965, the sculptor worked on a plaster cast of the original to remove all evidence of the wood's grain before having it cast in polyester. In doing so he gave this new version its own integrity as a piece. An edition of ten was planned, but the artist's records suggest that only one was made.



454

454 * AR

CHARLES D'ORVILLE PILKINGTON JACKSON (BRITISH, 1905-1973) THE BLACK WATCH PIPE MAJOR

Carved wood modelled standing upright in full dress with bagpipes slung, polychrome decorated overall, raised on a plinth with applied plaque, engraved 'The Black Watch The Royal Highlanders, Pipe-Major Full Dress 1952', carved to the rear of the plinth 'Pilkington Jackson So.19', 20cm wide, 12cm deep, 60cm high (7 1/2in wide, 4 1/2in deep, 23 1/2in high)

£800 - 1,200

On the advice of his New York agent Ernest Apfel, Pilkington Jackson designed a contemporary military figure for the American market in 1952. The correct attire was agreed with the Black Watch Museum in Perth, and shows the dark green doublet worn that year before the shade and cut of the jacket were changed. The pipe banner shows on the obverse, the arms of the Colonel-in-Chief of the Regiment, Queen Elizabeth the Queen Mother, and on the reverse is seen the Regiment's own badge. Two of these statuettes were made, both sold to private collectors.

The model is shown wearing the full dress as of 1952. Shown wearing the feather bonnet restricted to the Pipers of the Black Watch and Scots Guards, and the kilt and plaid of Royal Stuart tartan - also worn by the pipe bands of the Scots Guards and Royal Scots. 1952 is the last year in which the full dress dark green doublet can be shown as it is being replaced by a lighter green one of a different cut. The arms of the Colonel-in-Chief of the Regiment, Queen Elizabeth the Queen Mother, are blazoned upon the obverse of the Pipe banner, with the Badge of the Regiment on the reverse. It is the custom of the Pipe Major to be dressed as much as possible like an officer, therefore wears gold mounted sporran and sgrian dhub, gold braid, silver mounted dirk and has eight buttons on his spats.



455

455 * AR

CHARLES D'ORVILLE PILKINGTON JACKSON (BRITISH, 1905-1973) OFFICER CIRCA 1776 THE BLACK WATCH

Modelled in the form of an officer standing upright with broadsword in hand, polychrome decorated overall, raised on a tapering plinth with applied silver plaque, engraved 'Officer c.1776 the Black Watch C.D'O. Pilkington Jackson, Sculptor Edinburgh, 1966, No.1/6', bearing assay marks for Hamilton and Inches, Edinburgh, 1966, 22.5cm wide, 15cm deep, 49cm high (8 1/2in wide, 5 1/2in deep, 19in high)

£600 - 800

456 * AR

CHARLES D'ORVILLE PILKINGTON JACKSON (BRITISH, 1905-1973) 78TH HIGHLAND ROSSSHIRE BUFFS SERGEANT: COY, BATT REVIEW ORDER 1794

Modelled in the form of a soldier standing upright with halberd in hand, polychrome decorated overall, raised on a tapering plinth with applied silver plaque, engraved '78th Highland Ross-Shire Buffs, Sergeant: Coy. Batt. Review Order: 1794 C.d'O. Pilkington Jackson, Sc., 1969 Edinburgh No 2/6', bearing assay marks for Edinburgh, 1969, 12.5cm wide, 12cm deep, 59cm high (4 1/2in wide, 4 1/2in deep, 23in high)

£600 - 800

This figure was originally designed in 1931 for the collection in the Scottish United Services Museum. However, as with the Gordon Highlander figure, this 1969 polyester version is smaller than the original. Five copies were sold, one remains with the artist's family.



456



457

457 * AR

CHARLES D'ORVILLE PILKINGTON JACKSON (BRITISH, 1905-1973) PRIVATE CIRCA 1798 GORDON HIGHLANDERS

Carved wood modelled in the form of a soldier standing upright with musket in hand, polychrome decorated overall, raised on a tapering plinth with applied silver plaque, engraved 'Private C 1798 Gordon Highlanders C.D'O. Pilkington Jackson Sculptor Edinburgh 1966, No 2/6', bearing assay marks for Hamilton and Inches, 1966, 13.5cm wide, 13cm deep, 52cm high (5in wide, 5in deep, 20in high)

£600 - 800

This figure was originally designed in 1930 for the collection in the Scottish United Services Museum, however this 1966 polyester version is smaller than the original. All six copies were sold.

The model shows the dress of the period they first wore i.e. the belted plaid, the complete plaid which was folded and belted around the waist to form a kilt and the longer top half was gathered at the shoulder ready to form a cloak over head and shoulders in bad weather. By night the Highlander unbelted and used it as a blanket. Later the lower part was cut off, pleated and sewn into the little kilt, or philabeg, which we know today.

458

CHARLES D'ORVILLE PILKINGTON JACKSON ARSA, FRBS, FRSA (BRITISH, 1905-1973)

Toad, 1913

Modelled squatting on a naturalist outcrop, raised on a stone base, inscribed to the rear, 'Charles Pilkington Jackson 1913', 33cm wide, 31cm deep, 22cm high (12 1/2in wide, 12in deep, 8 1/2in high)

£1,000 - 1,500

Around 1912 Pilkington Jackson set up studio with his friend William McDonald in Harrison Road, where together they experimented in cire-perdu bronze casting. This early piece by the sculptor was cast there in 1913 and is one of only two. After WWI, Pilkington Jackson moved studio, and the Harrison Road site became the McDonald and Creswick foundry.

Exhibited at the Scottish Society of Artists, 1913.



458



Gilmerton House

The following five lots are the property of Sir David Kinloch of Gilmerton House, East Lothian, to include an important Pembroke table supplied by the firm of Young & Trotter.

459

A GEORGE II CARVED PINE CHIMNEY-PIECE

The projecting top and dentil moulded frieze carved with egg and dart motifs and rows of acanthus leaves, the scrolling jambs carved with trailing flowers, *external 158.5cm wide, 152.5cm high (62.5in wide, 60in high), internal 121cm wide, 121cm high (47.5in wide, 47.5in high).*

£2,500 - 4,000



459



460

460

**YOUNG AND TROTTER OF EDINBURGH, A GEORGE III
MAHOGANY PEMBROKE TABLE**

The octagonal boxwood-lined top incorporating a pair of drop flaps above a frieze drawer and opposing false drawer, raised on square tapering legs terminating in brass caps and castors, 96cm wide, 50.5cm deep, 73cm high (37 1/2in wide, 19 1/2in deep, 28 1/2in high).

£800 - 1,200

461

**YOUNG AND TROTTER OF EDINBURGH, A GEORGE III
MAHOGANY AND BOXWOOD STRUNG CHEST**

The rectangular top with cross-banded edge above two short and three long graduated drawers, raised on bracket feet, 109cm wide, 53.5cm deep, 101cm high (42 1/2in wide, 21in deep, 39 1/2in high).

£300 - 500

462

**A SCOTTISH REGENCY PARCEL-GILT PIER GLASS, BEARING
LABEL FOR JOHN MARNOCH, PRINCES ST. EDINBURGH**

The fluted frame decorated with palmettes, leaves, and floral roundels enclosing a verre églomisé panel depicting a three-sail galleon above a rectangular mirror plate, 60cm wide, 114.5cm high (23 1/2in wide, 45in high).

£250 - 400

John Marnoch's paper label is also annotated in ink with the following inscription: 'London made & sold August 12th 1807'.

For additional images and an entry about the firm see Francis Bamford 'A Dictionary of Edinburgh Furniture Makers' published by The Furniture History Society, 1983, p.85 and plates 34B and 35.



461



464

463

A SCOTTISH REGENCY PARCEL-GILT PIER GLASS, BEARING LABEL FOR JOHN MARNOCH, PRINCES STREET, EDINBURGH

The fluted frame with palmette capitals and beaded decoration enclosing a verre églomisé plate decorated with a pair of palm tree leaves, above a rectangular mirrored plate enclosed by an ebonised border, losses, 54cm wide, 91.5cm high (21in wide, 36in high).

£200 - 300

464

ATTRIBUTED TO YOUNG AND TROTTER OF EDINBURGH, A GEORGE III MAHOGANY SIDE TABLE

The rectangular top above a scratch-beaded frieze drawer with original faceted handle, raised on square tapering legs, 78cm wide, 54.5cm deep, 76cm high (30 1/2in wide, 21in deep, 29 1/2in high).

£700 - 900

This table is typical of the restrained style of the firm of Young and Trotter. Documented commissions include the Comte d'Artois's Apartments at Holyrood Palace and furniture supplied to the Kinloch family at Gilmerton House.

The angular gilt-brass was not exclusively used by the firm, Gillows had a similar handle in their repertoire, however it can usefully be compared to the Gilmerton Pembroke table, lot 460 in this sale.

465

AN EDINBURGH GEORGE III MAHOGANY DECEPTION TABLE

The rectangular top with crossbanded satinwood border incorporating a pair of hinged flaps, one side concealing two compartments, raised on square tapering and boxwood lined legs, 61cm wide, 36cm deep, 71cm high (24in wide, 14in deep, 27 1/2in high).

£700 - 900

Made to imitate a small Pembroke table, the 'deception table' was designed to contain a night pot, or something that required disguise in polite surroundings. The type was an innovation of the late eighteenth century, first fully-recorded in Thomas Sheraton's *Cabinet Dictionary*, London, 1803.

The deception table does not appear in *The Cabinet Maker's London Book of Prices*, 1793, but is included in the *Edinburgh Book of Prices for Manufacturing Cabinet Work*, 1805, indicating that it was a piece common in the capital's New Town furnishing repertoire.

There is a similar deception table in the Queen's collection at Holyrood Palace. It was originally supplied by the firm of Young and Trotter as part of the furnishings for the apartments of the Comte d'Artois.



465



467

467

LAWRENCE MACDONALD (1799-1878) A MARBLE PORTRAIT BUST OF JAMES GILLESPIE GRAHAM (1776-1855)

In two parts, modelled with head turned to dexter in classical dress, on a socle base carved 'James Gillespie Grah-' 'Edin 182-' , losses due to weathering, 40cm wide, 67.4cm high (15 1/2in wide, 26 1/2in high)

£1,800 - 2,800

James Gillespie Graham (1776-1855) was a Scottish architect well known for his work in the Scottish Gothic and Baronial style. Gillespie Graham's work influenced the younger Augustus Pugin (1812-1852) and was also painted by Sir Henry Raeburn.

Houses designed by Gillespie Graham include Blythswood House near Glasgow and Duns Castle, he is also well known for his interior design seen at the state dining rooms at Hopetoun House and Taymouth Castle.

468

AN 18TH CENTURY SCOTS LABURNUM QUAICH

Of typical form, comprising of laburnum staves secured around a central silvered metal hub, the outside secured by two withies, one of brass the other of wood, the underside of the central metal hub inscribed 'CJ', with wooden handles, and paper label reading 'Evan Thomas Collection 530', length of handles 15.5cm (6in), diameter 10.5cm (4in).

£250 - 300

466

JAMES TASSIE (SCOTTISH, 1735-1799)

Sir Thomas Miller, 1st Baronet FRSE (1717-1789)

Profile to the right, wearing judicial robes and wig, within an ebonised and moulded oval frame, cast in porcelain and set on paper-mounted glass signed on truncation 'Sir Thomas Miller BAR., Died Sept. 27th 1789, Tassie f.', 15 x 11.5cm (5 7/8 x 4 1/2in).

£500 - 600



468

469 AR

HENRY SNELL GAMILEY (SCOTTISH, 1865-1928) FULL LENGTH BRONZE OF ROBERT BURNS

Modelled standing with book underarm, raised on a slate plinth, signed and dated 'H S Gamley RSA 1938', 12cm wide, 11cm deep, 34.5cm high (4 1/2in wide, 4in deep, 13 1/2in high)

£1,000 - 1,500

470

A FINE 19TH CENTURY SYCAMORE PENWORK BOX DECORATED WITH SCENES FROM THE POEMS OF ROBERT BURNS

Of rectangular form, the hinged top decorated with scenes and quotes from four Robert Burns poems; *The Holf Fair*, *The Cotters Saturday Night*, *The Twa Dogs* and *Halloween*, the sides with vine and leaf, the interior with five compartments, 21.5cm wide, 13cm deep, 9cm high (8in wide, 5in deep, 3 1/2in high)

£1,500 - 2,500



469



470



471

471

AFTER PIERRE JULES MÊNE (FRENCH, 1818-1879) SCOTTISH HUNTER WITH FOX

Holding aloft a fox on a naturalistic base, with dog at feet, signed P. J. Mene, raised on a moulded metal circular base, 30cm diameter, 50cm high (11 1/2in diameter, 19 1/2in high)

£1,500 - 2,000

472

A 19TH CENTURY/EARLY 20TH CENTURY CLARSACH HARP

Fruitwood with iron tuning pins, the head with brass mount with bosses and rock a crystal cabochon, 56cm wide, 32cm deep, 95cm high (22in wide, 12 1/2in deep, 37in high)

£200 - 300



474

473

A 19TH CENTURY TARTAN WEAR CASKET

Of rectangular cushion form, the lid centred with an image of Mary Queen of Scots, the interior lined in green watered silk, the edges covered in tooled leather, *24cm wide, 17cm deep, 11cm high (9in wide, 6 1/2in deep, 4in high)*

£200 - 400

474

AFTER BENJAMIN EDWARD SPENCE (ENGLISH, 1822-1866)

A pair of white marble figures

The first depicting Highland Mary standing bare foot with bible in hand and plaid over her head and shoulders, raised on an oval base, together with another depicting The Lady of the Lake standing upright, raised on a circular base, *17cm wide, 17cm deep, 52cm high (6 1/2in wide, 6 1/2in deep, 20in high) and 17cm wide, 17cm deep, 54cm high (6 1/2in wide, 6 1/2in deep, 21in high), (2).*

£500 - 700



475

475

**AN EDINBURGH GEORGE IV MAHOGANY STAGE-BACK
SIDEBOARD**

The turned brass gallery on a raised stage incorporating tambour-fronted sliding compartments, above a breakfronted base with central fielded panel drawer flanked by a pair of fielded cupboard doors, one enclosing a pair of drawers, the other a deep cellaret drawer (now lacking divisions), within reeded columns terminating in four paw feet, 253cm wide, 78cm deep, 150cm high (99 1/2in wide, 30 1/2in deep, 59in high).

£1,200 - 1,800



476

476 Y Φ

A CHARLES II OPEN ARMCHAIR

Bearing ivory labels inscribed 'Brought To Taymouth From The Marquis of Bredalbane's Apartments At Holyrood Palace, May 18th 1860.'

The later ebonised frame with moulded down-swept arms and outswept scroll terminals enclosing a red gaufered velvet back and seat, raised on turned and block legs united by pole stretchers, it is likely that there are some later components to the legs and stretchers, 66cm wide, 80cm deep, 113cm high (25 1/2in wide, 31in deep, 44in high).

£800 - 1,200

This chair was perhaps moved from Holyrood to Taymouth Castle when the Marquis relinquished his Apartments there. At Taymouth the chair will have been a component of the Marquis's 'Trobador style', a decorative arrangement in the romantic baronial taste.

476A

**A GEORGE III STYLE CARVED WOOD AND GESSO CHIMNEY-
PIECE, 19TH CENTURY**

Later painted, The projecting cornice decorated with leaves and swags above a central urn tablet with subsidiary tablets applied with musical trophies and tied wreaths, supported on fluted columns with palmette capitals and flanked by carved scrolling trusses, 222cm wide, 137.5 cm high, aperture 116.5cm wide, 105cm high.

£2,500 - 4,000



477

477

**AN EDINBURGH GEORGE III MAHOGANY STAGE-BACK
SIDEBOARD**

Of serpentine outline, the shallow stage, lacking brass gallery, lined with boxwood stringing above three frieze drawers flanked by a deep cellaret drawer to one side and a short drawer and a hinged cupboard to the other, raised on square tapering legs with moulded collars, 225cm wide, 71cm deep, 111cm high (88 1/2in wide, 27 1/2in deep, 43 1/2in high)

£600 - 800

478

AN EDINBURGH GEORGE III MAHOGANY TEA TABLE

The rectangular breakfront top with boxwood lines above a frieze drawer, raised on square tapering legs terminating in brass caps and castors, castors possibly later, 101.5cm wide, 46.5cm deep, 73cm high (39 1/2in wide, 18in deep, 28 1/2in high).

£1,000 - 1,500

478A

**A LATE 19TH CENTURY CARVED WOOD AND GESSO
CHIMNEY-PIECE**

The projecting cornice above a frieze decorated with a central urn and floral swags, supported by a pair of fluted Corinthian columns and a plinth base, 178cm wide, 137.5cm high, aperture 106.5cm wide, 102cm high.

£700 - 900



478



479

479

A GEORGE III MAHOGANY LONGCASE CLOCK

James Gray Edinburgh

The 11.5 inch arched and silvered dial with Roman and Arabic numerals, central date chapter and subsidiary seconds dial with strike/silent adjustment to the arch, the twin train movement striking a bell, contained within a hood with swan neck pediment and blind fretwork frieze within columns, above a trunk fitted with a shaped moulded door, raised on a box base with bracket feet, 46cm wide, 25.5cm deep, 218cm high (18in wide, 10in deep, 85 1/2in high)

£1,000 - 1,500



480

480

A 19TH CENTURY MAHOGANY LONGCASE CLOCK

Indistinctly signed

The 13 inch painted, arched dial with Roman and Arabic numerals, and subsidiary seconds and date dial, the dial-arch painted with a depiction of 'The Cottars Saturday Night', the twin train movement striking a bell, contained within a hood with scrolling pediment over projecting cornice, the panelled trunk door flanked by quarter reeded columns and panelled base on splayed feet, 231cm high (90 1/2in high).

£600 - 800



481

481

A 19TH CENTURY MAHOGANY DRUMHEAD LONGCASE CLOCK

Inscribed Findlay and Field of Glasgow.

The 12 inch circular brass dial with Roman numerals and subsidiary second dial, the twin train movement striking a gong, contained within a drumhead hood with moulded details, above a tapering trunk with glazed pendulum viewing aperture, raised on a canted box base with moulded bracket feet, 63cm wide, 34cm deep, 202cm high (24 1/2in wide, 13in deep, 79 1/2in high)

£700 - 1,000



482

482

A GEORGE II MAHOGANY LONGCASE CLOCK

Dial inscribed James Gray, Edinburgh

The 11 1/2 inch arched painted dial with Roman and Arabic numerals and subsidiary second and date dials; the dial arch with moon phase indicator and twin train movement striking a bell, contained within a swan neck hood with penwork embellished frieze, above a trunk with shaped crossbanded door, raised on a box base with turned feet, 46cm wide, 25cm deep, 222cm high (18in wide, 9 1/2in deep, 87in high)

£700 - 900



483



483

483

A RARE GEORGE III MAHOGANY WALL MOUNTED HYDROMETER

Charles Lunan, Aberdeen

With two glass tubes connected by vacuum pump, with adjustable sample stage, the silvered dial marked for alcohol and water, with adjustable vernier, contained within a bowfronted case with solid line engraved door and removable prediment and folding base, 20cm wide, 11.5cm deep, 75cm high (7 1/2in wide, 4 1/2in deep, 29 1/2in high).

£2,000 - 3,000

484

A 19TH CENTURY MAHOGANY CASED BAROGRAPH

Lennie, Edinburgh

The brass lacquered instrument with eight tier bellows, contained within a glazed case, the base fitted with a single drawer, 37cm wide, 22cm deep, 21cm high (14 1/2in wide, 8 1/2in deep, 8in high)

£500 - 800



484

485

A LATE 17TH/EARLY 18TH CENTURY OPEN ARMCHAIR

The arched top-rail and elongated oval splat within open arms above a tapering boarded seat, on turned and block legs united by stretchers (some older repairs and front stretcher replaced), 64cm wide, 54cm deep, 98cm high (25in wide, 21in deep, 38 1/2in high).

£400 - 600

The half-round panel back chair is a distinctive Scottish type dating from the late seventeenth century, first recorded by John Small in his *Scottish Woodwork of the Sixteenth and Seventeenth Centuries*, Stirling, 1878. The best known surviving example is that at the Burrell Collection, Glasgow, which came from Loch Leven Castle, Kinross-shire. (Stirling Maxwell Collection, Glasgow Life). The design was taken by Scots settlers to the East Coast of North America, where later examples can be found in the collections of Winterthur Museum, Delaware, and The Society for the Preservation of New England Antiquities (now Historic New England).



485



486

486

A HIGHLAND OAK AND ELM 'PILLAR AND CLAW' TABLE, C.1800, INVERNESS-SHIRE

The hinged circular top on a 'honey-dipper' pedestal and tripod base, 75.5cm in diameter, 70cm high (29 1/2in in diameter, 27 1/2in high).

£200 - 300

Diminutive tilt-top tables were a common item of furniture in the small Scottish house, used as a space-saving item in the living kitchen, and stored away with the top in the vertical position when not in use. This is a particularly pleasing example, in the homespun Biedermeier style.



487

487

AN OAK FRAMED CHILD'S ORKNEY CHAIR, OF THE DAVID KIRKNESS TYPE

Of typical form with woven black-oat straw back, quarter-woven drop-in seat and scroll arms, 51cm wide, 52cm deep, 84cm high (20in wide, 20in deep, 33in high).

£700 - 900

488

A LATE 19TH/EARLY 20TH CENTURY SCUMBLED PINE SAILOR'S KIST FROM BANFF

The hinged rectangular top enclosing a panelled lid with cartouche inscribed 'WM. Mitchell Banff', within two painted flags and enclosing a hinged compartment and open interior, with spreading sides and visible dove-tailed corners, raised on a plinth base, 81.5cm wide, 44.5cm deep, 45cm high (32in wide, 17 1/2in deep, 17 1/2in high).

£600 - 800



488



489

489

A MID-18TH CENTURY PINE CUPBOARD TOP, NORTH PERTSHIRE

The projecting cornice engraved with *The Fear of the Lord is the Beginning of Wisdom, D A W I D A K (?)*, 1741', above a central panelled cupboard door flanked by a pair of similar panels raised on an adapted plinth base, 124.5cm wide, 55cm deep, 83cm high (49in wide, 21 1/2in deep, 32 1/2in high).

£300 - 400

490

A CHILD'S OAK FRAMED ORKNEY CHAIR, OF THE DAVID KIRKNESS TYPE

Of typical form with woven black-oat straw back, quarter woven drop-in seat and scroll arms, some old restoration to the arm terminals, 54cm wide, 51cm deep, 85cm high (21in wide, 20in deep, 33in high).

£700 - 900



490



491

491

A PINE OPEN ARMCHAIR, NORTH OF SCOTLAND, POSSIBLY SHETLAND ISLES C.1660

The undulating cresting rail above a twin panel back and open arms laid on turned stumps, above a replaced oak seat on turned legs united by stretchers, with later brass castors, 60cm wide, 48cm deep, 102cm high (23 1/2in wide, 18 1/2in deep, 40in high)

£500 - 800

Cacquetuese chairs with double back panels such as this were usually made for official or ceremonial purposes. Good examples exist at Randolph's Hall Darnaway; St. Andrews University, and Falkland Palace, Fife.

492

A LATE 17TH CENTURY PINE OPEN ARMCHAIR, POSSIBLY NORTHERN ISLES, C.1680

The shaped cresting rail set on square section stiles above two rows of turned spindles enclosed by open arms laid on turned stumps, above a solid seat on turned legs and square section stretchers, some minor restoration, the front of the cresting rail stamped 'I. B.', the reverse 'T. B.', 56.5cm wide, 52cm deep, 97cm high (22in wide, 20in deep, 38in high).

£1,000 - 1,500



492

493

AN EARLY 18TH CENTURY OAK AND PINE OPEN ARMCHAIR, NORTH EAST SCOTLAND

The undulating cresting rail above a solid splat with chamfered edge, enclosed by a pair of scroll arms above a pine seat, raised on turned and block legs united by stretchers, 64cm wide, 55cm deep, 107cm high (25in wide, 21 1/2in deep, 42in high).

£500 - 700



493



494

494

A RARE PINE GIRNAL, SECOND HALF 19TH CENTURY, NORTH-EAST COAST

The undulating back incorporating a shelf above a hinged top enclosing an open interior with three sham drawers below, within turned split pilasters on turned bun feet, the giral would have originally been painted, 77cm wide, 52.5cm deep, 130.5cm high (30in wide, 20 1/2in deep, 51in high).

£200 - 300

In the Scottish farmhouse and cottage, flat-topped kists were regularly-used for storing meal (oatmeal or wheatflour), but the specially-made 'giral' (sometimes called a 'meal ark') had a sloping fold top that lifted on hinges to reveal storage compartments. Some examples had an inner shelf beneath the lid at the top where a flour scoop or cup and sieves were kept. Because the kitchen was so often the living room of the small house, girnals were often decorative, with shaped back boards and small shelves for ornaments and cutlery or other kitchen things. Very showy nineteenth century examples might be faced with sham drawers to simulate a bureau (as in this example), or given a scumbled paint finish to imitate a more expensive timber. This fancy custom was particularly prevalent in coastal districts of the North East such as Kincardineshire.



495 (detail)



495

495

ATTRIBUTED TO WILLIAM TROTTER, A RARE EDINBURGH REGENCY SABICU SOFA TABLE

The rectangular top with twin-drop flaps and bead and reel border above an opposing pair of frieze and sham drawers, raised on four scroll supports with rosette mounts and four hipped claws, terminating in brass caps and castors, 94.5cm wide, 66cm deep, 72.5cm high (37in wide, 25 1/2in deep, 28 1/2in high).

£6,000 - 8,000

Provenance

Formally in the collection of the late David Reid Esq.

Sabicu originates predominately in the West Indies, this particular genus displays a reddish hue and ripple effect in the grain. Trotter's use of sabicu is not previously documented, however he is known to have experimented with zebra wood in a commission for the Maxwell-Stewart family and Scots laburnum at Paxton House.

496

IN THE MANNER OF WILLIAM PLAYFAIR, A SET OF FIVE CHAIRS

Each chair with broad and slightly curved top-rail supported by reeded stiles with stylised capitals, above a drop-in Trafalgar seat, on reeded tapering legs, includes an open armchair with bugle-shaped arms and fixed seat, the armchair 53.5cm wide, 56cm deep, 92cm high (21in wide, 22in deep, 36in high). (5)

£1,200 - 1,800



496 (part)

497 Y

**AN EDINBURGH REGENCY ROSEWOOD
AND GILT-BRASS MOUNTED SOFA
TABLE**

The rectangular twin-flap top inlaid with brass lines and a crossbanded border, above a pair of frieze drawers, raised on a faceted pedestal and four hipped claws embellished with repeating leaf motifs and anthemion mounts, with cast palmette caps and brass castors, 94cm wide, 63.5cm deep, 71cm high (37in wide, 25in deep, 27 1/2in high).

£2,000 - 3,000

498

**MORISON AND CO. OF EDINBURGH, A
LATE 19TH CENTURY MAHOGANY DESK**

The rectangular top with inset writing surface and hinged pen tray above five cedar-lined drawers arranged around a central knee-hole, raised on turned fluted legs terminating in brass caps, the locks and one drawer with maker's stamp, 99.5cm wide, 55.5cm deep, 80cm high (39in wide, 21 1/2in deep, 31in high).

£400 - 600

498A

**A SCOTTISH CARVED WOODEN
FIGUREHEAD**

Probably first half 20th century and originating from the north-east coast

Depicting a female head and torso with wings outstretched, later painted, 114.5cm wide, 87cm deep, 96cm high (45in wide, 34in deep, 37 1/2in high).

£1,200-1,800





499

499

IN THE MANNER OF ALEXANDER PETER, A GEORGE II MAHOGANY FOLDING CARD TABLE

The hinged rectangular top above a frieze drawer, raised on turned club legs with lapped capitals and pad feet, 81cm wide, 40cm deep, 71cm high (31 1/2in wide, 15 1/2in deep, 27 1/2in high).

£1,000 - 1,500

This table can be usefully compared to several supplied by Peter to the Marquess of Bute for Dumfries House. The present example displays many similar characteristics, namely the proportionally small frieze drawer, the moulded lapped capitals that kick out slightly to the bottom edge, and the pad foot with extended plinth to the underside.

500

A SET OF FOUR GEORGE III MAHOGANY DINING CHAIRS

The yoke-shaped top rail and pierced baluster splat above upholstered stuff-over seats, on square section front legs and raked back legs, 57cm wide, 56cm deep, 93cm high (22in wide, 22in deep, 36 1/2in high).

£500 - 700

Provenance

Stobo Castle, Scottish Borders, a gift to the vendor's father who worked there as estate factor.



500 (part)

501

**ATTRIBUTED TO FRANCIS BRAIDWOOD, AN EDINBURGH
GEORGE III MAHOGANY BUREAU BOOKCASE**

The pierced pointed pediment surmounted with an urn above a frieze carved with repeating navette shapes, Greek keys and flutes, above a pair of glazed doors with tied knots astragals enclosing a velvet-lined interior, the base with fall-front enclosing drawers and pigeon holes arranged around a central cupboard, above four long drawers on ogee bracket feet, 90cm wide, 52cm deep, 206.5cm high (35in wide, 20in deep, 81in high).

£2,000 - 3,000

The 'Federal knot', seen here in the astragals of the bookcase stage, was a favourite device of the Edinburgh cabinet maker and upholsterer Francis Braidwood (born 1752). It can be seen prominently in the backs of a set of chairs he supplied to the Edinburgh Incorporation of Goldsmiths, now at the Edinburgh Assay Office, Broughton Street.

The proportions of the bookcase, the relatively high base when compared with a fairly low top, and the 'Federal knot' astragals bear similarities to one of the very few pieces of furniture attributed to William 'Deacon' Brodie. A cabinet of the same period is held in the collection of Malleny House. See Francis Bamford, 'A Dictionary of Edinburgh Furniture Makers', published by Furniture History Society, 1983 (plate 28).

502

A PAIR OF REGENCY MAHOGANY CADDIES

Of rectangular form with domed and boxwood lined hinged lid and inlaid escutcheon, 18cm wide, 11.5cm deep, 12cm high (7in wide, 4 1/2in deep, 4 1/2in high). (2)

£250 - 400

503

**A PAIR OF EDWARDIAN OAK CONCERTINA-ACTION CARD
TABLES**

Each hinged rectangular top enclosing a purple baize interior, on channel-moulded legs with linen-fold capitals, 73.5cm wide, 36.5cm deep, 71cm high (28 1/2in wide, 14in deep, 27 1/2in high).

£1,000 - 1,500



501



504

504

A WHYTOCK AND REID OF EDINBURGH, A MAHOGANY SIDE CABINET

The rectangular top inset with green marble, above a pair of tambour cupboard doors enclosing a shelf within chamfered corner angles, raised on moulded cabriole legs with scroll feet, bears makers label, 95.5cm wide, 53.5cm deep, 71cm high (37 1/2in wide, 21in deep, 27 1/2in high).

£1,200 - 1,500

505

ATTRIBUTED TO WHYTOCK AND REID OF EDINBURGH, A MAHOGANY PLANTER

Of bowfronted form with detachable metal liner, the front with crossbanded panels within fielded pilasters, on square section legs carved with trailing harebells, on moulded spreading feet, 109cm wide, 41cm deep, 69cm high (42 1/2in wide, 16in deep, 27in high).

£1,200 - 1,500



505



506

506

WHYTOCK AND REID OF EDINBURGH, A MAHOGANY SECRETAIRE CHEST

The crossbanded caddy top with rounded edges above a fall front cupboard, the lock plates stamped 'R. LANGE BEAR & Co., BIRMINGHAM', enclosing a fitted interior with tooled leather writing surface, drawers and pigeon holes arranged around a central cupboard, above three crossbanded drawers with silver-plated or paktong handles in the oriental taste, above an undulating apron with sinuous moulding and octagonal faceted feet, 99cm wide, 48cm deep, 108.5cm high (38 1/2in wide, 18 1/2in deep, 42 1/2in high).

£1,500 - 2,000

507

ATTRIBUTED TO WHYTOCK AND REID OF EDINBURGH, AN UNUSUAL PADOUK LOW-CHAIR IN THE CHINESE TASTE

The moulded back with curved stiles and solid splat, above an upholstered seat and pierced seat rail, raised chamfered square-section legs with scroll feet, 53cm wide, 48cm deep, 71cm high (20 1/2in wide, 18 1/2in deep, 27 1/2in high).

£500 - 700



507

508

IN THE MANNER OF WHYTOCK AND REID, A SCOTTISH WALNUT AND SILVER MOUNTED BOX, EDINBURGH 1923

The lid with four quarter veneers and oyster panels, with carved bracket feet and interior fitted with a walnut divider, *17.5cm wide, 18cm deep, 7cm high (6 1/2in wide, 7in deep, 3 1/2in high)*

£250 - 350

509 Y

A WALKING STICK MADE OF A BANISTER FROM THE HOME OF ADAM SMITH, 18TH CENTURY AND LATER

Made from mahogany and oak with white metal disc to handle reading 'Made From One of the Balusters of Adam Smith's Stair To Rob-r Esq. from J. Paton', *98cm long (38 1/2in long)*

£300 - 400

510

A LATE 19TH/EARLY 20TH CENTURY CARVED WALKING STICK

The handle robustly decorated with basket-weave pattern terminating in two thistles, the stem decorated with flowers emblematic of the British Nations and trailing rope, with carved scenes of children playing blind-man's buff, lovers being spied upon, and a cat being driven from underneath a table, the top engraved 'PH 1900', *91cm high (35 1/2in high)*

£500 - 700

511

A SCOTTISH LATE 17TH CENTURY STAINED PINE AND OAK CRADLE

The canopy inscribed with the date 1682 and converted to have a hinge, within four carved finials, the panel sides embellished with foliate and thistle motifs, raised on a pair of rockers, the cradle has been later ebonised and it possible that the carving is later too, *96cm wide, 44cm deep, 75cm high (37 1/2in wide, 17in deep, 29 1/2in high)*

£500 - 700

512 AR

MARK STODDART, AN ELEPHANT TABLE

The bronze elephant depicted with its trunk raised, dissected by an oval plate glass top, *81cm wide, 133cm deep, 71.5cm high (31 1/2in wide, 52in deep, 28in high)*

£3,000 - 5,000



512



513

513

AN ELECTRIC 'PETER PAN SCOTCH OATS' MONKEY AUTOMATON

By Fife Engineering Ltd.

The two seated monkeys, one holding a 'PETER PAN Scotch Oats' flag (detached), wearing striped pyjamas, dressing gowns and tartan bonnets, with moving heads and arms taking it turns to spoon porridge, the base with metal plaque reading 'Manufactured by The Fife Engineering Co. Ltd. Fenco House Elie-Fife Scotland', wired for electricity (with operating instructions label) and complete with original wooden crate with attached Angus Milling Company label reading 'Mechanical Monkey, Norwich Co-operative Soc. Ltd. Grocery Warehouse, St. Stephens Square, Norwich', 54cm wide, 17.5cm deep, 47cm high (21in wide, 6 1/2in deep, 18 1/2in high)

£200 - 300

514

A 19TH CENTURY MAHOGANY LONGCASE CLOCK

The dial inscribed Alexander Miller of Perth

The 13 inch arched painted dial with Roman numerals, subsidiary seconds and date dial, the dial painted with a cottage within a romantic vista, the twin train movement contained within a swan neck hood, above a trunk with shaped cross-banded and boxwood lined door within reeded quarter columns, raised on a box base with bracket feet, 43cm wide, 25cm deep, 220cm high (16 1/2in wide, 9 1/2in deep, 86 1/2in high)

£500 - 800



517



515 Y

AN EARLY 19TH CENTURY SCOTTISH MAHOGANY AND EBONY STRUNG LONGCASE CLOCK

The dial signed James Paterson, Banff

The signed 12 inch arched silvered dial with floral engraved spandrel decoration and Roman chapter ring with outer Arabic five minute divisions and subsidiary seconds and days of the month below XII and above VI, the brass four pillar twin train movement with anchor escapement striking on bell, with pendulum, winder, door key and a pair of lead weights, the hood with moulded arched cornice above a pair of reeded Doric columns with brass mounts, the trunk with reeded chamfered corners, the front inset with an 8 inch silvered barometer above an arched silvered alcohol thermometer, on moulded plinth base and bracket feet with shaped apron, 217cm high (85in high).

£400 - 600

516

A GEORGE III SCOTTISH CROSSBANDED AND EBONY STRUNG MAHOGANY LONGCASE CLOCK

The dial signed James Whitelaw, Edinburgh

The 13 inch polished brass Roman dial with subsidiary seconds below XII, the brass four pillar twin train movement with falseplate and anchor escapement striking on a bell, with pendulum, the moulded arched hood with slender turned brass onion spire finials, brass bezel and navette-shaped sound panels to the sides, the trunk with reeded pilasters with bullseye roundels flanking the figured door above a shallow reel banded panel, the rectangular plinth base on bracket feet 206cm high (81in high).

£500 - 700

517

WHEELER OF ARNCROACH, A PAIR OF MAHOGANY GOSSIP CHAIRS

Each yoke shaped top-rail and pierced baluster-shaped splat enclosed by scroll arms, above a drop-in seat with original sack cloth upholstery, but lacking in covers, on square tapering legs, 57.5cm wide, 46cm deep, 84cm high (22 1/2in wide, 18in deep, 33in high).

£300 - 400

The origin of the well-known 'Gossip' chair from the workshop of Fife furniture maker William Wheeler of Arncroach is closely bound up with the Anstruther family in the early twentieth century. It came about as an example of country house patronage, in which Eva, sister in law of Sir Ralph Anstruther of Balcaskie, sent down from her house, Gillingshill, just outside Arncroach, a Chippendale-style dining chair to be repaired. William Wheeler junior, who carried on his father's business from 1913, recollected that Mrs Anstruther, whilst in the shop discussing the details of her repair, suggested that a chair might be made to the same design but on a much smaller scale. As Wheeler recalled: "I carried out her suggestion and the result was a very neat little chair with a fretted back, which I learned was to be used for the fireside". "Keenly interested, I asked Sir Ralph's sister in law what she proposed to call the chair. She thought for a moment and replied, 'I think I'll call it a gossip chair'. So the name stuck to it and after the chair I had made had been taken away I started to make others in different designs".

Sir Robert Lorimer, many of whose early designs were executed by William Wheeler, has also long been associated with Gossip chairs. Several were held in his collection at Kellie Castle, and he is also understood to have presented them as Christening gifts.

518

ALEXANDER RITCHIE OF IONA (1856 - 1941) A CIRCULAR DISH

With central repoussé Viking longboat with repoussé border in a Celtic design, inscribed 'A. R. Iona', 23.5cm diameter (9in diameter)

£500 - 700

519

AN ARTS AND CRAFTS CIRCULAR BRASS DISH

With circular floral repoussé design together with three small brass dishes with similar repoussé design, 25.5cm diameter (10in diameter) (4)

£200 - 300

By repute these items were made by Helen McPhail, an apprentice of Alexander Ritchie of Iona.

520

ALEXANDER RITCHIE OF IONA (1856-1941) A BRASS WALL SCONCE

Of rectangular form, the back decorated with a depiction of a longboat surrounded by stylised repousse vine decoration, 15.5cm wide, 18cm deep, 23.5cm high (6in wide, 7in deep, 9in high)

£400 - 600



518



519



520



521

521

JAMES MEIN OF KELSO, A WILLIAM IV MAHOGANY MAGNUM TABLE COASTER

The moulded border carved with a band of stiff leaves, on three gilt brass and leather castors, stamped 'MEIN, KELSO, 36156', 24cm diameter, 4.5cm high (9in diameter, 1 1/2in high)

£300 - 500

James Mein, a family firm of cabinetmakers and upholsterers are recorded as working in Kelso as early as 1784. James Mein senior died on 7th November 1830 and the business which was latterly located in Roxburgh Street went bankrupt in 1851. James Mein supplied furniture to the 5th and 6th Dukes of Roxburghe for Floors Castle and items made by the company were sold in the Floors Castle, Sale on the Premises, by Christie's in 1990.

522 Y Φ

WILLIAM JOHN THOMPSON (BRITISH, 1771-1845)

Portrait of a lady in a purple dress Painted circa October 1823 watercolour on ivory, oval
7 x 6cm (2 3/4 x 2 3/8in).

Together with another miniature of a gentleman (2

£400 - 600

523 Y Φ

SCOTTISH SCHOOL, EARLY 19TH CENTURY, A PORTRAIT MINIATURE

Lilly Robertson shown half-length wearing a white dress, later inscribed "my gt grandmother Lelias Robertson as a girl, Greenock, 180?", watercolour on ivory, bearing label for John Marnoch, Princes Street, Edinburgh.

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

£300 - 400

524 Y Φ

WILLIAM SMITH (BRITISH, BORN CIRCA 1790-DIED CIRCA 1850)

A gentleman, said to be The 4th Duke of Gordon signed and dated 'WA Smith pinxt.1786' watercolour on ivory, oval
6.3 x 6.5cm (2 1/2 x 2 9/16in).

£300 - 500



525

525

JAMES FERGUSON (SCOTTISH, 1710-1776), A PAIR OF PORTRAIT MINIATURES

Portraying Francis Farquharson 'Baron Ban' of Monaltrie (1710-1790) and his sister, Rachel: he, wearing coat, waistcoat, frilled chemise and stock, his powdered wig worn *en queue* and tied with ribbon; she, wearing low-cut dress over frilled chemise, her hair partially upswept. Ink and wash on vellum, ebonised and turned wood frames, the reverse of each inscribed with the sitters' details and signed, *James Ferguson Pinx^t/ 1735*.

Oval, 83mm (3 1/4in) high (2)

£600 - 800

Francis Farquharson was the middle of three sons born to Alexander Farquharson of Monaltrie (1676-1745) and Anne Farquharson of Finzean. The couple also had three daughters of whom, Rachel, was the second. Francis was popularly known as "Baron Ban" owing to his handsome highland looks and golden hair. He raised 300 men for Bonnie Prince Charlie and was present at the battles of Inverurie, Falkirk and finally Culloden where he was taken prisoner. He was imprisoned in the Tower of London and condemned to execution before being reprieved but not pardoned on the morning of his hanging, 28 November 1746.

Rumours that Francis owed his life to the intervention of an English noble Lady swiftly circulated and he later married Margaret Eyre of Derbyshire, a Roman Catholic lady of wealth, in 1763. Francis finally returned to Scotland as a wealthy rebel in 1766. He built himself a new house at the foot of Craigendarroch, which he called, Ballater House and his wife's fortune enabled him to purchase back his family's old estates. Francis proved himself to be a beneficial and lasting influence on the development of the Ballater and Balmoral lands before he died aged eighty on 22 June 1790.



525

526^Y

OF WALTER SCOTT INTEREST: A 19TH CENTURY SAMPLER WORKED BY B. TAYLOR

The sampler depicting a map of Scotland and Islands worked in coloured silks on linen by 'B. Taylor Aged 10', within a rosewood frame, 31.5cm wide, 41cm high (12in wide, 16in high)

£250 - 400

B. Taylor is reputed to be a relation of Luke Fraser the teacher of Sir Walter Scott at the Royal High School.

527

AN EDINBURGH GEORGE II MAHOGANY AND INLAID TEA TABLE

The hinged crossbanded top inlaid with holly leaves, above three satinwood inlaid panels, on square tapering legs with Gothic-dot inlay, 100.5cm wide, 47cm deep, 74cm high (39 1/2in wide, 18 1/2in deep, 29in high)

£300 - 400



528

528 Y Φ

AN IMPRESSIVE SCOTTISH MID-19TH CENTURY MAHOGANY COIN CABINET

Made in three sections, the top section with shaped sides carved with repeating flower heads and thistles, the panel doors enclosing 18 numbered slides, each with an ivory handle, the middle section with an arrangement of 64 pull-out slides enclosed by panel doors, the base fitted with pull-out slides to the top, two short drawers, one fitted with a hinged compartment, the other with three compartments, and three long drawers below, raised on a plinth base, 75cm wide, 60.5cm deep, 205cm high (29 1/2in wide, 23 1/2in deep, 80 1/2in high).

£2,000 - 3,000



528 (open)

529

A GEORGE IV MAHOGANY AND EBONY LINED FOLD-OVER TEA TABLE

The hinged rectangular top above an ebony lined frieze on a baluster-shaped pillar, raised on reeded claws with cast brass caps and castors, 99cm wide, 48.5cm deep, 72cm high (38 1/2in wide, 19in deep, 28in high).

£400 - 600



530



530

530

JAMES V GOLD CROWN,

Type III, shield with rounded base, S.5370, very fine
From the Righead Hoarde, Collin, Dumfries, 1964.

£1,000 - 1,500

532

A 19TH CENTURY ENGLISH PEWTER TAPPIT HEN

Of cylindrical baluster form, with domed lid and thumb piece, the upper section of the body engraved with 'G O X' and various stamps, stamped to the base 'LONR' together with a leather spirits barrel, the tappit hen 23cm high (9in high), the barrel 16.5cm wide (6.5in wide)

£200 - 400

531

A COLLECTION OF HAMMERED SILVER COINS,

From the Righead Hoarde, Collin, Dumfries, 1964,
Comprising: Henry VIII groats, (4), 2nd coinage, VF; Half groats, (3), WA, (2), EL(1), very fine, (7)
Scots, James V about Very Fine, Mary bawbees, (6), about Very Fine, (14).

£500 - 700



531



533

533

A GEORGE I WALNUT AND PARCEL PIER GLASS

The later rectangular plate within a cushion-moulded frame with carved leaf border and re-entrant corners, above an undulating apron, the arched crest centred by a scallop shell, *52.5cm wide, 108cm high (20 1/2in wide, 42 1/2in high)*.

£600 - 800



534

534^Y

AN EDINBURGH REGENCY ROSEWOOD DRAWING ROOM CABINET

The rectangular top and knulled frieze above a pair of panel cupboard doors with pleated silk panels and navette-shaped grilles enclosing two adjustable shelves, above a similar base with single shelf and beaded apron, raised on gadrooned tapering feet, *125.5cm wide, 40cm deep, 173cm high (49in wide, 15 1/2in deep, 68in high)*.

£2,000 - 3,000

This cabinet, both in terms of quality and design, might be attributable either to William Trotter of Edinburgh, or the firm of Gillows in Lancaster.



535

535

AN UNUSUAL 19TH CENTURY CHILD'S ANTLER CHAIR AND FOOTSTOOL

The oval-shaped back above a padded seat, both with remnants of the original deerskin cover, supported on what are presumably deer legs, with a similar footstool en suite, *the chair*, 32cm wide, 42cm deep, 73.5cm high (12 1/2in wide, 16 1/2in deep, 28 1/2in high).

£400 - 600

536

A REGENCY MAHOGANY AND EBONY LINED PEDESTAL SIDEBORD, WEST COAST OF SCOTLAND

The rectangular top with raised stage incorporating a pair of drawers, lacking back board, above three frieze drawers, raised on tapering pedestal with panel-fronted drawers and raised on paw feet, 229cm wide, 75cm deep, 113cm high (90in wide, 29 1/2in deep, 44in high)

£800 - 1,200

537

JOHN BIGGAR, AN EDINBURGH REGENCY SATINWOOD AND TULIPWOOD-BANDED WORK TABLE

The hinged octagonal top with crossbanded border enclosing an open interior, the frieze with shield-shaped escutcheon above a pleated satin wool bag, on slender tapering legs united by a cross-stretcher, stretcher possibly later, bears label for 'Biggar, Cabinet Warehouse, opposite the College, Edinburgh', 49cm wide, 38.5cm deep, 18.5cm high (19in wide, 15in deep, 7in high).

£600 - 800

John Biggar 'Builder and house carpenter' is listed as being resident 'opp College', house Infirmary Street 1804-5; Cabinet-maker, Horse Wynd, house Infirmary Street 1806-7' see p.43 in 'A Dictionary of Edinburgh Furniture Makers 1660-1840', by Francis Bamford, published by Furniture History Society, 1983.



537



538

538

THOMAS WHALEN RSA (1903-1975) MOTHER AND CHILD

Carved caen group with worn tablet signature verso, 61 wide, 14cm deep, 10cm high (24in wide, 5 1/2in deep, 3 1/2in high)

£250 - 400



539

539

THOMAS WHALEN RSA (1903-1975) ADAM'S RIB

Carved wood highlighted with silver paint, the base with incised signature and dated 1967, 98cm high (38 1/2in high).

£700 - 900



540

540

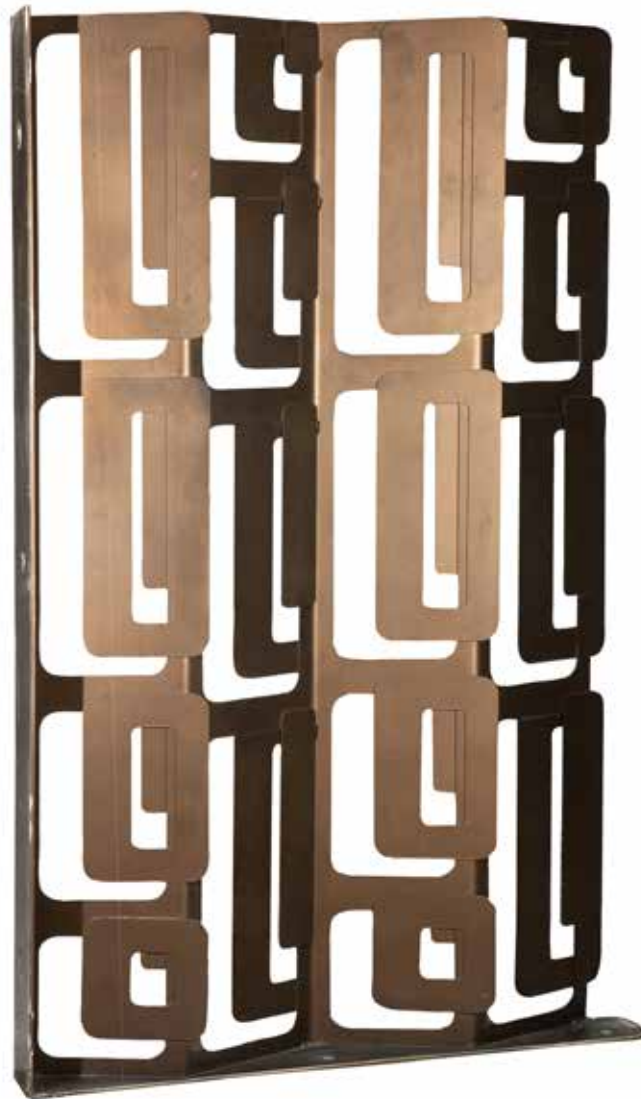
ANDY SCOTT (BORN 1964)

A bronzed mild steel room divider executed 2000

The zig-zag frame applied with cut-out patterns, 120cm wide, 15cm deep, 200cm high (47in wide, 5 1/2in deep, 78 1/2in high).

£1,500 - 2,000

Andy Scott graduated from Glasgow School of Art in 1986, he has since gone on to complete over 70 projects both nationally and internationally. Notable works include *The Kelpies*, Falkirk, *Heavy Horse*, on the M8 between Glasgow and Edinburgh and *The Ibrox Disaster Monument*, Glasgow.



541

541

ANDY SCOTT (BORN 1964)

A mild-steel room divider executed 2000

The zig-zag frame applied with cut-out patterns, 120cm wide, 15cm deep, 200cm high (47in wide, 5 1/2in deep, 78 1/2in high).

£1,500 - 2,000

END OF SALE

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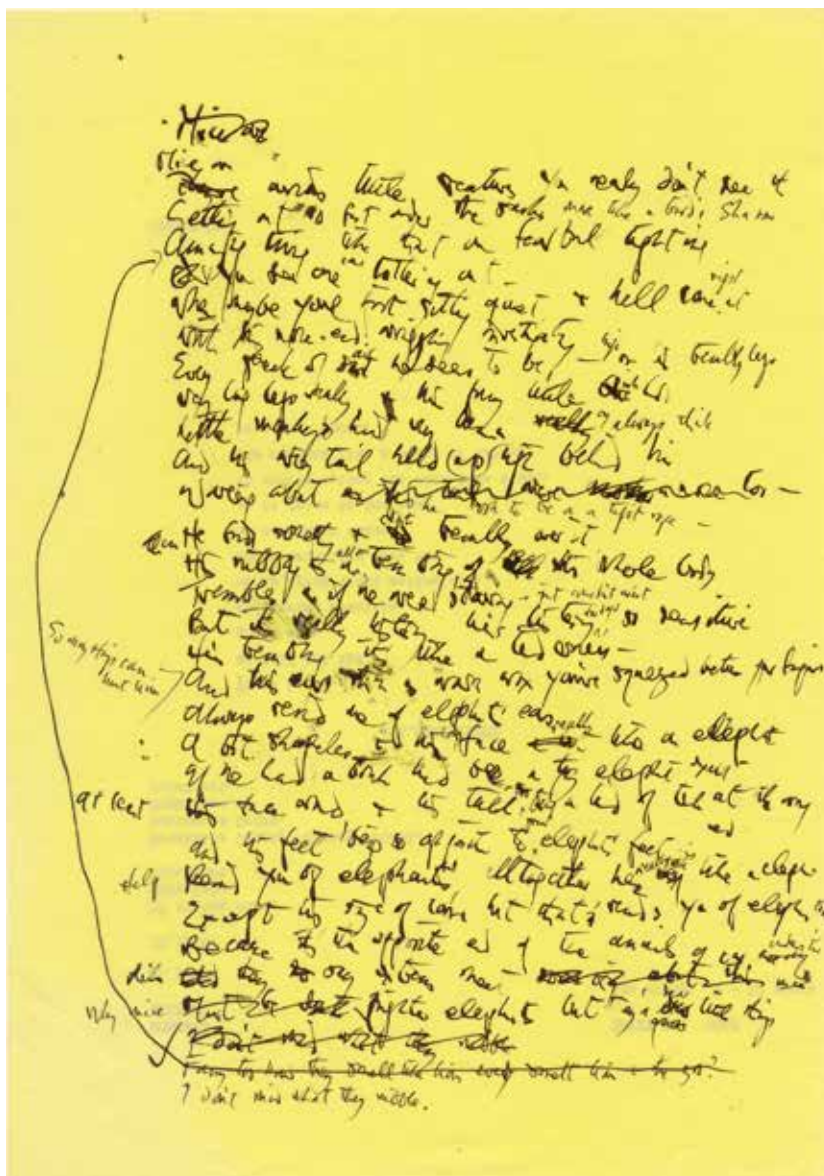
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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a *Lot*

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The *Seller's* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder* Registration Form, *Absentee Bidding Form* or Telephone *Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer’s*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

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, and that the funds have originated from your own account, 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;

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;

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.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the " 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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,		
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.4	to remove and store the <i>Lot</i> at your expense;			10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;			10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS	11	GOVERNING LAW
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
 - 3.1.1 the *Purchase Price* for the *Lot*;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
 - 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		10	OUR LIABILITY
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		12 MISCELLANEOUS	13	GOVERNING LAW
		12.1 You may not assign either the benefit or burden of this agreement.		All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		DATA PROTECTION – USE OF YOUR INFORMATION
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com .
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		APPENDIX 3
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		DEFINITIONS AND GLOSSARY
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
				LIST OF DEFINITIONS
				"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), *"Seller"* includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

19th Century Paintings

UK
Charles O' Brien
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Madalina Lazen
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20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
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African, 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
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Art Collections, Estates & Valuations

Harvey Cammell
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Art Nouveau & Decorative Art & Design

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U.S.A
Frank Maraschiello
+1 212 644 9059

Australian Art

Merryn Schriever
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Alex Clark
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Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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U.S.A
Christina Geiger
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British & European Glass

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Simon Cottle
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Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

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John Sandon
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U.S.A
Peter Scott
+1 415 503 3326

California & American Paintings

Scot Levitt
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Carpets

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Hadji Rahimipour
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Chinese & Asian Art

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U.S.A
Dessa Goddard
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HONG KONG
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AUSTRALIA
Yvett Klein
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Clocks

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James Stratton
+44 20 7468 8364
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Jonathan Snellenburg
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Coins & Medals

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U.S.A
Paul Song
+1 323 436 5455

Contemporary Art

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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
+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
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Jewellery

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Jean Ghika
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U.S.A
Susan Abeles
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HONG KONG
Graeme Thompson
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Marine Art

UK
Veronique Scorer
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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
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U.S.A
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EUROPE
Philip Kantor
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Automobilia

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U.S.A
Kurt Forry
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Motorcycles

Ben Walker
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Automobilia
Adrian Pipiros
+44 8700 273621

Musical Instruments

Philip Scott
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Native American Art

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Natural History

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Claudia Florian
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Old Master Pictures

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U.S.A
Mark Fisher
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Orientalist Art

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Photography

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Portrait Miniatures

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Prints and Multiples

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Scientific Instruments

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