THE MARINE SALE Wednesday 18 October 2017 Knightsbridge, London

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THE MARINE SALE

Wednesday 18 October 2017 at 2pm Knightsbridge, London

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Front cover: Lot 88 Back cover: Lot 13 Inside front cover: Lot 64 Inside back cover: Lot 39 Opposite page: Lot 22 Before end paper: Lot 113 Index: Lot 30

IMPORTANT INFORMATION

In February 2014 the United States Government announced the intention to ban the import of any ivory into the USA. Lots containing ivory are indicated by the symbol Φ printed beside the Lot number in this catalogue.



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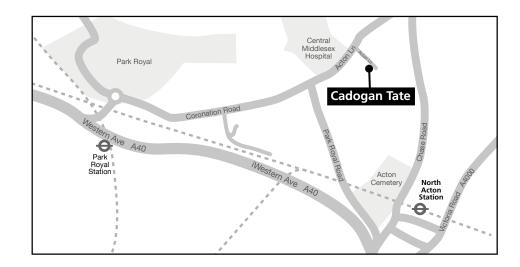
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All sold lots marked TP will be removed to Cadogan Tate 241 Acton Lane, London, NW10 7NP from 9am Thursday 19 October 2017 and will be collection from Cadogan Tate from 9.30am Monday 23 October 2017 and then every working day between 9.30am and 4.30pm. To arrange a collection please email: collections@cadogantate.com or call +44 (0)800 988 6100

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Storage will be free of charge for the first 14 calendar days from & including the sale date Wednesday 18 October 21017. Charges will apply from 9am Wednesday 1 November 2017.

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† VAT 20% on hammer price and buyer's premium

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1 Υ Φ

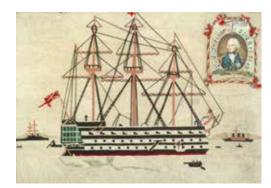
A PAIR OF POLYCHROMED AND SCRIMSHAWED WHALES TEETH, AMERICAN, 1830'S,

one decorated with shoreline and wreck entitled 'Wreck of the Sir Chas Price' the reverse decorated with harbour scene against mountains, three masted ship flying the American flag, entitled 'Wharre bay I of Huahine'; the other decorated on both faces with whale hunting scenes, with later silver mounts, 18cm (7in) long. (2)

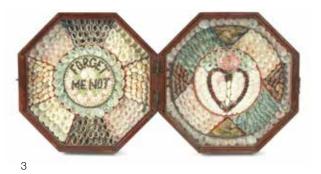
£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900 The "Sir Charles Price" is included in the 1833 Lloyd's Lists as having been lost off the Society Islands with all hands saved.

The scene of the harbour of Huahine in the Society Islands in French Polynesia is similar to the early view by John Webber (1751-1793) who visited the island in 1777 with Captain James Cook on his third Pacific Expedition. This view of Huahine, was of particular interest to Cook, being that it was recorded in Cooks written orders that his companion to London, Omai, was to be returned to an island of his choice. Cook negotiated an area of land for Omai to settle in Huahine and had his carpenters build him a house in the European style.

For a single scrimshaw by the same hand see Stuart M.Frank, *Ingenious Contrivances, Curiously Carved*, Boston, 2012, pp 102, 103.







2

TWO SAILOR WORK TEXTILE SHIP'S PORTRAITS, EARLY 20TH CENTURY,

comprising a silkwork picture, passenger ship HMT 'Soudan', and a Berlin woolwork picture of the Victory, the larger 44 x 49cm (17 1/4 x 19 1/4in). (2)

£500 - 700 €540 - 760 US\$650 - 910

З

A SAILOR'S SHELL WORK DOUBLE VALENTINE 'FORGET ME NOT', BARBADIAN, 1860-80,

the octagonal mahogany case mounted with coloured shells in geometric patterns, when closed 23cm (9in) wide.

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600









FOUR PEN AND WATERCOLOUR SILHOUETTE PORTRAITS OF NAVAL OFFICERS, LATE 19TH CENTURY,

each roundel heightened in white, and lettered with Officer class, each 9cm (3 1/2in) diameter, framed; together with portrait of a Chinese junk on rice paper. (5)

£300 - 500 €330 - 540 US\$390 - 650

5

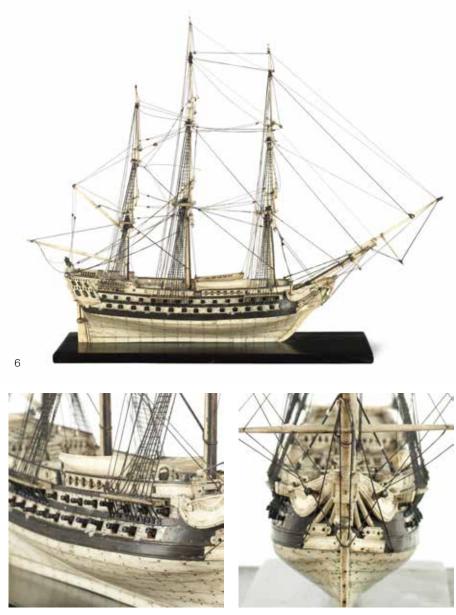
4

A SAILOR'S WOOLWORK PICTURE OF THE STEAM AND SAIL WAR SHIP HMS 'HERCULES', ENGLISH, LATE 19TH CENTURY,

in oak frame, 37 x 46cm (14 1/2 x 18in).

£600 - 800 €650 - 870 US\$780 - 1,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



6 (detail)

6*

A PRISONER-OF-WAR BONE MODEL OF A 60-GUN SHIP-OF-THE-LINE, FRENCH/ENGLISH, EARLY 19TH CENTURY,

the three masted vessel with standing rigging, decorated stern board, balustrading and toggle and string for gun retraction, deck with skylights, belaying rails and pins, two long boats, ship's bell under canopy, capstan, stained horn strakes, cat-heads and carved bone warrior figurehead, in modern display case, the model, $42 \times 48cm$ (16 $1/2 \times 19in$)

£5,000 - 8,000 €5,400 - 8,700 US\$6,500 - 10,000 6 (detail)

7

A SHIPBUILDER'S HALF-BLOCK MODEL OF A SAILING VESSEL, ENGLISH, MID-19TH CENTURY,

the laminated mahogany hull on backboard, 84cm (33in) long.

£500 - 800 €540 - 870 US\$650 - 1,000



A PRESENTATION DOLLAND ANEROID BAROMETER IN CASE, ENGLISH, DATED 1905,

the circular white enamel dial with indicating and adjustable pointers, mounted on oak wall plaque and in oak case with brass plate engraved with a SFMS flag and lettered *PRESENTED TO CAPTAIN F. DAVIDSON S.S. "LYELL" in recognition of skill and humanity shown in connection with rescue OF THE CREW OF THE "S.S.PORVIR" September 28th 1905*, the barometer *16cm (6 1/4in) diameter.*

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

CAPTAIN F DAVISON SS LYELL – SAVING THE MASTER AND CREW OF SS PORVIR

Hampshire Advertiser - Saturday 07 October 1905, p.12, col.4.

An intensely dramatic narrative of hardship, adventure, and peril has been unfolded by the captain of a shipwrecked crew just landed at Southampton. He is Captain J. R. Bishop, and was in charge of the Brazilian steamer Porvir, which left Rotterdam for Para (S. America), on Sunday, September 24th, and has since been wrecked in the Bay of Biscay. Four days after leaving Rotterdam very heavy weather was encountered in the Bay of Biscay, end the ship's carpenter shortly after reported to Captain Bishop that the Porvir had sprung a leak (the exact position of the vessel at this lime was in lal. 46.28 N. long. 17.15 W.). The gale hourly grew worse, and the vessel rolled and pitched under a leaden sky, continuously battered by monstrous waves, which crashed down upon her, threatening to crash (sic) her like an egg-shell. The crew, under the direction of Captain Bishop, worked heroically to prevent the influx of water, but to no purpose. Still subject to the merciless battering of mountainous seas, the vessel slowly heeled over and became utterly unmanageable. When he saw that she must sink, the captain ordered the launching of the lifeboat, an operation which was attended with the greatest peril. Captain Bishop was severely injured in the body, arms, and face while rendering assistance. Eventually the lifeboat was got clear of the vessel, which was almost

immediately engulfed by the terrific seas' a narrower or more perilous escape it would be impossible to imagine. This was at 7 a.m. on the morning of the 29th. After great difficulty a blanket was rigged as a sail, in order to keep the lifeboat steady, and then, for the next eight hours, the captain and his crew were tossed about on the raging waters of the Bay, hourly expecting death. At 3 p.m. that afternoon Providence manifested itself in the shape the s.s. Lyell, of North Shields, which sighted the shipwrecked crew, bore down on them, and. after great difficulty, succeeded in getting all on board. Captain Davidson, of the Lyell did everything possible for Captain Bishop and the men, who were in a terribly exhausted condition. Nourishment and stimulants were supplied, and after a time the men recovered. They were clothed, fed, and received every possible attention during the remainder of the voyage, and were ultimately landed at Southampton Docks. Captain Bishop then applied to the Brazilian Consul, who, as they were not Brazilian subjects, was unable to render them assistance. Captain Bishop then applied to Mr. B. A. Forrow, of the Board of Trade, who at once gave them every assistance in his power, and provided them with clothes, enabling them to return those they had borrowed. Mr. Forrow then purchased railway tickets and forwarded the men to homes, which are in London and Liverpool. Captain Bishop stated that he wished, on behalf of himself and his crew, to thank both Captain Davidson, of the Lyell, and Mr. B. A. Forrow, the former for his bravery, humanity, and skill, and the latter for the kindness be had shown them.

Hampshire Advertiser - Saturday 14 October 1905, p.12, col1. The attention of the Board Trade has, I learn, been called to the recent gallant rescue by the crew of the foundered steamer the s.s. Lyell, but the Board have been unable to extend any mark of recognition to the captain of the latter vessel, by reason of the fact that the men saved were sailing under the Brazilian flag. Representations are, therefore, being made to the Brazilian Government, and it is hoped that some testimonial will be forthcoming from that quarter. In the meantime the Mariners' Society have decided to mark their approval of Captain Davidson's conduct by presenting him with an aneroid barometer.

9 TP

A SHIPBUILDER'S MODEL OF THE SCREW STEAMER INDIAN PRINCE, ENGLISH, 1910,

signed with ivorine plaque lettered, Screw Steamer 'Indian Prince', Length OA 351' 8", Breadth EXT 46' 2 1/4", Depth MLD to SD 31' 8 1'2", Tonnage Gross 2845 TONS, Tonnage Nett 1775 TONS, Engines 390 NHP, Built to the order of The Prince Line LTD., Newcastle-on-Tyne, by, John Readhead & Sons LTD., South Shields, 1910, the hull painted maroon and pink below the waterline and with single brass screw, deck details include gilt brass flagstaff, binnacle compass, ventilators, winches and companionways, single stack funnel, four life boats on davits, hold covers and derricks, in glazed mahogany case. *Model 109cm (43in), case 131cm (51 1/2in).*

£4,000 - 6,000 €4,400 - 6,500 US\$5,200 - 7,800

Commissioned by James Knotts, of the The Prince Line Ltd., which had formed in the late 19th century, cargo ship S.S. *Indian Prince*, was first launched in 1910.

It was sadly captured however only four years later on 4th September 1914 by German auxiliary cruiser *Kronprinz Wilhelm*, 210 miles E by N of Pernambuco on voyage from Bahia to New York with a cargo of coffee.

The *Kronprintz Wilhelm* was successful in the capture of numerous ships throughout the duration of the First World War. In most cases simply ordering ships to stop, forcing them to surrender, when faced with a ship superior in size and speed or barely armed for combat, before sending a boarding party over to the captured ship.

As in the case of the S.S. *Indian Prince*, over the period of a few days, the cargo was looted and transferred to the German vessel, along with the crew. Bombs were then laid, sinking the *Indian Prince* by scuttling on the 9th September 2014.



19.5 SCREW STEAMER -PRINCE" 1LT JOHN READMEAD & SONS LTD. TO THE ORDER OF as tons TONS . . . 2 1000 - 1-

9 (details)

Jur 15 1801

Gentlemen Theire New hist before sufficient for your they the Order sheft opposite I Haselwood Six houseand points in Least hay ment of my function of a citite former hundre, Jeter and mout money for the six theode you trend the my account, herey have you received my bey for the sixed ment time you received my but the sixed much time to be seen supported the connect on the seen segmence, for some smort be the seen segmence, for some constrainty how that seen much them theirs how that they will be a the seen segmence for some constrainty how that stand on the seen segmence for some constrainty have beyded any to have the seen they how that stand on the seen to the second the constraint way be with my race of the second there is the second of the second they with my race of the second they for the state always constraint they your one for the of the or the state always constraint they your one for the of the or the state always constraint they your

10

THE FOLLOWING FOUR LOTS ARE FROM A BRITISH PRIVATE COLLECTION FORMED IN THE 1980S

10

NELSON (HORATIO)

Autograph letter signed ("Nelson & Bronte"), to the Navy agents Messrs Marsh Page & Creed, ordering them to pay "six thousand pounds in part payment of my purchase of a little farm at Merton" and requesting his pay as he is required to live beyond his means ("... if I continue this command for much longer, ruin to my finances must be the consequence, for I am being called upon being thought very rich..."), one page, some light dust-staining and some pin holes to folds, tape along left edge where previously mounted, 4to, [no place], 15 September 1801

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

"MY PURCHASE OF A LITTLE FARM AT MERTON": Nelson raises the money to buy his 'Paradise Merton' and bemoans the price of celebrity.

Nelson paid £9,000 for his country retreat at Merton Place, somewhere he could escape from society with his unconventional ménage of Sir William and Emma Hamilton and where they could be visited by an eight-month old 'god-daughter', Horatia. 'He wrote to Emma about the happy life they would have at Merton: "We will eat plain, but will have good wine, and a hearty welcome for all our friends"' (Merton Historical Society pamphlet, *Nelson at Merton*).

Fresh from his triumph at the Battle of Copenhagen in April 1801 and newly created Viscount Nelson of the Nile and Burnham Thorpe, Nelson was feted throughout London and found himself under obligation to maintain the extravagant lifestyle expected of him. This took a heavy toll on his finances and he was only able to purchase Merton through the generosity of his friend Alexander Davison. Our letter is not published in Nicolas' *Dispatches and Letters of Vice Admiral Lord Viscount Nelson, vol. iv*, but a letter to Davison written from the *Amazon* the day before thanks him for his 'very friendly offer of assisting me in purchasing the farm. It is true, it will take every farthing I have in the world', and echoes almost word for word the bitter complaints expressed here (Nicolas, p.489).



11 (detail)

11

A GEORGE III SILVER SOUP PLATE FROM NELSON'S COPENHAGEN SERVICE

by Timothy Renou, London 1801

Circular, with a gadrooned border, engraved with the ultimate achievement of arms of Admiral Horatio, Lord Nelson, K.B., the underside engraved with a presentation inscription, *diameter 25.5cm*, *weight 20oz*.

£20,000 - 30,000 €22,000 - 33,000 US\$26,000 - 39,000

The inscription on the base reads:

This plate is one of a set which was presented by the committee appointed to manage the subscription raised at Lloyd's for the benefit of the wounded and the relatives of those who were killed in the bombardment of Copenhagen on the 2nd April 1801, to Vice Admiral Lord Nelson. K.B., Duke of Bronte &c, in testimony of his brilliant and gallant conduct during the whole of that memorable action.

After Nelson's victory over the French at the Battle of the Nile in 1798, an advertisement was placed in the *Morning Chronicle* requesting contributions to a relief fund aiming to support both the wounded and the families of those who had been killed. Out of this fund Nelson was awarded £627-2-0, with which he went on to place an order at the retailers Rundell & Bridge for a suite of first and second course dishes.

On 2nd April 1801 Nelson was again victorious, this time against the Danish fleet off Copenhagen. A similar fund was raised, and Nelson granted \pounds 500. When he received the news of this second gift, he immediately instructed one of his captains, to write to his agent asking him to contact Rundell & Bridge in order to "make what you think necessary to add to the rest, to make a complete set, such as plates or whatever you think right." The result was a set of seventy-two plates and eighteen soup plates.

The journey Nelson's silver took after his death in 1805 is multifarious. Certain pieces were retained by Lady Hamilton (it remains unclear whether this was with or without the Nelson family's approval), but all of these had been sold by the time of her death in 1815, to settle the perpetual debt which overshadowed the last years of her life. As was to be expected however, the bulk of the silver went to Nelson's [legitimate] heir, his brother William, created Earl Nelson, thereafter passing into the ownership of the Bridport family via the marriage of the first Earl's daughter to the then Lord Bridport. The Bridport family's Nelson relics, including a substantial quantity of silver, came up at auction in 1895, and is now widely dispersed.

Literature

Anthony Twist, '*Towards the Patriotic Fund*', The Silver Society Journal, Number 26, pages 75-95.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



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11 (detail)



12 (detail)

12 TP

ADMIRAL LORD NELSON'S ARMCHAIR "THE EMMA" FROM *H.M.S. 'VICTORY'*, ENGLISH, LATE 18TH CENTURY,

A George III mahogany bergere with rectangular back, sides and seat upholstered in original leather, in square tapering legs and brass casters. A plaque at the front engraved *This Chair called the Emma* was given by Lady Hamilton to Lord Nelson and was bought on board the Victory after his death by Admiral Sir Francis Laforey Bart. he being at that time a Middy on board. It was left by him to his sister Mrs Molloy and given by her daughter-in-law, Mrs Molloy, to her brother W.H.Blaauw of Beechland. Sold together with a copy of the Christie's catalogue entry.

£30,000 - 50,000 €33,000 - 54,000 US\$39,000 - 65,000

Provenance

The Blaauw family, Beechland, Newick, Sussex until 1919. J.Rochelle Thomas, King Street, St James's 1920 Christie's, English Furniture sale, 23rd October 1980 lot 37 and hence to the present owner.

Literature

See; *The Authentic Nelson;* by Rina Prentice, National Maritime Museum Publishing, Greenwich, 2005, p.154.

"Nelson's cabin armchair.

In 1891 a RN Exhibition, Chelsea, catalogue entry (3022) read: Armchair from the Victory's cabin. In leather, with large pockets for dispatches. Lent by Thomas St Leger Blaauw Esq. The RN Exhibition Illustrated Souvenir, p.77 has a drawing of the chair with the caption: Nelson's favorite arm-chair in his state cabin on board the Victory. This seat, covered in leather, with large pockets at the side for holding dispatches, was called the "Emma", and was a gift of Lady Hamilton to Nelson. It was purchased from the Victory at the time of Nelson's death, by Sir Francis Lafarey (sic), he being at that time a midshipman on board Nelson's flag-ship." In fact, Sir Francis Laforey was Captain of the Spartiate at Trafalgar.

This armchair, very similar to those at Greenwich and Portsmouth, was sold at Christie's on 23rd October 1980 to J & J May. A plaque on the frame is inscribed with the story given in the 1891 catalogue. The same chair has previously been sold in 1920 by J.Rochelle Thomas of King Street, St James's. The advertisement in the *Connoisseur* of January 1920 offered the chair for £200 has a photograph showing that it already had the engraved brass plaque, and mentions that the chair had been in the Blaauw family until 1919 when it was purchased at the disposal of the contents of Beechland."

The side leather panels of the chair show signs of pockets having been inserted as indicated in the 1891 description. These inserts have now been sealed over.



A CHAMBERLAINS WORCESTER SPECIMEN PLATE FROM NELSON'S 'HORATIA' SERVICE, CIRCA 1802-5

the centre brightly enamelled and gilded with the full arms of Horatio Nelson incorporating the motto of the Order of the Bath, with supporters of a sailor and a lion, surmounted by a viscount's coronet (as granted in May 1801) and two crests of the San Josef stern and a Naval Crown with chelengk, a ribbon beneath the arms inscribed with the motto 'Palam Qui Meruit Ferat', the main armorial shield draped with other awards and orders, the border richly decorated with the 'Fine Old Japan' pattern with three foliate panels, one including two small green birds, 23.5cm (9 1/4in) diameter, marked in gold Chamberlains Worcester 240

£25,000 - 30,000 €27,000 - 33,000 US\$32,000 - 39,000

Provenance

Charles Wentworth Wass (1822-1905) and by descent Possibly H.Rokeby Price, acquired from the Worcester Porcelain Works Collection, prior to 1865 Phillips sale 30 July 1980, lot 144

Literature

Illustrated by John Sandon, Dictionary of Worcester Porcelain (1993), col. pl. 66

'Nelson's China', Collectors Guide Magazine, March 1989

In July 1802 Horatio Nelson embarked on a triumphant tour of Wales and the West Country. Nelson's entourage included his brother, the Rev William Nelson and Sir William and Lady Hamilton. They arrived in Worcester on Sunday 26 August and stayed at the Hop-Pole Inn. A local newspaper recorded the event...

"...On Monday morning his Lordship and friends, preceded by a band of music, and attended by Mr Weaver, of the Hop-Pole Inn, and Messrs Chamberlain, visited the china factory of the latter, over the door of which was thrown a triumphal arch of laurel, ornamented with an elegant blue flag, with an appropriate inscription thereon. For more than an hour his lordship viewed with the minutest attention every department of this highly improved work, so much the object of general curiosity; and on inspection of the superb assortment of china at the shop in High Street, honoured Messrs Chamberlain by declaring that, although possessed of the finest porcelain the courts of Dresden and Naples could afford, he had seen none equal to the productions of their manufactory, in testimony of which he left a very large order for china, to be decorated with his arms, insignia &c. Sir William and Lady Hamilton also favoured the proprietors with liberal purchases."

R.W.Binns, Worcester's Art Director published a very different account in 1865. James Plant had been a young china painter at the factory in 1802 and he remembered Nelson's visit half a century before. Plant recalled the moment the distinguished visitors arrived in the painting department. "and then," said Plant, "a very battered looking gentleman made his appearance- he had lost an arm and an eye- leaning on his left and only arm was the beautiful Lady Hamilton, evidently pleased at the interest excited by her companion; and then, amongst the general company following after, came a very infirm old gentleman- this was Sir William Hamilton." James Plant was an apprentice or junior painter in 1802. During more than forty years at Chamberlains he specialised in heraldic decoration, and so he may well have been one of the team that worked on the Nelson service.

Sanuary 17 1sel 11. 21 12. 12. · · · · 9: 95 for farmers ** 2. 6 15 1 - Janis 1 B Plates 2 Water Hater Hours ... 4 15 6. Chordate Caps grands Complete 1 di the Juls Mands 16 3 Che Hates 2 min . . 11 1.5 buches & drammes a to for 8. 16 16. M. ch ting A boats of arms conflacente profes 200 131 Presel Comments . 11 130 buts fan 15 5 Constian 2 12 1/15. semistorouls

The Chamberlain factory invoice for the completed breakfast service, sent for payment in January 1806

The factory order book survives in the Museum of Royal Worcester. The entry for August 27 1802 is in the name of 'RIGHT HON. LORD NELSON Duke of Bronte, No. 23, Piccadilly, opposite the Green Park'. The order describes a Breakfast service of 150 pieces, the component parts listed in detail. This is followed in far less detail with '1 Complete dinner service.' and '1 Complete dessert service, with ice pails.' The fact that the dinner and dessert sets were not listed in the same detail as the breakfast set suggests that during this initial visit to the factory Nelson was unwilling to commit to such lavish expenditure.

The dessert service was never completed and it is likely this specimen plate and the example in the museum at Worcester are the only two pieces that were created. Indeed, there are minor differences in the composition of the ribbons and ornament on these two plates and other differences in the border designs, suggesting that both pieces were separate parts of the design process. With such a major order it would have been usual for the factory to produce specimen pieces ahead of the production of hundreds of very costly pieces.

Work on the breakfast set probably commenced in September 1802 and it took around two years to produce 150 pieces. The set was delivered to Nelson and Emma's house at Merton for it appears in the inventory of Nelson's China and Plate compiled following his death at Trafalgar. Designated the 'Horatia Set', the components listed match precisely the original Chamberlain factory order. Only one butter tub is missing and one cup, one saucer and a sugar box had been broken. The set had not been paid for, however, and in January 1806 Chamberlains submitted a final account for the porcelain. They eventually received payment from Nelson's estate. The factory invoice book is reproduced here with thanks to the Museum of Royal Worcester.



Cluna Horatia Set. ? Ten port and I Stand 12 Bunkfard Lugar and 12 Same 11 Tea Supe and 12 Saucers 12 Coffee Sups and 12 Tancers (1 borken) 2 diep barres 2 Gene Euro 2 Lugar barn (Protec) and I stand. 12 Brakfart plater 4 Brand and brother d! ? Honey Heves and boves 1 Fifter booler lover and Tand 6 Egg Culu & Funch Manuers 6 time Baps boors & Stants

Detail from the Merton inventory drawn up on Nelson's death



A specimen plate for the Nelson 'Horatia' desset service, illustrated by R.W. Binns in 1865



The reverse of lot 13 with a label probably added by C. Wentworth Wass

The letter from Nelson, lot 10 in this sale, reveals his concerns over the cost of the home at Merton and the lack of funds to cover the lifestyle he was expected to lead. Presumably the decision not to proceed with the dessert and dinner services was due to the high cost. The two surviving specimen plates had probably been sent to London for Nelson's approval and returned to Worcester when the order wasn't forthcoming. This would explain why they do not appear in the Merton inventory, or as part of the invoice sent to Nelson's estate.

Nelson's taste was flamboyant and he chose one of the most sumptuous and expensive patterns. While visiting Chamberlains' shop he would have seen sets of pattern 240, one of their most popular designs called 'Fine Old Japan Pattern', Nelson requested the addition of his arms and insignia, to be finely painted on every piece. The intended dessert set would have been decorated with Nelson's full coat of arms on every piece. The breakfast set was not so lavish, with most pieces bearing only crests and coronets. Only the two teapots were decorated with the complete insignia, the same as on the specimen plates. The individual crests were costed at between one shilling and two shillings and sixpence each, while the '4 Coats of Arms emblason'd proper' used on the teapots cost an extra £6. Had they been made, the full arms on each dessert plate would have cost Nelson a similar sum of £1.10s for each painted plate centre.

Charles Wentworth Wass (1822-1905) was an engraver and art dealer with a passion for fine porcelain. He collected armorial porcelain and specimen pieces from royal and celebrated services. Part of his armorial collection was exhibited by Thomas Goode in 1898 and on his death in 1905 some of the Wentworth Wass Collection was sold by Stoner and Evans. Further pieces remained in the family and were sold at Phillips by descendants in 1980 and in 1995. Wass had been a major buyer of porcelain at the sale in 1895 of Viscount Bridport's collection. Alexander Nelson, Viscount Bridport's father had married Nelson's niece, Charlotte Nelson who had inherited part of the Horatia set used by Emma Hamilton at Merton. Wentworth Wass bought a jug, a serving dish, chocolate cups and breakfast cups from the Horatia set at Viscount Bridport's sale. Some of these were sold by Phillips 6 December 1995, lots 321-322

Wentworth Wass recorded the provenance of many of his pieces on large paper labels attached to the undersides. From these we know that he purchased magnificent specimen plates from another eminent collector, H.Rokeby Price. On one plate from Worcester's Queen Victoria set made in 1861, Wentworth Wass noted this specimen plate had been bought by H.Rokeby Price in 1864 from Worcester's Art Director R.W.Binns. Binns created the Worcester Porcelain Works Museum where he displayed specimen plates from important services. One specimen plate for Chamberlain's Nelson dessert service still survives in the Museum of Royal Worcester and this was first published by Binns in 1865, not long after Binns arrived in Worcester to rescue the ailing Chamberlain factory. It is possible the present lot was a duplicate plate, also part of the Chamberlain factory works collection. R.W.Binns may have sold this second plate to H.Rokeby Price from whom it was subsequently acquired by Charles Wentworth Wass.



14

EDUARDO DE MARTINO (ITALIAN, 1838-1912)

Victory, possibly with Captain Blackwood leaving to return to his own ship, the frigate *Euryalus*, after a meeting with Nelson signed 'E de Martino' (lower left) oil on canvas 66.5 x 46cm (26 3/16 x 18 1/8in).

£6,000 - 8,000 €6,500 - 8,700 US\$7,800 - 10,000 Captain (later Admiral Sir) Henry Blackwood (1770-1832) was a highly distinguished officer who entered the Royal Navy as a Volunteer in 1781 and saw action across the world. A long-time friend of Nelson, it was he who brought the news to Merton [in September 1805] that the combined Franco-Spanish fleet had been discovered in Cadiz, thereby forcing Nelson to abandon Emma and return to sea immediately to counter the threat. Once back with the fleet, Nelson ordered Blackwood to stand off Cadiz in order to watch for enemy activity and signal at once if they attempted to leave harbour. It was thus Blackwood who signalled to Nelson, on 19th October [1805], that the enemy fleet was putting to sea and regularly reported developments over the following day and night. During the ensuing battle, Blackwood positioned his frigate *Euryalus* near to *Victory* with the result that it was he who informed Collingwood that Nelson had died and that overall command of the fleet had been transferred.





16

15

CHARLES EDWARD DIXON (BRITISH, 1872-1934)

The Pool of London signed, inscribed and dated 'The Pool/Charles Dixon/04' (lower left) watercolour and bodycolour 26.7 x 76.8cm (10 1/2 x 30 1/4in).

£1,500 - 2,500 €1,600 - 2,700 US\$1,900 - 3,200

16 **CHARLES EDWARD DIXON (BRITISH, 1872-1934)** 'Off Tilbury' signed, titled and dated 'Off Tilbury/Charles Dixon 03.' (lower left) watercolour

27.5 x 77.5cm (10 13/16 x 30 1/2in).

£1,200 - 1,800 €1,300 - 2,000 US\$1,600 - 2,300



17

CHARLES EDWARD DIXON (BRITISH, 1872-1934)

'The *Trafalgar* off Greenwich' signed and dated 'Charles Dixon/1932' (lower left) and titled 'The Trafalgar off Greenwich' (lower right) watercolour and bodycolour $52 \times 75.5 cm$ (20 1/2 x 29 3/4in).

£6,000 - 8,000 €6,500 - 8,700 US\$7,800 - 10,000

Provenance

Anon. sale, Bonhams, London, 17 August 1999, lot 234. Purchased from above sale by the present owner.

This magnificent example of Dixon's work is rare, as, rather than his more usual views of the Pool of London, it depicts the Royal Hospital, Greenwich, a couple of miles downstream, with the Trafalgar whilst under tow. The iron clipper Trafalgar was built for Donaldson, Rose & Co. of Aberdeen by E.I. Scott of Greenock in 1875. A large full-rigged ship of 1,429 tons, she measured 242 feet in length with a 38 1/2 foot beam, and was intended for the Australian wool trade. A regular member of the so-called Wool Fleet, she was not renowned as a flyer although her best recorded passage of Sydney to London in 90 days during the winter of 1887-88 was almost the fastest of that year. Usually it took her between 95 and 105 days, a good average time for the run home and one which gave her her solid reputation. Eventually retiring from the wool trade, she survived the Great War, probably due to the fact that she was then based in Christiania (Oslo) and sailing under neutral Norwegian colours, and was still a familiar sight in London's river into the 1930s.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.



18

WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)

Sandsend of London discharging coal signed 'W L Wyllie' (lower left) oil on canvas 61 x 91.5cm (24 x 36in).

£6,000 - 8,000 €6,500 - 8,700 US\$7,800 - 10,000

It has been suggested that the present work was based on a watercolour sketch of the same name held at the National Maritime Museum in Greenwich (see *W.L. Wyllie: Marine Artist, 1851-1931* by Roger Quarm and John Wyllie, pl. 54).

19

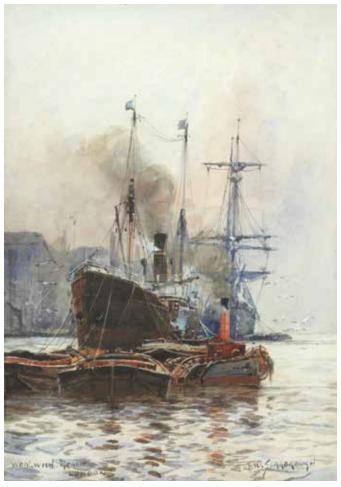
CHARLES EDWARD DIXON (BRITISH, 1872-1934)

'Unloading on the Thames' signed, inscribed and dated 'Unloading on the Thames/Charles Dixon 08' (lower left) watercolour heightened with white 57.8 x 47.6cm (22 3/4 x 18 3/4in).

£4,000 - 6,000 €4,400 - 6,500 US\$5,200 - 7,800







20

20 FRANK WILLIAM SCARBROUGH (BRITISH, 1860-1939)

'London Bridge'; and 'Woolwich Reach, London', a pair both signed 'F.W. SCARBROUGH' (lower right) watercolour heightened with white each 24.5 x 17.5cm (9 5/8 x 6 7/8in). (2)

£1,500 - 2,000 €1,600 - 2,200 US\$1,900 - 2,600



21 CHARLES EDWARD DIXON (BRITISH, 1872-1934)

Shipping in the Pool of London signed 'Charles Dixon' (lower left) watercolour and bodycolour *54 x 73.7cm (21 1/4 x 29in).*

£3,000 - 5,000 €3,300 - 5,400 US\$3,900 - 6,500

SAMUEL JOHN MILTON BROWN (BRITISH, 1873-1965)

'The Pride of the Port'

22

signed 'Sam J.M. Brown' (lower right) and inscribed with artist's name, address and title (on old label attached to original backing board) watercolour 75×124.5 cm (29 1/2 $\times 49$ in).

£10,000 - 12,000 €11,000 - 13,000 US\$13,000 - 16,000

Most likely intended as an advertising poster and very probably commissioned by the Cunard Steamship Company, this impressive work is surely the artist's masterpiece in addition to being his largest known work? Exquisitely executed and meticulously detailed, it shows the obviously brand new *Mauretania* as she slowly turns in the Mersey, assisted by two tugs at her stern, to approach the Cunard Pier so as to be facing downstream when she casts off. The misty and atmospheric outline of the Liverpool waterfront suggests an autumn morning and it is equally likely that the scene is meant to indicate the liner's maiden departure from her home port.

Of all the great liners that once plied the North Atlantic, the Mauretania was perhaps the most famous. Conceived with her equally celebrated sister ship Lusitania, the two ships were built as a British response to the increasing threat to Cunard's domination of the transatlantic passenger trade posed by the brash White Star Line which, in 1901, had passed into American ownership. Mauretania, at 31,938 tons, was launched on 20th September 1906 and was ready for trials exactly a year later. Her builders, Swan Hunter, handed her over to Cunard on 7th November 1907 and she sailed from Liverpool on her maiden voyage to New York on 16th November. On the return passage, she established a new record for the eastward crossing with an average speed of 23.69 knots, amply justifying the faith that had been placed in her giant turbine engines. In May 1908 she broke the record for the westbound crossing, only losing it to her sister a few months later. Regaining it in September 1909, when her average speed on the westward passage reached 26.06 knots, this new record was to stand for a remarkable twenty years until broken by the German liner Bremen.

Financed by a Government loan like her sister, Mauretania was requisitioned for war service in 1914 and operated as both a troop transport and a hospital ship. Eventually released in May 1919, she resumed peacetime sailings only for them to be interrupted in July 1921 when she was severely damaged by fire whilst at Southampton. Repaired, remodelled and converted to oil-firing, she returned to service in March 1922 and once again set new speed records which averaged 25.5 knots. Despite her advancing age, she was rapidly becoming an institution among the travelling public and became a living legend as the 1920s drew to a close. When she eventually lost the 'Blue Riband' to the Bremen in July 1929, she took up the challenge to recover it immediately with her fastest-ever crossings over the measured distance. Her average speed on the homeward run of 27.2 knots narrowly failed to catch Bremen's 27.9, but it was an astonishing achievement for the twenty-two year old veteran against the new German contender. In 1930, against a background of deteriorating economic conditions, she was withdrawn from the North Atlantic and put onto cruising. In May 1933, her hull was painted white to reflect this new rôle but she only survived two more years until sold for scrapping in 1935. The public mourned her as affectionately as they had honoured her in her prime. She had won for herself a place in maritime history such as no other steamship had ever done and it was not in the least surprising that even long after she had been broken up, she was still commonly known as "The Grand Old Lady of the Atlantic".

Despite the artist's care in portraying her, it seems curious that he did not paint a name on her towering stern and it has been suggested that this was because Brown's image was, in fact, intended to be a generic representation of both the magnificent sisters which were being completed together. Although designed as "absolutely identical running mates", there was actually one very noticeable difference between them, namely their engineroom (upper deck) ventilators. *Mauretania*'s, as evidenced here, were larger, taller and in every way more prominent than those on *Lusitania* although it is perfectly reasonable that Brown would not have known this when he began the work to promote these two great liners as they prepared to enter service.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.







24

23 TERRICK WILLIAMS (BRITISH, 1860-1936)

'A bright morning. Poole Harbour, Dorset' signed 'Terrick Williams' (lower right), also signed, titled and dated '1896' in pencil (verso) oil on panel 16.2 x 24.2cm (6 3/8 x 9 1/2in).

£1,500 - 2,000 €1,600 - 2,200 US\$1,900 - 2,600

24 ^{AR}

NORMAN WILKINSON (BRITISH, 1878-1971)

Close of day, in the Channel signed 'N WILKINSON' (lower right) oil on canvas laid to card 43.5 x 61cm (17 1/8 x 24in).

£1,200 - 1,800 €1,300 - 2,000 US\$1,600 - 2,300

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



25

EDUARDO DE MARTINO (ITALIAN, 1838-1912)

H.M.S. Ophir coaling in Halifax, 5th October 1901, prior to her return home

inscribed and dated 'The last coals of the season/H.M.S. "Ophir"/ Halifax 5th Oct 1901' (lower right) and inscribed with the escorting war ships 'Diadem/Tribune/Crescent/Niobe' (on canvas overlap) oil on canvas

54 x 92.7cm (21 1/4 x 36 1/2in).

Together with two books: *With the "Ophir" Round the Empire* by William Maxwell (Cassell and Company, Ltd, 1902); and *The Royal Tour 1901 or The Cruise of H.M.S. Ophir* by Harry Price (Webb & Bower, Exeter, 1980). (3)

£4,000 - 6,000 €4,400 - 6,500 US\$5,200 - 7,800 *Ophir* was a handsome twin-screw steamer built for the Orient Line's prestigious Australian service in 1891 and her luxurious accommodation, coupled with her general suitability for voyaging in tropical waters, made her a logical choice for the Royal Tour of 1901. The tour was to be undertaken by the Duke and Duchess of York (later King George V and Queen Mary) and, in the absence of a sufficiently large royal yacht, the Admiralty decided to charter a liner for royal duties. *Ophir*, 6,800 tons and 465 feet long, needed little alteration and the necessary work was carried out at Tilbury. Splendidly repainted in her new white livery, she left Portsmouth on 16th March 1901 for the first-ever Royal Tour in the modern sense. Every continent in the Empire was visited except India and by the end of the seven month voyage, she had steamed 45,000 miles.

The *Ophir* arrived in Quebec on the 15th September. Following official visits to Montreal, Ottawa and then Vancouver – all by overland rail - the royal couple then rejoined the *Ophir* at Halifax on 19th October and, after making a final visit to Newfoundland, headed for home where they finally arrived back at Portsmouth on the 1st November.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.

26 * AR

MONTAGUE DAWSON (BRITISH, 1890-1973)

H.M.S. *Howe* steaming at speed in open water signed 'Montague Dawson' (lower left) oil on canvas *45.7 x 88.9cm (18 x 35in).*

£10,000 - 15,000 €11,000 - 16,000 US\$13,000 - 19,000

Named for the victor of the battle of the 'Glorious First of June' (1794), H.M.S. *Howe* was the last to be completed of the five "King George V" class battleships ordered in 1936 and laid down in 1937. Like her essentially identical sisters, *Howe* displaced 36,750 tons (44,460 fully loaded) and measured 745 feet in length with a massive 103 foot beam. Built by Fairfields on the Clyde, she was launched on 9th April 1940 and ready for sea in August 1942. Heavily armed with 10-14in. guns, and 16-5.25in. guns, she could make almost 30 knots at full speed and proved a powerful addition to the fleet in every way. She, like her sisters, was also regarded as a particularly handsome ship given the slender and overlong foredeck which her designers had favoured and which gave her such a beautiful silhouette. Initially attached to the Home fleet, she was detached to the Mediterranean in May 1943 to join Vice-Admiral Willis's 'Force H' in readiness to support "Operation Husky", the allied invasion of Sicily, that July. Flying the flag of Vice-Admiral Power, she was amongst the capital ships which bombarded the naval base at Trapani, and then remained in Italian waters for some time after the successful invasion to take part in all the subsequent operations in the region. Recommissioned in July 1944 and sent to join the Eastern Fleet based at Trincomali, she later became Flagship to Admiral Sir Bruce Fraser, C.in C. of the newly-formed Pacific Fleet. After lending valuable support to U.S. forces in a number of Pacific operations including the allied landings on Okinawa on 1st April 1945, she was sent to South Africa to refit that June. With the War over by the time the work was finished, she returned to Portsmouth (in January 1946) where she spent the next four years as flagship to the Training Squadron based at Portland. Placed in reserve in 1950, she was sold for scrapping in 1958 and had been completely broken up by 1961.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.





27 CHARLES MARTIN POWELL (BRITISH, 1775-1824)

Shipping in rough waters off a fortified headland signed 'JMPowell' (lower left) oil on canvas 61 x 91.4cm (24 x 36in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

28

CIRCLE OF CHARLES MARTIN POWELL (BRITISH, 1775-1824)

Fishing boats at anchor bears a signature 'C.M.Powell' (lower left) oil on canvas 21.6 x 30.5cm (8 1/2 x 12in).

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600

Provenance

Anon. sale, Christie's, South Kensington, 11 May 1995, lot 532.

29

JOHN WILSON CARMICHAEL (BRITISH, 1799-1868)

The River Tyne, South Shields signed and dated 'JWCarmichael/1838' (lower left), bears indistinct inscription '... South Shields' (on stretcher verso) oil on canvas 41.9 x 53.3cm (16 1/2 x 21in).

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

Provenance

Anon. sale, Christie's, London, 17 July 1992, lot 175.





30 JOHN WARD OF HULL (BRITISH, 1798-1849)

A regatta on the Humber signed 'J Ward' (lower right) oil on canvas 61 x 91.4cm (24 x 36in).

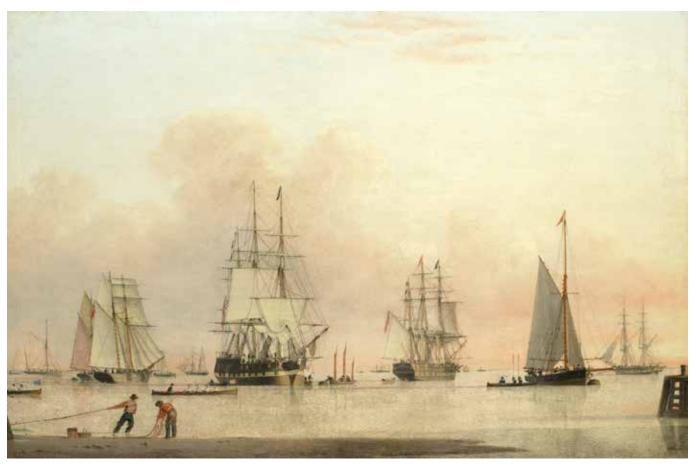
£20,000 - 30,000 €22,000 - 33,000 US\$26,000 - 39,000

The painting shows an assemblage of vessels on the Humber at the entrance to the old harbour during early evening. The composition was replicated several times by Ward and versions of it are in the collection of the Hull Museums and private collections. However, this appears to be by far the largest version.

The entrance of the old harbour was marked by the two wooden dolphins shown at the far sides of the composition and the presence of fishermen bringing in their nets suggests a low tide. The main vessel is likely to be the *Amazon* registered in Hull in 1829. She is shown flying the 'Blue Peter' and preparing to sail. The vessel to the right of her appears to be the *Maese* built in 1841 and again, preparing to sail. The vessel to the left might possibly be the schooner *Dandie Dinmomt* built in 1848 and her inclusion would make the painting a very late work. The single masted cutter to the far right is most likely to be the Revenue Cutter *Bee*, built in 1828. There are several compositions by Ward which show this cutter anchored by the entrance to the old harbour. In this instance she might possibly be marking the finish of the rowing regatta taking place at the front of the composition.

Interestingly the composition shows almost every kind of vessel that plied its trade on the Humber during the period including several steam ships visible in the background. Of particular note is the Humber Goldduster tied to the buoy at the starboard side of the *Amazon*, as these were the favoured vessels of the Hull watermen and were used to ferry crew and goods from ship to shore and vice versa. The Gold-duster is unique to the Humber at Hull.

We are grateful to Arthur Credland for his assistance with cataloguing this lot.











31

PIETER CORNELIS DOMMERSEN (DUTCH, 1834-1908)

On the Scheldt signed and dated 'P.C.Dommersen/1866' (lower right) oil on canvas 50.8 x 81.3cm (20 x 32in).

£4,000 - 6,000 €4,400 - 6,500 US\$5,200 - 7,800

32

HENRY REDMORE (BRITISH, 1820-1887)

Dutch fishing boats off the coast signed 'H Redmore' (lower left) oil on canvas *41 x 66.5cm (16 1/8 x 26 3/16in).*

£3,000 - 5,000 €3,300 - 5,400 US\$3,900 - 6,500

Provenance

Anon. sale, Bonhams, London, 15 January 1998, lot 105. Purchased from above sale by the present owner.

33

PIETER CORNELIS DOMMERSEN (DUTCH, 1834-1908)

Koudum, Holland signed and dated 'P.C.Dommersen.1899-' (lower right) oil on canvas 50.8 x 76.2cm (20 x 30in).

£5,000 - 8,000 €5,400 - 8,700 US\$6,500 - 10,000





34 EDWARD WILLIAM COOKE, RA (BRITISH, 1811-1880)

Santa Maria della Salute, evening; Sunset on the lagoon of Venice, with the church of Isola di San Giorgio in Alga in the distance, a pair one signed 'E.W.Cooke RA' (lower left), the other signed and dated 'E W Cooke 1864' (lower left) oil on paper laid onto canvas each 29.5 x 45.1cm (11 5/8 x 17 3/4in). (2)

£6,000 - 8,000 €6,500 - 8,700 US\$7,800 - 10,000

Provenance

For Santa Maria della Salute, evening: (possibly) Sale, Christie's London, 26 November 1982, lot 246. Sale, Phillips London, 25 July 1987. With Owen Edgar Gallery.

For both works: Sale, Christie's London, 31 May 2012, lot 75. The estate of Miss Elizabeth Creak, sold to benefit the Elizabeth Creak Charitable Trust.

Literature

For Santa Maria della Salute, evening: (possibly) J. Munday, *E.W.Cooke 1811-1880, A Man of his Time*, Woodbridge, 1996, cat. no.64/16, p.354, as Santa Maria della Salute with the Giudecca beyond at Sunset





36

35

GEORGE WEBSTER (BRITISH, ACTIVE 1797-1832)

Port Mahon, Minorca, at dawn bears an indistinct inscription (on old label attached to the stretcher) oil on canvas 50.1 x 91.4cm (19 3/4 x 36in).

£4,000 - 6,000 €4,400 - 6,500 US\$5,200 - 7,800 36

GEORGE WEBSTER (BRITISH, ACTIVE 1797-1832)

Port Mahon, Minorca, with figures fishing in the foreground oil on canvas 50.1 x 91.5cm (19 3/4 x 36in).

£4,000 - 6,000 €4,400 - 6,500 US\$5,200 - 7,800



THOMAS WHITCOMBE (BRITISH, CIRCA 1752-1824)

The East Indiaman *Rodney* in two positions off the English coast and firing a salute to mark her safe return from Bengal in August 1788 signed and indistinctly dated 'Thos Whitcombe 88' (lower right) oil on canvas *71.1 x 122cm (28 x 48in).*

£12,000 - 18,000 €13,000 - 20,000 US\$16,000 - 23,000

Provenance

Anon. sale, Christies, New York, 10 February 2004, lot 163. Anon. sale, Christies, London, 29 October 2008, lot 37.

Named in honour of Admiral Lord Rodney, the victor of several major Anglo-French naval engagements during the American War of Independence, the ship *Rodney* was launched in January 1782 from the Thameside yard of Randall, Gray & Brent at Rotherhithe. A classic East Indiaman of 772 tons, she was built for Mr. Donald Cameron, one of the managing owners of the mighty East India Company, and she measured 117 feet in length with a 35 foot beam. After nine months of

fitting out, she sailed from Portsmouth – along with a convoy of eight other East Indiamen – on 11th September 1782, bound for Bengal and the Coromandel Coast of India. Her first master, Captain Henry Wakeham, brought her home safely to the Downs in May 1784 and then took her on her second voyage to the same destinations from March 1785 until May 1786. Three further round trips to India followed under Captain Allan Chatfield, the first of which ended when she arrived in the Downs on 15th August 1788, and *Rodney's* last recorded voyage, to Bengal under Captain Carruthers, lasted from July 1795 until she arrived home in August 1796. Offered for sale thereafter, she seems to have escaped the breakers by being used as a transport although this is unconfirmed.

It seems highly probable that this work was commissioned by Captain Allan Chatfield to mark the safe return home of his ship *Rodney* at the end of the first voyage for which he had been in command. The fact that this was not the vessel's maiden voyage would seem to preclude it being commissioned by her owner.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.



38 * ROBERT DODD (BRITISH, 1748-1816)

The merchantman *Delaford* outward bound from London and approaching Greenwich Hospital as she sails down-river oil on canvas 78.5 x 124.5cm (30 7/8 x 49in).

£10,000 - 15,000 €11,000 - 16,000 US\$13,000 - 19,000

Provenance

Probably commissioned by the vessel's original owner Mr Samuel Boddington to mark her completion in 1788. With Tennant Galleries, Los Angeles, 1980. Private collection, US.

The 393-ton merchantman *Delaford* was built on the Thames at Blackwall in 1787. Despite her place of birth however, she was not an East Indiaman – virtually all of which emanated from the same Blackwall yards – but, rather, was designed as a three-decked West Indiaman intended for trade with the rich 'sugar islands' of the Caribbean. Completed in 1788 with 'no expense spared', her total cost was £3,739, not only a massive sum at that time but also, in fact, the largest amount expended on any vessel (excluding East Indiamen) launched from Blackwall in the fifty years between 1749 and 1799. Owned for most of her surprisingly long life by Mr. Samuel Boddington of London, Delaford's first master was Captain G. Young and she sailed exclusively to St. Vincent well into the 1820s. By 1802, and now under Captain W. Young, her hull had been coppersheathed (in 1796) and she had acquired 2 4-pounder guns for protection during the seemingly endless French Wars. By 1807, her armament had increased to 2 6-pdrs. and 4 4-pdrs. and it was noted by Lloyd's Surveyors that same year that she was in "good repair", a state maintained throughout Boddington's long tenure of ownership. Sometime later in the 1820s, she was sold into the Mediterranean trade and although her demise is unconfirmed, a vessel of this very distinctive and unusual name was driven ashore in Dundrum Bay, Co. Down, Ireland, in 1831 and declared a total loss. Whilst the precise date of wreck is also unknown, the stranded ship was said to be on passage from Liverpool to Lisbon and since she was the only recorded vessel of this name at this time, it seems highly probable that this is where the Thames-built Delaford of 1787 met her end.

Delaford's portrait was also painted by W.J. Huggins and this work is currently held at the National Maritime Museum, *ref.* BHC 3283, and measures 31.5 x 50ins. (80 x 127cms).

We are grateful to Michael Naxton for his assistance with cataloguing this lot.

39 FRANCIS HOLMAN (BRITISH, 1729-1790)

Commodore James in the *Protector* with *Revenge* and the grab *Bombay* off Gheriah, India, April 1755 oil on canvas 101 x 110.5cm (39 3/4 x 43 1/2in).

£20,000 - 30,000 €22,000 - 33,000 US\$26,000 - 39,000

Provenance

Christie's, London, 29 October 2008, lot 17.

During the seventeenth century, British involvement in India - through the activities of the East India Company - began at Surat (in 1616), expanded to Madras (fortified in 1641) and was then immeasurably strengthened by the acquisition of Bombay (in 1668), a gift from Charles II to whom it had passed as part of the dowry of his Portuguese wife Catherine of Braganza. Already renowned as the finest harbour in India, Bombay proved a great prize particularly when compared with the lack of any similar facility at Fort St. George on the Madras coast. It was probably inevitable therefore that the Company would adopt a more aggressive policy towards the north-eastern territories bordering the Bay of Bengal where lay, within the vast sprawl of the Ganges delta, far more suitable sites from which to base its operations on that side of the sub-continent. A short war against the Moghul Emperor's forces (1685-90) identified the perfect location when, in 1686, E.I.C. ships found unexpected shelter in a bend in the Hooghley River. An ideal deep-water anchorage from which any settlement could be safeguarded by the guns of ships lying off-shore, it was here that the foundations of Fort William were laid in 1697 which, when completed, would become the nucleus of the future city of Calcutta.

Elsewhere in India however, colonial expansion was progressing less well, not least in the Maratha lands south of Bombay where the ancient Maratha capital of Gheriah was protected by the heavily fortified island of Suvarnadrug. The safe and sheltered anchorage provided by the bay had long been a safe haven for the so-called 'Angrian pirates', Marathas who refused to accept any English involvement in their territory and who, inevitably, became the target for two unsuccessful expeditions to subdue them between 1718 and 1721. By 1750 the situation had improved somewhat, thanks to the Maratha's desire for some English support against their more traditional enemies and, in 1755, it was decided to mount an Anglo-Marathan offensive against Gheriah to root out the pirates once and for all. It was agreed that the Maratha army would attack the city from the land whilst ships of the Bombay Marine would mount an assault from the sea.

In command of the naval force was Commodore William James, a highly experienced professional sailor who had selected the frigate *Protector* as his flagship. Specially built in England and mounting 40-guns, she was a true warship and much more powerful than the locally built 'grabs' which accompanied her even though the latter were well-officered and amply supplied with cannon, powder and shot. Despairing of the arrival of the squadron supposedly on its way from Madras to assist him, James sailed into Suvarnadrug Bay on 2nd April 1755 in order to attack the main island fort from the west, along with his two bomb ketches Revenge and Bombay. On that first day, 'eight hundred shot and shell' were expended at a range of less than one hundred yards and, according to a deserter from the fort, caused 'fearful casualties'. On the next day, Protector and her two consorts attacked again, this time from the eastern side and, by nightfall, the fort was ablaze following the explosion of the main arsenal. The next morning, 4th April, the fortress surrendered and James afterwards returned to a hero's welcome in Bombay leaving the Marathas, along with greatly strengthened East India Company forces, to take the city of Gheriah the next year.

Compared to James's triumphant and somewhat unexpected subjugation of the fort at Suvarnadrug the previous year, the subsequent taking of Gheriah itself in February 1756 proved relatively simple. Although James was once again present, along with his ship *Protector*, overall command of the much larger naval squadron had devolved upon Admiral Watson whilst Robert [later Lord] Clive had arrived on the scene to assume command of the land forces. The defenders of Gheriah stood little chance against such a powerful combined operation and the city fell within thirty-six hours.

With his share of the captured booty, Commodore James retired to an estate at Eltham, on the outskirts of London, and was given a baronetcy. Also made a director of the East India Company - and, eventually, its chairman - he died a rich man in 1783 whereupon his widow erected a fanciful replica of the scene of his greatest triumph in his memory; 'Severndroog Castle', as it was soon called by the locals, was located on Shooters Hill where it still stands as a curious memorial to the events of April 1755.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.





CIRCLE OF PETER MONAMY (LONDON 1681-1749)

The flagship *Royal Sovereign* becalmed in an anchorage with other ships of the fleet nearby bears a signature 'P. Monamy: Pinx' (lower left) oil on canvas 101.6 x 64.2cm (40 x 25 1/4in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

40



41

CIRCLE OF PETER MONAMY (LONDON 1681-1749)

A bustling inshore anchorage, with a flagship firing salutes to announce her readiness to sail oil on canvas 59.7 x 44.5cm (23 1/2 x 17 1/2in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

Provenance

With Frost & Reed, London, no.K711.

42 CIRCLE OF PETER MONAMY (LONDON 1681-1749)

An English man-o'-war and an Admiralty yacht close inshore in an estuary, probably the Medway, each vessel drying her sails in the warm air bears a signature 'P:Monamy' (lower left) oil on canvas $31 \times 36cm$ (12 3/16 x 14 3/16in).

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600









43 *

THOMAS LUNY (BRITISH, 1759-1837)

On the coast at Weymouth signed and dated 'Luny 1828' (lower left) oil on panel *30 x 41cm (11 13/16 x 16 1/8in).*

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

44

THOMAS LUNY (BRITISH, 1759-1837)

Grotta di Palazzo, Italy signed and dated 'Luny 1832' (lower left) oil on panel *30 x 40.5cm (11 13/16 x 15 15/16in).*

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

Provenance

Anon. sale, Christie's, New York, 4 June 1986, lot 10.

45

THOMAS LUNY (BRITISH, 1759-1837)

The Rescue signed 'T Luny' (lower left) and bears artist's name and indistinct inscription (on partial label verso) oil on panel $26 \times 42cm$ (10 1/4 x 16 1/2in).

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

Provenance

Anon. sale, Christies, London, 17 June 1983, lot 7.







46

JAMES WEBB (BRITISH, 1825-1895)

Hauling in the nets, thought to be off Dunstanburgh Castle on the Northumberland coast oil on canvas $76.2 \times 137.8 cm (30 \times 54 1/4 in)$.

£3,000 - 5,000 €3,300 - 5,400 US\$3,900 - 6,500 THOMAS ROSE MILES (BRITISH, ACTIVE 1869-1906) All saved signed 'TR Miles' (lower left) oil on canvas 76.8 x 127cm (30 1/4 x 50in).

£3,000 - 5,000 €3,300 - 5,400 US\$3,900 - 6,500

47





49

48

JAMES HARRIS OF SWANSEA (BRITISH, 1810-1887)

Pilot boats racing to get business off Swansea signed and dated 'Harris/61' (lower right) oil on canvas 46 x 76.5cm (18 1/8 x 30 1/8in).

£3,000 - 5,000 €3,300 - 5,400 US\$3,900 - 6,500

49 WI

WILLIAM H. BORROW (BRITISH, ACTIVE 1863-1893)

A Rye fishing boat coming ashore with the day's catch signed and dated 'W H BORROW./1890' (lower right) oil on canvas 66 x 121.9cm (26 x 48in).

£1,500 - 2,000 €1,600 - 2,200 US\$1,900 - 2,600





51

50

WILLIAM THORNLEY (BRITISH, ACTIVE 1857-1898)

Shipping on a blustery day with fisherfolk on a jetty looking on oil on canvas $21 \times 41 cm$ (8 1/4 x 16 1/8in).

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600

51

WILLIAM THORNLEY (BRITISH, ACTIVE 1857-1898)

Shipping in rough waters off a jetty signed 'W. A. THORNBERY' (lower right) oil on canvas *21 x 41cm (8 1/4 x 16 1/8in).*

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600





52 * WILLIAM THORNLEY (BRITISH, ACTIVE 1857-1898) Fisherfolk on a beach at sunset signed 'Thornley' (lower right)

oil on canvas 35.8 x 30.5cm (14 1/8 x 12in).

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600





54

53 ROBERT CLEVELEY (BRITISH, 1747-1809)

A beached hoy with shipping beyond pen and ink and watercolour 14.6 x 21cm (5 3/4 x 8 1/4in).

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

Provenance

Anon. sale, Christies, South Kensington, 7 October 1993, lot 312.

54

NICHOLAS POCOCK (BRITISH, 1740-1821)

A set of four early views of Bristol one signed 'NPocock 1785' (lower centre) and one dated '1785' (lower left) ink and watercolour over a printed base *each 24.1 x 36.9cm (9 1/2 x 14 1/2in).* (4)

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

Provenance

With Frost & Reed, 28 May 1961, no. R2018. Private collection, UK.





56

55

WILLIAM ANDERSON (BRITISH, 1757-1837)

Moored boats with figures on the foreshore signed and dated 'WAnderson.1795' (lower centre right) watercolour 20 x 28cm (7 7/8 x 11in).

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

56

WILLIAM ANDERSON (BRITISH, 1757-1837)

Figures before the Ship Tavern signed and dated 'W Anderson 1797' (lower left) watercolour $30 \times 40 cm (11 \ 13/16 \times 15 \ 3/4 in).$

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900





57 GEORGE WOLFE (BRITISH, 1834-1890)

Scarborough from the Spa signed 'Geo. Wolfe' (lower left) and inscribed 'Scarbra' (lower right) watercolour heightened with bodycolour 36.5 x 54cm (14 3/8 x 21 1/4in).

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

Provenance

Anon. sale, Bearne's, Exeter, 16 January 1985, lot 105. Anon. sale, lan Peace & Co., Scarborough, 22 April 1999, lot 66. Purchased from above sale by the present owner.

58 GEORGE WOLFE (BRITISH, 1834-1890)

Clovelly signed 'Geo. Wolfe.' (lower left) watercolour and bodycolour $35 \times 52cm$ (13 3/4 x 20 1/2in).

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

Provenance

Anon. sale, Ian Peace & Co., Scarborough, 22 April 1999, lot 74. Purchased from above sale by the present owner.







59

EDWARD WILLIAM COOKE, RA (BRITISH, 1811-1880)

Low tide signed 'E W COOKE' (lower right) and bears inscription 'SHOREHAM FISHING BOATS ASHORE' (verso) watercolour and bodycolour 24.5 x 43.5cm (9 5/8 x 17 1/8in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

Provenance With the Polak Gallery, London, ref. no. 388/13.

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

A view from Mount Edgecumbe across the River Tamar to Devonport, Plymouth signed and dated 'E Duncan/1855' (lower right) watercolour and pencil heightened with white 20.3 x 40cm (8 x 15 3/4in).

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900



61 CHARLES NAPIER HEMY, RA RWS (BRITISH, 1841-1917)

Tynemouth signed with monogram and dated '1864' (lower right) oil on canvas $33.6 \times 48.2 cm$ (13 1/4 x 19in).

£5,000 - 7,000 €5,400 - 7,600 US\$6,500 - 9,100

This painting is an early example of Charles Napier Hemy's style and depicts Tynemouth bay with the ruins of Tynemouth Castle and Priory visible on the headland as well as Tynemouth Castle lighthouse.

By mid-1862, Hemy had returned to Newcastle - his birthplace, from Lyon where he had been studying the priesthood at a Dominican monastery since 1861. Even though he had rejected the Church as a possible career, it must have had some significance to Hemy to include the ruins of what had once been a Benedictine monastery in this painting. The Tynemouth Castle lighthouse was still in use in 1864 when this picture was painted, it had an oil-fired light at the time. It was replaced by the St. Mary's Lighthouse in 1895 and was subsequently demolished in 1898.

By 1863 Hemy was living with his father in Gatsehead where he probably painted this picture. It shows the influence by Hemy's teacher William Bell Scott (1811 – 1890) who was head of the Government School of Design in Newcastle where Hemy attended from 1852 – 1855. Scott and in turn Hemy was strongly influenced by the Pre-Raphaelites and their particular form of realism which required a high level of accurate detail. Hemy's skill at painting detail is evident in this painting in the foreground of the basket, foreshore and stern of the boat - the latter has the faint words of Tynemouth Castle visible which implies the boat was used as a ferry from the shore to the castle.

We are grateful to Catherine Wallace for her assistance with cataloguing this lot.





63

62

THOMAS ROSE MILES (BRITISH, ACTIVE 1869-1906)

Morning - The quayside, Sunderland signed 'TRMiles' (lower left) oil on canvas *55.9 x 73.6cm (22 x 29in).*

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

Provenance

Anon. sale, Sotheby's, London, 13 February 1991, lot 1.

₆₃†

JAMES WEBB (BRITISH, 1825-1895) Fisherfolk on a pier

oil on canvas 86.3 x 152.4cm (34 x 60in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

Provenance Property of an important public limited company

64 * CHARLES NAPIER HEMY, RA RWS (BRITISH, 1841-1917)

'Tipping Out a Shrimp Trawl'

signed and dated 'C. Napier Hemy 1884' (lower right), also signed and inscribed 'No.1 Tipping out a shrimp trawl/C.Napier Hemy/1 Park Terrace/Falmouth' (verso) oil on canvas 92.7 x 137.8cm (36 1/2 x 54 1/4in).

£25,000 - 35,000 €27,000 - 38,000 US\$32,000 - 45,000

Provenance

Agnew and Sons, London. The T. Eaton Company, Canada. Private collection, Canada.

Charles Napier Hemy came to settle in Falmouth in 1881 after he married Amy Freeman (his second wife) on 25th August 1881 a year after his first wife had died. Prior to that on his many visits to Falmouth he had rented a house at 1, Park Terrace, Falmouth which is the address on the back of this painting. By 1884, when this painting was dated, Hemy had built his own house called Churchfield in Kimberley Place, which is just round the corner from Park Terrace.

It does suggest that this painting was possibly produced at an earlier date and that 1884 was added later. However the style does seem to echo that used in similar works of the mid 1880s such as 'The Smelt Net' 1886. Hemy also produced a pen and ink sketch of this painting, which could well have been the study for it.

It was probably painted from Hemy's floating studio, the converted seine boat Van de Velde as the boat in the painting is positioned in the middle of the Falmouth harbour looking across to Trefusis point with the Roseland peninsula beyond.

The fisherman is depicted in a small beam-trawl boat, where approx. 8 to 10 foot beam separated the two trawl-heads. The 'D shaped hoop of metal' depicted at the stern of the boat would have kept the beam well clear of the bottom, and the mouth of the net open. The net is made from a 'Y' or 'V' shaped bag of fine mesh material, laced to the beam, and the trailing edge of the trawl-heads. The bottom of the mouth would be weighted slightly, to drag across the seabed. *

In the painting, one trawl-head is lying in the boat, and the other hangs over the stern. The fisherman has the funnel-end of the net raised, shaking any catch out into the bottom of the boat.

The fisherman would row to the spot over a shallow bank where he intended to fish. Here he would drop then either drift down with the tide, or row back, while the line on the windlass paid out. Once this had reached its limits, the shrimp trawl would have been lowered over the stern on a short line. The fisherman would then have hauled the boat and trawl ahead by the windlass until he was nearly over the anchor, and then hauled the trawl to see what he had caught.*

* This information on shrimp trawling methods was provided by Tony Pawlyn Hon. Head of Research at National Maritime Museum, Cornwall in Falmouth.

We are grateful to Catherine Wallace for her assistance with cataloguing this lot.



Hemy on board his floating studio the Van de Velde







65 THOMAS BUSH HARDY (BRITISH, 1842-1897)

Off Scarborough signed, inscribed and dated 'T.B.Hardy.1891 off Scarbro' (lower right) watercolour 64.2 x 105.4cm (25 1/4 x 41 1/2in).

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600

66

EDWIN COCKBURN (BRITISH, ACTIVE 1837-1868)

A large gathering of fisherfolk signed and indistinctly dated 'Edwin Cockburn' (lower right) watercolour 39 x 63.5cm (15 3/8 x 25in).

£1,200 - 1,800 €1,300 - 2,000 US\$1,600 - 2,300

Provenance

Anon. sale, lan Peace & Co., Scarborough, 22 April 1999, lot 110. Purchased from above sale by the present owner.

67

EDWIN COCKBURN (BRITISH, ACTIVE 1837-1868)

Entering the harbour at Whitby signed and dated 'Edwin Cockburn/1872' (lower right) watercolour heightened with white $29 \times 46cm$ (11 7/16 x 18 1/8in).

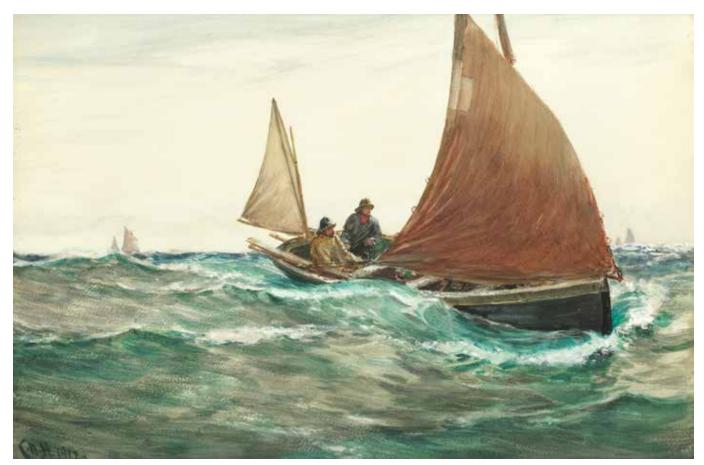
£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600

Provenance

Anon. sale, Ian Peace & Co., Scarborough, 22 April 1999, lot 111. Purchased from above sale by the present owner.







68 CHARLES NAPIER HEMY, RA RWS (BRITISH, 1841-1917)

'A Brisk Breeze' signed with initials and dated 'C.N.H./1912' (lower left), also signed and inscribed 'No 1. R.W.S. 191/"A Brisk Breeze."/C. Napier-Hemy./Falmouth' (on artist's label attached to original backing board) watercolour and bodycolour 44.4 x 67.3cm (17 1/2 x 26 1/2in).

£5,000 - 7,000 €5,400 - 7,600 US\$6,500 - 9,100

Provenance

With Frost & Reed, London, no.952. Anon. sale, Sotheby's, London, 30 May 1996, lot 409.

69

CHARLES NAPIER HEMY, RA RWS (BRITISH, 1841-1917)

'A Squall - Lower Away' signed with initials and dated '1915 C.N.H.' (lower right), also signed, inscribed and dated 'R.A. 1916/4/A squall - lower away/C. Napier Hemy/Falmouth/1915' (on original backing card) watercolour and bodycolour 45.7 x 67.3cm (18 x 26 1/2in).

£5,000 - 7,000 €5,400 - 7,600 US\$6,500 - 9,100

Provenance

Anon. sale, Sotheby's, London, 5 November 1997, lot 245.

Exhibited

London, Royal Academy, 1916, no.1427.

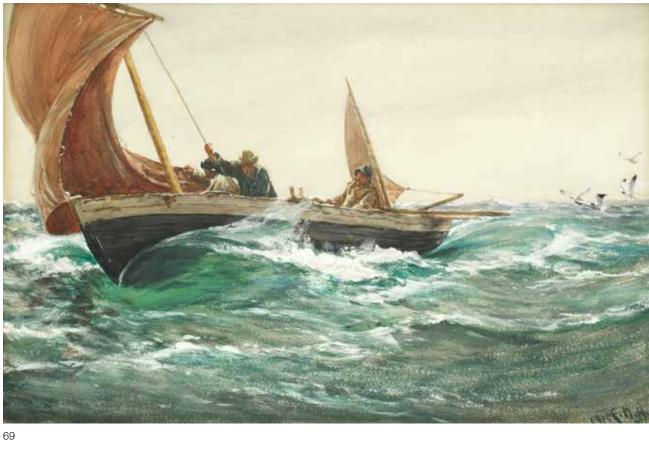
70 CHARLES NAPIER HEMY, RA RWS (BRITISH, 1841-1917)

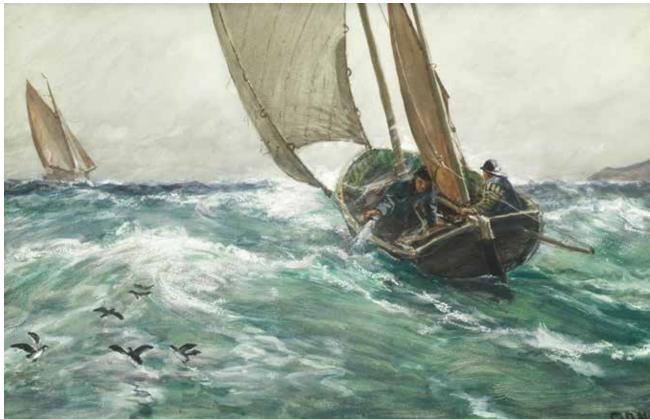
'Wild Weather' signed with initials (lower right), also signed, inscribed and dated 'Wild Weather/C. Napier Hemy/Falmouth/1917' (on original backing board) watercolour and bodycolour *43.2 x 66cm (17 x 26in).*

£5,000 - 7,000 €5,400 - 7,600 US\$6,500 - 9,100

Provenance

Anon. sale, Sotheby's, London, 16 July 1993, lot 105.











71 HENRY REDMORE (BRITISH, 1820-1887)

Shipping at anchor, a pair both signed and dated 'HRedmore/1862' (lower left) oil on panel each 15.2 x 12.7cm (6 x 5in). (2)

£1,500 - 2,000 €1,600 - 2,200 US\$1,900 - 2,600

72 HENRY REDMORE (BRITISH, 1820-1887)

Shipping off a Dutch coast oil on canvas *61 x 102.2cm (24 x 40 1/4in).*

£2,500 - 3,500 €2,700 - 3,800 US\$3,200 - 4,500



73 CHARLES MARTIN POWELL (BRITISH, 1775-1824)

Dutch shipping scene indistinctly signed 'CMPowell' (lower left) oil on canvas 45.7 x 61.2cm (18 x 24 1/8in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

Provenance

Anon. sale, Christie's, South Kensington, 15 October 1992, lot 448.

74

CHARLES MARTIN POWELL (BRITISH, 1775-1824)

Off the Hook of Holland indistinctly signed 'CMPowell' (lower centre) oil on panel 22.2 x 31.1cm (8 3/4 x 12 1/4in).

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

Provenance

With E. Stacy Marks Ltd, 1985.

75

GEORGE WEBSTER (BRITISH, ACTIVE 1797-1832)

Dutch fishing boats and an English man-o'war in an estuary signed 'G. Webster' (lower left) oil on canvas *33 x 43.2cm (13 x 17in).*

£1,200 - 1,800 €1,300 - 2,000 US\$1,600 - 2,300

Provenance

Anon. sale, Christies, London, 17 July 1992, lot 115.









77

76 * JOHN WARD OF HULL (BRITISH, 1798-1849) Various sailing craft off a coast

oil on panel 15.2 x 22.8cm (6 x 9in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

77

GUSTAVE DE BREANSKI (BRITISH, CIRCA 1856-1898)

'Squally weather, Mounts Bay' signed and dated 'Gustave de Breanski/1887' (lower right), further signed and dated 'Gustave de Breanski/1886' (lower right) and inscribed with title and artist's name (on two labels attached to stretcher verso) oil on canvas 50.8 x 91.5cm (20 x 36in).

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900





78

ABRAHAM HULK (DUTCH, 1813-1897)

A tranquil estuary scene

bears indistinct inscription 'A. Hulk/Bought from the artist/by JW Smith 13? New Bond Street/London' (verso) and bears another indistinct inscription and date 'Oct 29 1874' (verso) oil on panel

20 x 30.5cm (7 7/8 x 12in).

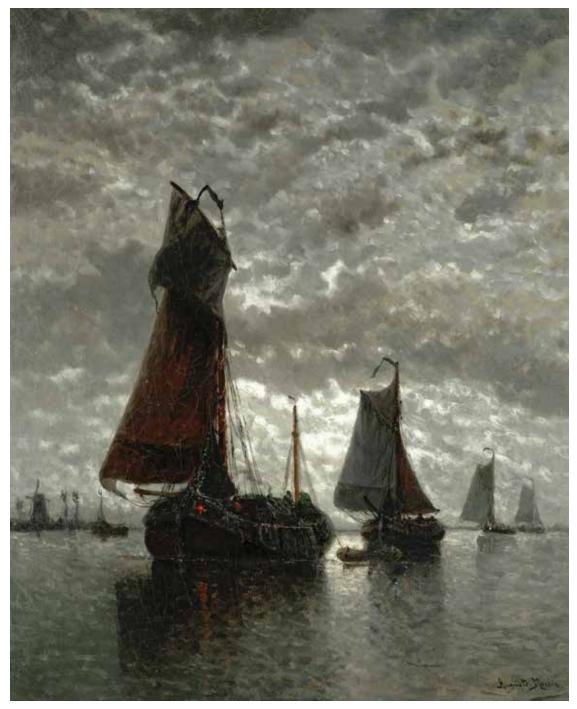
£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

79

ABRAHAM HULK (DUTCH, 1813-1897)

'Morning on the Medway' signed 'A Hulk' (lower right), faintly inscribed and dated '"Morning on the Medway"/Paris/1888' (verso) oil on canvas *61 x 91.5cm (24 x 36in).*

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900





AUGUSTE HENRI MUSIN (BELGIAN, 1852-1920)

Aurore d'hiver sur la Meuse signed 'Auguste Musin' (lower right) and inscribed 'Aurore d'hiver sur la Meuse/(Jags-Bos.)/****/Rue de la limite Bruxel' (on a partial label attached to the reverse) oil on canvas $81 \times 64.5 cm$ (31 7/8 x 25 3/8in).

£5,000 - 7,000 €5,400 - 7,600 US\$6,500 - 9,100



81 [†] CORNELIS CHRISTIAAN DOMMELSHUIZEN (DUTCH, 1842-1928)

The Thames at Greenwich signed and dated 'Chr. Dommelshuizen 1899' (lower right) oil on canvas 77.5 x 129.5cm (30 1/2 x 51in).

£4,000 - 6,000 €4,400 - 6,500 US\$5,200 - 7,800

Provenance

Property of an important public limited company

82

CORNELIS CHRISTIAAN DOMMELSHUIZEN (DUTCH, 1842-1928) Dutch shipping at sunset oil on canvas 116.9 x 53cm (46 x 20 7/8in).

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600



82



83

THOMAS WHITCOMBE (BRITISH, CIRCA 1752-1824)

H.M.S. *Ethalion* in action with the Spanish frigate *Thetis* off Cape Finisterre, 16th October 1799 with strengthened signature and date 'TWhitcombe 1800' (lower left)

oil on canvas 71.1 x 106.7cm (28 x 42in).

£5,000 - 7,000 €5,400 - 7,600 US\$6,500 - 9,100 On the evening of 15th October 1799, the 38-gun British frigate Naiad, Captain Pierrepont, was patrolling off the coast of Spain when she sighted two 34-gun enemy frigates, the Santa-Brigida and the Thetis. Regardless of the odds against him, Pierrepont gave chase and, before dawn the following morning, also sighted the British frigate Ethalion, Captain James Young, which also joined the pursuit. At 7.00am. on the 16th the two Spaniards parted company and Pierrepont directed Captain Young to go after the Thetis whilst he engaged her consort. Despite her adversary's head-start, Ethalion's sailing qualities soon became apparent and, by 11.30am., she had caught up with the Thetis and begun to engage her in a furious action. Despite negligible casualties on both sides, Thetis only withstood the battering for an hour before striking her colours and surrendering. Only upon capture however, did Captain Young realise quite what a prize he had secured; instead of the usual contraband of war, Young discovered that Thetis was, in fact, homeward-bound from Vera Cruz (Mexico) with a priceless cargo of specie worth 1,385,292 Spanish dollars. The booty, which equated to £311,690 sterling, made Young a very rich man and, after successive promotions, he died a Vice-Admiral in 1833.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.





85

84 FRANCIS HOLMAN (BRITISH, 1729-1790)

Rounding Eddystone Lighthouse oil on canvas 60 x 113.5cm (23 5/8 x 44 11/16in).

£4,000 - 6,000 €4,400 - 6,500 US\$5,200 - 7,800

There is a similar view by Holman in the collection of the Fitzwilliam Museum, Cambridge, measuring 99 x 128cm (39 x 50 3/8in), painted c. 1773.

85 CIRCLE OF FRANCIS HOLMAN (BRITISH, 1729-1790)

The three-masted merchantman *Ann Black* off Dover bears a signature (lower left) oil on canvas 64.8 x 102.2cm (25 1/2 x 40 1/4in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

Provenance

Anon. sale, Sotheby's, London, 3 May 1995, lot 2 (as Francis Holman). Anon. sale, Christie's, London, 29 October 2008, lot 12 (as Francis Holman).



86

AEGIDIUS C. A. SCHÖNSTEDT (DUTCH, BORN AFTER 1812-DIED AFTER 1881)

The British frigates *Flora* and *Crescent* in action with two Dutch frigates west of Cape Spartel, Morocco, 30th May 1781 signed and dated 'Schonstadt f/1849' (lower right) oil on panel 29.5 x 43.2cm (11 5/8 x 17in).

£3,000 - 5,000 €3,300 - 5,400 US\$3,900 - 6,500 Two British frigates, the *Flora*, 38-guns, and the *Crescent*, 28, having been forced to run into Gibraltar to escape a hostile Spanish squadron on 29th May 1781, put to sea again the following morning to look for two large vessels which had been seen at first light. Making for Ceuta, on the opposite north African shore, the two strangers were soon sighted and identified as the Dutch frigates *Castor* and *Briel*. The *Flora* immediately engaged the *Castor* which, despite her only slightly inferior fire-power, fought tenaciously for over two hours before striking her colours. *Crescent* fared less well as her opponent, the *Briel*, was more heavily armed and after a furious engagement which left the *Crescent* completely dismasted and without a single gun still firing, Captain Pakenham had no choice but to surrender. Before Briel could take possession of her prize however, the *Flora* came to *Crescent's* rescue and forced *Briel* to flee the scene and head for Cadiz.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.





87 SAMUEL DRUMMOND (BRITISH, 1765-1844)

Captain William Rogers capturing the *Jeune Richard*, 1st October 1807 oil on canvas

94.6 x 94.6cm (37 1/4 x 37 1/4in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

It has been suggested that the present work is an earlier painting to the almost identical one, albeit with one or two anomalies, which is held in the National Collection at Greenwich.

The context of the scene is the action between the English mail packet *Windsor Castle* and the French privateer the *Jeune Richard* off the coast of Barbados on the 1st October 1807. The French ship had a larger crew and superior armaments, but this did not deter the English, led by Captain William Rogers, who fought bravely and with great skill. Both sides suffered considerable losses, but eventually the English were able to board the Frenchman, kill her Captain and tear down her colours.

Drummond's work represents the scene from the *Jeune Richard's* starboard main shrouds, showing the moment that Captain Rogers and his remaining men have boarded the privateer and are preparing to shoot the boatswain.

Drummond painted a bust-length portrait of Captain Rogers which served as a basis for this study and the finished picture. The final work was exhibited at the Royal Academy in 1808, and was also engraved in mezzotint by W. Ward in 1809.

CHARLES EDWARD DIXON (BRITISH, 1872-1934)

'Oak, Hemp, and Powder, Trafalgar, 1805' signed and dated 'Charles Dixon/1920' (lower right) gouache 118.5 x 241cm (46 5/8 x 94 7/8in).

£20,000 - 30,000 €22,000 - 33,000 US\$26,000 - 39,000

Exhibited London, Royal Academy, 1920, no.787.

Literature

Royal Academy Pictures, 1920, illustrated on p. 98.







89

89

ATTRIBUTED TO WILLIAM INNES POCOCK (BRITISH, 1783-1836)

Two views of a Squadron of the Blue offshore, with a Vice-Admiral aboard the flagship, a pair watercolour, one with scratching out each $39.4 \times 61.6cm$ (15 1/2 x 24 1/4in). (2)

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600





91

90

DOMINIC SERRES (BRITISH, 1722-1793)

'Calshot Castle at the mouth of Southampton River' signed with initials and dated 'D. S. 1786' (lower right), further inscribed 'Calshot Castle at the mouth/of Southampton River/Drawing by D. Serres/1786' (on the reverse, according to a photograph of the paper prior to it being laid down) pen and ink and watercolour $23 \times 31.5 cm$ (9 1/16 x 12 3/8in).

20 x 01.0011 (9 1/10 x 12

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

91

ANTOINE ROUX (FRENCH, 1765-1835)

The *Weasel* coming into Marseilles, 9th September 1823 signed, inscribed and dated 'Ant Roux à Marseilles 1823' (lower right) and further inscribed 'Weasel G.t Yarmouth, Patton Francis, Master, Comming[sic] into Marseilles. 9th Septer 1823.-' (lower centre) pen and ink and watercolour with traces of pencil 43.2 x 59.7cm (17 x 23 1/2in).

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600



92 * CHARLES MARTIN POWELL (BRITISH, 1775-1824)

Men-o'-war and other shipping off Falmouth Bay signed with monogram and dated '1816' (lower right) oil on canvas 81 x 108cm (31 7/8 x 42 1/2in).

£6,000 - 8,000 €6,500 - 8,700 US\$7,800 - 10,000



93

ATTRIBUTED TO NICHOLAS MATTHEW CONDY (BRITISH, 1818-1851)

Ships-of-the-line from the 'Experimental Squadron' underway in light winds in Osborne Bay, 15th July 1845 bears a signature and indistinct date (lower right) and bears an inscription on partial label (attached to the frame verso) oil on canvas 48.2 x 76.2cm (19 x 30in).

£4,000 - 6,000 €4,400 - 6,500 US\$5,200 - 7,800

The so-called 'Experimental Squadrons' of the Royal Navy were sent to sea at various times in the 1830s and 1840s specifically to test new techniques of ship design, armament and building practices during a period of bitter conflict within the naval establishment as to whether or not some more modern methods should be adopted.

The final cruise of the sailing navy's era - before steam-powered warships were included - took place after a royal inspection and review of a newly-constituted 'Experimental Squadron' at Spithead by Queen Victoria on 21st June 1845. Such was the public interest on the day, the Hampshire Advertiser estimated that "there could not have been fewer than 20,000 persons on the water" watching the spectacle from boats of every size, quite apart from the multitudes ashore. On 23rd June, the anchored ships of the squadron then gave an impressive demonstration of making and furling sail, although HMS *Superb*, a brand new 2nd rate of 80-guns, sailed fifteen miles out into open water where she was 'put through her paces' much to the delight of the Queen herself, in the royal yacht, and all those other spectators who had followed the ship in a large flotilla of small boats.

Three weeks later, on 15th July, the Queen returned to Spithead to witness the departure of the squadron for a much-heralded cruise to the Bay of Biscay, with calls at Plymouth and Cork. With the Queen being accompanied by Prince Albert, the dowager Queen Adelaide, the King & Queen of the Belgians and numerous other royal or princely guests, vast crowds once again gathered both ashore and afloat, and the event was declared to be an even greater success than the two pageants the previous month. After leaving Spithead, the 'Experimental Squadron' headed into Osborne Bay and thence set a course around the eastern tip of the Isle of Wight and into the Channel.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.





95

95

94

JOHN LYNN (BRITISH, FL. 1828-1838)

Shipping off the Downs signed 'J Lynn' (on floating spar lower right) oil on canvas 69 x 87cm (27 1/8 x 34 1/4in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

Provenance

Anon. sale, Christie's, South Kensington, 11 May 1995, lot 552.

ATTRIBUTED TO FRANCIS HUSTWICK (BRITISH, 1797-1865)

The two sisters *Belick Castle* and *Fenerator* within hailing distance off Parys Mountain, Anglesey oil on canvas *30.5 x 40.6cm (12 x 16in).*

£1,200 - 1,800 €1,300 - 2,000 US\$1,600 - 2,300

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





97

96

ARTHUR WELLINGTON FOWLES (BRITISH, 1815-1883)

Ryde, Isle of Wight signed, inscribed and dated 'A. W. Fowles/Ryde/1858' (lower right) oil on canvas 41 x 61cm (16 1/8 x 24in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

97 JOSEPH WALTER (BRITISH, 1783-1856) The paddle steamer *Cornwall* off the coast

oil on canvas 43.2 x 61cm (17 x 24in).

£600 - 800 €650 - 870 US\$780 - 1,000



98 ANGLO-CHINESE SCHOOL, 19TH CENTURY

Jardine Matheson's opium clipper *Red Rover* off Singapore bears inscription 'RED ROVER OFF SINGAPORE' (lower left) oil on canvas, unframed $46.4 \times 55.9 cm$ (18 1/4 x 22in).

£3,000 - 5,000 €3,300 - 5,400 US\$3,900 - 6,500

By the late 1820s the stocks of opium at Calcutta had greatly increased from previous years, and it was clear that the traditional one passage per year between India and China could not keep up with demand. Captain William Clifton persuaded the Governor General of India, Lord Bentick, to back his idea of constructing a fast, sleek clipper which could complete three round trips per year. The Howrah Dock Company was commissioned to construct a 255 ton barque rigged vessel with a flush deck with little or no sheer, so that in monsoon conditions she would encounter little wind resistance. Raking masts also lessened the strength of resistance. The first true opium clipper, *Red Rover* was launched from the Hooghly River at Calcutta on 12th December 1829. She departed that port 17 days later with 800 chests of opium, and arrived at Macao on 17th February 1830, after sailing though the northeast monsoon in the China Sea. An equally fast return passage to Calcutta resulted in a round trip of 86 days, beating all previous British records. Further rapid passages followed, and such was the vessel's prowess that she soon came under the watchful eye of Jardine Matheson, who bought a half share in her in 1833, and on Clifton's retirement in 1836, completed full ownership. In the 1820s Singapore had become a free port and became a regular port of call between Calcutta and Hong Kong. *Red Rover* made several calls at Singapore during the 1830s and 1840s, her fastest passage being just 12 days in January 1836.

Other clippers were built or bought by Jardine Matheson, but none were as successful as *Red Rover*. Even as late as May 1850, more than 20 years after her maiden voyage, she made her fastest return passage to Hong Kong of 78 days. Her final passage departed Calcutta on 6th July 1853, but she was caught in a typhoon in the Bay of Bengal and never heard from again.





100

99 JOHN SCOTT (BRITISH, FL.1844-1866)

The coastal trading brig *Ariadne*, in two positions, off Tynemouth signed and dated 'J. Scott/1863' (lower right) oil on canvas *61 x 91.4cm (24 x 36in).*

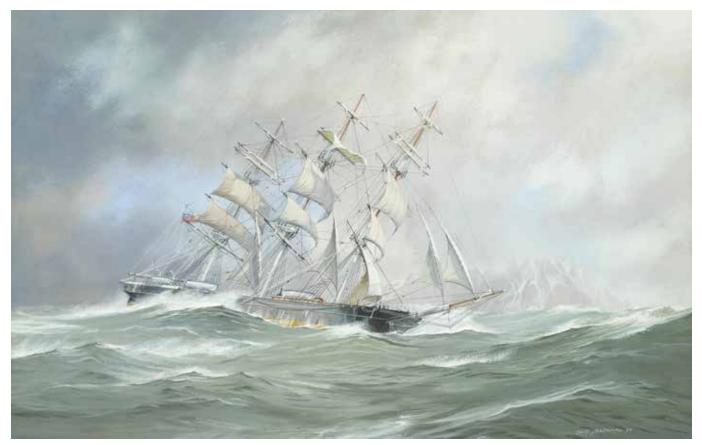
£3,000 - 5,000 €3,300 - 5,400 US\$3,900 - 6,500

Provenance With The Parker Gallery, London. Private collection, UK.

100 WILLIAM HOWARD YORKE (AMERICAN, 1847-1921)

The iron barque *Oakhurst* signed and dated 'W.H.YORKE/1894' oil on canvas 50.8 x 76.2cm (20 x 30in).

£1,500 - 2,000 €1,600 - 2,200 US\$1,900 - 2,600



101 AR

DAVID BRACKMAN (BRITISH, 1932-2008)

Driving, Tierra del Fuego abeam signed and dated 'DAVID BRACKMAN 87' (lower right) gouache and pastel *41.9 x 66cm (16 1/2 x 26in).*

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

Provenance

Anon. sale, Sotheby's, London, 20 May 1992, Lot 265.

102

MARK RICHARD MYERS (AMERICAN, BORN 1945)

'Schooner *Hope* of Bideford in the Straights of Gibraltar, circa 1850' signed and dated 'MYERS '74' (lower right), also signed, inscribed and dated 'Schooner "Hope" of Bideford/in the Straights of Gibraltar ca. 1850/Mark Richard Myers/ Morwenstow, Cornwall/October 26 1974' (on the reverse) watercolour 28.5 x 37.5cm (11 1/4 x 14 3/4in).

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600

103

DE SIMONE (ITALIAN, 19TH/20TH CENTURY)

H.M.S. *Cruiser* in the Bay of Naples with Vesuvius beyond signed 'De Simone' (lower right) and inscribed 'H.M.S. CRUISER' (lower left) gouache *33 x 47.6cm (13 x 18 3/4in).*

£700 - 1,000 €760 - 1,100 US\$910 - 1,300









105

JOHN CANTILOE JOY (BRITISH, 1806-1866)

HMS Cornwallis lying moored off Sheerness at the mouth of the Medway watercolour with scratching out $28 \times 40 cm$ (11 x 15 3/4in).

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

104

105 WILLIAM JOY (BRITISH, 1803-1867)

Nine O'clock Gun signed and dated 'JOY, 1855.' (lower right) and bears a title and artist's names in pencil (verso) watercolour 20.3 x 30.5cm (8 x 12in).

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600

Provenance

Anon. sale, Bonhams, London, 4 May 1977, lot 57. Anon. sale, Christie's, London, 21 July 1981, lot 307.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





107

106 * AR

DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)

The 32-gun H.M.S. *Terpsichore* engaged in an action with the Spanish 34-gun frigate *Mahonesa* on the 13th October 1796 off Cartagena, Spain

signed 'Derek G. M./GARDNER' (lower right) and also signed, extensively inscribed and dated '75' (on artist's own label verso) watercolour 24.5 x 37.5cm (9 5/8 x 14 3/4in).

£1,500 - 2,000 €1,600 - 2,200 US\$1,900 - 2,600

See Bonhams.com for further footnote on this lot.

107 * AR

DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)

The 74-gun *Superb* followed by *Powerful* and *Donegal*, with the frigates *Acastra* and *Amethyst* in the Atlantic, January 1806 signed and dated 'Derek G. M./GARDNER/1975' (lower left) and also signed with initials and extensively inscribed (on artist's own label verso) watercolour

25 x 36cm (9 13/16 x 14 3/16in).

£1,500 - 2,000 €1,600 - 2,200 US\$1,900 - 2,600

See Bonhams.com for further footnote on this lot.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



108 AR

JOHN STOBART (BRITISH, BORN 1929)

Invercargill passing the Nore lightship signed 'STOBART' (lower right) oil on canvas 71.8 x 118.1cm (28 1/4 x 46 1/2in).

£10,000 - 15,000 €11,000 - 16,000 US\$13,000 - 19,000

Provenance With E. Stacy Marks, Ltd., Eastbourne, 27 June 1974, stock no. S444A. Private collection, UK.



109 ^{AR}

DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)

The China clipper *Taitsing* racing up Channel, 1866 signed and dated 'Derek G. M./GARDNER/1989' (lower right) and inscribed 'The China Tea ship "TAITSING" (1865-1883) resetting her flying jib as she comes up Channel during the Great Tea Race 1866.' (verso)

oil on canvas 71.1 x 100.3cm (28 x 39 1/2in). Together with a signed note from the artist.

£8,000 - 12,000 €8,700 - 13,000 US\$10,000 - 16,000

Provenance

With The Polak Gallery, London, no. 989/1. Henry Abram & Sons Ltd, Glasgow (acquired from the above in July 1992). Private collection, UK.

Gardner's note reads as follows:

'In May 1866 sixteen of the finest clipper ships were assembled in the Pagoda anchorage below Foochow waiting to load the new season's teas prior to the annual race home to London. Among these was the TAITSING, a new ship only recently arrived from London and launched only ten months earlier for Findlay & Longmuir of Greenock by Charles Connell at Glasgow. Since the late 1840s the race home to London

from China with tea had become increasingly an occasion of enormous rivalry between the ships taking part, the first ship to dock receiving a handsome financial award or premium which, needless to say, was much coveted. Public interest had grown to an extent where people living far from the sea eagerly read the shipping columns of their daily papers for news of the racing clippers and among the shipping community wagers were placed to forecast the winning ship. Of all those races over the years the Great Tea Race of 1866 has become legendary when three clippers which left the Min river on the same tide docked in London ninety-nine days later on the same tide. These were the ARIEL, TAEPING and SERICA while the TAITSING, under Captain Daniel Nutsford, which had left Foochow a day later docked in London only 101 days out on 9th. September 1866.

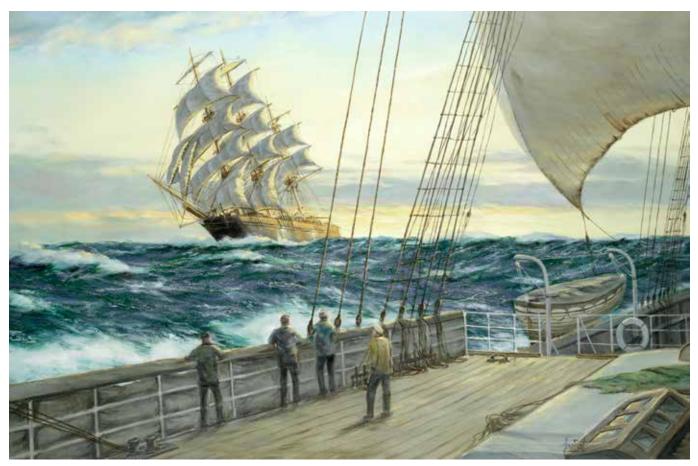
My painting shows the TAITSING racing up Channel with weather stun'sails set on her fore and main on the morning of 8th. September 1866.

The TAITSING, like many of the China clippers of that period, was composite built, that is having teak planking over an iron framework. In her sail plan she set a single mizzen topsail and nothing above her royals.

On her maiden passage in 1865 the ship went out from London to Hong Kong arriving on 1st. February 1866 ninety-six days from the Downs. Her end came in 1883 when she was wrecked in the Indian Ocean on the Zanzibar coast.'







110 ^{AR}

HENRY SCOTT (BRITISH, 1911-2005)

'The Phantom' signed 'HENRY SCOTT' (lower left), inscribed with title "THE PHANTOM." -/VAN DER DECKEN' (on label attached to the frame verso) and further inscribed with a dedication from the artist (on a separate label attached to the frame verso) oil on canvas 50.8 x 61cm (20 x 24in).

£1,000 - 1,500 €1,100 - 1,600 US\$1,300 - 1,900

Provenance

Gifted to the present owner by the artist on the 23rd August 1998.

111 ^{AR}

LESLIE ARTHUR WILCOX (BRITISH, 1904-1982)

The Blackwall frigate *Windsor Castle* off Table Mountain on her run to India signed 'LAWILCOX' (lower right) oil on canvas 50.8 x 76.2cm (20 x 30in).

£1,500 - 2,000 €1,600 - 2,200 US\$1,900 - 2,600

Provenance With The Parker Gallery, London. Private collection, UK.

112 ^{AR}

HENRY SCOTT (BRITISH, 1911-2005)

'Return Voyage - Young America' signed 'HENRY SCOTT' (lower right), inscribed 'RETURN VOYAGE:"- "YOUNG AMERICA" (on stretcher verso) oil on canvas 71.5 x 106cm (28 1/8 x 41 3/4in).

£5,000 - 7,000 €5,400 - 7,600 US\$6,500 - 9,100

Provenance

With MacConnal-Mason & Son Ltd., London Private collection, UK.

113 AR

SHANE COUCH (BRITISH, BORN 1963)

'Golden Memories': the Prince of Wales's racing cutter *Britannia* lying in Cowes Roads at the end of her maiden season dressed with her 33 winners' flags

signed and dated 'Shane M. Couch ©99', also signed, inscribed and dated 'MCouch 01/99 CMA005 "Golden Memories"' (on stretcher verso) oil on canvas

101.5 x 152cm (39 15/16 x 59 13/16in).

£7,000 - 9,000 €7,600 - 9,800 US\$9,100 - 12,000

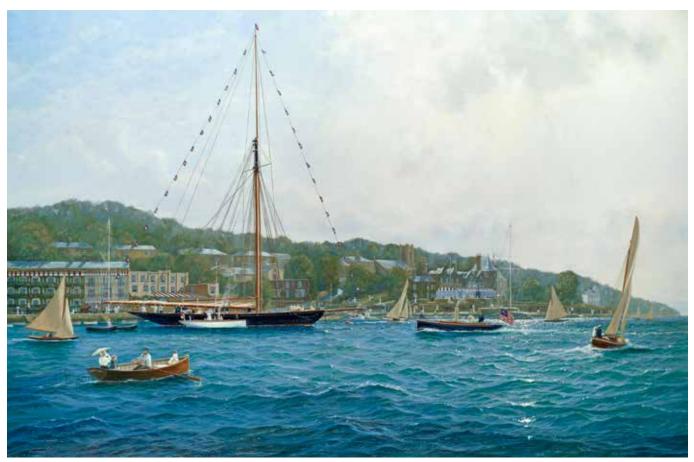
Provenance

Anon. sale, Sotheby's, London, 28 April 1999, lot 195. Purchased from above sale by the present owner.

The so-called 'King's *Britannia*' was arguably the most famous racing cutter of the breed and was built for King Edward VII – whilst he was still Prince of Wales – in 1893. Designed by the creative genius George L. Watson and launched from D. & W. Henderson's yard at

Partick, on the Clyde, she enjoyed a hugely successful career and began it by winning 33 firsts out of 39 starts in her maiden season. Despite being re-rigged seven times in forty years, she remained remarkably competitive almost to the end of her long life and was probably the most instantly recognisable yacht in the world. In reality, she had two brilliant but guite separate lives, initially with her original owner the Prince of Wales until he sold her in 1897 - even though he subsequently bought her back solely for cruising - and then, secondly, under his son King George V, particularly after the latter had her refitted for big class competitions in 1921. Thereafter coming into her own, she completely dominated the international racing scene for well over ten years until finally outclassed by the big new J-class boats in the mid-1930s. By then however, her owner the King was ailing and when he died in January 1936, the terms of his will stipulated that she was to be scuttled if none of his sons wanted her. Sadly none did so, stripped of all her salvageable gear, she was towed out and sunk off the southern tip of the Isle of Wight where her remains still lie. With the King's death, he was at least spared the disappointment of her eventual eclipse but she nevertheless remains one of the legends of yachting on a par with the justly celebrated America of 1851.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.









114 AR HENRY SCOTT (BRITISH, 1911-2005)

Great Britain II signed 'HENRY SCOTT' (lower right), inscribed with title and 'COPYRIGHT RESERVED' (on canvas overlap) oil on canvas 61 x 91.5cm (24 x 36in).

£1,200 - 1,800 €1,300 - 2,000 US\$1,600 - 2,300

Provenance With Frost and Reed, London.

115 ^{AR}

CHARLES PEARS (BRITISH, 1873-1958)

'Southend', design for a poster signed 'Chas Pears' (lower right) oil on paper 63.5 x 49.5cm (25 x 19 1/2in).

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600

The present lot is the original artwork for a Southend District Railway poster published in 1921 by The Underground Electric Railways Company Ltd.



116 * AR

FRANK HENRY MASON (BRITISH, 1875-1965)

The yacht *Maender* of the Royal Thames Yacht Club signed 'Frank H. Mason' (lower left) and inscribed 'Maender RTYC/1933' (lower right) watercolour heightened with bodycolour $29.2 \times 43.2 cm$ (11 1/2 x 17in).

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600





118

117 AR

RON CHARLES MITCHELL (BRITISH, BORN 1960)

'William Fife III Gaff Cutter *Mariquita* 1909 on the Solent in 2012' signed 'RCMitchell' (lower left) titled and initialled 'William Fife III Gaff Cutter Mariquita 1909 on the Solent in 2012/RM' (on stretcher verso) oil on canvas 50.5 x 76.5cm (19 7/8 x 30 1/8in).

£800 - 1,200 €870 - 1,300 US\$1,000 - 1,600

118 AR

RON CHARLES MITCHELL (BRITISH, BORN 1960)

The magnificent Fife Cutters *Tuiga* and *Mariquita* fight it out on the Solent

signed 'RCMitchell' (lower left) inscribed and initialled ''Magnificent Fife Cutters fight it out on the Solent/Tuiga and Mariquita RM' (on stretcher verso) oil on canvas

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

£600 - 800 €650 - 870 US\$780 - 1,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



119 ^{AR}

MARTYN RICHARDSON MACKRILL (BRITISH, BORN 1962)

Two giants neck & neck signed 'Martyn R Mackrill' (lower left) oil on canvas 66 x 106.5cm (26 x 41 15/16in).

£5,000 - 7,000 €5,400 - 7,600 US\$6,500 - 9,100

Provenance

Anon. sale, Bonhams, London, 17 August 1999, lot 301. Purchased from above sale by the present owner.

Britannia and *Valkyrie II*, two of the most notable yachts of their day, were built alongside each other in D. & W. Henderson's yard at Partick on the Clyde in 1893. Both designed by the great George Watson, *Britannia* was built for the Prince of Wales (later King Edward VII) whilst *Valkyrie II* was ordered by the Ear of Dunraven to challenge for the America's Cup.

Britannia, arguably the most famous racing cutter of them all, was extremely successful throughout her long life and even though she

was re-rigged seven times in all, her hull shape was so efficient that she remained competitive almost to the end. Starting with 33 wins in 39 races during her maiden season, she enjoyed two brilliant but quite separate careers under first, the Prince of Wales (1893-97), and then his son, George V, after 1921. The latter grew so attached to her that, under the terms of his will, she was scuttled after his death in 1936 following the removal of all her salvageable gear.

When completed, *Valkyrie II* made her crossing of the North Atlantic in September 1893 and the first race against the America's Cup defender *Vigilant* took place on 7th October. *Vigilant* won this and the ensuing two races thereby retaining the Cup but beat *Valkyrie II* by only 40 seconds in the final race, one of the narrowest margins in the Cup's history. Returning home, her subsequent career was cut short when, at the Royal Largs Regatta on the Clyde the next year, she collided with the celebrated *Satanita* and was sunk on 3rd July 1894. The collision had been entirely due to *Satanita's* efforts to avoid a small boat which had strayed under her bows but the damage sustained by *Valkyrie II* was so severe that she was deemed not worthy of raising and repairing.

We are grateful to Michael Naxton for his assistance with cataloguing this lot.

INDEX

Artist	Lot No		
Anderson, William	55, 56	Mackrill, Martyn Richardson	119
Anglo-Chinese School	98	Mason, Frank Henry	116
Borrow, William H.	49	Miles, Thomas Rose	47, 62
Brackman, David	101	Monamy, Peter	40, 41, 42
Breanski, Gustave de	77	Musin, Auguste Henri	80
Brown, Samuel John Milton	22	Myers, Mark Richard	102
Carmichael, John Wilson	29	Pears, Charles	115
Charles Mitchell, Ron	117, 118	Pocock, Nicholas	54
Cleveley, Robert	53	Pocock, William Innes	89
Cockburn, Edwin	66, 67	Powell, Charles Martin	27, 28, 73, 74, 92
Condy, Nicholas Matthew	93	Redmore, Henry	32, 71, 72
Cooke, Edward William	34, 59	Roux, Antoine	91
Couch, Shane	113	Scarbrough, Frank William	20
Dawson, Montague	26	Schönstedt, Aegidius C. A.	86
De Martino, Eduardo	14, 25	Scott, Henry	110, 112, 114
De Simone	103	Scott, John	99
Dixon, Charles Edward 1	5, 16, 17, 19, 21, 88	Serres, Dominic	90
Dodd, Robert	38	Stobart, John	108
Dommelshuizen, Cornelis Christiaan	81, 82	Thornley, William	50, 51, 52
Dommersen, Pieter Cornelis	31, 33	Walter, Joseph	97
Drummond, Samuel	87	Ward of Hull, John	30, 76
Duncan, Edward	60	Webb, James	46, 63
Fowles, Arthur Wellington	96	Webster, George	35, 36, 75
Gardner, Derek George Montague	106, 107, 109	Whitcombe, Thomas	37, 83
Hardy, Thomas Bush	65	Wilcox, Leslie Arthur	111
Harris of Swansea, James	48	Wilkinson, Norman	24
Hemy, Charles Napier	61, 64, 68, 69, 70	Williams, Terrick	23
Holman, Francis	39, 84, 85	Wolfe, George	57, 58
Hulk, Abraham	78, 79	Wyllie, William Lionel	18
Hustwick, Francis	95	Yorke, William Howard	100
Joy, John Cantiloe	104		hand
Joy, William	105		
Luny, Thomas	43, 44, 45		
Lynn, John	94		

BRITISH AND EUROPEAN ART

Tuesday 21 November 2017 Knightsbridge, London

JOHN BERNARD MUNNS (BRITISH, 1869-1942) 'The bird of time has but a little way to fly - and lo! The bird is on the wing.' oil on canvas

£10,000 - 15,000 *

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+44 (0) 20 7393 3988 leo.webster@bonhams.com

Bonhams

MONTPELIER STREET • KNIGHTSBRIDGE

bonhams.com/19thcentury

* Plus buyer's premium and other fees. For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

THE AUTUMN STAFFORD SALE

The Classic Motorcycle Mechanics Show Sunday 15 October 2017

Viewing

Saturday 14 October 10am | Sunday 15 October from 9am

LOT PREVIEW bonhams.com/autumnstafford

COMPLIMENTARY AUCTION APPRAISAL

To discuss any aspect of selling or buying collectors motorcycles at auction, please contact the London office or visit **bonhams.com/motorcycles** to submit a complimentary auction appraisal request. ENQUIRIES Motorcycles (London) +44 (0) 20 8963 2817 ukmotorcycles@bonhams.com

Catalogue +44 (0) 1666 502 200 subscriptions@bonhams.com



1910 PIERCE FOUR £80,000 - 120,000



1932 BROUGH SUPERIOR SS80 DE LUXE £55,000 - 65,000



The Ex-Bill Beevers 1955 NORTON 500CC MANX RACING MOTORCYCLE £30,000 - 35,000



1983 LAVERDA TT1 RGS 'CORSA' £30,000 - 50,000



1914 HENDERSON 1,068CC FOUR £70,000 - 90,000



1949 VINCENT 998CC BLACK SHADOW SERIES C $\pounds 50,000$ - 60,000



The ex-Ivan Mauger, 1969 World Speedway Championship Winning 1969 JAWA SPEEDWAY RACING MOTORCYCLE £12,000 - 18,000



One push mile from new, 1987 SUZUKI RG500CH £28,000 - 32,000



1927 ZENITH-JAP 678CC MODEL 6-80 £24,000 - 28,000



C.1950 AJS 350CC 7R RACING MOTORCYCLE £26,000 - 30,000



One of two manufactured, 6,300 miles from new 1977 MV AGUSTA 837CC BOXER £40,000 - 50,000



The ex-works, Jorge Lorenzo, World Championship-winning, 2007 APRILIA 250CC RSW GRAND PRIX RACING MOTORCYCLE £100,000 - 140,000

Bonhams

THE LAS VEGAS MOTORCYCLE AUCTION

Thursday 25 January 2018

COMPLIMENTARY AUCTION APPRAISAL REQUEST

For details of how to take part please contact the Los Angeles office, Bonhams representative or visit **bonhams.com/motorcycles** to submit a Complimentary Auction Appraisal Request.

Motorcycles (Los Angeles)

+1 (323) 436 5470 motorcycles.us@bonhams.com

Motorcycle Representatives

David Edwards +1 (949) 460 3545 david.edwards@bonhams.com

Tim Parker +1 (651) 235 2776 tim.parker@bonhams.com

1939 BMW RS 255 KOMPRESSOR Sold for \$480,000



Rare 'One-of-one' Black Shadow variant in Chinese Red, confirmed by the Vincent Owners Club 1951 VINCENT SERIES C 'RED' WHITE SHADOW Sold for \$434,000 1914 FEILBACH LIMITED 10HP Sold for \$195,000

Bonhams

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice* to *Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the Sale may be set out in the Catalogue for the Sale, in an insert in the Catalogue and/or in a notice displayed at the Sale venue and you should read them as well. Announcements affecting the Sale may also be given out orally before and during the Sale without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as Auctioneer of Lots, Bonhams acts solely for and in the interests of the Seller. Bonhams' job is to sell the Lot at the highest price obtainable at the Sale to a Bidder. Bonhams does not act for Buyers or Bidders in this role and does not give advice to Buyers or Bidders. When it or its staff make statements about a Lot or, if Bonhams provides a Condition Report on a Lot it is doing that on behalf of the Seller of the Lot. Bidders and Buyers who are themselves not expert in the Lots are strongly advised to seek and obtain independent advice on the Lots and their value before bidding for them. The Seller has authorised Bonhams to sell the Lot as its agent on its behalf and, save where we expressly make it clear to the contrary, Bonhams acts only as agent for the Seller. Any statement or representation we make in respect of a Lot is made on the Seller's behalf and, unless Bonhams sells a Lot as principal, not on our behalf and any Contract for Sale is between the Buyer and the Seller and not with us. If Bonhams sells a Lot as principal this will either be stated in the Catalogue or an announcement to that effect will be made by the Auctioneer, or it will be stated in a notice at the Sale or an insert in the Catalogue.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the Contractual Description printed in bold letters in the Entry about the Lot in the Catalogue (see paragraph 3 below), Lots are sold to the Buyer on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Contractual Description) or elsewhere of any Lots are for identification purposes only. They may not reveal the true condition of the Lot. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the Lot. Lots are available for inspection prior to the Sale and it is for you to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the Hammer Price). It is your responsibility to examine any Lot in which you are interested. It should be remembered that the actual condition of a Lot may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and Lots may not be authentic or of satisfactory quality; the inside of a Lot may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many Lots they may have been damaged and/or repaired and you should not assume that a Lot is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The Catalogue contains an Entry about each Lot. Each Lot is sold by its respective Seller to the Buyer of the Lot as corresponding only with that part of the Entry which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the Lot in the Catalogue. The remainder of the Entry, which is not printed in bold letters, represents Bonhams' opinion (given on behalf of the Seller) about the Lot only and is not part of the Contractual Description in accordance with which the Lot is sold by the Seller.

Estimates

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*' opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below. 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 *Selfer* 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 principa).

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 l ot, to combine two or more l ots, 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 Buver 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 *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 / ots 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. For this Sale the following rates of Buyer's Premium will be payable by Buyers of Lots:

25% up to £100,000 of the *Hammer Price* 20% from £100,001 to £2,000,000 of the *Hammer Price* 12% from £2,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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).

Hammer Price	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, shown beside the Lot number, 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;

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

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

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/exportcontrols/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 Buver'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

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 decrees. 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 title 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. Olt 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 . All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify Bonhams at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- $\Delta \qquad \text{Wines lying in Bond.}$
- 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.
- O 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, it's 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;
 6.1
- 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*.

FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4

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. 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

4.2

51

- 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.

PAYMENT

- 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*.
- 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.

COLLECTION OF THE LOT

7

7.5

- 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*.
 - 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

- 8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the Lot;
- 8.1.4 to remove and store the Lot at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 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;
- 8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a Business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on seven days written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* 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 *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* 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 *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

THE SELLER'S LIABILITY

9

- 9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the Seller 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 Description of the Lot or any Entry or Estimate in relation to the Lot made by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;
- 9.3.2 the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's 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;
- 9.3.3 in any circumstances where the Seller is liable to you in respect of the Lot, 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 Seller's liability 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, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 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 *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* 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 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale.*
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the Contract for Sale 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 Seller's ability subsequently to enforce any right arising under the Contract for Sale.

- 10.3 If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale 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.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* 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 *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (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.
- 10.5 If any term or any part of any term of the Contract for Sale 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.
- 10.6 References in the Contract for Sale to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 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.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the Contract for Sale confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of, the Contract for Sale.
- 10.12 Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams 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, and generally at law.

GOVERNING LAW

11

All transactions to which the *Contract for Sale* 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 *Sale* takes place and the *Saller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Saller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

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.
- We do not make or give and do not agree to make 1.6 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* on each lot, 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.

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*.

4.4

- 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.

RESPONSIBILITY FOR THE LOT

6

61

6.2

- 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.
- 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 *Lot* 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 *Seller*):
- 7.1.1 to terminate this agreement immediately for your breach of contract:
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 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;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) 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 *Lot* or part thereof;

- 7.1.7 to sell the Lot Without Reserve by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 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 Sa(e) until all sums due to us have been paid in full;
- 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;
- 7.1.10 on three months' written notice to sell, Without Reserve, 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 Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.

- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.
- 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 *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* 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:
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the Lot to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, 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
- 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.

9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* 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 *Lot* 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 *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a Forgery if:

- 9.3.1 the Entry in relation to the Lot contained in the Catalogue 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 Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue 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 *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot 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 Purchase Price, Buyer's Premium, VAT and Expenses paid by you in respect of the Lot.
- 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 Lot, all rights and benefits under this paragraph will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

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 *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the Lot 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 Lot or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* 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 Lot 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 Business, Business profits, revenue or income or for loss of Business reputation or for disruption to Business or wasted time on the part of the Buyer's management or staff or, if you are buying the Lot in the course of a Business, 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.
- 10.3.2 Unless you buy the Lot as a Consumer, in any circumstances where we are liable to you in respect of a Lot, 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 Purchase Price of the Lot plus Buyer's Premium (less any sum you may be entitled to recover from the Seller) 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.

You may wish to protect yourself against loss by obtaining insurance.

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.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant Sale (or such longer period as we may agree in writing) you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a non-conforming Lot and details of the Sale and Lot number sufficient to identify the Lot.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the Entry in the Catalogue in respect of the Lot reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a nonconforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the Lot was listed in the Catalogue under "collections" or "collections and various" or the Lot was stated in the Catalogue to comprise or contain a collection, issue or Books which are undescribed or the missing text or illustrations are referred to or the relevant parts of the Book contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a nonconforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* 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 *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

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 *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

- 12.1 You may not assign either the benefit or burden of this agreement.
- 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.
- 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.
- 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 *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (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.
- 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.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 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.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 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 *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* 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.

GOVERNING LAW

13

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 Sale 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. Bonhams has a complaints procedure in place.

DATA PROTECTION - USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www. bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

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 Notice to Bidders, to cover Bonhams' Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked [AR] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale). "Auctioneer" the representative of Bonhams conducting the Sale. "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 treatv).

"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.
- In a contract of sale, other than one to which subsection
 (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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Art Nouveau & Decorative Art & Design

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Modern & Contemporary South Asian Art Tahmina Ghaffar +44 207 468 8382

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Automobilia

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Motorcycles Ben Walker +44 8700 273616

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Old Master Pictures

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding) Please circle your bidding method above.



Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection - use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself	If registered for VAT in the EU please enter your registration here:	Please tick if you have regis	stered with us before	
Please contact me with a shipping quote				
(if applicable)	Please note that all telephone calls are recorded.			

Telephone or Absentee (T / A)	Lot no.	Brief description	(excluding premium & VAT)	Covering bid *
FOR WINE SALES ONLY				

Please leave lots "available under bond" in bond		Please include delivery charges (minimum charge of £20
I lease leave lots available under borid in borid		I rease include delivery charges (minimum charge of 220

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND
BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

VAT)

Date:

Your signature:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connecti	on be lost during bidding
NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.	

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

Bonhams

Sale title: The Marine Sale	Sale date: Wednesday 18 October 2017	
Sale no. 23967	Sale venue: Knightsbridge	
If you are not attending the sale in person, please provide details prior to the sale. Bids will be rounded down to the nearest increm for further information relating to Bonhams executing telephone, endeavour to execute these bids on your behalf but will not be lia	nent. Please refer to the Notice to Bidders in the catalogue online or absentee bids on your behalf. Bonhams will	
£200 - 500 by 20 / 50 / 80s £2 £500 - 1,000 by 50s £5 £1,000 - 2,000 by 100s £1	10,000 - 20,000by 1,000s 20,000 - 50,000by 2,000 / 5,000 / 8,000s 50,000 - 100,000by 5,000s 100,000 - 200,000by 10,000s pove £200,000at the auctioneer's discretion	
Customer Number	Title	
First Name	Last Name	
Company name (to be invoiced if applicable)		
Address		
City	County / State	
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Telephone mobile	Telephone daytime	
Telephone evening	Fax	
Preferred number(s) in order for Telephone Bidding (inc. ca	ountry code)	
E-mail (in capitals)		
By providing your email address above, you authorise Bonhams to send to news concerning Bonhams. Bonhams does not sell or trade email address	this address information relating to Sales, marketing material and es.	
I am registering to bid as a private buyer	I am registering to bid as a trade buyer	
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Please note that all telephone calls are recorded.		









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