



# THE GENTLEMAN'S LIBRARY SALE

Wednesday 14 February, 2018

# Bonhams

MONTPELIER STREET • KNIGHTSBRIDGE



# THE GENTLEMAN'S LIBRARY SALE

Wednesday 14 February 2018  
Knightsbridge, London

## Part I: 10am

Silver  
Pictures  
Collectors

## Part II: 2pm

Furniture  
Works of Art and Carpets

### BONHAMS

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### SALE NUMBER

24564

### CATALOGUE

£15

Please see page 2 for bidder information including after-sale collection and shipment

Please see back of catalogue for important notice to bidders

### ILLUSTRATIONS

Front cover: Lot 181  
Back cover: Lot 213  
Inside front: Lot 24  
Inside back: Lot 241  
Page 3: Lot 188

### 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  $\Phi$  printed beside the Lot number in this catalogue.



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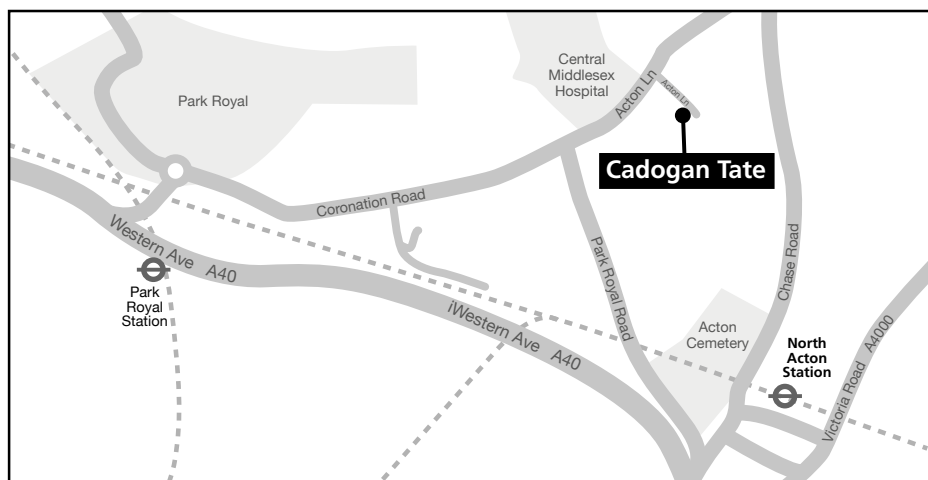
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## BUYERS COLLECTION & STORAGE AFTER SALE LOTS MARKED TP

All sold lots marked TP will be  
removed to Cadogan Tate, 241  
Acton Lane, London, NW10 7NP  
from 7am Thursday 15 February  
2018 & will be available for collection  
from 12pm Friday 16 February 2018  
and then every working day between  
9.30am and 4.30pm by appointment  
only.

A booking email or phone call are  
required in advance to ensure lots  
are ready at time of collection.  
Photographic ID will be required  
at time of collection. If a third  
party is collecting for you written  
authorisation is required in advance  
from you and photographic ID of the  
third party is requested at the time of  
collection.

To arrange a collection time  
please send a booking email to  
collections@cadogantate.com or  
telephone call to +44 (0)800  
9886100 to unsure lots are ready at  
time of collection.

All other sold lots will remain in the  
Collections room at Knightsbridge  
free of charge until 5.30pm Tuesday  
27 February 2018 lots not collected  
by this time will be returned to the  
department storage charges will  
apply.

## STORAGE AND HANDLING CHARGES ON SOLD LOTS TRANSFERRED TO CADOGAN TATE

### Storage

Storage will be free of charge for  
the first 14 calendar days from &  
including the sale date  
Wednesday 14 February 2018.  
Charges will apply from 9am  
Wednesday 28 February 2018.

### Storage Charges

Pictures & Small Objects:  
£2.85 per day + VAT  
Furniture, Large Pictures &  
Large Objects:  
£5.70 per day + VAT  
(Please note that charges apply  
Every day including weekend &  
public holidays)

### Handling

After the first 14 calendar days  
following the sale, the following  
handling charges apply:  
£21.00+VAT per lot for Pictures &  
Small Objects  
£42.00 +VAT per lot for Furniture,  
Large Pictures & Large Objects

### Loss and Damage

Extended Liability cover for the  
value of the Hammer Price will  
be charged at 0.6% but will not  
exceed the total value of all other  
transfer and storage charges.  
(Note: Charges apply every day  
including weekends and Public  
Holidays).

## VAT

The following symbols are used  
to denote that VAT is due on the  
hammer price and buyer's premium.

† VAT 20% 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

Y These lots are subject to CITES  
regulations, please read the  
information in the back of  
the catalogue.

### Payment

All charges due to Cadogan  
Tate must be paid by the time of  
collection from their warehouse.

### Payment in Advance

(Telephone to ascertain amount due)  
by: cash, cheque, credit or debit  
card.

### Payment at time of collection by:

Cash, cheque, credit or debit card.





# SILVER: Lots 1-161



1



2



3

1

## A VICTORIAN SEVEN-PIECE SILVER MOUNTED LEATHER DESK SET

by Frederick Jenner & Fabian Knewstubb, London 1879, also incuse mark HWD

With silver banded mounts to the rims, each applied with a coronet, comprising: a letter box, with sloping hinged cover, with key, a desk inkwell, rectangular form with welled square centre, fitted with a silver mounted glass inkwell (*makers mark GB, London 1878*), a desk folder / blotter, a vesta case, a stamp box, a cylindrical string box, with yellow metal finial, and another cylindrical box and cover, *height of letter box 18cm, length of inkstand 28cm.* (7)

£1,000 - 1,200

€1,100 - 1,400

2

## A VICTORIAN SILVER MOUNTED LEATHER DESK FOLDER

by William Comyns, London 1899

Shaped rectangular form, the open-work mount embossed in high relief with two cherubs among acanthus scrolls, flowers and diaperwork, centred with a rococo style scroll cartouche, monogrammed, remounted on a modern leather back, *height 31cm.*

£500 - 600

€560 - 680

3

## A VICTORIAN SILVER-MOUNTED HORN EWER AND BEAKER SET

by Thomas Smily, London 1873 / 74

The flared ewer with clover thumb-piece, the two beakers with silver rims and cartouches, *height of ewer 29cm.* (3)

£600 - 800

€680 - 900

4

**A VICTORIAN SILVER-PLATED CANDELABRUM**

*by Elkington & Co, date letter for 1869*

*With four lights, the stem and branches with palm leaves, height 64cm.*

£800 - 1,200

€900 - 1,400



4

5

**AN ART DECO LAPIS LAZULI CIGARETTE BOX WITH A SILVER HINGE**

*the hinge hallmarked for George Betjemann & Sons, London 1937  
Length 13cm; together with a lapis lazuli ashtray. (2)*

£600 - 800

€680 - 900



5

6

**AN ART DECO SILVER CIGARETTE / CIGAR BOX**

*by Mappin & Webb, London 1935*

*Rectangular form, engine-turned cover, polished sides, with shaped corners, length 23.4cm.*

£500 - 600

€560 - 680



6





7

7

# **HENRY IRVING INTEREST: A SILVER-MOUNTED GLASS BOTTLE**

*by Henry Titterton Brockwell, London 1878*  
The green W&A Gilbey gin bottle with silver mount and cork stopper, engraved 'From Henry Irving to T. Meller. Christmas 1877', height 27cm.

£500 - 800  
€560 - 900

Sir Henry Irving (1838–1905) was an English stage actor. In 1895 he became the first actor to be awarded a knighthood, and is thought to be the inspiration behind Dracula, when Bram Stoker was working with him in the 1880s.

Thomas Meller was a stockbroker who lived at Elm Cottage in Lower Norwood, London with his wife, Elizabeth and daughters Rose and Ida. The family were close friends of Irving, who would frequently arrange for them to use his private box at the Lyceum Theatre.

The database of Henry Irving correspondence collated and catalogued as part of the Henry Irving Centenary Project contains many items showing the closeness of the relationship between Irving and the Meller family.

In 1877 Irving sent the family a Christmas card from Brighton, the same year that the glass bottle was given to Thomas Meller.

8

# **A 19TH CENTURY SILVER AND SILVER PLATE TRAVELLING SET**

*Vienna circa 1850*  
Comprising a spoon, knife and fork with screw-on handles, a box, teaspoon/marrow spoon and beaker, in a case stamped KOBERWEIN, height 18cm.

£500 - 700  
€560 - 790

George Frederick Koberwein (1820-76) travelled extensively, creating portraits for many members of the European royal families. Queen Victoria, whom he also painted, described him as 'such a useful good artist and pleasant person'.

The later beaker is hallmarked for London 1933, by D. & J. Wellby.

9

# **A PAIR OF SILVER PHOTOGRAPH FRAMES**

*by Charles S. Green & Co Ltd, Birmingham 1906*  
Upright rectangular form, embossed with a scene from the play 'Parting Is Such sweet Sorrow', with wood easel backs, height 25.3cm.

£1,500 - 2,500  
€1,700 - 2,800



8



10



9







11



10

#### AN ART NOUVEAU SILVER PHOTOGRAPH FRAME

maker's mark J.B Ld, Birmingham 1903

Shaped upright rectangular form, embossed with flower heads and entwined stems, with a textured ground, with replaced wood back and easel, bevelled glass, height 24cm.

£500 - 700

€560 - 790

11 Y Φ

#### A SILVER FOUR-PIECE TEA AND COFFEE SERVICE, WITH MATCHED KETTLE ON STAND AND LARGE SALVER

service by Charles Stuart Harris, London 1899 / 1907, kettle, by Henry Holland, London 1856, the salver by Edward, John & William Barnard, London 1847

The service comprising tea and coffee pots, sugar bowl and cream jug, pear form, chased with flowers and acanthus decoration, armorial engraved cartouches, the handles with ivory insulators, with flower finials, the spouts with grotesque masks; the large kettle with foliate chased decoration, cartouches with armorial engraving, handle with ivory insulators, the pierced stand with festoons between three scroll feet supporting a removable burner.

The large salver of shaped-circular form, the border with an openwork acanthus scroll rim interspersed with flowers, the centre engraved with sprays of flowers, vines and songbirds around a central armorial engraving and presentation inscription 'To Edward Cock, Esq by his pupils and friends Decr 1847' diameter 65cm, height of kettle 38.5cm, weight of all 364oz. (6)

£5,000 - 6,000

€5,600 - 6,800



12

#### Armorial engravings:

The salver, engraved with an unofficial shield and crest designed for the presentation's recipient Edward Cock.

The tea and coffee service, quartered shield with plumed helm of a Spanish gentleman.

On the kettle and stand, engraved with a shield and crest.

The shield of GARLAND of Lincolnshire and London ensigned by the crest recorded for ALEXANDER, FISHER, HATFIELD, MARTIN, WATT and others.

12

#### A PAIR OF VICTORIAN PARCEL-GILT SILVER-PLATED COVERED VASES

by Elkington & Co, date letter for 1873

The gilt ovoid bodies with putti finials, the bases with merboys sounding conches, height 37cm. (2)

£1,000 - 1,500

€1,100 - 1,700



13



14



15



16



17

13

#### **A VICTORIAN SILVER-GILT COACH CANDLESTICK**

*by Walter Thornhill, London 1882*

With two hinged fixing spikes, the removable lid and cap revealing the sprung candle, *height 15cm, weight total 5oz.*

**£500 - 700**

**€560 - 790**

14

#### **A 9 CARAT GOLD RADIATOR SCENT BOTTLE**

*by London Chain Bag Co, London 1929*

Upright slender form with cut shoulders flanking the pull-out striker, with ring attachment, engine turned vertical bands with leaf scroll border, front with initialled and dated reserve, *height 4.4cm, length 3.5cm.*

**£400 - 500**

**€450 - 560**

15

#### **A 9 CARAT GOLD CIGARETTE CASE**

*by Adie Bros Ltd, Birmingham 1925*

Slightly curved form with engine-turned panels and banded borders, *length 9.2cm, weight total 129.7gms.*

**£1,000 - 1,500**

**€1,100 - 1,700**

16

#### **A LATE 20TH CENTURY SILVER 'PRISMA' MYSTERY DESK TIMEPIECE**

*signed Cartier, numbered 215362, the silver case with Swiss hallmarks* Rectangular reeded silver case fitted with a signed silvered Roman dial viewed via a prism, the image of the dial appearing and disappearing depending from where it is viewed, the Imhof quartz movement with hand setting knob to the underside, *height 9.5cm.*

**£1,000 - 1,200**

**€1,100 - 1,400**

17

#### **A SILVER OWL CASE**

*stamped '830S'*

Rectangular form with cabochon set thumb piece, the cover modelled with a perched owl, *height 9.9cm.*

**£800 - 1,000**

**€900 - 1,100**



18



19



20



18

### AN ITALIAN SILVER AND WOOD MODEL OF A SHIP

by Varisco & Amerio, Milan circa 1970

The sails and deck equipment in silver, the hull and stand wood, height 54cm, length 66cm.

£800 - 1,000

€900 - 1,100

19

### A VICTORIAN SILVER INKSTAND

by Barnards, London 1851

Shaped rectangular form, with two cut-glass bottles and a taperstick, with a presentation inscription, together with documents relating to the owner, length 31cm, weight without cut-glass bottle 27oz.

£600 - 800

€680 - 900

20

### A SET OF FOUR GEORGE IV SILVER WINE BOTTLE COASTERS

by Rebecca Emes & Edward Barnard, London 1824

Upswept fluted sides with overhanging fruiting vine borders, turned wood bases centred with plain silver discs, height 4.7cm, diameter 17.5cm.

£2,500 - 3,500

€2,800 - 3,900



21

21

**A PAIR OF ART DECO SILVER ELECTRIC LAMPS**

*by British Metallising Co Ltd, London 1937*

With square bases and engine-turned decoration, weighted, sold with a portable appliance test certificate, *height 36.5cm. (2)*

£3,000 - 4,000

€3,400 - 4,500

22

**A PAIR OF SILVER SNIPE**

*by Comyns of London, London 2011*

Realistically modelled, with feather-effect detailing, *length 17.5cm, weight 27oz. (2)*

£2,500 - 3,000

€2,800 - 3,400

23

**A SILVER MODEL OF A KUDU**

*by Garrard & Co Ltd, London 1978*

Realistically modelled, with fur-effect detailing, on a marble base, *height 30cm.*

£1,500 - 2,000

€1,700 - 2,300



23



22







24

24

**AN IMPRESSIVE LARGE SILVER MODEL OF AN ELEPHANT**

*by Garrard & Co Ltd, London 1978*

Realistically modelled standing with trunk raised, *height at highest point 42cm, length 56cm, weight 382oz.*

£18,000 - 20,000

€20,000 - 23,000

25

**MILITARY INTEREST: AN EARLY 20TH CENTURY INDIAN SILVER MATCHED THREE-PIECE TEA SERVICE**

*unmarked*

Shaped spherical teapot with panels embossed in high relief depicting deities, the teapot with Cobra handle, pull-off cover with elephant finial, with engraved inscription "Presented to S M T Fuller by the members of the Sergts Mess 2-4 D.C.L.I. on his leaving the Battalion India 1917" the cream and sugar with rural and hunting scenes, *height of teapot 15.5cm, weight 28oz.*

£600 - 700

€680 - 790



25



26



27



28



29

26

#### A METALWARE AMETHYST-SET KOVSH

20th century, with pseudo Russian marks

The handle modelled as a horse's head surrounded by a wreath, the other side with an amethyst cabochon, length 14cm, weight total 9oz.

£500 - 700

€560 - 790

27 <sup>Y</sup> Φ

#### A MATCHED RUSSIAN SILVER TEAPOT AND SUGAR BOWL

the teapot by Karl Jarvelainen, St Petersburg 1869, the sugar bowl Moscow 1872

Compressed circular form, the sugar bowl with ivory disc finial, the teapot with ivory insulators and a mother-of-pearl finial, length of teapot 20cm, weight total 25.5oz. (2)

£500 - 700

€560 - 790

28

#### A RUSSIAN SILVER AND ENAMEL TEA CADDY

maker's mark 'GK', Moscow 1895

Rectangular form, with pull-off cover and additional silver-gilt mounted cork stopper, the sides and cover richly decorated with red, blue and white enamel, height 15.5cm, weight total 17oz.

£4,000 - 6,000

€4,500 - 6,800

29

#### A METALWARE SALT

with pseudo Russian Fabergé marks, 20th century

The upright panel set with an amethyst cabochon, and the image of a priest, the interior gilt, height 15cm, weight 6oz.

£600 - 800

€680 - 900



30

30

**A RUSSIAN SILVER AND ENAMEL CIGARETTE CASE**

*maker's mark 'MC', Moscow 1908 - 1927*

Decorated with multi-coloured enamel scrolls, the centre featuring a bird, length 10.5cm, weight total 5.5oz.

£500 - 700

€560 - 790

31

**A METALWARE AND ENAMEL EGG BOX**

*with pseudo Russian marks*

The two halves pulling apart, height 9.5cm; together with a stand, with pseudo Russian mark; together with a smaller enamelled egg pendant, length 3.5cm. (3)

£400 - 600

€450 - 680

32

**A VICTORIAN SILVER CELLINI PATTERN EWER**

*by Joseph Angel II, London 1854*

Conventional ovoid form, hinged cover and cast scroll handle formed as a woman's bust, the body profusely chased and embossed with classical masks, figureheads, animals and floral sprays between flutes and strapwork, raised on a stepped circular base, reserve with crest and motto for Molyneaux, Mullins, height 30cm, weight 29.4oz.

£1,000 - 1,500

€1,100 - 1,700



31



32





33

33

**A PAIR OF VICTORIAN SILVER BOTTLE HOLDERS**

*by Goldsmiths & Silversmith Company, London 1893*

*With adjustable sliding support, wine bottles not included, length when fully extended 28.5cm, weight total 17oz.*

£1,800 - 2,400

€2,000 - 2,700

34

**A SILVER THREE-PIECE TEA SERVICE AND A MATCHED TRAY**

*by Wakely & Wheeler, London 1925, tray, by William Hutton & Sons, Sheffield 1937*

*in the 18th century manner, spherical form with engraved band, wood handle and finial, the tray shaped-circular on leaf scroll feet, diameter of tray 30.5cm, weight total 62oz.*

£600 - 800

€680 - 900

35

**A PAIR OF OLD SHEFFIELD PLATE TWO-HANDLE WINE COOLERS**

*stamped with a Phoenix mark for Waterhouse, Hatfield & Co, circa 1840*

*Campana form with naturalistic decoration, undulating spume flared rim, lower bellied body with a band of fruiting vine and entwined vine handles, knopped pedestal foot formed as spume, with removable drum liner and rim, height 30.5cm.*

£2,000 - 2,500

€2,300 - 2,800



34



35





36

36

**INNER TEMPLE INTEREST: A SET OF FOUR GEORGE II SILVER CANDLESTICKS**

*by James Gould, London 1742*

With removable drip-pans, the shaped-square bases with scroll corners, inscribed on the bases 'Robert Pauncefort Esq' Treasurer of ye Inner Temple 1743', also engraved with Pegasus from the Inn's coat-of-arms, *height 21.5cm, weight 82oz. (4)*

£5,000 - 6,000

€5,600 - 6,800



37

37

**A GEORGE IV SILVER INKSTAND**

*by Rebecca Emes & Edward Barnard, London 1824*

Rectangular, with a gadroon and leaf border, with two glass inkwells and a central compartment, *length 32cm, weight without glass bottles 42oz.*

£700 - 900

€790 - 1,000

38

**A LATE 19TH / EARLY 20TH CENTURY PLATED ON COPPER TABLE MIRROR**

*mark for Walker & Hall*

Upright shaped rectangular form, with acanthus embellishments, the top with vacant reserve and with a bird surmount, wood backed with electroplated easel bar, *height 56cm.*

£600 - 800

€680 - 900



38



39



40

39

**FRANCO LAPINI: A SILVER-PLATED CAVIAR DISH, MODELLED AS A CRAB**

*circa 1980*

The top half of the body hinging open to reveal the glass bowl, *length 41cm.*

£400 - 500

€450 - 560

40

**ANGLING INTEREST: A VICTORIAN SILVER SNUFF BOX**

*by Edward Sawyer, Birmingham 1845*

Shaped-rectangular, the top engraved with an inscription presented to Mr J Rowbotham as secretary from the Friendly Anglers Society in 1845, the base with a fishing scene, *length 8cm, weight 4oz.*

£500 - 700

€560 - 790

41

**A PAIR OF CHINESE EXPORT SILVER BOXES**

*by Wang Hing, Hong Kong circa 1920*

Rectangular, the lids of both decorated with dragons, *length of the largest 18cm, weight 35.5oz. (2)*

£2,000 - 3,000

€2,300 - 3,400

42

**A MATCHED PAIR OF EDWARDIAN SILVER TORTOISE BELLS**

*by Grey and Co, Chester 1906 / 1909*

With silver shells, the wind-up bells operated by pushing the tail or head, *length 14cm. (2)*

£700 - 800

€790 - 900



41



42



43 (detail)

43\*

### A VICTORIAN SILVER REPLICA OF THE PORTLAND VASE

by Charles Reilly & George Storer, London 1845

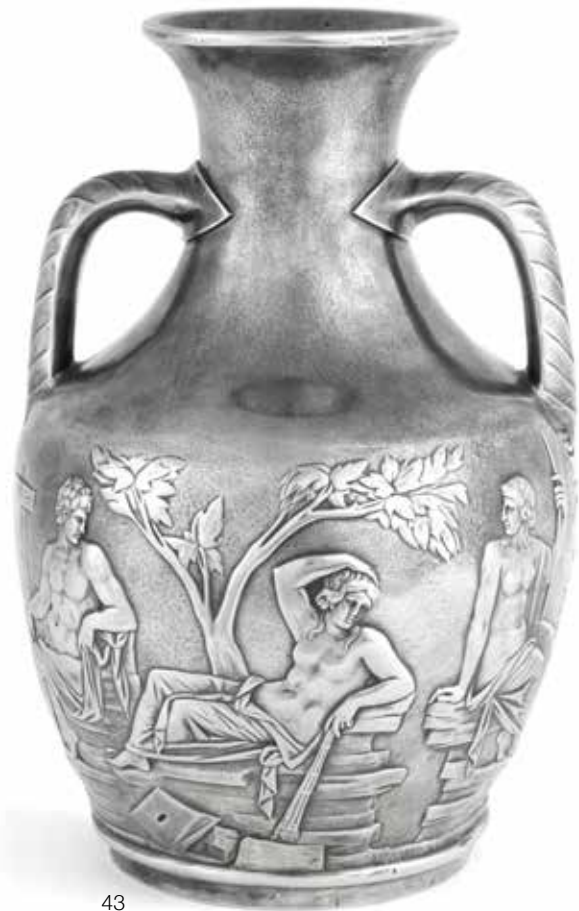
Amphora-shape, depicting seven figures in Classical dress and surroundings, the base featuring a man wearing a Phrygian cap, height 26cm, weight 51.5oz.

£4,000 - 5,000

€4,500 - 5,600

The Portland vase is a Roman cameo glass vase held at the British Museum. The first recorded mention of the vase is a letter of 1601 to Peter Paul Reubens. It passed through the collections of the Barberini family and Pope Urban VIII before ending up in the possession of William Cavendish-Bentinck, 3rd Duke of Portland.

The Duke went on to lend the vase to Josiah Wedgwood who produced a number of copies in jasperware. The history behind the first silver example is more elusive: Hunt & Roskell featured one on their stand in the 1851 Great Exhibition, but earlier examples have been noted from at least 1820.



43

44 Y Φ

### A VICTORIAN GREEK REVIVAL SILVER FOUR-PIECE TEA SERVICE

by Edward & John Barnard, London 1855

in the classical manner, comprising teapot, hot water pot, sugar bowl and cream jug, bellied sides engraved with warriors in battle with chariots, the scenes derived from John Flaxman's illustrations for the Odyssey and the Iliad, on a lightly stippled ground among anthemions, handles with female mask junction, teapot cover with helmet final, the hot water pot modelled as a ewer, with engraved crested garter, pots with ivory insulators, weight 67.5oz. (4)

£1,000 - 1,500

€1,100 - 1,700



44





45

**45  
CRIMEAN WAR INTEREST: A FRUITWOOD CANE**

*mid 19th century*

The handle carved as a bear's head, the shaft with penwork scenes and descriptions from the Crimean War: Lord Raglan, Earl of Cardigan, the Last Charge at Balaklava, Sergeant Davis defending the colours, Hewitt firing the Lancaster Gun, *length 93cm*.

£800 - 1,200

€900 - 1,400



46

**46  
A SILVER AND NIELLO PHOTOGRAPH FRAME**

*with script mark, possibly Thai*

Upright rectangular form with curved triangular surmount, centred with emblematic roundel, the frame with spiralling leaf niello decoration, vacant reserve to the lower border, wood back, containing a photograph of a British Army General, this signed in pencil with indistinct signature and Berchtesgaden, also with another photograph of the sitter in the uniform of the Royal Irish Rifles, *height 35cm*.

£600 - 800

€680 - 900



47

**47  
BOER WAR INTEREST: A VICTORIAN SILVER AND ENAMEL CIGAR CASE**

*by Saunders & Shepherd, Birmingham 1899*

The front enamelled with a British soldier and 'A Gentleman in Khaki', *length 12.6cm, weight 7oz*.

£700 - 900

€790 - 1,000

'A Gentleman in Khaki' is a line from the Kipling poem *The Absent-Minded Beggar*. It was written in 1899 to raise money for the families of soldiers fighting in the Second Boer War.



48

**48  
BOER WAR INTEREST: A PAIR OF SILVER PHOTOGRAPH FRAMES**

*by James Deakin & Sons, Chester 1900*

Shaped upright rectangular form, embossed with flags and trophies, regimental figures and landscape scenes, wood easel backs, *height 23cm*.

£1,500 - 2,000

€1,700 - 2,300



49

**A GEORGE III SILVER CANDELABRUM**

by William Pitts, London 1800, finial with duty mark and date letter only  
The three swirling branches supporting nozzles with rising palm leaves, centred with an eagle motif on a basket of fruit and flowers, the stem formed as a lyre, on a spreading base with acanthus leaf decoration, height 43.5cm, weight total 84oz.

£3,000 - 4,000

€3,400 - 4,500



49

50

**A CASED SILVER MOUNTED GLASS CLARET JUG**

by J A Campbell, London 1993

Plain silver collar and shoulders of waisted form, bead edged handle and foot, urn shaped glass body with etched decoration, height 27.5cm.

£600 - 800

€680 - 900



50

51

**AN ELECTROPLATED TUREEN**

by Haworth, Eyre & Co Ltd,

Oval bellied form, shaped-dome cover, with armorial engraving, acanthus scroll handles and ornate large scroll feet, interior with removable liner, length handle to handle 38.5cm.

£600 - 800

€680 - 900



51



52

52

#### A NOVELTY SILVER CRUET SET AND STAND

by Rebecca Joselyn, London 2016 / 2017

Modelled as a wooden toolbox, containing salt and pepper oil drums, two oil can dressing pourers, a motor oil jug, the front drawer opening to reveal six jubilee clip napkin rings, height 32.5cm, weight of silver 35oz.

£5,000 - 7,000

€5,600 - 7,900

Rebecca H. Joselyn studied at Sheffield Hallam University, graduating in 2006. Since then she has won numerous awards for her 'From the Shed' and 'Packaging' collections, which were designed to question attitudes to throw-away materials and objects.

53

#### A NOVELTY WINE CARAFE

by Rebecca Joselyn, London 2016, Britannia standard

Modelled as a bag, with cork stopper, and gilt wine-label attached by a leather tie, designed to hold a full bottle of wine, height 17cm, weight total 13.5oz.

£1,800 - 2,400

€2,000 - 2,700



53

54

#### AN EIGHT PIECE CONDIMENT SET

the seven silver pieces by Thomas Hayes, Birmingham 1902

Baluster form with embossed foliate scroll bands on fluted bases, comprising: two large casters, two pepper pots, two salt pots, one lidded mustard and a plated example, together with two King's pattern salt spoons, weight 38oz. (8)

£500 - 700

€560 - 790



54



55

**A LARGE ITALIAN SILVER BOWL**

*stamped 'M BUCCELLATI 800' 1933 - 44 period marks for Mario Buccellati, Milan*

Ogee bellied form, with six applied flower heads over an all-over fine stippled surface, flared rim, and on a spreading foot, *height 31cm, diameter 39cm, weight 129oz.*

£2,000 - 3,000

€2,300 - 3,400

56

**LIBERTY & CO: A SILVER AND ENAMEL CANNISTER**

*Birmingham 1903, the base stamped '609', the design attributed to Oliver Baker*

The pull-off cover with a silver-mounted turquoise finial, with eight panels of green and blue enamel centred with amber cabochons, the rounded body with a hammered finish, *height 15cm, weight 17.5oz.*



56

£1,500 - 2,000

€1,700 - 2,300

A very similar canister by Liberty and hallmarked for 1899 was sold by Sotheby's, London, 4th May 2017, lot 243.

57

**A GOOD PAIR OF SILVER PHOTOGRAPH FRAMES**

*by William Hutton & Sons Ltd, Birmingham 1907 / 08*

Shaped upright rectangular form, with protruding top corners, these corners embossed with ribbon tied roundels, foliate swags and festoons, wood easel backs, bevelled glass, *height 34.5cm.*

£1,500 - 2,500

€1,700 - 2,800



57





58



58 (detail)

58

### AN ARTS & CRAFTS SILVER CENTREPIECE

by Omar Ramsden, London 1934 / 1935

Shaped-oblong form with central projections featuring the arms of Baron Hyndley of Meads, Sussex, at each end a mermaid on rope support, with a removable flower grille, the body with applied insignia for a Knight Bachelor, a Baronet, a knighthood of the Order of the Crown of Italy and the 1935 jubilee medal for George V, accompanied by a photo and a signed note from Omar Ramsden to Lord Hyndley, length 44.5cm, weight 87oz.

£8,000 - 12,000

€9,000 - 14,000

This lot was commissioned by Lord Hyndley as a gift for his daughter Millicent Joyce Hyndley (1914-1992) on her 21st birthday. It can be compared to a rose bowl, also by Omar Ramsden, commissioned by Lord Hyndley for his other daughter, Elizabeth, and sold in these rooms on 22nd July 2011.

1st Viscount John Scott Hyndley GBE (1883-1963) was a British businessman and industrialist. During the First World War he was a member of the Coal Controllers Export Advisory Committee and provided valuable assistance in the supply of coal to Italy. After the war he was awarded a knighthood of the Order of the Crown of Italy in gratitude.

Hyndley was director of the Bank of England between 1931 and 1945 and became the first chairman of the National Coal Board upon its creation on 1st January 1947. Knighted in 1921, he was created a Baronet in 1927 and Baron in 1931, then Viscount in 1947. In 1953, he was master of the Clothworkers' Company.

### Provenance

Property of 1st Viscount John Scott Hyndley GBE.  
Thence by descent to the present owner.

59

### A SILVER BATTERY-POWERED MINER'S LAMP

by Thomas Fattorini Ltd, Birmingham 1943

Modelled as an Oldham type S lamp, with an inscription to Lord Hyndley, chairman of the National Coal Board, height 15cm; together with a larger silver-plated example. (2)

£1,000 - 1,500

€1,100 - 1,700

60

### A SILVER PHOTOGRAPH FRAME

by H Phillips, London 1930

The shaped-oval laurel frame interrupted with four vacant scrolls / reserves, with replaced oak wood with easel backs, bevelled glass, height 23.3cm.

£800 - 1,200

€900 - 1,400



59



60

61

**ROYAL INTEREST: A GEORGE III SILVER EGG CRUET WITH THE MONOGRAM OF AUGUSTA SOPHIA, PRINCESS OF GREAT BRITAIN AND IRELAND**

*by Henry Nutting & Robert Hennell II, London 1808, the spoons by Mary & Elizabeth Sumner, London 1811*

The frame with a central salt, with four egg cups and four spoons; together with a pepper pot, *by Joseph William Story, London 1808*, also with the monogram of Augusta Sophia, *height 9cm, weight 19.5oz. (2)*

£800 - 1,200

€900 - 1,400

Princess Augusta Sophia (1768-1840) was the daughter of George III. All the pieces in the lot are also engraved EA Fs for Ernst Augusti FideikommisSum. Ernest Augustus was King of Hanover.

**PROVENANCE**

The Royal House of Hanover, Sotheby's, 5-15th October 2005, lot 1231.



61

62

**ROYAL INTEREST: A GEORGE III COVERED SILVER BOWL WITH THE MONOGRAM OF QUEEN CHARLOTTE AND PRINCESS AUGUSTA SOPHIA**

*by Robert Garrard, London 1805*

With two handles and double rope twist borders, the interior gilt, *diameter 18cm, weight 15.5oz.*

£700 - 900

€790 - 1,000

**PROVENANCE**

The Royal House of Hanover, Sotheby's, 5-15th October 2005, lot 1231.



62

63

**POLITICAL INTEREST: A VICTORIAN SILVER FOUR-PIECE TEA AND COFFEE SERVICE**

*by William Cumming, London 1844 / 45*

Baluster form, the lobed sides with engraved scroll engraving and applied plaques, leaf capped wood scroll handles, the service engraved with a later crest, contained in a wood case, with brass handles, inset brass plaque engraved crest and 'William Glasier Junr 1896' with an additional engraved metal plate relating to 'Viscount Amberley', *height of coffee pot 19.5 cm, weight total 42oz. (4)*

£1,200 - 1,800

€1,400 - 2,000

John Russell, Viscount Amberley (1842-1876), was a British politician and writer. He was the eldest son of John Russell, who twice served as Prime Minister of the United Kingdom, and father of the philosopher Bertrand Russell. Amberley was known for his unorthodox views on religion and for his active support of birth control and women's suffrage, which contributed to the end of his short career as Liberal Member of Parliament.



63



64



64 (detail)

64

**A GOLD CIGARETTE CASE PRESENTED BY TITO**

*Yugoslavia, unmarked 14 carat gold*

Rectangular, with engraved decoration, the inside with a presentation inscription for 1953 and Tito's facsimile signature, together with letters from the Yugoslav embassy concerning the case, *length 10cm, weight 191gms.*

£3,500 - 4,500

€3,900 - 5,100



65

65

**A FRENCH ART DECO 18 CARAT GOLD AND ENAMEL BOX**

*by L & Cie, Paris gold mark, circa 1930*

Rectangular, with panels of black and cream enamel, the ends with black enamel panels, *length 7.8cm, weight total 79gms.*

£3,000 - 4,000

€3,400 - 4,500

66

**ASPREY: A 9 CARAT GOLD CIGARETTE CASE**

*London 1932*

Rectangular, with engine turned decoration, *length 13.2cm, weight total 189gms.*

£1,800 - 2,000

€2,000 - 2,300



66

67

**A 9 CARAT GOLD SMALL BOX**

*by Ramsden & Roed, London 1963*

Engine-turned decoration, rectangular with cushion shaped sides, hinged cover, *length 4.5cm, weight 29.7gms.*

£500 - 600

€560 - 680



67



68

# **A WILLIAM IV GOLD MEMORIAL SEAL**

*circa 1833, unmarked*

With a bloodstone matrix, hinging open to reveal a hair locket and memorial inscription for Thomas William Fermor, 4th Earl of Pomfret; together with two further seals with the Earl's crest; and a further seal. (4)

£500 - 700

€560 - 790



68

69

# **IRISH SOCIETY INTEREST: TWO EDWARDIAN SILVER BOXES**

*by Stokes & Ireland Ltd, Chester 1906 / 07*

One octagonal and one oval, both stamped with the arms of The Honourable The Irish Society, on engraved with an inscription for Sir Alfred Newton, *length of the oval box 9.6cm, weight 7.5oz.* (2)

£600 - 800

€680 - 900

Sir Alfred James Newton (1849-1921) was a businessman and Lord Mayor of London in 1900. His business dealings attracted controversy, as did his death in Harrods in 1921, when his prescription heart medicine was found to have been spiked with fatal quantities of strychnine.



68 (detail)

70

# **BANKING INTEREST: TWO SILVER-GILT PEN TRAYS**

*by Tessiers Ltd, London 1960 / 1967, Britannia standard*

One engraved with the Lloyd's crest, and the underside with 'In 1666 Samuel Pepys, the diarist, records his visits to Humphrey Stokes, the goldsmith at the Black Horse in Lombard Street, where he kept his gold coins. The sign of the Black Horse still hangs in Lombard Street over the entrance to Lloyds Bank', *length 25cm, weight 22oz.* (2)

£600 - 800

€680 - 900



69



71

# **AN AUSTRIAN SILVER AND PLIQUE-À-JOUR ENAMEL COMPACT**

*maker's mark RF Vienna, circa 1930*

The lid set with a moss agate panel surrounded by stylised plique-à-jour flowers, hinging open to reveal the mirror and compartment, *length 5.5cm, weight total 2.5oz.*

£500 - 700

€560 - 790



70



71



72

72

**A LARGE GEORGE IV SILVER CASKET**

*by William Elliott, London 1829*

Rectangular with canted corners, the base with foliate decoration, length 33.5cm, weight 139oz.

£5,000 - 6,000

€5,600 - 6,800

73

**A WILLIAM III SILVER PUNCH BOWL**

*by George Garthorne, London 1700*

The body decorated with scrolling panels on a matte ground, with two lion mask and drop-ring handles, on a gadrooned foot, diameter 24.5cm, weight 39oz.

£3,000 - 5,000

€3,400 - 5,600

74

**AN AUSTRO-HUNGARIAN SILVER-GILT DESK SET**

*by Alexander Sturm, Vienna circa 1910*

Comprising an inkstand with two inkwells, a blotter, and two candlesticks, with reed and ribbon and acanthus leaf decoration, length of inkstand 35cm, weight total 116oz.

£3,500 - 4,000

€3,900 - 4,500



73



74



75

75

**A VICTORIAN SILVER BOWL**

*by Charles Stuart Harris, London 1892*

Undulating rim with masks, the sides embossed in high relief with 'C' scrolls, acanthus and flowers, rococo style cartouche to the front, height 22cm, diameter 30.5cm, weight 46.5oz.

£600 - 800

€680 - 900



76

76

**AN EDWARDIAN SILVER-GILT BOWL**

*by Goldsmiths & Silversmiths Co Ltd, London 1904*

The broad banded rim with ribbon draped between applied satyr masks, lower body with vertical wavy leaf bands, waisted pedestal base on three paw supports, height 26cm, diameter 29.5cm, weight 98.5oz.

£3,500 - 4,000

€3,900 - 4,500

77

**TWO ITALIAN METALWARE JUGS**

*incuse stamped 800*

The bodies modelled as coopered barrels, surface simulating wood, polished waisted necks above and loop handles, height 22.5cm, weight 44oz.

£800 - 1,000

€900 - 1,100

78

**A GEORGE II SILVER BRANDY PAN**

*by John Tuite, London 1726*

Conventional form, the front with armorial engraving within a rococo scroll cartouche, turned wood handle, length 23cm, weight total 7.2oz.

£700 - 800

€790 - 900



77



78





79

79

**A VICTORIAN SILVER-PLATED CENTREPIECE**

*apparently unmarked*

The stem modelled as fruiting vine, supporting a large cut-glass bowl, and six smaller bowls, on the base two stags, *height 78cm.*

£3,000 - 4,000

€3,400 - 4,500



80

80

**A SILVER MODEL OF AN IMPERIAL STAG**

*maker's mark 'J&MS', London 2017*

Realistically modelled as a fourteen-pointer, *length 26cm, weight 56oz.*

£4,000 - 6,000

€4,500 - 6,800



81

81\*

**A WILLIAM IV SILVER INKSTAND**

*by John Settle & Henry Wilkinson, Sheffield 1830*

Shaped-rectangular form, with a foliate and flower border, with two cut-glass bottles and a taperstick, *length 32cm, weight without bottles 19oz.*

£500 - 700

€560 - 790



82

82

**A LARGE SILVER PUNCH BOWL**

*maker's mark E&J, London 2003*

The border decorated with horse racing scenes, *diameter 39cm, weight 137oz.*

£2,500 - 3,000

€2,800 - 3,400

83

**A SILVER TWO-HANDLE TRAY AND A SILVER TWO-HANDLE BOWL**

*tray by William Suckling Ltd, Birmingham 1933, bowl, by James Deakin & Sons, Sheffield 1909*

Tray rectangular with cut corners, bowl with ring drop handles in the style of a monteith, *length of tray handle to handle 56.8cm, diameter of bowl 21.2cm, weight of both 91oz. (2)*

£800 - 1,200

€900 - 1,400

84

**A PAIR OF GEORGE III SILVER STANDS**

*by Francis Butty & Nicolas Dumée, London 1768*

Shaped oblong form with gadroon rims, *length 24cm, weight 19.2oz.*

£700 - 800

€790 - 900

85

**A PAIR OF SILVER ENTREE DISH COVERS WITH OLD SHEFFIELD PLATE BASES AND LINERS**

*by John Angell II & George Angell, London 1845*

Lobed oval form, the bases with scroll feet, *length 38.5cm, weight of covers 51oz. (2)*

£3,000 - 4,000

€3,400 - 4,500



83



84



85



86



87



88

86  
**A PAIR OF VICTORIAN SCOTTISH  
SILVER-GILT WINE COOLERS**

*by Robert Gray & Son, Glasgow 1841*  
With detachable collars and Old Sheffield  
Plate liners, decorated with strap-work,  
engraved with inscriptions to James  
Lumsden, Lord Provost of Glasgow, 1866-  
1869, height 28cm, weight total 151oz. (2)

£12,000 - 15,000  
€14,000 - 17,000

87  
**A PAIR OF GEORGE II CAST SILVER  
CANDLESTICKS**

*by John Cafe, London 1750*  
With baluster knopped stems and quatrefoil  
stepped bases, engraved armorial shield,  
unmarked removable drip pans with scratch-  
weights, underside of bases also with scratch  
weight 14.11.12 and 14.9, height 20cm,  
weight 31.2oz. (2)

£1,500 - 2,000  
€1,700 - 2,300

The arms of STURGES of Hampshire and  
STURGIS of Clipston, Northants impaling  
another.

88  
**A SILVERED BRONZE FIGURAL GROUP  
OF A YOUNG FARMER FEEDING PIGS**

*signed Christoffe & Cie*  
On a red marble base set with a silvered  
cartouches, height 29.5cm.

£2,500 - 3,000  
€2,800 - 3,400





89

89

# **A CANADIAN SILVER DESK SMOKER'S COMPENDIUM**

*by Birks, also stamped Sterling*

Two handle rectangular form with two hinge lidded compartments flanking a central section, with removable lighter, cigar cutter and a twin sectioned compartment, the skirted shaped base on four claw and ball feet, *length handle to handle 38cm.*

£2,000 - 3,000

€2,300 - 3,400

90

# **A VICTORIAN SILVER-MOUNTED MIRROR**

*by Grey & Co, London 1901*

Rectangular, the base set with an enamel plaque of children foraging in a rock pool, with a wood easel back, *height 41.5cm.*

£1,500 - 2,000

€1,700 - 2,300

91

# **FOUR GEORGE IV SILVER COASTERS**

*by S C Younge & Co, Sheffield, two 1820 and two 1823*

Scroll and gadroon rims interspersed with leaves and anthemions, waisted sides with a gadroon band, turned wood bases centred with hallmarked and crested silver bosses, *diameter 16cm.*

£2,000 - 3,000

€2,300 - 3,400



90



91



92



93



94



95



96

92

#### **A PAIR OF 9 CARAT GOLD PHEASANTS**

*maker's mark GWS, Sheffield 1996*

Realistically modelled as a cock and hen, *length 23.5cm, weight 672gms. (2)*

**£8,000 - 12,000**

**€9,000 - 14,000**

93

#### **A PAIR OF SILVER PHEASANTS**

*with London import marks for 1963*

Realistically modelled as a cock and hen, with feather-effect detailing, *length 18.5cm, weight 10oz. (2)*

**£1,000 - 1,500**

**€1,100 - 1,700**

94

#### **A SILVER MODEL OF A WOODCOCK**

*maker's mark 'MRB', London 2016*

Realistically modelled, with feather-effect detailing, *length 15cm, weight 10oz.*

**£1,000 - 1,500**

**€1,100 - 1,700**

95

#### **A PAIR OF SILVER PARTRIDGES**

*maker's mark 'MRB', London 2016*

Realistically modelled, with feather-effect detailing, *length 13.5cm, weight 22oz. (2)*

**£1,500 - 2,000**

**€1,700 - 2,300**

96

#### **A SILVER MODEL OF A FOX**

*by C J Vander, London 1979*

Realistically modelled in a stalking posture, *length 23.5cm, weight 22oz.*

**£500 - 700**

**€560 - 790**



97

**A SILVER MODEL OF A FALCON**

*by Meiling & Gartrell, London 1977*

Realistically modelled, with feather-effect chasing, on a wood stand, height 57cm.

£3,500 - 4,000

€3,900 - 4,500

98

**A NOVELTY VICTORIAN SILVER PEPPER POT**

*by Joseph Braham, London 1887*

Modelled as a seated cat with fur-effect chasing, his pierced head hinging open, height 6cm, weight 3oz.

£600 - 800

€680 - 900



98



99

99

**A PAIR OF SILVER PHEASANTS**

*maker's mark 'J&MS', Sheffield 2014*

Realistically modelled as a cock and hen, with feather-effect detailing, length 21.5cm, weight 29oz. (2)

£1,800 - 2,400

€2,000 - 2,700





100



101



102



103

100<sup>Y</sup>

**AN 18TH CENTURY SILVER-MOUNTED TORTOISESHELL WRITING COMPENDIUM**

*unmarked*

Casket-form, the lid hinging open to reveal two glass bottles, a seal, a pen and three writing implements, *length 7cm.*

£800 - 1,200

€900 - 1,400

101<sup>Y</sup>

**AN EDWARDIAN SILVER AND TORTOISESHELL MATCH BOX**

*by Levi & Salaman, retailed by Asprey, Birmingham 1905*

The shell hinging open to reveal the match compartment and the match strike, *length 8.5cm.*

£500 - 700

€560 - 790

102

**AN ART DECO SILVER CIGARETTE BOX**

*by Morris & Baker, Birmingham 1948*

Rectangular, with two cedar wood-lined compartments, with engine-turned decoration, *length 20cm, weight total 26oz.*

£1,200 - 1,800

€1,400 - 2,000

103

**A SILVER NOVELTY VESTA MODELLED AS A BURNT DOWN CIGAR**

*unmarked*

Realistically formed with defined, wrapped leaves and ash hinged cover, crested, *length 5.2cm.*

£400 - 500

€450 - 560



104

104

**A LARGE SILVER FIGURAL GROUP**

*signed 'MOREAU', stamped '800'*

Modelled as a man and woman embracing, on a marble base, *weight excluding base 656oz, height 77.5cm.*

£12,000 - 15,000

€14,000 - 17,000

105<sup>Y</sup>

**AN AUSTRALIAN SILVER AND KANGAROO PAW LIGHTER**

*by WD&Co Ltd, marked 'STG SIL' circa 1910*

The paw mounted with the lighter on a gimbal mechanism, *length 40cm.*

£800 - 1,000

€900 - 1,100



105



106



107



108

106

#### **A SILVER-PLATED MEAT TROLLEY**

The domed roll-back cover enclosing a warming plate over bain marie, and two receptacles within two circular recesses, with a utensil tray and plate holder, *height 110cm, length 123cm.*

£6,000 - 8,000  
€6,800 - 9,000

107

#### **A GEORGE III SILVER TOASTED CHEESE DISH**

*by Henry Chawner, London 1793*

Oval form with reeded rim, hinged shallow domed cover with urn finial, turned wood baluster handle unscrews, *length 26.6cm.*

£1,200 - 1,500  
€1,400 - 1,700

108

#### **A VICTORIAN SILVER CRUET SET**

*by Martin Hall & Co, London 1876*

Oval basket woven form, with ropetwist receivers for five glass bottles, three with silver mounts *by H Matthews, Birmingham 1872 - 1875, length 12cm.*

£400 - 500  
€450 - 560





109



110

109

**A PAIR OF CONTINENTAL SILVER AND ROCK CRYSTAL THREE-LIGHT CANDELABRA, POSSIBLY GERMAN OR AUSTRIAN**

*with importers mark for BCT Co Ltd, import mark for Birmingham 1927*  
The encased crystal arms issuing from below a central light, with cut rock crystal nozzles and fluted drip pans, the baluster shape columns formed with alternating silver and faceted rock crystal knops, terminating on a octagonal rock crystal section, set in a silver mount on paw feet, *height 39.3cm.*

**£3,500 - 4,000**  
**€3,900 - 4,500**

110

**AN OLD SHEFFIELD PLATE CANDELABRUM CENTREPIECE**

*unmarked, circa 1830*

The cut-glass bowl supported by the central stem, with four candle holders supported by branches, richly decorated with floral and scroll ornament, *height 38cm.*

**£800 - 1,200**  
**€900 - 1,400**



111

111

**A GEORGE III SILVER TEAPOT**

*by William Plummer, London 1787*

Oval form, with bright-cut engraving and a wood handle and finial, engraved with the shield and crest granted in 1774 to Thomas Bevan of Ashted, Surrey, son of William Bevan of Pen-y-Coed, and High Sheriff of Carmarthenshire, *length 25cm, weight 16oz.*

£500 - 700

€560 - 790



112

112

**A SILVER TWO-HANDLE BOWL**

*by Martin Hall & Co Ltd, Sheffield 1912*

Undulating rim, the sides with four applied vertical straps with stepped capitals, flying scroll handles, on a pedestal foot, *length handle to handle 50cm, diameter of bowl 34.5cm, weight 115oz.*

£3,200 - 3,600

€3,600 - 4,100



113

113

**A VICTORIAN SILVER INKSTAND**

*by Creswick & Co, Sheffield 1840*

Shaped-rectangular, with two glass ink wells and a central pot, *length 29cm, weight without glass bottles 17.5oz.*

£500 - 600

€560 - 680

114

**A SET OF FOUR SILVER NOVELTY MENU HOLDERS**

*by William Hutton & Sons Ltd, Birmingham 1911*

Modelled as crossed riding crops centred with fox head, *height 2.5cm, length 6.5cm.*

£500 - 600

€560 - 680



114

115

**A PAIR OF VICTORIAN SILVER THREE-LIGHT CANDELABRA**

*by Thomas, James & Nathaniel Creswick, Sheffield 1846*

In the 18th century manner, fluted knopped baluster form, shell corners, detachable branch section, with drip pans and each with a flamed finial extinguisher, *height 59cm.* (2)

£4,000 - 6,000

€4,500 - 6,800

116

**A SET OF THREE GEORGE III SILVER CANDLESTICKS**

*John Green, Roberts, Mosley & Co, Sheffield, two 1801 / 1802*

Tapering circular columns on rounded bases, with part fluted nozzles and bases, with engraved crested garter, *height 27.2cm.*

£600 - 800

€680 - 900







117

117

**A RARE VICTORIAN SILVER-GILT WINE LIST FRAME**

*by Robert Garrard, London 1874*

The sides festooned with fruiting vines, the base dripping with wine from leaking barrels, with three satyrs grasping bunches of grapes, on an easel support, *height 30.5cm, weight total 20oz.*

£3,000 - 4,000

€3,400 - 4,500



118

118

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

*by Charles Edwards, London 1892*

The silver mounts with scroll and floral decoration, *height 31cm.*

£1,500 - 2,000

€1,700 - 2,300



119

119

**A PAIR OF FRENCH SILVER-GILT MOUNTED CLARET JUGS**

*by Elie Vabre, Paris 1st standard marks, circa 1910*

The silver mounts with scrolling ornament, the cut-glass bodies with spiralling decoration, *height 26.5cm. (2)*

£3,000 - 4,000

€3,400 - 4,500

120

**A SILVER-MOUNTED GLASS DECANTER SET**

*by Docker & Burn Ltd, Birmingham 1922*

The frame holding four glass bottles with overlaid silver decoration, with four labels, *same maker and date*, for Port, Whiskey, Sherry Brandy and Kimmel, *height 30cm, weight of frame 42oz.*

£800 - 1,000

€900 - 1,100



120



121

121

**A 19TH CENTURY ELECTROPLATED TWO-HANDLE WINE COOLER**

*by Thomas Bradbury & Sons*

Campana form with naturalistic decoration, undulating spume flared rim, fluted body, engraved crested garter, the handles modelled as fruiting vines, on a pedestal foot, removable drum liner, *height 28.5cm.*

£800 - 1,000

€900 - 1,100

122

**A PAIR OF SILVER WINE BOTTLE HOLDERS**

*by Barker Ellis Silver Co, Birmingham 1980*

Oval form, raffia-covered handle, plain body with diamond-pierced upper and lower bands, with an engraved coat-of-arms, *length 25cm.*

£1,200 - 1,500

€1,400 - 1,700



122





123

123

**A VICTORIAN SILVER PLAYING CARD HOLDER**

*by William Neale, Chester 1901*

The four sides holding a card of each suit, the hinged lid opening to reveal spaces for three packs, *height 13cm.*

£1,200 - 1,800

€1,400 - 2,000



124

124

**A VICTORIAN SILVER PLAYING CARD HOLDER**

*by William Neale, Chester 1901*

The four sides holding a card of each suit, the hinged lid opening to reveal spaces for three packs, *height 13cm.*

£1,200 - 1,800

€1,400 - 2,000

124

**AN EDWARDIAN SILVER NOVELTY STAMP HOLDER**

*by Saunders & Shepherd, Birmingham 1908*

Modelled as a wheelbarrow, the sprung lid set with a one penny stamp behind glass, with inscription 'XMAS 1908', *length 6.7cm, weight total 18.5gms.*

£600 - 800

€680 - 900

125

**AN EDWARDIAN NOVELTY SILVER LETTER OPENER**

*by John William Kirwan, Birmingham 1905*

Modelled as a basket-hilted broadsword, stamped 'Andaria Farara', *length 21cm*; together with a magnifying page marker, *by Saunders & Shepherd, Chester 1895, length 9.5cm. (2)*

£500 - 700

€560 - 790

125

**AN EDWARDIAN NOVELTY SILVER LETTER OPENER**

*by John William Kirwan, Birmingham 1905*

Modelled as a basket-hilted broadsword, stamped 'Andaria Farara', *length 21cm*; together with a magnifying page marker, *by Saunders & Shepherd, Chester 1895, length 9.5cm. (2)*

£500 - 700

€560 - 790

126

**A PAIR OF EDWARDIAN SILVER SALT AND PEPPER SHAKERS**

*by Cohen & Charles, Birmingham 1907*

Modelled as pigs, the snouts pierced, *weight 1oz. (2)*

£600 - 800

€680 - 900

126

**A PAIR OF EDWARDIAN SILVER SALT AND PEPPER SHAKERS**

*by Cohen & Charles, Birmingham 1907*

Modelled as pigs, the snouts pierced, *weight 1oz. (2)*

£600 - 800

€680 - 900

127

**A JEWELLED GOLD TIE PIN, IN ORIGINAL FITTED BOX**

*early 20th century, unmarked*

The finial formed as an early motor car, yellow and white metals, set with diamonds, rubies and an emerald, the fitted box with retail stamp inside lid for West & Son, Dublin, *length 6cm.*

£1,000 - 1,500

€1,100 - 1,700



125



126



127





128

128

**AN EDWARDIAN 9 CARAT GOLD AND ROCK CRYSTAL LETTER OPENER**

*by J C Vickery, London 1904*

The rock crystal handle set with ruby cabochons, the seal matrix on the end of the handle engraved with a monogram and coronet, *length 13.7cm.*

£1,000 - 1,500

€1,100 - 1,700

129

**ROYAL INTEREST: A SILVER PAPERKNIFE, WITH THE MONOGRAM OF PRINCE PHILIP, DUKE OF EDINBURGH**

*by Henry Hodson Plante, London 1961*

With a letter suggesting that the paper knife was presented during the Duke's visit to British Columbia, *length 25.5cm, weight 3oz.*

£600 - 800

€680 - 900



129



130

130

**A NOVELTY SILVER LETTER RACK**

*by Cohen & Charles, London 1937*

Shaped as a lyre, *height 20cm, weight 6.5oz.*

£500 - 700

€560 - 790

131

**A VICTORIAN SILVER INKSTAND**

*by Henry & Henry Lias, London 1865*

Shaped-oval, with two glass bottles and a taper holder, *length 13cm, weight without glass bottles 11oz.*

£500 - 600

€560 - 680



131



132



132

**AN INDIAN COLONIAL SILVER BLOTTER AND BOX**

*by Hamilton & Co, Calcutta circa 1920*  
Both with red-leather fittings, length of blotter 14cm, weight total 10oz. (2)

£500 - 700

€560 - 790

133\*

**A VICTORIAN SILVER INKSTAND**

*by Elkington & Co, Birmingham 1852*  
Rectangular, with a gadrooned border, on scroll feet, with two cut-glass bottle and a central taperstick, length 28cm, weight without bottles 25.5oz.

£500 - 700

€560 - 790



133

134

**HERMÈS: A PLATED MOUNTED CIGARETTE CANNISTER COMBINED WITH COMPASS**

*engraved HERMÈS PARIS*  
Cylindrical form with leather covered body, pull-off cover, the top inset with a compass on a silvered dial, gilded interior with lift-out cross section, height 10.5cm, diameter 9cm.

£800 - 1,000

€900 - 1,100



134

135

**A FRENCH SILVER AND ENAMEL TRAVELLING CLOCK**

*with London import marks for 1910, the clock dial marked Tiffany & Co*  
The pink enamel panels over an engine-turned ground, within white enamel borders, hinging open to reveal the clock, length 5.5cm.

£3,000 - 4,000

€3,400 - 4,500



135



136

136

**AN ART DECO FOUR-PIECE GERMAN SILVER TEA SERVICE AND TRAY**

*by Lameyer, circa 1930*

Plain circular form, with wood handles and finials, comprising a teapot, hot water pot, cream jug and sugar bowl, on an oval tray, length of tray 45cm, weight total 82oz.

£1,000 - 1,500

€1,100 - 1,700



137

137

**A PAIR OF MODERN SCOTTISH SILVER TAPERSTICKS**

*possibly by Michael Kay, Edinburgh 1977*

Cylindrical form, the sides with textured recessed panels, height 3.3cm, diameter 4.5cm, weight 4.5oz.

£400 - 500

€450 - 560



138

138

**A SILVER MOUNTED PHOTOGRAPH FRAME**

*by William Neale, Chester 1901*

With an open-work trailing leaf and floral border, with replaced wood back with easel, bevelled glass, height 23.5cm, length 29cm.

£1,000 - 1,500

€1,100 - 1,700

139

**GEORG JENSEN: A SILVER CYPRESS PATTERN TABLE SERVICE OF FLATWARE AND CUTLERY**

*designed 1953 by Tias Eckhoff*

Placings for eight, comprising: table forks, table knives, luncheon forks, luncheon knives, two sets of tea spoons, weight excluding knives 40oz. (48)

£1,400 - 1,800

€1,600 - 2,000



139





140

**A NOVELTY FRENCH SILVER-PLATED WINE BOTTLE HOLDER**

*by Christofle, circa 1890*

The whole draped with fruiting vines, with adjustable supports, wine bottle not included, *length 32cm.*

£2,000 - 2,500

€2,300 - 2,800

141

**AN ART DECO SILVER COCKTAIL SHAKER**

*marked '800', with maker's mark 'REC'*

Tapering sides, with a heptagonal wood mounted lid, and pierced strainer, *height 21cm, weight total 14.5oz.*

£500 - 700

€560 - 790



141



142

142

**A ITALIAN SILVER TWO-HANDLE WINE COOLER**

*by Petruzzi, post 1968 marks, also stamped 800*

Polished tapering oval form, skirted foot, *height 24cm, weight 54.5oz.*

£1,400 - 1,600

€1,600 - 1,800

143\*

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

*by J T Younge, Walker & Crowder, Sheffield 1809*

Shaped-circular outline with acanthus fluted scrolls between bead and reel sections, upswept fluted sides, turned wood centres, crested boss to the centres, *diameter 18.2cm. (2)*

£600 - 800

€680 - 900



143



144

144 Y Φ

**A LARGE ART DECO SILVER BOWL TWO-HANDLE BOWL**

*by Edward Barnard & Sons Ltd, London 1937*

With cylindrical ivory handles, the rim with applied notched border, retail stamp for Harrods, *diameter 30cm, weight total 54oz.*

£2,500 - 3,000

€2,800 - 3,400

145

**A VICTORIAN SILVER AND GLASS BISCUIT JAR**

*by Edward Charles Brown, London 1870*

The cylindrical glass body with hobnail body, shallow hinged cover with bright cut decoration, on a similarly decorated removable base, bead rim on four bracket feet, *height 19.5cm.*

£800 - 1,000

€900 - 1,100

146 Y Φ

**A GEORGE III SILVER TEAPOT**

*by Hester Bateman, London 1785*

Oval form with bright engraved bands and crested reserves, bead rims, wood handle and ivory finial.

£1,200 - 1,500

€1,400 - 1,700



145



146



147



147 (detail)



149



148

147

#### A UNIQUE MODERN LUXURY DESIGN POKER GAMING BOX

*designed by Lancelot Lancaster White,*  
Rectangular wood patterned box, gilded hardware, the interior with 500 'Abbiati' poker chips contained in ten trays, with gilded metal handles, also with a gilded base metal dealer's disc and evaluator, two black leather playing card cases, lockable box and maker's plate to conceal a key, contained within a padded velvet pocket and tough outer travelling case, *dimensions 58cm x 29cm x 9.8cm*

Lancelot Lancaster White developed bespoke luxury products to commission. With a range of unique products that can be crafted from historic artefacts, including HMS Victory, Concorde and Formula One cars.

£2,500 - 3,000  
€2,800 - 3,400

148

#### A SET OF SILVER-PLATED MASONIC TOOLS

*by G. Kenning & Son*  
In a velvet and silk-lined wood box, *length of box 41.5cm.*

£500 - 700  
€560 - 790

149

#### AN UNUSUAL SILVER PHOTOGRAPH FRAME

*made by W Jackson & Son, London 1908*  
Modelled as a classical pillared building, centred with an oval bezel, silver easel back, the oval back frame cover unmarked, *height 16.8cm.*

£1,000 - 1,500  
€1,100 - 1,700

150

**A LARGE EDWARDIAN SILVER BOX**

*by Fenton Brothers Ltd, Sheffield 1908*

Modelled as a wooden milk-churn, the cover with a lockable catch, and topped by a milk maid finial, *height 44cm, weight 109oz.*

£6,000 - 8,000

€6,800 - 9,000



150



151

151

**A PAIR OF GEORGE IV SILVER CANDLESTICKS**

*by John & Thomas Settle, Sheffield 1823*

Tapering circular columns on spreading circular bases, the removable drip pans, nozzles and knopped stem and bases with profusely decorated acanthus bands, *height 30.5cm.*

£600 - 800

€680 - 900

152<sup>Y</sup>

**A SET OF FOUR SILVER AND TORTOISESHELL MENU HOLDERS**

*by William Comyns, Birmingham and London 1912 / 1913*

With tortoiseshell plaques inlaid with a silver chicken, rabbit, duck and partridge, cased. (4)

£500 - 700

€560 - 790



152





155



153



156



154

153\*

#### **A PAIR OF SILVER 'DUTCH DOLL' SUGAR TONGS**

*by Cohen & Charles, London circa 1910*

With a painted enamel face, the legs closing by squeezing the arms, length 9cm.

£500 - 600

€560 - 680

154

#### **A FRENCH SILVER SCENT BOTTLE CASE**

*by Edouard Fournemet, Paris 1st standard marks, circa 1910*

With a pull-off cover, engine-turned decoration and engraved with a coronet, containing two glass bottles with silver-gilt collars, height 7.5cm, weight without glass bottles 4oz.

£500 - 700

€560 - 790

155

#### **TIFFANY & CO: A SILVER-HEADED GOLF PUTTER**

*second half of the 20th century*

With a steel shaft and Neumann leather handle, length 93cm.

£1,000 - 1,500

€1,100 - 1,700

156

#### **AN ART NOUVEAU NEPHRITE LETTER OPENER**

*unmarked, circa 1900*

The handle carved with a standing female figure in a diaphanous long flowing dress, length 25.5cm.

£2,000 - 2,500

€2,300 - 2,800

157 Y Φ

#### **A COLLECTION OF ELEVEN PORTRAIT MINIATURES**

Comprising an enamel portrait miniature of a gentleman, circa 1720, two wax profiles and eight watercolour portrait miniatures painted on ivory, including: portraits of Francis Enys holding a book and Colonel John Enys in his uniform, a miniature of a gentleman wearing a blue coat by Peter Paul Lens (British, 1714-1750), signed in gilt on the obverse *PL*, a miniature of a lady wearing a white dress and head scarf by N. Freese (British, active 1794-1814) and a pair of miniatures of a lady and a gentleman by Henry Bone (British, 1755-1834), both signed on the obverse *HB*, housed together in a glazed wooden cabinet frame, oval, 3.5cm - 7.5cm high. (11)

£1,000 - 1,500

€1,100 - 1,700



157



158



159



160



158 (detail)



161

158

# **GEORGE WASHINGTON INTEREST: AN EARLY 19TH CENTURY GOLD-MOUNTED WALKING CANE**

*circa 1827*

Made from a tree root, the gold mount inscribed:

'Cut from the tomb of Washington on Christmas Day, MDCCCXXV. Graciously accepted by his Royal Highness William Frederic, Prince of Orange from Christopher Hughes C.A. of the U.S. on Christmas day MDCCCXXVII', length 95cm.

**£500 - 800**

**€560 - 900**

Christopher Hughes (1786-1849) was an American diplomat who served as Chargé d'affaires in The Netherlands in the 1820s. He was successful in repairing relations between the two countries which had been strained by his predecessor.

Washington's body was originally interred in a tomb at Mount Vernon which had become overgrown. It is from this tomb that the wood of the current lot was cut.

159

# **A 19TH CENTURY 'HEAD' WALKING CANE**

The knop carved as a man's head with glass eyes, the shaft made of blackthorn, with metal ferrule, length 88cm.

**£300 - 400**

**€340 - 450**

160

# **A GEORGE III GOLD-MOUNTED 'DANDY' WALKING CANE**

*maker's mark 'IS', London 1779*

The crown with monogram, the knop engraved with floral and bright-cut decoration, on a malacca shaft, pierced for tassel, with a brass ferrule, length 112.5cm.

**£1,000 - 1,500**

**€1,100 - 1,700**

161

# **A GROUP OF FOUR SILVER-MOUNTED 19TH CENTURY CANES**

*the mounts Burmese and South East Asian*

All with malacca shafts, length of the longest 99cm. (4)

**£400 - 600**

**€450 - 680**

## PICTURES:

Lots 162-196



162

162

**ATTRIBUTED TO WALTER HUNT  
(BRITISH, 1861-1941)**

Figure and farmyard animals  
bears signature  
oil on canvas  
30.5 x 40.5cm (12 x 15 15/16in).



163

163

**JAMES HARDY JNR. (BRITISH, 1832-1889)**

Monkey business  
signed 'J.Hardy' (lower left)  
oil on canvas  
35.5 x 45.7cm (14 x 18in).

£1,000 - 1,500  
€1,100 - 1,700

164

**FOLLOWER OF CHARLES COOPER  
HENDERSON (BRITISH, 1803-1877)**

The Dover and London coach  
oil on canvas  
46 x 61cm (18 1/8 x 24in).

£1,000 - 1,500  
€1,100 - 1,700



164

165

**FRENCH SCHOOL, 18TH CENTURY**

Study of a turkey  
oil on laid paper  
25 x 30cm (9 13/16 x 11 13/16in).

£1,000 - 1,500

€1,100 - 1,700



165

166

**CIRCLE OF JAMES BARENGER (BRITISH, 1780-1831)**

Fighting cockerels  
oil on canvas  
63.5 x 76cm (25 x 29 15/16in).

£800 - 1,200

€900 - 1,400



166





167

167

**CIRCLE OF SAMUEL ATKINS (BRITISH, FL.1787-1808)**

Shipping scenes, a pair  
pen and ink and watercolour, one with elements of collage  
14 x 21cm (5 1/2 x 8 1/4in).(2)

£600 - 800

€680 - 900

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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168

**AFTER WILLIAM JOHN HUGGINS, 19TH CENTURY**

The Honble East India Compys Ship William Fairlie. Commanded by Captain Thomas Blair. Leaving the Harbour of Prince of Wales' Island.  
oil on canvas laid to board  
47 x 61cm (18 1/2 x 24in).

£800 - 1,200

€900 - 1,400

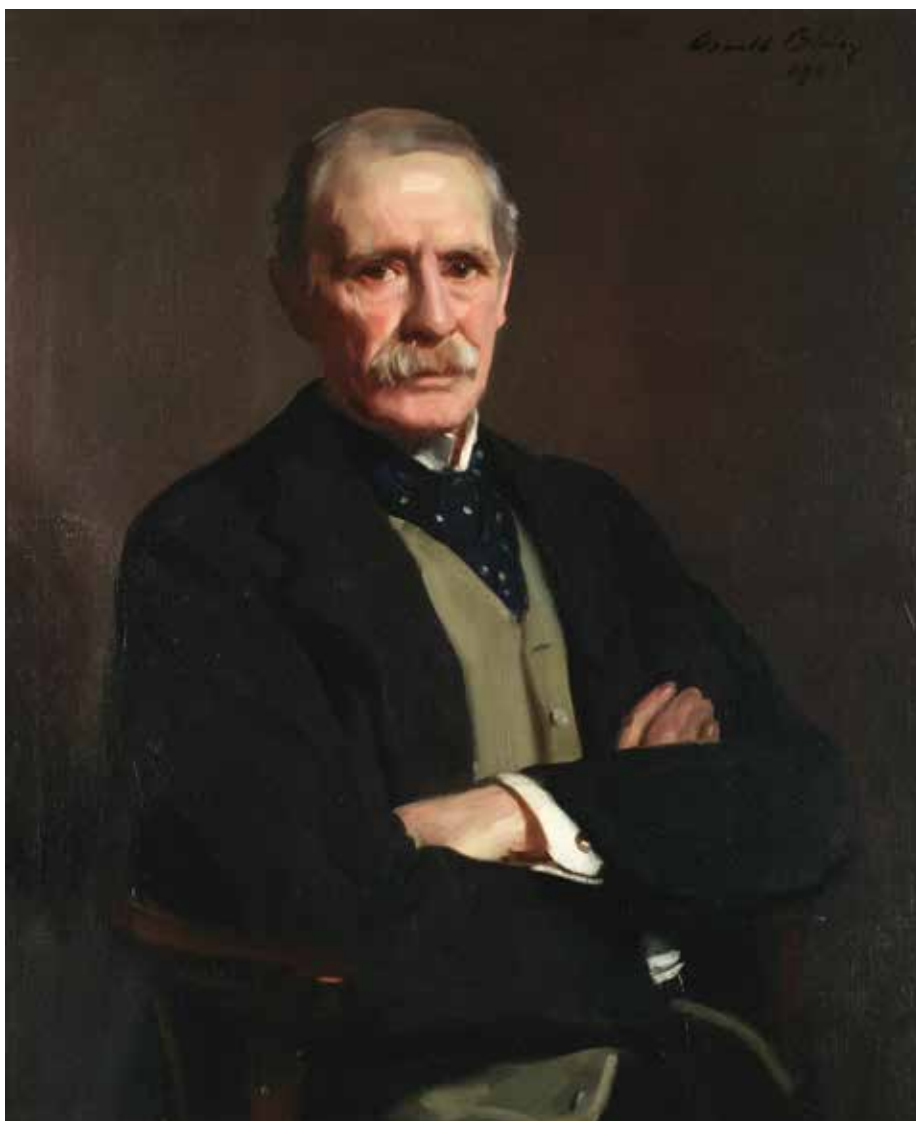
169

**ENGLISH SCHOOL**

'The Brighton Queen leaving the West Pier'  
bears initials 'W/H/H' (lower left), bears inscription with title (lower right)  
oil on canvas laid to board  
22.5 x 39cm (8 7/8 x 15 3/8in).

£100 - 150

€110 - 170



170

170

**SIR OSWALD BIRLEY (BRITISH, 1880-1952)**

Portrait of General E. H. Clive MP, ex Grenadier Guards  
signed and dated 'Oswald Birley/1911' (upper right)  
oil on canvas  
88 x 79cm (34 5/8 x 31 1/8in).

£1,000 - 1,500

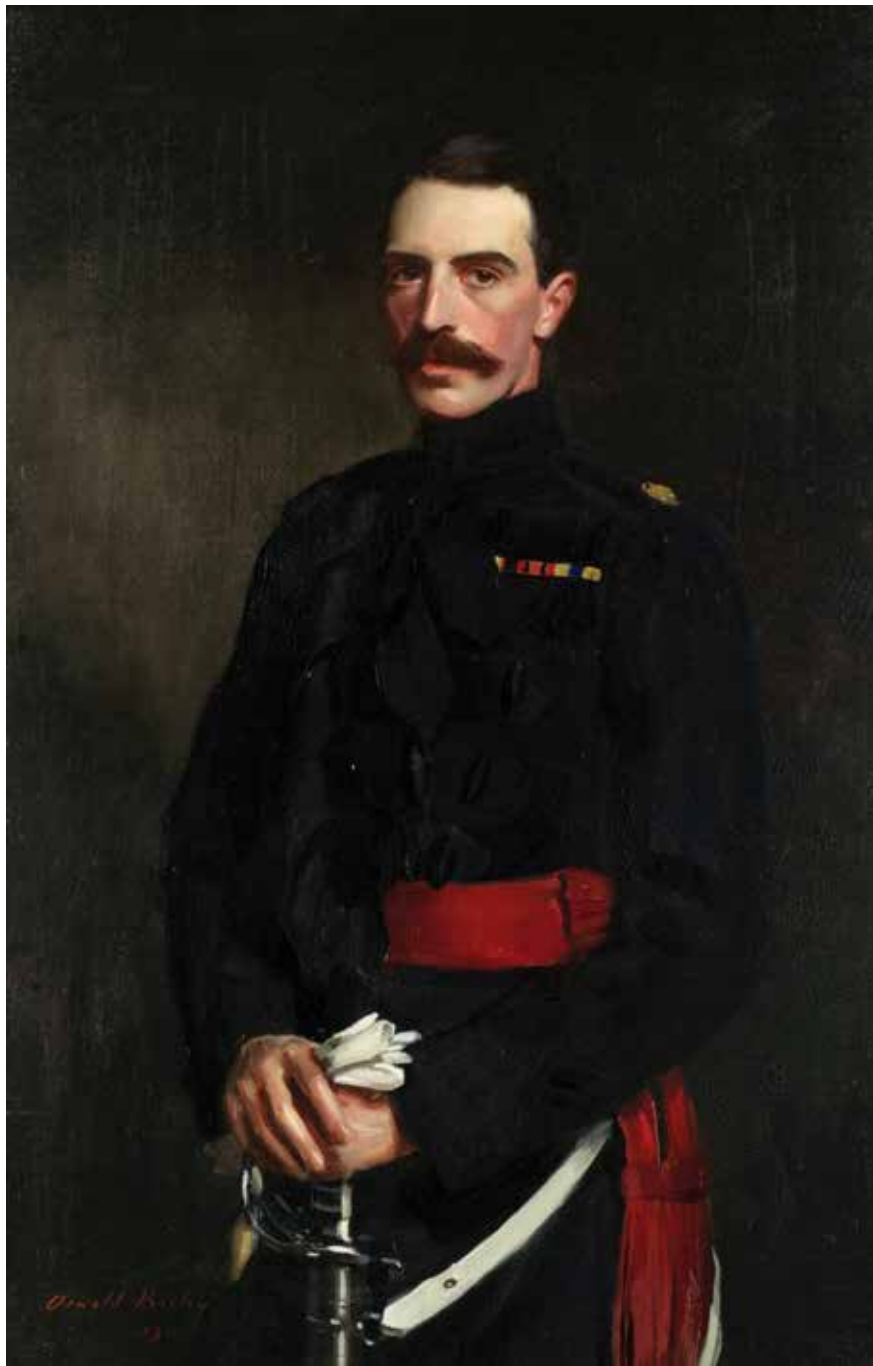
€1,100 - 1,700

These portraits depict General Edward Clive (1837-1916) and his son Lieutenant General Sir George Sidney Clive (1874-1959), both painted in the same year by Sir Oswald Birley. After having both attended Harrow School and the Royal Military College, Sandhurst, they would lead distinguished careers in the armed forces.

Edward would begin his career as an ensign with the Grenadier Guards in 1854, working his way to the position of General in the year of his retirement, 1898, although he would go on to be appointed Colonel of the King's Liverpool Regiment in 1906. He served as MP for Hereford from 1869-71, resigning from this position to take up the historic role

of Steward of the Chiltern Hundreds. He would also go on to hold the positions of Deputy Lieutenant of Herefordshire and County Mayo, and Justice of the Peace for Herefordshire and County Mayo.

George would enjoy a similarly illustrious career, starting in 1893, as his father did, in the Grenadier Guards. However, George would see far more field combat. He travelled in 1898 in the military expedition to Sudan, would serve from 1899-1902 in the Second Boer War and was appointed Head of the British Mission at the French Army Headquarters from 1915 until the close of the First World War. Following the War, he was appointed as Military Governor of Cologne, a vital role in maintaining the stability of the region whilst post-war revolts spread throughout most of the rest of Germany. He was appointed British Military Representative to the Armaments Commission of the League of Nations in Geneva in 1921 and became Military attaché in Paris in 1924, rising to Major-General in the same year. He was appointed Director of Personal Services at the War Office in 1928 and Military Secretary in 1930, retiring as a Lieutenant-General in 1934. This career would see George receive numerous Distinguished Service Orders along with his investment as a Knight Commander of the Order of the Bath.



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**SIR OSWALD BIRLEY (BRITISH, 1880-1952)**

Portrait of Lt Gen Sir G. Sydney Clive of the Grenadier Guards

signed and dated 'Oswald Birley/1911' (lower left)

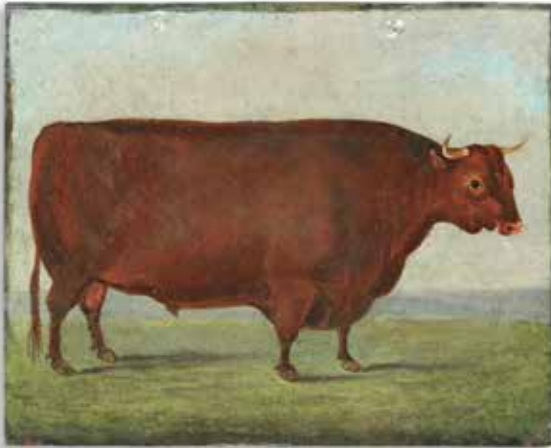
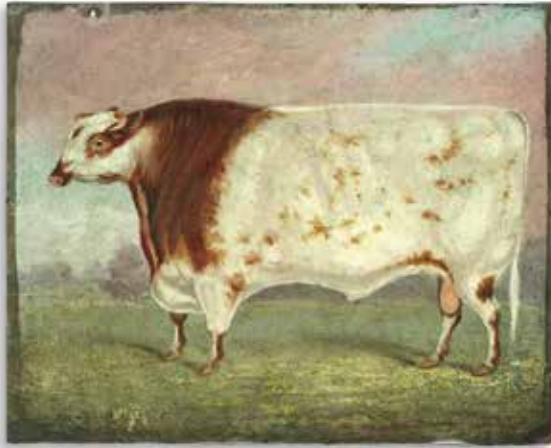
oil on canvas

120 x 78cm (47 1/4 x 30 11/16in).

£1,000 - 1,500

€1,100 - 1,700





173



172

172

**ENGLISH SCHOOL, 19TH CENTURY**

A prize longhorn cow  
oil on panel  
60 x 86cm (23 5/8 x 33 7/8in).

£3,000 - 5,000

€3,400 - 5,600

173

**ENGLISH SCHOOL, 19TH CENTURY**

A set of three prized bulls  
oil on copper  
each 22 x 27.5cm (8 11/16 x 10 13/16in).(3)

£1,000 - 1,500

€1,100 - 1,700



174

174

**EARLY 19TH CENTURY ENGLISH SCHOOL**

Four cattle in a landscape

oil on canvas

86.5 x 112cm (34 1/16 x 44 1/8in).

£4,000 - 6,000

€4,500 - 6,800

175

**NAÏVE SCHOOL, 19TH CENTURY**

Prized bulls, a pair

oil on canvas

63 x 76.5cm (24 13/16 x 30 1/8in). (2)

£2,000 - 3,000

€2,300 - 3,400



175



175



176



177

176

**19TH CENTURY ENGLISH SCHOOL**

Village scene

oil on canvas

56.5 x 76.5cm (22 1/4 x 30 1/8in).

**£1,000 - 2,000**

**€1,100 - 2,300**

177

**19TH CENTURY ENGLISH SCHOOL**

A view of Todmorden

signed with initials and dated 'H.R. 1876' (lower right)

oil on canvas

45.7 x 61cm (18 x 24in).

**£2,000 - 3,000**

**€2,300 - 3,400**

**Provenance**

With the Rutland Gallery, London.

Located in the Upper Calder Valley, West Yorkshire, the first written record of Todmorden can be found in the Domesday Book of 1086, commissioned by William the Conqueror as a survey of much of England and Wales. Initially existing as a cluster of disparate farms, the textile industry would be crucial in the creation of a central town at the base of the valley. As a result of the Industrial Revolution, new milling techniques and changes in transportation would see the industry in woollens gradually being replaced by cotton. John Fielden, of the Fielden family textiles dynasty based in Todmorden, was crucial in the passing of the Ten Hours Act in 1847, marking one of the greatest leaps forward for the rights of workers, and specifically child workers, in Britain.





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178<sup>†</sup>

**HENRY CURZON ALLPORT (BRITISH/AUSTRALIAN, 1788-1854)**

Great Barr Hall, Staffordshire

signed and dated 'H. C. Allport/1818' (lower left)

oil on canvas

76 x 114.5cm (29 15/16 x 45 1/16in).

**£2,000 - 3,000**

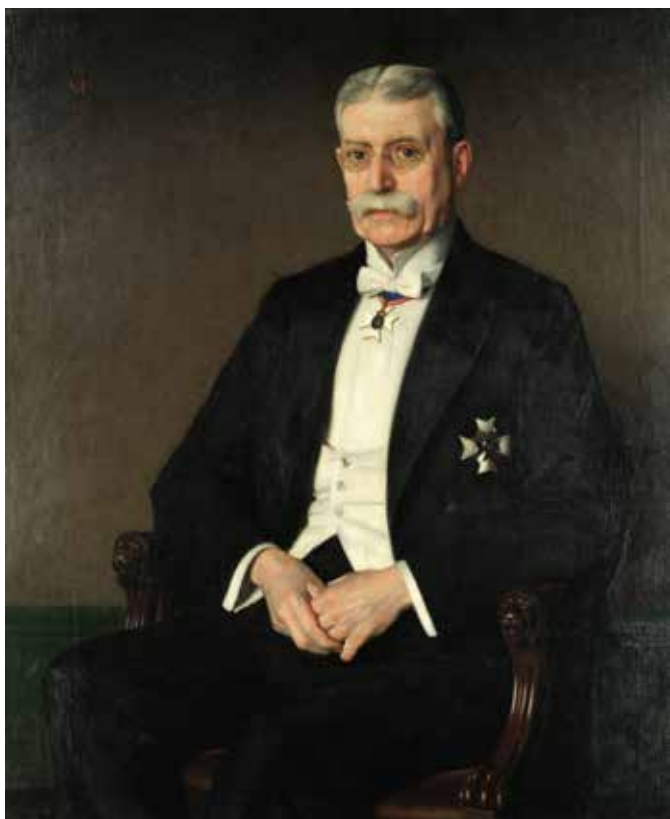
**€2,300 - 3,400**

**Provenance**

Anon. sale, Christie's, London, 16 March 1984, lot 35.

Anon. sale, Christie's, London, 26 April 1985, lot 46.





179

179

**MEREDITH FRAMPTON (BRITISH, 1894-1984)**

Portrait of Sir Frederick Morris Fry KCVO  
signed with monogram and dated '19/MF/26' (upper left)  
oil on canvas  
106 x 89cm (41 3/4 x 35 1/16in).

£2,000 - 3,000

€2,300 - 3,400



180

180

**AFTER SIR THOMAS LAWRENCE, PRA**

Portrait of Thomas Thynne, 2nd Marquis of Bath  
oil on canvas  
127 x 102cm (50 x 40 3/16in).

£1,000 - 1,500

€1,100 - 1,700

**Provenance**

British and Victorian Pictures, Christie's, South Kensington, 29 May 2003, lot 54, catalogued as 'Attributed to Henry William Pickersgill (b.1782, d.1875)'.

This painting is after an original full-length portrait by Thomas Lawrence (1769-1830) held in the collection of Longleat House.

181 AR

**WILLIAM BROOKER (BRITISH, 1918-1983)**

Sir Henry Wood conducting  
signed and dated 'Brooker 59' (lower left)  
oil on board  
123.5 x 62.5cm (48 5/8 x 24 5/8in).

£4,000 - 6,000

€4,500 - 6,800

**Provenance**

With Arthur Tooth & Sons where purchased by the late husband of the present owner

**Exhibited**

London, Arthur Tooth and Sons Ltd, *William Brooker Paintings 1952-1968*, no.11

Henry Wood (1869-1944) is recognised as Britain's finest conductor, most famously remembered for his development of the Proms, which are fully titled the Henry Wood Promenade Concerts in recognition of his contribution. Orchestral music had always been considered an expensive and inaccessible interest - Wood made it his life's work to bring music to the people of Britain. From an early age, he showed considerable musical talent, playing the piano, organ, violin and viola to a good standard by the age of ten. At this age, he would also have his first paid performance, playing the organ at St Mary Aldenbury. His love of music would see him enrol at the Royal Academy of Music at the age of seventeen, upon graduating he pursued his ambition of teaching singing, and soon found himself répétiteur for various opera companies.

Wood continued his coaching work in opera, but gradually developed his interest in conducting. He commanded his first choral performance in 1887, eventually taking up a full-time role as conductor for the Carl Rosa Opera Company in 1891. It is from this position that he increased his profile as a conductor, being invited to perform the British premiere of Tchaikovsky's *Eugene Onegin* at the Olympic Theatre, London, 1892. He was subsequently invited to be chorus master for a series of Wagner concerts at the newly built Queen's Hall, London. In this position, he impressed the manager of the hall, Robert Newman, who was at the time proposing a ten-week promenade concert programme as a continuation of those which had been running in London since 1838. He aimed to make this a series of affordable concerts designed to develop the taste of the listening public with early concerts of popular music gradually evolving into concerts more focussed around classical and modern pieces. He invited Wood to conduct the programme in 1894 and thus began Wood's relationship with the Proms which would last the rest of his life.

His career would develop as conductor of the Queen's Hall Orchestra and the success of the Proms was clear with sell out shows and rave reviews. His celebrity grew and in 1897 he was invited to perform for Queen Victoria at Windsor Castle, at which occasion she questioned his nationality as no Englishman had been known to conduct Wagner and Tchaikovsky with such success. He took this as quite the compliment as he did model his appearance on the Hungarian conductor Nikisch. In 1905 he composed the work for which he most celebrated, *Fantasia on British Sea Songs*, designed as a celebration of the centenary of the Battle of Trafalgar. This song is still a cornerstone piece played at the Last Night of the Proms every year. For his contribution to music he received a knighthood in 1911.

Not only was he active in bringing the world's music to the Great British public, he also took pride in playing British compositions whilst travelling to conduct all over the world. And although tempted, he refused job offers from the New York Philharmonic Orchestra and the Boston Symphony Orchestra – in his opinion, the finest in the world – as he believed that it was his duty to bring music to Britain. He insisted on keeping his musical performances going, including the Proms, through both the First and Second World Wars, with performances often being re-timed to coincide with the 'All Clear' between air raids.



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His biographer Arthur Jacobs wrote:

His orchestral players affectionately nicknamed him "Timber" – more than a play on his name, since it seemed to represent his reliability too. His tally of first performances, or first performances in Britain, was heroic: at least 717 works by 357 composers. Greatness as measured by finesse of execution may not be his, particularly in his limited legacy of recordings, but he remains one of the most remarkable musicians Britain has produced.



182



183

182

**CIRCLE OF GEORGE EARL (BRITISH, 1824-1908)**

The blue ribbon  
oil on card  
*18 x 18cm (7 1/16 x 7 1/16in).*  
in a circular mount

£300 - 500

€340 - 560

183

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

A pony and a greyhound in a landscape  
oil on canvas  
*50.5 x 68.5cm (19 7/8 x 26 15/16in).*

£800 - 1,200

€900 - 1,400



184

**NAÏVE SCHOOL, 19TH CENTURY**

Spaniel in a landscape

oil on canvas

48.5 x 61cm (19 1/8 x 24in).

£2,000 - 3,000

€2,300 - 3,400

185

**GEORGE SEBRIGHT (BRITISH, 19TH CENTURY)**

Venus

Inscribed and dated 'G. Sebright/Portrait & Animal Painter, 1850/Peterboro" (on canvas verso) also bears inscription '(Venus) a

favourite GreyHound of Mr Richd Marshall/ Celebrated Dam and numerous Stake Winner' (on stretcher verso)

oil on canvas

46 x 61.5cm (18 1/8 x 24 3/16in).

£800 - 1,200

€900 - 1,400

186

**HENRY CROWTHER (BRITISH, 19TH/20TH CENTURY)**

'OLGA OF HAYWRA'

signed and dated 'H CROWTHER/1923' (lower left), titled (lower centre)

oil on canvas

36 x 46cm (14 3/16 x 18 1/8in).

£800 - 1,200

€900 - 1,400



184



185

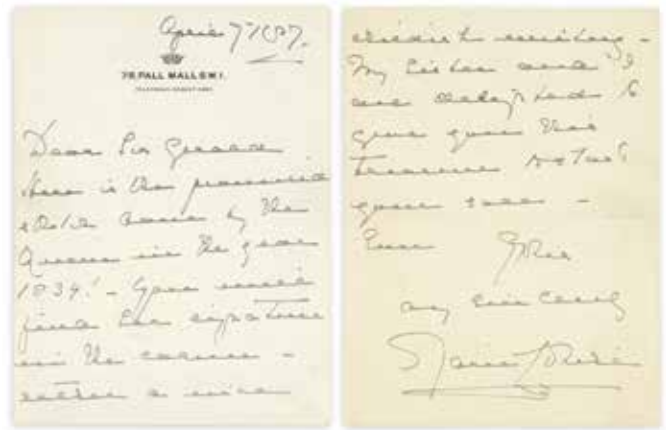


186





187



187



187

187

**VICTORIA, QUEEN OF THE UNITED KINGDOM OF GREAT  
BRITAIN AND IRELAND (BRITISH, 1819-1901), AFTER RICHARD  
WESTALL**

A beggar boy at a cottage door  
signed and dated 'Victoria/Feb: 18th 1834' (on mount lower right)  
watercolour and pencil  
32 x 22.5cm (12 5/8 x 8 7/8in).

The work is accompanied by a letter relating to the provenance, signed by Princess Louise and bearing a royal crest.

£700 - 1,000  
€790 - 1,100

## Provenance

Gifted by Victoria's fourth daughter Princess Louise, Duchess of Argyll, to a Sir Gerald.  
Charing Cross Hospital Amenity fund.  
Private collection U.K. (purchased from the above in 1975), and thence by descent.

From the age of eight, Victoria received drawing lessons from the noted artist Richard Westall (1765-1836). She started by copying simple studies of his and would move on to more completed works, such as the one presented here. This work is a copy of a watercolour still held in the Royal Collection (RCIN 925121).



188

188

**ATTRIBUTED TO JOHN BARWICK (BRITISH, 19TH CENTURY)**

Portrait of a cleric on horseback before a church

oil on canvas

91.5 x 120.5cm (36 x 47 7/16in).

£2,000 - 3,000

€2,300 - 3,400

189

**NAÏVE SCHOOL, 19TH CENTURY**

Portrait of a boy with riding crop

oil on canvas

58 x 48cm (22 13/16 x 18 7/8in).

£1,000 - 1,500

€1,100 - 1,700



189





190



190



191

190

# **JAMES GILLRAY (BRITISH, 1757-1815)**

The Triumph of Quassia; The Bear and his Leader; Grace before Meat

Three etchings with extensive hand-colouring, c. 1806, on wove, published by H. Humphreys, London, 253 x 353mm (9 15/16 x 13 7/8in) (PL) (3)

£1,000 - 1,500

£1,100 - 1,700

James Gillray, along with Hogarth, is considered to be the most influential of all British political caricaturists. He was uncompromising in his choice of subject, with his satires taking aim at the highest members of society from army and church officials to King George III and the Prince Regent themselves.

Gillray lived with Hannah Humphrey, his publisher and print seller, her name and address can be seen inscribed on every plate which he produced. Outside her shop in London, excited crowds would gather to review his works in the windows. With his eyesight failing, he would produce his last print in 1809. Unable to work, he began to drink heavily and suffered from bouts of madness until his death in 1815, Hannah took care of him throughout this period.

Gillray's works make clear that which he is remembered for - his sharp wit, keen understanding of the absurd, boundless imagination and technical skill.

191

**JAMES GILLRAY (BRITISH, 1757-1815)**

Betty Canning revived; God save the King; A Lady putting on her Cap; Enter Cowslip with a bowl of Cream

Four etchings with extensive hand-colouring, c. 1795, on wove, published by H. Humphreys, London, 255 x 350mm (10 1/16 x 13 3/4in) (PL) (4)

£1,000 - 1,500

€1,100 - 1,700

192

**JAMES GILLRAY (BRITISH, 1757-1815)**

Spanish-Patriots attacking the French-Banditti; The Church Militant; Meeting of Unfortunate Citoyens

Three etchings with extensive hand-colouring, c. 1800, on wove, published by H. Humphreys, London, 275 x 385mm (10 13/16 x 15 3/16in) (PL) (3)

£1,000 - 1,500

€1,100 - 1,700



191



192



192





193



194

193

**THOMAS LANDSEER (BRITISH, 1795-1880)**

Study of a tiger  
initialled and dated 'TL 1864' (centre left)  
pastel  
48 x 62.5cm (18 7/8 x 24 5/8in).

**£1,000 - 1,500**

**€1,100 - 1,700**

The inscription on an old label affixed to the reverse suggests that the work was made for Palmer esq. of the 14th Hussars and later purchased back by the artist. It is also suggested that the tiger depicted was housed at the Zoological Gardens in Regent's Park in the year that the work was created.

194

**RICHARD WHITFORD (BRITISH, CIRCA 1821-1890)**

Lincoln Ewes  
signed and dated 'RTWhitford:1888' (lower right)  
oil on canvas  
46 x 61cm (18 1/8 x 24in).

**£1,000 - 1,500**

**€1,100 - 1,700**

195

**THOMAS ROWLANDSON (LONDON 1756-1827)**

Classical nudes  
pencil, pen and brown ink and grey wash on paper  
14 x 20.5cm (5 1/2 x 8 1/16in).

£1,200 - 1,800

€1,400 - 2,000

**Provenance**

Victor Winthrop Newman (b.1860) (Lugt no.2540)  
Moris Simons, New York, circa 1925- 2000  
Sale, Sotheby's, London, 30 November 2000, lot 211  
Sale, Christie's, London, 17 November 2005, lot 18

196

**MICHELANGELO MAESTRI (CIRCA 1779-1812 ROME)**

'Trionfo di Bacco'; 'Trionfo di Amore', a pair both signed and inscribed 'MichAng.Maestri fece in Roma' (lower right), both inscribed 'Giul. Rom. ino' (lower left), bear titles (lower centre)  
gouache  
41 x 59cm (16 1/8 x 23 1/4in). (2).

£2,000 - 3,000

€2,300 - 3,400



195



196



196

## COLLECTORS ITEMS:

Lots 197-232



197



198



199

197 TP

**A 24 1/2-INCH POLYPHON 'MIKADO' DISC MUSICAL BOX, GERMAN, CIRCA 1900,**

the periphery driven discs playing on three combs in walnut veneered case with arched glazed door at the front, trade name inlaid in brass above, lacking pediment, on matching disc bin, together with approx. 20 metal discs, 75in (209cm) high

£3,000 - 5,000  
€3,400 - 5,600

198 Y

**A TORTOISESHELL SINGING BIRD BOX, SWISS, EARLY 20TH CENTURY,**

*signed by retailer Finnigans New Bond St London*, the movement with brightly feathered bird emerging from the top of the tortoiseshell case with engraved gilt brass lid, operating slide at the front and compartment at the rear, in original velvet lined leather case with key, the box 4in (10cm) wide

£800 - 1,000  
€900 - 1,100

199

**A GRIESBAUM SINGING BIRD BOX, GERMAN, 20TH CENTURY,**

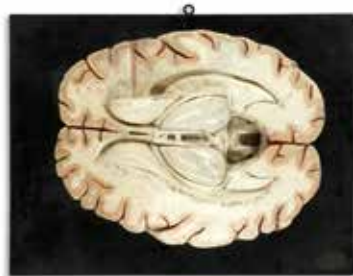
the gilt metal case with neo-classical decoration, in fitted case complete with winding key, 3 3/4in (9.5cm) wide

£500 - 700  
€560 - 790





200



203



201



202

200

**A LARGE ERZGEBIRGE NOAH'S ARK AND ANIMALS, BAVARIAN, MID 19TH CENTURY,**

the pine arc painted with windows, doors and decorative frieze with a dove on the roof, sliding panel at the side opening to a large collection of approximately one hundred carved and painted wooden animals and figures including Noah and his wife, thirty seven pairs of birds and 28 pairs of animals, the ark 28in (71cm) long

£2,000 - 3,000  
€2,300 - 3,400

201

**FIRST AVIATION MEETING IN BRITAIN, DONCASTER, 1909,**

two gelatin silver prints, original mounts and frames, titled *DONCASTER AVIATION First meeting held in England - Oct 15th to 26th 1909. DELAGRANGE and his Gnome - engined Bleriot. Winner of the Tradesman's Cup for his quickest flight at the rate of 50 miles per hour. Announced as a world record and the other with identical title and detailed ROGER SOMMER in his Farman Biplane. Winner of the Whitworth Cup for the longest flight of the day, 30 miles in 45 minutes; also the Doncaster Cup for the total distance flown during the meeting - complete laps 136 miles., print size 11 1/2 (29cm) x 9 1/2in (24cm) (2)*

£600 - 800  
€680 - 900

202

**A LARGE PRESSED METAL GIRARD'S BRANDY ADVERTISING SIGN, ENGLISH, EARLY 20TH CENTURY,**

lithographed with a large bottle of brandy, 55in (140cm) high x 20in (50cm) wide

£500 - 800  
€560 - 900

203

**THREE PAINTED PLASTER MODELS OF A SECTIONED HUMAN BRAIN, FRENCH, SECOND QUARTER OF THE 19TH CENTURY,**

with plaque lettered *Manufacture de materiel pour les sciences naturelles Emile Deyrolle 23 Rue de la Monnaie Paris*, each mounted on rectangular wooden bases, 20 1/2in (52cm) wide, (3)

£800 - 1,200  
€900 - 1,400





204



206



205



207

204\* TP

**A LIVE STEAM SCRATCH BUILT 3 1/2-INCH GAUGE GREAT NORTHERN RAILWAY 'STIRLING CASTLE' LOCOMOTIVE AND TENDER, ENGLISH, MID 20TH CENTURY,**

*built by Charles G.S. Buist, winner of the Championship Cup "Model Engineer" Exhibition, London, 1954, complete with detail cab controls, brass fittings and six wheeled tender, finished in apple green with black lining, together with glazed display case and carrying cases, a cutting from 'The Illustrated London News', September 1st 1956 illustrating this model and a list of members of 'The Society of Model and Experimental Engineers', 1953. Overall length, 39in (99cm)*

£2,000 - 3,000  
€2,300 - 3,400

205 TP

**A SIEBE GORMAN BOOSTER PUMP, 20TH CENTURY,**

*brass plaque engraved Siebe Gorman & Co. Ltd., Cwmbran, Gwent, Wales, the single cylinder pump with twin wood and brass handles, complete with pressure gauge, on mahogany baseboard with folding handles, 29in (74cm) wide*

£1,200 - 1,800  
€1,400 - 2,000

206

**A CURTA TYPE 1 CALCULATOR, LIECHTENSTEIN, MID 20TH CENTURY,**

*No. 77782, complete in original drum case with set of instruction and a copy of Computing Examples for the CURTA Calculating Machine, 4in (10cm) high*

£500 - 800  
€560 - 900

207

**AN ALUMINIUM SCALE MODEL OF THE RACING POWER BOAT MISS BRITAIN III, ENGLISH, MODERN,**

*a scale model of the racing boat, on black wooden plinth, 23 5/8in (60cm) long x 7 1/8in (18cm) high*

£800 - 1,200  
€900 - 1,400

Hubert Scott-Paine (1891-1954) a pioneer in flying boats and keen racer, who designed and built *Miss Britain III*, in 1933. After racing it that year against American rival *Miss America X*, Scott-Paine claimed a close victory, showcasing the use of new materials, such as Alclad which covered the hull increasing speed.

Later in 1933, Scott-Paine alongside Gordon Thomas created a world record, becoming the first men to travel at over 100mph in a single-engine boat, in *Miss Britain III*, a record they held for 50 years.



208

208

**A RARE JOSHUA SPRINGER BRASS  
HORIZONTAL PEDESTAL SUNDIAL,  
ENGLISH, LAST QUARTER OF THE 18TH  
CENTURY,**

*signed All sorts of Mathematical Philosophical  
& Optical Instruments made and Repaired  
by JOSHUA SPRINGER, BRISTOL,* the  
circular plate well engraved with sixteen point  
compass rose, list of twenty eight international  
including the unusual port of Smyrna, now  
Izmir in western Turkey, equation of time, hour  
and minute scales with Roman numerals,  
mounted with pierced gnomon decorated with  
a merman blowing his horn, 15 1/2in (39.5cm)  
diameter

**£1,000 - 1,500  
€1,100 - 1,700**

This lot is sold with two papers by Dr John  
Davis on Joshua Springer the scientific  
instrument maker of Bristol and a description  
of this dial in particular. Published by the  
British Sundial Society 28 (iv) December 2016  
and December 2017.

209

No lot

210

**HARRY HOUDINI (1874-1926): AN  
ORIGINAL ESCAPE PROP SACK,**

circa 1915,  
the green, oversized, canvas sack used  
by Harry Houdini as a prop for some of  
his escapology tricks, with drawstring top,  
accompanied by a reproduction poster for his  
trick 'The Metamorphosis'.

**£1,500 - 2,000  
€1,700 - 2,300**

When Houdini and his wife Bessie went  
out on the road in 1894, they featured an  
illusion called "Metamorphosis." While other  
magicians performed this illusion, it was the  
use of both a man and a woman that made  
theirs so successful. It was this trick that  
gained the Houdini's their first big tour with  
the Welsh Brothers Circus in 1895.

Provenance: A gift from Houdini's brother,  
Theo (who was also a magician and escape  
artist who went by the name 'Hardeen'), to a  
mutual friend following Houdini's death. It was  
then in the possession of the mutual friend's  
family.

Ex-lot Christie's "Pop Culture: Film &  
Entertainment Memorabilia" sale, 23rd  
November 2011.



210



211



211

**A FINE NICHOLAS BLONDEAU SILVER UNIVERSAL EQUINOCTIAL DIAL, FRENCH, CIRCA 1700,**

*signed Nicholas Blondeau fecit, the exceptionally well engraved dial with meridian ring 0-90 degree scale and list of twenty one cities and their latitudes, equinoctial ring with hour scale III-XII and I-IX, inner rim with 1-24 scale, reverse with list of fourteen cities and their latitudes, bridge with gilt brass gnomon sliding over calendar and zodiac signed scale, together with four further cities and their latitudes, in original steel pin decorated and leather covered circular case. Sold together with this lot is a letter from The British Museum dated 1905, the dial 3in (7.5cm) diameter, the case 3 1/4in (8.3cm)*

£4,000 - 6,000

€4,500 - 6,800

212 <sup>Y Φ</sup>

**A RARE JONES, GREY & KEAN CIRCULAR-SECTION CARVED MAHOGANY "IMPROVED MARINE" BAROMETER, ENGLISH, 1841-45,**

*signed on the scale Jones, Greay & Kean, Strand, Liverpool, the barometer surmounted by a carved reeded finial over curved glass and further reeded carving to the trunk inset with a mercury thermometer with ivory scales, terminating in a carved lobed section above the turned brass cistern cover, the ivory dial with 27 to 31 inch scale and rack and pinion vernier, with brass gimbal wall mount 38in (97cm) high*

£3,000 - 4,000

€3,400 - 4,500



212



213 TP

**AN IMPRESSIVE 30-INCH W & A. K. JOHNSTON FACSIMILE  
TERRESTRIAL BOARDROOM GLOBE ON STAND, LATE 20TH  
CENTURY,**

*cartouche printed 30 INCH TERRESTRIAL GLOBE BY W & A.  
K. JOHNSTON LIMITED Geographers, Engravers & Partners.  
EDINBURGH & LONDON, the globe applied with coloured and printed  
gores and mounted within brass meridian with degree scale on  
mahogany stand with horizon ring applied with calendar and zodiac  
scales, raised on four shaped legs terminating in carved portraits of  
figures representing the four continents and inlaid brass lettering in the  
frieze naming the continents in each case, 46in (117cm) high*

**£6,000 - 9,000  
€6,800 - 10,000**





215



214

**A 12 INCH W & A. K. JOHNSON TERRESTRIAL TABLE GLOBE ON STAND, PUBLISHED 1886,**

*cartouche printed 12 INCH GLOBE BY W & A. K. JOHNSTON GEOGRAPHERS; Engravers And Printers TO THE QUEEN EDINBURGH AND LONDON 1886, the globe printed with isothermal lines for January and July and mounted in brass meridian within horizon ring applied with printed scales for calendar, zodiac and degrees, raised on four turned mahogany legs with stretcher, 17in (43cm) high*

£1,500 - 2,000

€1,700 - 2,300

215

**A PAIR OF 12-INCH CARY TABLE GLOBES, ENGLISH,**

*the terrestrial globe mounted within brass meridian and with cartouche printed CARY'S NEW TERRESTRIAL GLOBE DELINEATED From the best Authorities extant; Exhibiting the Discoveries towards the NORTH POLE and every improvement in Geography to the Present Time. Made and sold by J & W CARY Strand Sept. 2d 1818 LONDON, the celestial globe hand coloured and with cartouche printed CARY'S NEW CELESTIAL GLOBE ON WHICH are correctly laid down upwards of 3500 Stars Selected from the most accurate observations and calculated for the Year 1800. With the extent of each Constellation precisely defined By Mr Gilpin of the ROYAL SOCIETY Made and sold by J & W Cary Strand London Jan 1816, each globe mounted within a horizon ring applied with calendar and zodiac scales, raised on four turned and ebonised wood legs with stretcher, 18in (46cm) x 16in (40cm) (2)*

£6,000 - 9,000

€6,800 - 10,000



214



216

216\* TP

**A PAIR OF 20-INCH NEWTON'S TERRESTRIAL AND CELESTIAL LIBRARY GLOBES ON STANDS, ENGLISH, MID 19TH CENTURY,**

the terrestrial globe printed with single gore *Newton's New & Improved terrestrial globe accurately delineated from the observations of the most esteemed navigators & Travelers to the present time*, manufactured by Newton & son, 66 Chancery Lane, London, published 1st January 1876, in brass meridian within horizon ring applied with degree, calendar and zodiac scales, on well carved mahogany tripod stand terminating in casters, together with matching celestial globe, lacking compasses and stretchers 43in (109cm) high, (2)

£8,000 - 12,000

€9,000 - 14,000



217



217 (detail)

217 TP

**A J & W CARY 12-INCH CELESTIAL LIBRARY GLOBE ON STAND, ENGLISH, PUBLISHED 1816,**

the celestial globe hand coloured and with cartouche printed *CARY'S NEW CELESTIAL GLOBE ON WHICH are correctly laid down upwards of 3500 Stars Selected from the most accurate observations and calculated for the Year 1800. With the extent of each Constellation precisely defined By Mr Gilpin of the ROYAL SOCIETY Made and sold by J & W Cary Strand London Jan 1816*, the globe mounted within a horizon ring applied with degree, compass point, zodiac and calendar scale print, mounted on mahogany tripod stand terminating in brass castors, 34in (86cm) x 16in (41cm)

£2,500 - 3,500

€2,800 - 3,900



218



219

218

**A FR. J. BERG TELLURIUM, SWEDISH, LATE 19TH CENTURY,**

the hand-cranked mechanism with models of the Earth and Moon revolving around central candle representing the sun above circular platform printed with scales of signs of the zodiac, calendar and degrees, on cast-iron stand, 24in (61cm) wide

£2,000 - 3,000

€2,300 - 3,400

219

**A 3-INCH L. HACHEUTTE & CIE TERRESTRIAL GLOBE ON STAND, FRENCH, LATE 19TH CENTURY,**

the sphere mounted on brass and ceramic stand, 5 1/2in (14cm) high

£400 - 600

€450 - 680





220



220 (detail)



220 (detail)

220

**A PAIR OF J & W CARY 12-INCH GLOBES ON STANDS, ENGLISH, PUBLISHED 1816,**

the terrestrial globe mounted within brass meridian and with cartouche printed CARY'S NEW TERRESTRIAL GLOBE DELINEATED From the best Authorities extant; Exhibiting the different Tracks of CAPTAIN COOK and the New Discoveries made by him and other circumnavigators. Made and sold by J & W CARY Strand Sept. 2d 1816 LONDON, the celestial globe hand coloured and with cartouche printed CARY'S NEW CELESTIAL GLOBE ON WHICH are correctly laid down upwards of 3500 Stars Selected from the most accurate

observations and calculated for the Year 1800. With the extent of each Constellation precisely defined By Mr Gilpin of the ROYAL SOCIETY Made and sold by J & W Cary Strand London Jan 1816, each globe mounted on mahogany tripod stand (lacking stretchers and compasses in the base) and horizon ring each applied with facsimile calendar and zodiac sign scales, 25in (64cm) high (2)

£6,000 - 9,000  
€6,800 - 10,000





221



222



223

221

**A RARE LEONARD CUSHEE 2 1/2-INCH POCKET GLOBE, ENGLISH, MID 18TH CENTURY,**

*printed within a cartouche A New GLOBE of the EARTH by L Cushee, the terrestrial sphere with engraved and hand coloured gores, showing New Guinea as a peninsular of New Holland (Australia); Dimens Land; N.Zeeland; and tracks of George Anson's voyage 1740-44, in turned mahogany cylindrical case with domed lid.*

£2,500 - 3,500

€2,800 - 3,900

Leonard Compere Cushee is recorded at Opposite Temple Gate, Fleet Street, London in 1761 as a map engraver.

222

**A P.A. NORSTEDT & SONER TELLURIUM, SWEDISH, EARLY 20TH CENTURY,**

*the hand-cranked mechanism with models of the Earth and Moon revolving around central candle representing the sun above circular platform printed with scales of signs of the zodiac, calendar and degrees, on cast-iron stand, 26in (66cm) wide*

£2,000 - 3,000

€2,300 - 3,400

223

**A MAHOGANY CABINET OF APPROXIMATELY 240 MICROSCOPE SLIDE SPECIMENS, ENGLISH, 1860-80,**

*including a diatom by J.D Moller, two micro-photographs of the Queen and the late Prince Consort and other specimen slides prepared by W.*

Watson & Son, E. Bryan, Norman, J.C. Higginbotham, Woolley, Sons & Co. and others, the cabinet with two hinged doors opening to twelve drawers with bone handles, 15in (38cm) x 15in (38cm) x 9in (23cm)

£1,000 - 1,500

€1,100 - 1,700

**Provenance:**

From Sir James Watts of Abney Hall, when the remarkable antiques and furnishings from the estate were auctioned off in 1958.

Sir James Watts of Manchester acquired his home Abney Hall in the mid-19th Century. He was a hugely successful textiles merchant whose income at the turn of the century was bigger than the GNP of Spain. Manchester was at the heart of the cotton industry, with the suitable damp weather and the proximity of the Manchester Ship Canal creating huge wealth in the city, which was known as "Cottonopolis". As Lord Mayor of Manchester between 1855 and 1857, Watts was very involved in the Great Art Exhibition held there in 1857, and hosted Prince Albert and Prime Minister Disraeli during their visit, both at his home, Abney Hall, and for a shooting party on his Kinder Estate. Prince Albert described Abney Hall as "one of the most princely mansions in the neighbourhood". James Watts married Margaret Buckley in 1832 and had five children who survived. His eldest son James, born in 1878, married Madge Miller, Agatha Christie's sister in 1902, and they had a son born in 1903, also James (known as Jack), who continued to live in the north and become the MP for Moss Side in Manchester. Mrs. Christie often visited the Hall and wrote two stories from there: the novel *After the Funeral* and the short story *The Adventure of the Christmas Pudding*, which is part of a collection of short stories of the same name. The Watt's line ended in 1961 with the death of 'Jack'.



224



224 (detail)



225



225 (detail)

224 TP

**AN EXHIBITION ROSS-PATTERN BRASS COMPOUND BINOCULAR MICROSCOPE, ENGLISH, CIRCA 1860,**

*signed on the foot by the retailer J.MARTIN, 72, Adelaide St., South Shields, 40, the large format stand with securing lever for tilting action, course focusing by rack and pinion and fine focusing by lever and screw, dual adjustment to the eyepieces, fully mechanical and rotating stand, sub-stage condenser and wheel of stops with plano/concave mirror below, under glass dome mahogany pedestal with hinged door at the front, accessories include four oculars, five objectives and polariser, microscope 21in (53cm) high; overall height with dome 52in (132cm) high*

**£4,000 - 6,000**  
**€4,500 - 6,800**

See footnote to previous lot.

225

**A RARE GEORGE ADAMS CARRIAGE WAYWISER, ENGLISH, CIRCA 1750,**

*signed G ADAMS FLEET STREET LONDON, the cylindrical brass case with hinged lid and securing latch opening to silvered dial with two hands indicating distance on 1-10 and 1-100 scales, with external iron revolution counter, on modern Perspex stand 6in (15cm) diameter*

**£800 - 1,200**  
**€900 - 1,400**

The instrument would have been mounted on the outside of the carriage with the revolution counter connected to one of the carriage wheels.



227



227 (detail)



226



228

226

**A BERNARD DAVIS COMBINED  
TELESCOPE AND MICROSCOPE,  
ENGLISH, MID 19TH CENTURY,**

*Bernard David Optician 430 Euston Road  
London, complete with two drawer telescope,  
microscope stage and reflector with  
interchangeable tube and ocular, in fitted case  
with accessories.*

£500 - 700

€560 - 790

227

**A SMITH & BECK BRASS COMPOUND  
MONOCULAR MICROSCOPE, ENGLISH,  
CIRCA 1870,**

*the Lister-limb construction with dial  
adjustment the eyepieces, focusing by rack  
and pinion and lever and screw, mechanical  
stage with bulls-eye condenser and mirror  
below, raised on a column above tripod base,  
in mahogany case fitted with four oculars, four  
objectives, stage forceps and condenser and  
polariser, the microscope 16in (41cm) high*

£800 - 1,200

€900 - 1,400

228

**A MAGNETIC COMPASS, ITALIAN, 18TH  
CENTURY,**

*the pivoted and coloured compass card  
mounted in stained wood case with cover, 5in  
(13cm) diameter*

£300 - 500

€340 - 560





229

229<sup>TP</sup>

**A THOMAS MORTON 6-INCH GREGORIAN REFLECTING TELESCOPE ON STAND, SCOTTISH, MID 19TH CENTURY,**

the brass and mahogany bound tube with replaced primary and original secondary reflectors, focusing to the secondary reflector by long shank and screw, supported by two brass columns above rotating circular base, raised on three turned mahogany columns and three cabriole legs, *length of tube 38in (97cm)*

£6,000 - 8,000

€6,800 - 9,000

This instrument is not signed but is similar in design to the 5-inch reflector in the collection of the National Museum of Science which is fully signed.

Thomas Morton's interest in telescope construction led him to study astronomy. In 1818, he built an astronomical observatory in Kilmarnock, furnished with instruments which he had made, and which was open to the public.



230



232



231

230 \*

**A 2-INCH BRASS REFLECTING TELESCOPE ON STAND, ENGLISH, LATE 18TH CENTURY,**

the leather-bound tube with focusing to the secondary reflector by long shank and screw, supported in a bracket and two wing nuts above joint, turned brass column and folding tripod base, in original oak case, length of tube 14in (36cm) long

£1,000 - 1,500  
€1,100 - 1,700

231 TP

**A 3 1/2-INCH BRASS REFRACTING TELESCOPE ON STAND, ENGLISH, THIRD QUARTER OF THE 19TH CENTURY,**

the tube with star-finder mounted in parallel, focusing by rack and pinion, supported on tapering column and strut above folding tripod base, in fitted mahogany case with three eyepieces, objective shade and ocular together with separate floor standing mahogany tripod, length of tube 49in (126cm) long

£700 - 1,000  
€790 - 1,100

232

**A RARE 3-INCH THOMAS MORTON BRASS REFLECTING TELESCOPE ON STAND, SCOTTISH, MID 19TH CENTURY,**

the tube with focusing to the secondary reflector by long shank and screw, supported by two columns with altitude adjustment by racked curve and pinion, on revolving brass and mahogany circular base raised on three cariole legs, length of tube 15in (38cm)

£1,000 - 1,500  
€1,100 - 1,700

Although not signed, this instrument is attributed to the maker Thomas Morton. See a similar signed example in the collection of the Royal Scottish Museum <http://nms.scran.ac.uk/database/record.php?usi=000-100-102-725-C>

This telescope was made by the scientific instrument and carpet machinery maker, Thomas Morton, based in Kilmarnock in East Ayrshire. The curved rack governing the angle of the telescope is a striking feature of Morton's telescope design.

Thomas Morton's interest in telescope construction led him to study astronomy. In 1818, he built an astronomical observatory in Kilmarnock which was open to the public and furnished with instruments which he had constructed.

# FURNITURE, WORKS OF ART AND CARPETS:

Lots 233-452



233



234



235

233 TP

## A LATE VICTORIAN CHESTERFIELD SOFA

With button back leather upholstery, on baluster turned front legs and splayed chamfered rear legs, terminating in ceramic castors, 212cm wide.

£3,000 - 4,000

€3,400 - 4,500

234 TP

## A GEORGE II MAHOGANY AND PARCEL GILT BUREAU CABINET

The pair of bevelled mirror inset panelled doors each surmounted by entwined palm fronds enclosing two shelves, flanked by engaged Corinthian columns, above a fall enclosing eight pigeon holes, six drawers and one panelled door, over two lopers, with two short and three long graduated drawers below, with six brass side handles, 115cm wide x 70cm deep x 216cm high, (45in wide x 27 1/2in deep x 85in high)

£2,500 - 3,500

€2,800 - 3,900

235 TP

## A SMALL GEORGE III MAHOGANY CABINET-ON-CHEST

Circa 1760, the domed top above an arched fielded panelled door enclosing three shelves, three drawers and vertical dividers, over four long graduated drawers, 71cm wide x 48cm deep x 175cm high, (27 1/2in wide x 18 1/2in deep x 68 1/2in high)

£2,000 - 3,000

€2,300 - 3,400





236



237



238



239

236 <sup>TP</sup>

**A LARGE IRISH 19TH CENTURY CARVED OAK HALL BENCH**

With baluster turned top rail above 'S' scroll and leaf carved arms, 250cm wide x 55cm deep x 106cm high, (98in wide x 21 1/2in deep x 41 1/2in high)

£1,000 - 2,000

€1,100 - 2,300

237 <sup>TP</sup>

**A SMALL REGENCY MAHOGANY AND BANDED COLLECTOR'S CABINET ON STAND**

Enclosing twenty five cedar lined drawers, 62cm wide x 41cm deep x 125cm high, (24in wide x 16in deep x 49in high)

£1,000 - 1,500

€1,100 - 1,700

238 <sup>TP</sup>

**A SET OF MAHOGANY LIBRARY STEPS**

comprising five treads and a hand rail, each tread inset with gilt tooled leather, 48cm wide x 91cm deep x 243cm high, (18 1/2in wide x 35 1/2in deep x 95 1/2in high)

£1,000 - 1,500

€1,100 - 1,700

239 <sup>TP</sup>

**AN UNUSUAL ANGLO INDIAN 19TH CENTURY CARVED TEAK SIDE CHAIR**

With pierced and profusely carved flowerhead, scroll, foliate, *entrelac* and arcaded minaret decoration, with a drop-in seat, on splayed rear legs, 59cm wide; 142cm high.

£800 - 1,200

€900 - 1,400



240 (stamp)

240 <sup>TP</sup>

**A NEAR SET OF TWENTY-TWO MID VICTORIAN CARVED MAHOGANY DINING CHAIRS**

retailed by Bertram & Son, in the George III style

Each with an acanthus, anthemion and scroll carved pierced interlaced splat, over a serpentine seat, on channelled square section legs, *four chairs supplied at a marginally later date but probably by the same firm, three chairs stamped: 'BERTRAM & SON, DEAN ST., OXFORD ST., W.', three chairs stamped: '03011', each: 58cm wide. (22)*

£6,000 - 9,000

€6,800 - 10,000

William Bertram is recorded as a furniture dealer based at 100 Dean Street in Soho from 1839 onwards. Documented examples of furniture retailed by Bertram and Son include various models in the fashionable French styles and 19th century revival pieces of the finest quality such as the present lot, *Dictionary of English Cabinet Makers, 1660-1840*, ed. by C. Gilbert and G. Beard, p.68.

241 <sup>TP</sup>

**A WILLIAM AND MARY WALNUT, EBONISED AND FRUITWOOD MARQUETRY CHEST ON STAND**

the stand possibly reduced in height  
Inlaid with abundant flowers, birds, scrolled acanthus and foliage within tablets of various shapes, the ogee moulded top above two short and three long graduated oak-lined drawers, the stand comprising one long drawer, on later bracket feet, *111cm wide x 63cm deep x 110cm high, (43 1/2in wide x 24 1/2in deep x 43in high)*

£6,000 - 9,000

€6,800 - 10,000



240 (6 from a near set of 22)



241



242



243

242 Y Φ

**A GOOD ANGLO-INDIAN VIZAGAPATAM IVORY AND EBONY GAMING BOX CHESS TOGETHER WITH A CARVED IVORY CHINESE CANTON EXPORT 'GEORGE III AND EMPEROR' FIGURAL CHESS SET**

the box, circa 1800, the chess set first half 19th century, with provenance to the descendants of Clive of India  
the box of typical rectangular form, the exterior inlaid for chess, the interior for backgammon with green stained and mosaic decoration, the chess set with red stained Chinese side and natural European side, together with a hardwood and silver mounted glazed display box, height of kings 10.5cm, height of pawns, 5.5cm high, the box, 8cm high, 48cm wide, 24cm deep, the display box 14cm high, 46cm wide, 23cm deep (3)

£2,000 - 3,000  
€2,300 - 3,400

By family repute the current lot was originally in the possession of the descendants of the family of Major-General Robert Clive, 1st Baron Clive, KB, FRS (1725-1774), also known as Clive of India. It had apparently left their possession sometime before or at the turn of the 20th century but was subsequently re-purchased by a family member in 1925.

See Bonhams.com for further footnote on this lot

243 Y Φ

**A 19TH CENTURY ANGLO-INDIAN IVORY VENEERED SANDALWOOD CASKET**

Vizagapatam, probably circa 1820  
of domed rectangular form with hinged lid and incised and blackened flower sprig and banded panelled allover decoration, on bracket feet, 22cm high, 43cm wide, 28.5cm deep

£2,000 - 3,000  
€2,300 - 3,400





244

244 TP

**A JAPANESE EXPORT LATE 17TH CENTURY BLACK LACQUER CABINET ON A LATE 17TH CENTURY CARVED GILTWOOD STAND**

Enclosing thirteen drawers of various proportions, on a stand carved with two cherubs, an eagle, scrolled foliage and flowers, 116cm wide x 63cm deep x 151cm high, (45 1/2in wide x 24 1/2in deep x 59in high)

£3,000 - 4,000  
€3,400 - 4,500

245 TP

**A LARGE CARVED PINE AND SILVER PAINTED SIDE TABLE**

in the George II style, after Matthias Lock

The associated inlaid specimen pietre dure marble top inlaid with a central panel of various marbles including, *Red Campan Griotte, Maine Red, Saint Maximin Breccia, Maurin Green, Tiger Blue, Northern Grand Antique, Portor, Saint Laurent Black*, on a *Sienna marble background with wide borders of Blue Turquin and Arabescato*, the base with a stylised leaf carved frieze above a riband tied berry and leaf carved frieze with scrolling acanthus carved spandrels, the square section block supports with acanthus carved scaled trusses with lotus carved mouldings and block feet, with a circular inventory label to the back rail inscribed 'B365', originally lead white oil painted, the table top: 172.5cm wide, 77cm deep, 3.5cm high (67.5" wide, 30" deep, 1" high), the table frame 161.5cm wide, 78cm deep, 75cm high (63.5" wide, 30.5" deep, 29.5" high).

£3,000 - 5,000  
€3,400 - 5,600



245 (top)



245

**Provenance**

The offered lot was purchased from The Old Clock House, Ascot, 12 August 1966.

The basic form of the above lot, although with the addition of swagged decoration to the frieze, links it to a group of tables associated with Matthias Lock on the basis of a drawing by Lock in the collection of The V&A Museum. A pair of tables which correspond closely to the V&A drawing were formerly at Ditchley House, Oxfordshire and are now at Temple Newsam (see C.Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, Vol.II, 1978, no.466).

Lord Burlington's protégé, the architect Henry Flitcroft (1697-1767) who worked at Ditchley House, is known to have supplied designs for five table frames to the Earl of Litchfield for Ditchley in 1748-9. Notably other tables from this group have been recorded at houses where Flitcroft is known to have worked including St. Giles's House, Dorset, Wentworth Woodhouse, Yorkshire, Woburn Abbey, Bedfordshire and Wimpole Hall, Cambridgeshire. The presence of the Lock drawing in The V&A alongside the similar tables at several Flitcroft commissions suggests that there may well have been a link between the two.

Other tables from this group include a stripped pine side table formerly with Graham Baron Ash at Wingfield Castle, Norfolk which was sold Christie's, London, 9 December 2010, lot 35 and the St Giles's House tables were sold Christie's, London, 26 June 1980, lot 84, a pair at Shrugborough Hall, Staffordshire and one in the Metropolitan Museum, New York (formerly at Hamilton Palace).





246



247



248



249



250



251

246 <sup>TP</sup>  
**A CAUCASUS CARPET**  
*Central Caucasus,*  
 345cm x 252cm

£2,000 - 2,500  
 €2,300 - 2,800

247 <sup>TP</sup>  
**A KAYSERI SILK CARPET**  
*Central Persia,*  
 254cm x 160cm

£1,000 - 1,500  
 €1,100 - 1,700

248 <sup>TP</sup>  
**A KIRMAN CARPET**  
*Central Persia,*  
 587cm x 408cm

£2,000 - 3,000  
 €2,300 - 3,400

249 <sup>TP</sup>  
**A MAHAL CARPET**  
*West Persia,*  
 360cm x 260cm

£1,500 - 2,000  
 €1,700 - 2,300

250 <sup>TP</sup>  
**A PAIR OF KASHAN RUGS**  
*Central Persia,*  
 206cm x 134cm

£1,000 - 1,500  
 €1,100 - 1,700

251 <sup>TP</sup>  
**A QUM CARPET**  
*Central Persia,*  
 315cm x 235cm

£1,200 - 1,800  
 €1,400 - 2,000





252



253



254



255

252 <sup>TP</sup>

**AN USHAK CARPET**

*West Anatolia,  
442cm x 362cm*

£6,000 - 8,000  
€6,800 - 9,000

253 <sup>TP</sup>

**A SAROUK CARPET**

*West Persia,  
564cm x 370cm*

£3,000 - 5,000  
€3,400 - 5,600

254 <sup>TP</sup>

**A SULTANABAD CARPET**

*West Persia,  
530cm x 320cm*

£5,000 - 7,000  
€5,600 - 7,900

255 <sup>TP</sup>

**A TABRIZ CARPET**

*North West Persia,  
369cm x 280xm*

£3,000 - 3,500  
€3,400 - 3,900



256



257 (2 from a set of 6)



258



259

256 TP

### A LARGE GEORGE IV MAHOGANY WINE COOLER ATTRIBUTED TO GILLOWS

With a moulded everted rim, enclosing a metal-lined interior, the reeded body terminating in foliate scrolled feet and recessed brass castors, 88cm wide x 63cm deep x 48cm high, (34 1/2in wide x 24 1/2in deep x 18 1/2in high)

£1,500 - 2,500  
€1,700 - 2,800

The offered lot was most likely executed by Gillows of London and Lancaster during the 1820s and relates to a Gillows design of 5th September 1820 for a similar wine cooler, albeit one with reeded feet, which was subsequently supplied to G. Wentworth Esq., No. 3064, Gillows Estimate Sketch Books, Westminster City Archive.

Although there are numerous comparable 'sarcophagus' wine cisterns, perhaps the closest model in recent years to the present example sold Christie's, The Cowdray Sale, Cowdray Park, 13-15 September 2011, lot 362.

Other wine coolers following the 1820 Gillows pattern include one from Ellerslie House, which sold Christie's, London, 24 May 2001, lot 43, although Banting, France & Co were the firm commissioned on that occasion by Frederick, the 1st Marquess of Bristol for his St. James's Square residence.

257 TP

### OF NAUTICAL INTEREST - A SET OF SIX GEORGE III MAHOGANY HALL CHAIRS

Each with a square back inset with a ship's wheel and compass centred by a roundel, on square section legs, with splayed rear legs and an H-stretcher, *each chair: 52cm wide.* (6)

£1,200 - 1,800  
€1,400 - 2,000

#### Provenance

UK Private Collection  
Percy Devonshire-Jones, Red Gables, Esher and thence by family descent.

258 TP

### A PAIR OF GEORGE III MAHOGANY, SATINWOOD AND TULIPWOOD CROSSBANDED D-SHAPED CARD TABLES

Each with boxwood and purplewood stringing, with a tablet and lozenge inlaid frieze, on square tapering legs, 90cm wide x 46cm deep x 74cm high, (35in wide x 18in deep x 29in high) (2)

£1,000 - 1,500  
€1,100 - 1,700

259 TP

### A MID VICTORIAN GOTHIC REVIVAL OAK AND PARQUETRY OCTAGONAL CENTRE TABLE

On four ring turned legs with beaded collars, above a square base with an X-stretcher, terminating in four canted square section downswep legs and recessed brass castors, 133cm in diameter; 73.5cm high.

£2,000 - 3,000  
€2,300 - 3,400



260 TP

**A GEORGE II CARVED WALNUT TUB  
BACK ARMCHAIR**

On scrolled shell and bellflower clasped  
cabriole front legs, with splayed rear legs, *the  
seat evidently later sprung*, 80cm wide.

£4,000 - 6,000

€4,500 - 6,800

261 TP

**AN ITALIAN EARLY 19TH CENTURY  
WALNUT CENTRE TABLE**

The circular moulded grey fossilised marble  
top, on six fluted legs joined by a star-shaped  
stretcher, carved with acanthus leaves  
centred by a gadrooned roundel enclosing  
a flowerhead, 81cm high, 127cm diameter  
(31.5" high, 50" diameter)

£10,000 - 15,000

€11,000 - 17,000

**Provenance**

Sotheby's, London, 3 December 1997, lot  
199.



260



261



262



263



264



267



266



265

262

**A FRENCH BRONZE ANIMALIER MODEL OF A BIG CAT**

probably early 20th century  
the stalking beast on a naturalistic oval base, with later scratched spurious signature *BAYRE*, mounted on a green veined marble oval plinth, 19.5cm high

£500 - 700

€560 - 790

263

**AN EARLY 20TH CENTURY SWISS CARVED AND STAINED WOOD STAG INKSTAND**

the recumbent beast with detachable antlers, glass eyes and hinged back opening to twin clear glass inkwells, the naturalistic oval base with rusticated pen rest, 27cm high (2)

£1,000 - 1,500

€1,100 - 1,700

264 TP

**HENRI AMÉDÉE FOUQUES (KNOWN AS FOUQUES DE SAINT-LEU, FRENCH, 1857-1903): A PATINATED BRONZE MODEL OF A DOG ENTITLED 'FIVE O'CLOCK'**

signed and dated H. Fouques 189, dark brown patina, the base with presentation plaque, raised on a turned marble plinth, 40.5cm high

£500 - 700

€560 - 790

265

**JULES MOIGNIEZ (FRENCH, 1835-1894): A BRONZE MODEL OF A POINTER**

the dog eyeing a partridge in the undergrowth, on naturalistic oval base, signed *J. Moigniez*, mid to dark brown patination, 13.5cm high

£500 - 700

€560 - 790

266

**AN EARLY 20TH CENTURY STUFFED ROACH IN VERRE EGLUMISE GLASS DECORATED BOW FRONTED CASE**

the fish displayed within a painted naturalistic background, the glass inscribed 'Roach 2lbs 0oz - caught in the 'Blackwater' by A Harrs - 2 Nov 16', 31cm x 52cm x 12cm approximately

£800 - 1,200

€900 - 1,400

267 TP

**AN EARLY 20TH CENTURY CONTINENTAL PAINTED WOOD TABLETOP BLACKAMoor CARD HOLDER**

the figure with glass eyes and bone teeth holding a lacquered tray, on beaded edged cream rectangular plinth base, 46cm high

£800 - 1,000

€900 - 1,100



270



269



268

268 TP

**FERDINAND VICTOR BLUNDSTONE (ANGLO-SWISS, 1882–1951): AN INTERESTING BRONZE FIGURE OF LADY GODIVA**

produced for Climax Ltd, Coventy, date 1941  
the stylised nude standing beside her steed on a draped mounting block, the naturalistic rectangular base inscribed to the front *COVENTRY GODIVA CLIMAX LTD*, the rear signed *F. V. Blunstone* and dated 1941, 61cm high

£3,000 - 4,000

€3,400 - 4,500

Best known for its fire pumps, industrial engines and forklifts, the engineering firm Coventry-Climax Ltd used the image of the city's most famous figure Lady Godiva on horseback as its badge emblem and mascot. The company's factory was badly damaged in the city's most infamous and devastating bombing raid of the Coventry blitz which took place in November 1940 when huge areas of the city were destroyed by enemy raids. It is possible that the current bronze, dated 1941, could be a reduction for a proposed or possibly even realised full-size work which was commissioned by the company in the aftermath of this terrible raid as an act of defiance to the destruction that the company and the city endured that night.

269

**A PAIR OF PATINATED BRONZE MODELS OF RECUMBENT SPHINXES**

probably late 19th / early 20th century  
raised on veined white marble rectangular bases, 17cm high, 22cm wide, 10cm deep (2)

£800 - 1,200

€900 - 1,400

270 TP

**AFTER JEAN-BAPTISTE CARPEAUX (FRENCH, 1827 –1875): A PATINATED BRONZE BUST OF “LE FUMEUR”**

depicting a man Smoking, signed and dated *JB Carpeaux 1869*, raised on a levanto rouge marble square socle base, 54cm high

£1,000 - 1,500

€1,100 - 1,700

A similar model in terracotta is now in the collection of the Detroit Institute of Arts, acc. no. 75.86.





271



272



273

271 TP

**AN EARLY 20TH CENTURY SWISS  
CARVED AND STAINED WOOD MODEL  
OF AN EAGLE ON A CONTEMPORARY  
STAINED MAHOGANY PEDESTAL**

the bird with open beak, inset glass eyes and outspread wings on rustic moulded square base, the pedestal of tapering panelled square section form below a scrolling and fruting garland capital, *the bird, 65cm high, the pedestal, 122cm high (2)*

£800 - 1,200

€900 - 1,400

272 YΦ

**A RARE EARLY 19TH CENTURY CHINESE  
EXPORT CARVED IVORY NAPOLEON  
AND GEORGE III CHESS SET**

Canton, circa 1810

the French side red stained, the the English side natural, the Kings on leafy carved oval bases, the rooks as castelated keeps, the remaining pieces on turned baluster pedestal bases, *some losses and damages, height of king, 11cm overall, height of pawns, 5.25cm high (qty)*

£1,500 - 2,000

€1,700 - 2,300

273 TP

**A PIERO FORNASETTI 'OMBRELLI'  
UMBRELLA STAND**

lithographically-decorated metal with applied paper manufacturers label to the rear, *87cm high*

£2,000 - 3,000

€2,300 - 3,400



274



275



276



277

274 TP

**AFTER THE ANTIQUE: A CARVED WHITE MARBLE FIGURE OF 'THE DYING GAUL'**

probably Italian,  
the figure on oval base, 39cm high

£3,000 - 4,000

€3,400 - 4,500

**Literature:**

F. Haskell and N. Penny, *Taste and the Antique. The Lure of Classical Sculpture 1500-1900*, New Haven and London, p. 224-227, no. 44

See Bonhams.com for further footnote on this lot

275 TP

**AN IMPRESSIVE 19TH CENTURY GRAND TOUR GILT ELECTROTYPE MODEL OF MARCUS AURELIUS'S COLUMN**

converted to a lampbase  
on stepped inscribed square plinth and revolving platform, raised on a shallow square base, *later fitted for electricity and with green pleated silk shade*, 74cm high not including fitting and shade (2)

£1,000 - 1,500

€1,100 - 1,700

The column of Marcus Aurelius is located in the Piazza Colonna, Rome.

276

**A PAIR OF FRENCH GILT METAL MOUNTED GLASS GARNITURE VASES**

the glass in the Baccarat style  
the bodies of tapering shouldered form with flared necks and slice cut decoration, the rims with scrolling border mounts above a upper girdle with ribbon tied floral garland united by high key pattern handles, on foliate moulded circular plinth bases, 37cm high approximately (2)

£800 - 1,000

€900 - 1,100

277 TP

**A 19TH CENTURY FRENCH CARVED MARBLE BUST OF A NOBLE WOMAN**

in the 18th century style  
her shoulders clad in drapery with long curling hair looking slightly to dexter, raised on a waisted socle and square plinth base, 86cm high

£2,000 - 3,000

€2,300 - 3,400



278



279



280



281

278 <sup>Y Φ</sup>

**A 19TH CENTURY CARVED IVORY FIGURE OF A TWO PUTTI AND A SIMILAR PERIOD CARVED IVORY FIGURE OF A HURDY GURDY MAN**

German or French  
the putti on an oval base raised on a rectangular ebony stepped plinth base, the man on circular base, raised on a turned ivory and ebonised cylindrical base, *10.5cm high and 15cm high overall (2)*

£600 - 800  
€680 - 900

279 <sup>TP</sup>

**A LARGE AND IMPRESSIVE LATE 17TH / EARLY 18TH CENTURY CARVED AND STAINED WOOD FIGURE OF A SEATED PUTTO**

in the Baroque taste, probably English or Flemish  
with outstretched arms, his body clad in flowing drapery, *85cm high*

£2,000 - 3,000  
€2,300 - 3,400

280 <sup>TP</sup>

**A LATE 17TH CENTURY WALNUT, OYSTER VENEERED AND FRUITWOOD BANDED LACE BOX**

with moulded edged lid and base, the top with concentric ring inlaid decoration, the interior later lined in pink silk, *13cm x 59cm x 43cm*

£600 - 800  
€680 - 900

281 <sup>TP</sup>

**A PAIR OF DECORATIVE PATINATED BRONZE MODELS OF MASTIFS**

the alert dogs wearing studded collars, *65cm high (2)*

£800 - 1,200  
€900 - 1,400





282



284



283



285



282 <sup>TP</sup>

**HIRAM POWERS (AMERICAN, 1805-1873): A CARVED WHITE MARBLE BUST OF THOMAS HENRY SUTTON SOTHERON-ESTCOURT M.P. (1801-76)**

executed Florence circa 1863 and signed to the reverse *H POWERS Sculp.*, raised on a turned socle, 76cm high

£2,000 - 3,000  
€2,300 - 3,400

Thomas Henry Sutton Sotheron-Estcourt PC DL JP (1801-1876), known as Thomas Bucknall-Estcourt until 1839 and as Thomas Sotheron from 1839 to 1855, was a British Conservative politician. The eldest son of Thomas Grimston Estcourt, MP for Devizes he was educated at Harrow and Oriel College, Oxford.

283

**AN EARLY 20TH CENTURY STAINED WOOD HAT STRETCHER TOGETHER WITH A TOP HAT**

the head shaped adjustable block with threaded handle, on rectangular base, *the hat stretcher*, 34cm high (2)

£300 - 500  
€340 - 560

284 <sup>TP</sup>

**AFTER THE ANTIQUE: A LATE 19TH / EARLY 20TH CENTURY BRONZE BUST OF A GREEK PHILOSOPHER, POSSIBLY ARISTOTLE**

cast by the Chiurazzi foundry modelled looking slightly to dexter, his shoulders clad in drapery, inscribed *Fonderia Chiurazzi* on socle base, dark brown patination, 75cm high

£1,500 - 2,500  
€1,700 - 2,800

The original bust was excavated at the Villa dei Papiri in Herculaneum.

285 <sup>TP</sup>

**A PAIR OF STRAND ELECTRIC TRIPOD SPOTLIGHTS**

the lamps with stainless steel casing, on wooden tripod stands with leather straps, *each 114cm high approximately (2)*

£1,000 - 1,500  
€1,100 - 1,700



286 (5 from a set of 7)

286 TP

**A COLLECTION OF SEVEN LATE 18TH CENTURY ENGRAVINGS OF THE PALACE OF EMPEROR ANTONIUS PIUS, ROME**

all with hand-coloured body colour, mounted within grey and gilt lined mounts and set within glazed giltwood rectangular frames, 60cm x 69cm, 69cm x 80cm, 77cm x 69cm, 68cm x 77cm, 68cm x 79cm, 69cm x 75cm, 70cm x 75cm overall (7)

£800 - 1,000

€900 - 1,100

287 TP

**A LATE 19TH CENTURY PATINATED BRONZE FIGURE OF A CLASSICAL MUSE**

possibly cast by Barbedienne clad in an elaborate draped and folded long robe and standing beside a pedestal, on rectangular shallow base, the rear with reduction technique patille, raised on a rectangular black marble plinth, 54cm high

£600 - 800

€680 - 900

288 TP

**GEORGES BAREAU (FRENCH, 1866-1931): A BRONZE FIGURE OF A MAIDEN L'HISTOIRE**

cast by Barbedienne the seated nude figures holding a scroll, signed *GEORGES BAREAU*, and *F. BARBEDIENNE Fondateur*, dark brown patination, 49cm high

£800 - 1,200

€900 - 1,400



287



288



289



290 (1 from a set of 12)



291



292

289

**A PAIR OF 19TH CENTURY CARVED ALABASTER MODELS OF RECUMBENT LIONS AFTER CANOVA ON MARBLE BASES**

after the models by Antonio Canova (Italian, 1757-1822)  
raised on later marble plinth bases, *the lions*, 13.5cm high. 26cm long (2)

£800 - 1,000

€900 - 1,100

290 <sup>TP</sup>

**A SET OF TWELVE 19TH CENTURY ENGRAVINGS OF STATUES FROM GREAT GALLERIES OF THE WORLD**

from the Art Journal, by James Virtue, London, 1861, later mounted in hand painted and silvered frames, 34cm high x 26cm high overall (12)

£500 - 800

€560 - 900

291 <sup>Y Φ</sup>

**A LATE 19TH CENTURY IVORY RELIEF CARVED FIGURAL PLAQUE DEPICTING ST PAUL & ST BARNABAS AT LYSTRA AFTER RAPHAEL**

probably French or Italian  
of slightly arched form set within an integral architectural frame, set within its original velvet plush lined gilt tooled leather case,

*the plaque*, 12cm x 25cm (2)

£1,200 - 1,800

€1,400 - 2,000

The subject of St Paul & St Barnabas at Lystra is number five in the series of carton designs of tapestries for the Sistine Chapel, Rome.

292 <sup>TP</sup>

**AFTER THE ANTIQUE: A VARIEGATED COLOURED AND WHITE MARBLE BUST OF AN EMPEROR**

the draped and pinned shoulders possibly of an earlier date  
raised on a circular waisted socle and square black marble shallow plinth base, 43.4cm high

£1,000 - 1,500

€1,100 - 1,700

**Provenance:**

Purchased Sothebys, 7th July 1994, lot 136





293



294



295



296

293 TP Y

#### A PAIR OF GEORGE IV ROSEWOOD LOW OPEN BOOKCASES

Each with a superstructure comprising a galleried shelf above a panelled back, over two shelves, with four ring turned columns, each: 100cm wide x 38cm deep x 128cm high, (39in wide x 14 1/2in deep x 50in high) (2)

£2,500 - 3,500

€2,800 - 3,900

One bookcase from the present lot has an indistinctly inscribed old paper label to its reverse. An additional image of this paper label is available to view online at [www.bonhams.com](http://www.bonhams.com)

294 TP

#### AN IRISH GEORGE II CARVED MAHOGANY CARD TABLE

With a shaped frieze centred by a scallop shell, on acanthus clasped and scroll carved cabriole legs, terminating in squared lion paw feet, 85cm wide x 43cm deep x 75cm high, (33in wide x 16 1/2in deep x 29 1/2in high)

£1,500 - 2,000

€1,700 - 2,300

295 TP

#### A GEORGE III MAHOGANY SERPENTINE PEMBROKE TABLE

Circa 1775, the shaped top above one frieze drawer, on shell and volute scroll carved cabriole legs with scroll feet and wooden castors, 50cm wide x 79cm deep x 70cm high, (19 1/2in wide x 31in deep x 27 1/2in high)

£2,000 - 3,000

€2,300 - 3,400

See [bonhams.com](http://bonhams.com) for further footnote on this lot

296 TP

#### A PAIR OF FRENCH LATE 19TH/EARLY 20TH CENTURY MAHOGANY AND BRASS MOUNTED BIJOUTERIE VITRINES

Each with a hinged top and glazed door enclosing a mirrored upper tier and back, above a glass shelf, on toupie feet, 84cm wide x 37cm deep x 108cm high, (33in wide x 14 1/2in deep x 42 1/2in high) (2)

£2,000 - 3,000

€2,300 - 3,400



297



(stamps)

297 TP

**OF HISTORICAL INTEREST - A WILLIAM IV MAHOGANY KNEEHOLE WRITING DESK**

With one long and two short mahogany-lined frieze drawers, over six short graduated mahogany-lined drawers flanking the recess, with three opposing panelled doors enclosing six shelves, on castors, *one side stamped: 'C. OFFICE' and also branded: 'W.R.IV'* 137cm wide x 91cm deep x 76cm high, (53 1/2in wide x 35 1/2in deep x 29 1/2in high)

£1,500 - 1,800  
€1,700 - 2,000

**Provenance**

'The Cabinet Office', Whitehall, London.

James H. Harrison utilised the offered lot while serving as Deputy Clerk of the Privy Council between 1895 and 1909. A copy of a signed letter from the Privy Council Office, dated 7 September 1993, which validates this information is available online at [www.bonhams.com](http://www.bonhams.com)

The present desk was purchased from Lennox Cato Antiques, 21 November 1993, Olympia Fine Arts Fair. A copy of the invoice detailing this transaction is also available online at [www.bonhams.com](http://www.bonhams.com)



298

298 TP

**A FRENCH LATE 19TH CENTURY ORMOLU MOUNTED KINGWOOD WALL VITRINE ATTRIBUTED TO JOSEPH-EMMANUEL ZWIENER**

in the Louis XV style

Circa 1890, with a domed top and base, the glazed panelled door enclosing two glass shelves and a mirrored back, with foliate chute, scroll, ribbon-and-cabochoon, floral and acanthus mounts, the canopy top surmounted by a gilt bronze flower-filled urn, 72cm wide x 35cm deep x 150cm high, (28in wide x 13 1/2in deep x 59in high)

£1,000 - 1,500

€1,100 - 1,700

A virtually identical kingwood wall vitrine to the offered lot, with one of its ormolu door mounts signed: 'E. Zwiener', is available to view online at [www.adrianalan.com](http://www.adrianalan.com). This comparable example was executed by Joseph-Emmanuel Zwiener (1848-95) in circa 1890.

**Joseph-Emmanuel Zwiener**

Although born in 1849 in what is now Germany, Joseph-Emmanuel Zwiener emigrated as a young man to France. He opened his first atelier at 12 rue de la Roquette in Paris in 1880, before establishing a firm in the fashionable Faubourg Saint-Antoine district just two years later. He is noted for an elegant interpretation of Rococo furniture from the Garde-Meuble National of France, and perhaps most celebrated

for producing, on commission from Ludwig II, an exceptional copy of the celebrated bureau de Roi originally made by Jean-Henri Riesener and Jean-François Oeben.

Zwiener employed Leon Message (1842-1901) as his gilt bronze sculptor to create the stunning mounts for a great number of his most important pieces. He was among the first cabinetmakers in France to collaborate with Message and they began working together in circa 1880. His influence added a distinctly Art Nouveau tone to Zwiener's work and his unique style won Zwiener the gold medal at the 1882 exhibition of the Union Centrale des Arts Décoratifs in Paris.

Zwiener went on to exhibit at the 1889 Paris Exhibition where he was awarded a gold medal and where the jurists commented: '*dès ses débuts d'une Exposition universelle, s'est mis au premier rang par la richesse, la hardiesse et le fini de ses meubles incrustés de bronzes et fort habilement marquetés*'. In 1895 his workshop was taken over by the important émigré ebeniste, François Linke (1855-1946), who Christopher Payne speculates may have worked under Zwiener when he first arrived in Paris in 1875.

**Literature**

C. Mestdagh, P. Lecoules, *L'Ameublement d'Art Français: 1850-1900*, 2010,

C. Payne, *François Linke, 1855-1946, The Belle Époque of French Furniture*



299 TP

**A REGENCY MAHOGANY CANED  
BERGERE**

With reeded frames, on ring turned arm  
terminals and conforming front legs  
terminating in brass cappings, with splayed  
rear legs, 63cm wide.

£800 - 1,200

€900 - 1,400

300 TP

**AN OAK AND SILVER PLATE MOUNTED  
POSTAL CABINET**

The dentil moulded top above six glazed  
panelled doors each with a silver plate  
mounted letter box to the top, over a Greek  
key plinth, 158cm wide x 36cm deep x 141cm  
high, (62in wide x 14in deep x 55 1/2in high)

£4,000 - 6,000

€4,500 - 6,800



299



300



301



302



303



304



305

301 TP

# **A MOGHAN CARPET,**

*South Caucasus  
160cm x 150cm*

**£1,500 - 2,000**  
**€1,700 - 2,300**

302 TP

# **A PAIR OF WALNUT STOOLS**

Each on ring turned baluster tapering legs, with a shaped x-stretcher surmounted by an urn finial, *possibly incorporating some late 17th/early 18th century elements*, each: 47cm wide. (2)

**£1,500 - 2,000**  
**€1,700 - 2,300**

303 TP

# **A CEYLONESE CARVED EBONISED SIDE CHAIR**

in the late 17th/early 18th century style Profusely carved with scrolled acanthus, rosettes and stylised foliage, the top rail carved with Hindu gods, 57cm wide.

**£1,000 - 1,500**  
**€1,100 - 1,700**

304 TP

# **A MAHOGANY GAINSBOROUGH TYPE ARMCHAIR**

in the George II style With elongated scroll clasped arm terminals, on flowerhead carved cabriole legs, *possibly 19th century*, 75cm wide.

**£600 - 800**  
**€680 - 900**

305 TP

# **A GEORGE III MAHOGANY BIRD-CAGE ACTION TRIPOD TABLE**

With a stop-fluted column, on scroll and foliate clasped legs and feet terminating in brass castors, *the carving possibly later, lacking a locking bar*, 108cm wide x 107cm deep x 73cm high, (42 1/2in wide x 42in deep x 28 1/2in high)

**£800 - 1,200**  
**€900 - 1,400**



306

306 <sup>TP</sup>

**AN EARLY 19TH CENTURY CARVED GILTWOOD MIRROR**

in the Chippendale Director style

The rectangular plate within a scrolled acanthus, floral, *rocaille*, C- and S- scroll carved surround, surmounted by an opposing C-scroll and acanthus spray cresting, 136cm high x 76cm wide.

£4,000 - 6,000

€4,500 - 6,800





307

307 TP

**A SET OF SEVEN GEORGE III MAHOGANY SIDE CHAIRS  
ATTRIBUTED TO THOMAS CHIPPENDALE**

Circa 1775, each with a curved oval back and splat comprising eight radiating pierced spindles centred by a patera carved medallion, above a fluted seat frame interspersed with oval paterae, on volute scroll and stiff-leaf carved channelled cabriole legs, with a floral needlework upholstered seat, *each chair: 54cm wide. (7)*

**£3,000 - 5,000**

**€3,400 - 5,600**

**Provenance**

The offered lot belonged to the Ruggles family who were resident at Spains Hall, Finchingfield, in Essex from circa 1760 onwards. And thence by descent.

A hall chair of similar design, dated circa 1775, is illustrated in C. Gilbert, *The Life and Work of Thomas Chippendale, Vol. II*, fig. 174, p. 103. This was probably supplied by Chippendale for Newby Hall, North Yorkshire. Another comparable example features in H. Cescinsky, *English Furniture from Gothic to Sheraton*, p. 320. The latter dining chair is defined by the author as a 'mahogany wheel-back chair, school of Adam'. However, as well as having a related back, this other model has a fluted seat frame interspersed with carved paterae which closely relates to the seat frames on the present set.

It is important to note that several of the chairs in the offered lot have V-shaped notches and holes in their seat rails which are distinctive aspects of numerous chairs either attributed to, or known to be produced by, Thomas Chippendale. According to Gilbert, cross battens in the packing case were screwed into these holes so that such chairs would be safe and secure when in transit, while the V-shaped notches received the glue cramps which were useful during the assembly of the various constituent elements of these chairs. A comparable seat rail is illustrated in C. Gilbert, *Ibid*, fig.'s 195 & 196, p. 113.

**Spains Hall**

Spains Hall is an Elizabethan country house near Finchingfield in Essex. The hall is named after Hervey de Ispania, the first family to own the house. The Estate passed to the Kempe family on the marriage of Margery de Ispania to Nicholas Kempe in the early 15th century. After the Kempe line failed, the house was bought in 1760 by Samuel Ruggles. Spains Hall remains the seat of his descendants, the Ruggles Brise family. The current house dates to circa 1570, with earlier parts. The principal façade was remodelled by William Kempe in around 1585, and Dutch gables and silvered lead drainpipes were added by Robert Kempe in 1637. A park of around seven hectares surrounding the house was landscaped to a plan by Humphry Repton in around 1807; the new landscaping re-used a series of early 17th-century fishponds as ornamental water features.



307

In the first half of the 17th century Sir Robert Kempe inherited the estate and was knighted by Cromwell in the hall at Spains. No son was living at his death so he was succeeded by Thomas Kempe at Pentlow. Thomas' grandson John died in 1726 and the Kempes of Essex died out in the male line. John Kempe's sister, Mary (d. 1730), took the property by her marriage to Sir Swinnerton Dyer, 3rd Baronet (1688-1736) of Great Dunmow in 1727 and with no sons in the family the estate passed to his youngest brother, Sir Thomas Dyer, 5th Baronet (1694-1780), (Essex Records Office, Estate and Family Records, Ruggles-Brise family of Spains Hall, Deeds, 1734-36, D/DRs/F7) who eventually sold the estate to Samuel Ruggles of Bocking in 1760.

Prior to his death in 1736, Sir Swinnerton Dyer appears to have undertaken some works at the Hall, organising a conveyance of property and a mortgage agreement (Essex Records Office, Estate and Family Records, Ruggles-Brise family of Spains Hall, Deeds, 20 December 1734-22/23 December 1735 D/DRs/T3/5, D/DRs/T3/6 and D/DRs/T3/7) although this also coincides with the 1735 marriage of Sir Swinnerton Dyer's only daughter Anne who was to receive the vast sum of ten thousand pounds on this occasion. By 1760 and the sale of Spain's Hall various records state that the estate was sold to Samuel Ruggles in a rather dilapidated state. In the Ipswich Journal newspaper archive, there appears a record of a contents sale on February 25th 1761:

'To be sold by auction on the 10th, 11th and 12th of March at Sir Thomas Dyer's, Bart, of Spains Hall, Finchingfield, Essex. Household goods-feather beds- blankets... '.

Although it has not been possible to trace a copy of any catalogue it seems likely that Samuel Ruggles would have needed to have purchased furniture for the hall and this may have been negotiated with the sale of the Hall or purchased from the contents sale as he was moving from a more modest village house on Bradford Street, Bocking (Essex Records Office, Sound Archive, 1985).

#### **The Ruggles family at Spains Hall**

Samuel Ruggles, the Bocking clothier and his eldest son both died in 1764 and his younger son John only came of age in 1769. The previous year a fire had destroyed the north-east wing of the Hall, which John then had rebuilt. He used Spains Hall as a bachelor retreat, and bequeathed it to his cousin Thomas on his death in 1776. Thomas Ruggles (1737?-1813) moved from Clare in Suffolk to Spains Hall in 1795 and began a series of repairs and alterations, including the building of a new south-east wing by J A Repton (1775-1860) and the development of the park. In 1807 Ruggles commissioned Humphry Repton (1752-1818) to suggest improvements to the gardens. Thomas was succeeded in 1813 by John Ruggles who took the additional name of Brise in 1827. John died in 1852 and left the estate to Colonel Sir Samuel Ruggles Brise (1825-1899).



308



309



310



311

308 TP

**A SCOTTISH VICTORIAN ELIZABETHAN REVIVAL CARVED OAK PARTNERS' DESK BY ALEXANDER CREE & CO.**

The acanthus clasped frieze incorporating three short drawers, above quarter panelled pedestal doors centred by lions' masks, enclosing three drawers and a shelf, on castors, 137cm wide, 113cm deep, 77cm high (53 1/2in wide, 44in deep, 30in high).

£1,200 - 1,800

€1,400 - 2,000

One drawer on the offered lot bears an indistinct ink stamp for the Scottish firm of Alexander Cree & Co. See bonhams.com for a footnote on this lot.

309 TP

**AN ITALIAN ALABASTRO FIORITO, PIETRE DURE, LAPIZ LAZULI, RED PORPHYRY AND WHITE MARBLE TABLE TOP**

inlaid with a rectangular panel within a border of porphyry, flanked by strapwork cartouches centred by panels of lapis lazuli, within a border of white marble and Alabastro Fiorito, 169cm x 80cm, (66in x 31in).

£3,000 - 5,000

€3,400 - 5,600

310 TP

**A NORTH ITALIAN PAINTED AND PARCEL GILT SERPENTINE CONSOLE TABLE**

18th century with a later mahogany top  
Carved with ribbon-tied oak leaves, scrolled acanthus and scallop shells, *probably originally with a marble top*, 210cm wide x 76cm deep x 83cm high, (82 1/2in wide x 29 1/2in deep x 32 1/2in high)

£3,000 - 4,000

€3,400 - 4,500

**Provenance**

The offered lot was originally housed in the Palazzo Serristori in Florence.

Purchased Sotheby's, Zurich, 29 November 1995, lot 169. A copy of the entry from this Sotheby's catalogue is available online at [www.bonhams.com](http://www.bonhams.com)

311 TP

**A GEORGE III MAHOGANY SERPENTINE COMMODORE**

The ogee moulded top above four long graduated drawers, flanked by canted blind fretwork angles, on shaped bracket feet, 108cm wide x 61cm deep x 84cm high, (42 1/2in wide x 24in deep x 33in high)

£3,000 - 4,000

€3,400 - 4,500





312

312 TP Y

**A PAIR OF REGENCY ROSEWOOD,  
GILTWOOD AND GILT BRASS MOUNTED  
PIER TABLES**

Each with a demi-lune top above a frieze interspersed with star mounts, on a reeded and twin-scrolled griffin monopodium carved with outspread wings, terminating in hairy lion paw feet, with a later silk lined back panel, *88cm wide x 58cm deep x 90.5cm high, (34 1/2in wide x 22 1/2in deep x 35 1/2in high) (2)*

**£6,000 - 8,000**  
**€6,800 - 9,000**

**Provenance**

By repute the offered tables were formerly housed at Britannia Hotel in Manchester.



313

313 TP

**A CARVED MAHOGANY AND PADOUK MARQUETRY SIDE TABLE**

in the manner of Robert Adam

The George III rectangular moulded top with a Kingwood border of paterae-filled entrelac decorated at the inner corners with bell-flower inlaid fan spandrels, all outlined with stringing, the edge with a continuous border of roundel inlay above a palm-leaf carved frieze, the eight fluted, turned legs headed by conforming leaf carving and guilloche collars, the three fluted and leaf capped X-shaped stretchers on lotus leaf carved and turned feet headed by tablet capitals, *the top late 18th century, the frieze and supports of a later date, 188cm wide x 75cm deep x 91cm high, (74in wide x 29 1/2in deep x 35 1/2in high)*

£10,000 - 15,000

€11,000 - 17,000



313 (detail of frieze)

### Provenance

Sir George Cooper, Bart. Hursley Park, Winchester, Hampshire, circa 1905

Acquired by G. Jetley, Antique dealers, 24 Bruton Street, Berkley Square in the late 1940s.

### Hursley Park

The house stands on the site of the Castle of Merton, built in 1138 by Bishop Henry de Blois of Winchester who was half-brother of Stephen, the last Norman monarch. It remained as one of the principle residences of the Bishop of Winchester for 300 years after the Stephen-Matilda wars and its ruins are still visible to the north of the current house. After this point, the estate changed ownership on a frequent basis, its inhabitants including Richard Cromwell, the son of Oliver Cromwell. It remained in its original form until 1718 when it was acquired by William Heathcote who was appointed a Baronet in 1733. Heathcote demolished the Great Lodge of the original medieval building, replacing it with Georgian architecture, part of which constitutes the existing house.

Hursley Park passed by descent until 1881 when the fifth Baronet Heathcote deceased and his widow sold the estate to Joseph Baxendale, the senior partner in Pickfords Removals. Just over twenty years later, George Cooper purchased to George Alexander Cooper, an solicitor, from Elgin, Scotland. Following his marriage to a wealthy American heiress in 1905 he became a baronet and embarked on a building program including a conservatory, two wings and a porte-cochère. The house was finally sold by the Cooper family shortly after the second world war.

### The Acquisition of the Hursley Park Suite

The present table appears to be one of a matching pair of sideboard tables forming part of a larger suite acquired by Sir George Cooper for Hursley Park, circa 1905, comprising a pair of sideboard tables, two semi-circular pier tables and a pair of urns on pedestals. The table here is illustrated in situ, *Country Life*, 1909 op.cit, pp. 568 and 569 together with one of a pair of pedestals from the same suite.

The pair to the offered lot features in one of a group of photographs taken by Bedford Lemere circa 1905, preserved in the National Monuments Record Office, Swindon (ref: B.L. 18782, 3). It is shown in situ, distinguished by the absence of its central stretchers, flanked by the same pair of urns on pedestals, (one of which was later illustrated in *Country Life*, 1909 op. cit., p. 568). Another 1905 photograph in the same series (B.L. 18782, 1) shows one of two semi circular side tables belonging to the suite. The entire suite is subsequently shown in an advert for the London dealer G. Jetley (see *The Connoisseur Magazine Year book* for 1949), who presumably bought the suite from the Cooper family shortly after the second world war when Hursley Park was sold.

The pair of urns on pedestals and a semi-circular side table were acquired by the Metropolitan Museum, New York, in 1955, from the London dealers Partridge (museum fre. 55.187.1 a-c, 55.187.3). It is not known whether Partridge purchased these three pieces from the suite directly from Jetley and if so whether any of the remaining furniture in the group also formed part of a simultaneous transaction between the two dealers. Regrettably the whereabouts of one of the semi-circular side tables and the sideboard table matching the present lot is still unknown. The re-discovery of the latter would almost certainly shed light on the explanation for the hybrid nature of the top and base of the table here. Until such time, it must remain a matter of

conjecture as to whether the 'lost' example is also composed of 18th century and later elements. Furthermore, it is tempting to speculate that Sir George Cooper had been supplied with a pair of sideboard tables which had effectively been created incorporating elements from a sole surviving 18th century example. The absence of a central stretcher to one of the tables may suggest it was intentionally designed as such to accommodate a wine cooler.

### The Design of the suite

The aforementioned suite including the offered table is based on a design featuring a pair of pedestals with urns for Kenwood House, illustrated in Robert and James Adam, *The Works of Architecture* of Robert and James Adam, 1778, vol. I, pt. II., pl. VIII. In particular the leaf carved frieze and rams' masks exhibited on Adam's engraving form a major element of the pattern for the table here. Likewise, the leaf carving to the tops of the legs is paralleled in a drawing by Adam for a chair designed for Osterly Park, 1977, reproduced in Peter Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, London, 1958, pl. 220.

It is possible that the suite acquired by Sir George Cooper circa 1905, was originally executed by a leading London furniture-makers such as Mayhew and Ince. Although, there is much recorded about their clients and commissions, few actual documented pieces of furniture are listed. In common with Thomas Chippendale, the firm collaborated with Adam for his aristocratic patrons which included commissions at Croome Court, Coventry House, Northumberland House, Sherbourne Castle and Derby House.

As well as producing almost exact interpretations of Adam's designs, such as a celebrated commode for the latter, Mayhew and Ince were evidently given extensive artistic freedom with important pieces of furniture typified by the 'Tapestry Room Chairs' at Croome Court, which appear to have been supplied to their own designs. Furthermore Adam's apparent confidence in Mayhew and Ince to produce some of his most ambitious creations and furnish his most fashionable interior schemes, suggests a close working relationship. G. Beard and C. Gilbert eds., *The Dictionary of English Furniture Makers, 1660-1840*, 1986, pp. 589-583. Stylistic comparisons can also be made with the guilloche carving to the tops of the legs which is a motif associated with the firm including those found on a satinwood table, sold Sotheby's New York, 19th and 20th April, 2001, lot 495 and a suite which Mayhew and Ince probably supplied to the 3rd Earl of Darnley for Cobham Hall, Kent. The leaf carving to the tops of the legs also closely relates to that found on a giltwood salon suite supplied by Mayhew and Ince for Croome Court, Worcestershire and now in the Metropolitan Museum, New York, illustrated in Eileen Harris, *The Genius of Robert Adam*, 2001, pl. 65. A mahogany tripod table featuring similar rams' masks was also delivered by the same firm to Croome, (see Eileen Harris, op. cit., p. 48).

### Literature

*Country Life*, 23rd October 1909, Hursley Park, 'The seat of Sir George Cooper. Bt.', illus. in situ p. 569.

A Catalogue of Pictures by Old Masters of the English School and Works of Art forming the collection of Sir George A. Cooper Bart. at Hursley Park, Winchester, Chiswick Press, 1912, illustrated *Connoisseur Magazine Year Book* for 1949 illustrates the whole suite including the present table

M. Harris & Sons, Centenary Book 1868-1968, p. 117 (illustrates the smaller of the two semi-circular tables from the Hursley Park Suite)





314



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316



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318



319

314  
**A PAINTED GESSO ALHAMBRA PLAQUE MOUNTED IN A HARDWOOD AND BONE INLAID FRAME**  
in the manner of R. Contreras, Granada, 20th century depicting a mihrab with in set mirror, three arched windows above, decorated in gilt and polychrome in the Nasrid style, 45cm x 36cm overall

£600 - 800  
€680 - 900

315  
**A JAPANESE PATINATED BRONZE AND HARDWOOD FIGURAL BELL-PUSH WITH BRONZE FIGURE OF HOTEI, MEIJI PERIOD**  
late Meiji / Tashio period formed as a bronze figure of Hotei, on shaped stand holding a staff, the shaped base with copper and enamel button marked *PRESS*, 12cm high

£500 - 800  
€560 - 900

316 <sup>TP Y Φ</sup>  
**A LATE 19TH ANGLO-INDIAN COROMANDAL AND TORTOISESHELL AND IVORY INLAID WORK BOX**  
of ripple moulded rectangular form, opening to an interior with lift out tray with various lidded compartments above a compartmented and lidded well, the inner lid with stylised tiger roundel decoration, 16.5cm x 39cm x 23cm

£700 - 1,000  
€790 - 1,100

317  
**A MID 19TH CHINESE EXPORT LACQUERED GILT AND BLACK GAMING BOX AND COVER**  
of typical canted domed rectangular form on paw feet, the whole with figural pagoda landscape decoration, the interior fitted various lidded compartments and counter trays, 38cm wide

£600 - 800  
€680 - 900

318  
**A CHINESE HARDWOOD MOUNTED MARBLE HUASHI OR 'DREAMSTONE'**  
probably Qing dynasty, late 18th or 19th century the variegated marble panel with black and brown veining resembling a mountainous landscape and with inscription and red seal, the zitan-like wood frame carved with ornate scrollwork, the marble 13xm x 26cm, overall 39.5cm wide x 39.5cm

£800 - 1,200  
€900 - 1,400

319  
**AN AUSTRIAN COLD PAINTED BRONZE FIGURE OF A SEATED NATIVE RIFLEMAN**  
wearing a fez and seated on a bamboo fence, 16cm high

£400 - 600  
€450 - 680



320

320<sup>Y Φ</sup>

**A 1920'S ART DECO PRESENTATION BRONZE AND MALACHITE AND IVORY INSET PRESENTATION MINERAL SPECIMEN BOX**

with provenance to Albert I King of Belgium of stylised rounded rectangular form, the hinged lidded top centred by a stylised 'A' royal monogram within a stepped cartouche, the corners with five sided stars within a stylised leafy border, opening to a compartmented wood line interior, the panelled sides with curved corners,  
8.5cm high, 40cm wide, 25cm deep

£3,000 - 4,000  
€3,400 - 4,500

**Provenance:**

Presented to Albert King I of Belgium and apparently originally containing mineral samples from the Belgium Congo, the current lot is one of two known similar boxes presented to the King in the mid 1920's, the other now being in the permanent collection of the Royal Museum of Africa in Brussels.

King Albert I (1875-1934) reigned as the third King of the Belgians from 1909 to 1934. His period of rule spanned an eventful period in the history of the country including the 1914-18 War when most of Belgium was overrun, occupied, and ruled by the German Empire. Other events included the adoption of the Treaty of Versailles, the ruling of the Belgian Congo as an overseas possession of the Kingdom of Belgium along with the League of Nations mandate of Ruanda-Urundi, the reconstruction of Belgium following the war and the first five years of the Great Depression. King Albert died in a mountaineering accident at the age of 58, and he was succeeded by his son Leopold III.



321



322



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324



325



326

321<sup>Y</sup>

**A FINELY POLISHED COCO DE MER (LODOICEA MALDIVICA)**

of typical form, mounted on a modern perspex stand *the nut*, 26cm high, 49cm high overall

£500 - 800

€560 - 900

322<sup>TP</sup>

**AN EARLY 20TH CENTURY BRASS LANTERN WITH MULLER FRERES TYPE COLOURED GLASS SHADE**

the frame in the Empire taste  
the acorn pendant shade with fruiting knopped terminal and applied rams mask and laurel ring mounts to the upper girdle and eagle suspension ring, the shade with etched factory mark, 50cm drop

£500 - 600

€560 - 680

323

**A PAIR OF DECORATIVE GILT COMPOSITION MONKEY WALL BRACKETS**

the shaped plateau tops supported by the whimsical animals standing on scrolling brackets, 40cm high (2)

£500 - 600

€560 - 680

324<sup>TP</sup>

**A PAIR OF UNUSUAL POLISHED BRASS AND WALNUT VENEERED TELESCOPIC TORCHIERES**

probably early 20th century  
the circular plateau tops on adjustable knopped hexagonal supports and swept moulded circular bases raised on square wood plinths, the plinths probably early 20th century, the brass stands possibly of an earlier date, 119cm high unextended

£500 - 700

€560 - 790

325<sup>TP</sup>

**A 19TH CENTURY MAHOGANY CAMPAIGN DESK**

of rectangular form with later green washed top and sides and brass carrying handles, the front fitted eight various drawers with brass pulls and two compartments, one for documents with central division, 35cm high, 71cm wide, 34cm deep

£600 - 800

€680 - 900

326<sup>TP</sup>

**A VICTORIAN MAHOGANY BUTLERS TRAY ON FOLDING STAND**

the tray of typical rectangular form with with brass hinged shaped folding sides, *the tray*, 88cm wide (2)

£400 - 600

€450 - 680





329

327 TP

**A 19TH CENTURY CARVED AND POLYCHROME DECORATED TOBACCO FIGURE OF A NATIVE INDIAN**

wearing a red feather headdress and skirt and holding a pipe, a stylised cigar tucked under one arm, raised on a later circular base, 69cm high

£1,000 - 1,500

328 TP

**A 19TH CENTURY CARVED AND POLYCHROME DECORATED TOBACCO FIGURE OF A NATIVE INDIAN**

wearing a multi-coloured feather headdress and skirt, holding a pipe, a cigar under one arm, raised on a later circular base, 63.5cm high

£1,000 - 1,500

€1,100 - 1,700

329 TP

**AN INTERESTING COLLECTION OF FIFTEEN MID 20TH CENTURY HAT BLOCKS**

comprising various hat shapes and styles, thirteen in polished, varnished and painted carved wood and two in aluminium, all mounted on wood and metal stands, various heights, 60cm high overall approximately (15)

£2,500 - 4,000

€2,800 - 4,500



327



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331



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330

**A PAIR OF VICTORIAN PATINATED AND POLISHED BRASS LION CANDELSTICKS**

the rampant beasts holding scrolling shield shaped cartouches supporting strapwork and foliate cast nozzles, raised on dome circular plinths and footed square platform bases, 26cm high (2)

£600 - 800

€680 - 900

331

**A PAIR OF CONTINENTAL GILT BRASS MOUNTED GLASS GARNITURE VASS**

of pedestal urn form with stiff leaf rims and dolphin handles, on square bases, 33cm high (2)

£600 - 800

€680 - 900

332

**AN EARLY 20TH CENTURY AUSTRIAN PAINTED TERRACOTTA FIGURE OF A MINSTREL SEATED ON A BAMBOO CHAIR**

in the Goldscheider style  
the figure wearing a boater and playing a banjo and impressed numbers 25 and 4997 to the underside, 31cm high overall (2)

£500 - 700

€560 - 790

333<sup>TP</sup>

**CLÉMENT LÉOPOLD STEINER (FRENCH, 1853-1899): A PATINATED FIGURE OF A YOUNG MAN AND A PLAYFUL CAT**

the semi-nude figure holding a cane in one hand, the cat on its back, on circular base, signed L. STEINER,, golden brown patination, 63cm high

£1,500 - 1,800

€1,700 - 2,000



334



335



336

334 TP

**A PAIR OF 19TH CENTURY BOXWOOD STRUNG AND INLAID MAHOGANY KNIFE URNS**

in the George III style of pedestal vase form with vertical foliate banded panelled decoration, the ogee domed lids with knopped acorn finials rising to display fitted inner sections, on ogee footed crossbanded square bases, 72cm high

£1,000 - 1,500  
€1,100 - 1,700

335

**WILHELM KUMM (GERMAN, B.1861): A PATINATED BRONZE FIGURE OF GAIUS MUCIUS SCAEVOLA**

Wilhelm Kumm (German, b.1861): A patinated bronze figure of Gaius Mucius Scaevola the semi clad male figure standing beside a brazier on circular base, sized W. Kumm, on circular veined marble base, 35cm high

£500 - 800  
€560 - 900

336 TP

**A SET OF FOUR ITALIAN OR FRENCH CARVED MARBLE COLUMNS**

possibly late 18th century of fluted square section form with separate draped ionic capitals *each 141cm high including capitals (8)*

£2,500 - 3,500  
€2,800 - 3,900





337 (4 from a set of 12)



339 (4 from a set of 16)



338



340

337 <sup>TP</sup>

**A SET OF TWELVE 19TH CENTURY CHROMOLITHOGRAPHED PRINTS OF FUNGI**

the plates taken from Peck's US 'Report of the state bontanist for the years 1894-1907', later mounted in hand painted and silvered frames, 37cm high x 28.5cm wide overall (12)

£400 - 600

€450 - 680

338 <sup>TP</sup>

**A PAIR OF LATE 19TH / EARLY 20TH CENTURY MAHOGANY AND BOXWOOD INLAID URNS AND COVERS**

in the George III style of pedestal vase form with ogee domed covers, the bodies inlaid with swagged and flowerhead and pendant husk decoration, footed shallow square plinth bases, 61cm high (2)

£2,000 - 3,000

€2,300 - 3,400

339

**A SET OF SIXTEEN FRAMED HANDCOLOURED PRINTS OF POULTRY,**

painted by J Ludlow, by Lewis Wright, 1880, set within cream mounts in a silvered glazed frame,

£500 - 800

€560 - 900

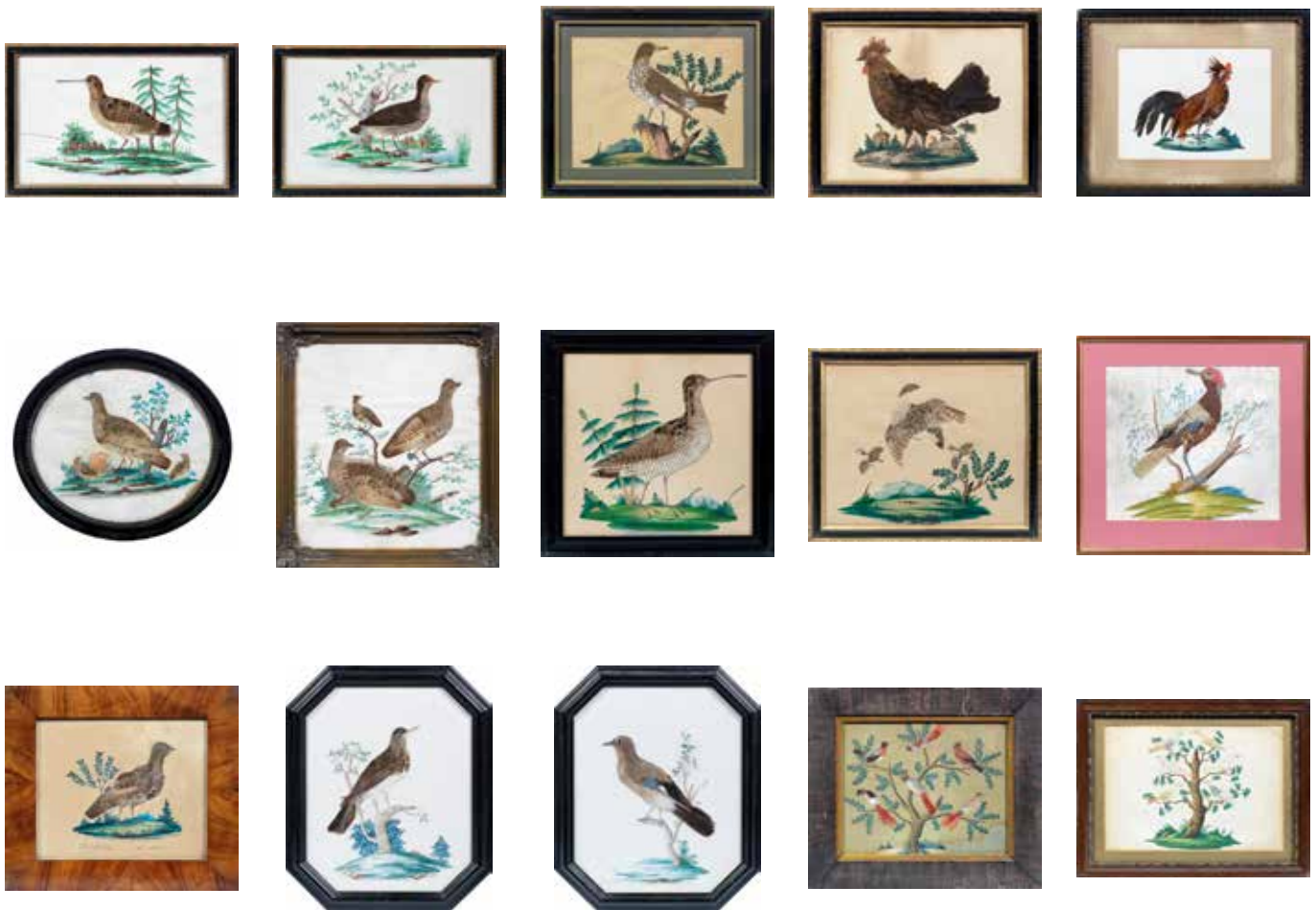
340 <sup>TP</sup>

**CHARLES ERNEST DAGONET (FRENCH, 1856-1926): A GILT BRONZE MODEL OF TWO RUTTING STAGS**

the beasts modelled on a naturalistic base, signed within the cast *E. Dagonet*, raised on a separate moulded oval Verde Antico marble plinth, 42cm high

£2,000 - 3,000

€2,300 - 3,400



341

341 TP

**A GOOD COLLECTION OF NINETEEN LATE 18TH AND 19TH CENTURY BRITISH AND CONTINENTAL WATERCOLOUR AND FEATHER BIRD PICTURES**

including some pairs and various singles, the subjects including two cockerels, two jays, two thrushes, a spotted woodpecker, two moorhens, a cullen, two groups of partridges and a snipe, together with various other song birds and two pictures depicting numerous birds seated on branches, *all framed and glazed, various sizes, the largest 46cm x 48cm overall approximately* (19)

£5,000 - 7,000





342

342 TP

**A LATE 19TH CENTURY AUSTRIAN GILT BRONZE, SILVERED COPPER AND ENAMEL, MOUNTED OAK PRESENTATION BOX BY AUGUST KLEIN WITH PROVENANCE TO THE HOUSE OF BISMARCK**

circa 1895

of rectangular form with foliate handles and scrolling feet, the later leather inset top centred by a medallion of Friederich Ludwig Jahn within an enamel band inscribed *Uns Deutschen kann nur durch Deutsche geholfen werden - Freiderich Ludwig Jahn* with the Prince Otto von Bismarck coat of arms above a dated enamel cartouche 1815-1895, all within oak leaf borders, the lid opening to reveal a red velvet and silk lined interior containing a folio and various dedications, 21cm high, 55cm wide, 39cm deep

£2,000 - 3,000

€2,300 - 3,400

Otto Eduard Leopold, Prince of Bismarck, Duke of Lauenburg, known as Otto von Bismarck (1815-1898) was a conservative Prussian statesman and was the first Chancellor of the German Empire between 1871 and 1890 after German unification which he is today considered largely responsible. At the time of unification, Bismarck styled himself as Imperial Chancellor of the unified German states as well retaining control of Prussia although Austria was excluded. Bismarck's diplomacy and powerful rule at home gained him the nickname 'The Iron Chancellor'.

The House of Bismarck was a noble German family which rose to prominence in the 19th century largely through the achievements of Otto von Bismarck. He was granted the ducal title Duke of Lauenburg for his lifetime, a hereditary comital title in 1865 and the hereditary title of Prince of Bismarck in 1871. Several of his descendants, notably his son Herbert, Prince of Bismarck, were also politicians.

The portrait image of Friedrich Ludwig Jahn (1778-1852) applied to the casket is presumably to affirm German nationalistic pride. Jahn



343



344

was considered the 'father of gymnastics' founding the turnverein (gymnastics club) movement in Germany. He was also a fervent patriot, believing that physical education was the cornerstone of national health and strength which was crucial in strengthening character and German national identity. Jahn penned a vigorous defence of cultural nationalism in his work 'Das Deutsches Volkstum (German Nationality) in 1810 and it was this publication which rose to prominence after the German Unification and hence why his image is portrayed on the casket with an inscription which translates 'Germans can only be helped by Germans'

343 Y Φ

**A INDIAN CARVED IVORY FIGURE OF PARVATI AND GANESH CIRCA 1900**

standing in *abhanga* on a double lotus base, principal right hand in *abhayamudra*, upper right and left hands holding the *shanka* (conch shell) and the *pasha* (noose), the lower left hand with Ganesh, wearing a *dhoti*, elaborate ornaments and high conical head dress, mounted on a hexagonal wood base, 30.5cm high overall

£800 - 1,200

€900 - 1,400

For a similar carving of Vishnu sold in these rooms see *Islamic and Indian Art*, 19 April 2016, lot 209.

344 Y Φ

**A LATE 19TH CENTURY CARVED IVORY FIGURE OF A PUTTO MOUNTED ON A ROUGE MARBLE PLINTH**

probably Dieppe the winged figure in the manner of Clodion, on circular base, raised on a waisted rouge marble socle, 27cm high

£600 - 800

€680 - 900





345



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#### A MING-STYLE STONE HEAD OF GUANYIN

probably 20th century, the Bodhisattva with a serene face, crowned with an elaborate tiara, on wood stand, 34cm high overall (2).

£600 - 800  
€680 - 900

#### Provenance

Collection of Walter Thomas Gaze Cooper, and thence by descent.

346

#### A RARE EARLY 19TH CENTURY CANTON FAMILLE ROSE ARMORIAL PUNCH BOWL

typically enamelled with figures within interiors and mountainous landscapes within panelled borders, the exterior with two cartouches, one with the family armorial above the name *George T Chiene*, the other with inscription *To George T Chiene, From his friend Adam H Cranford 1837*, 12cm high, 29cm diameter

£600 - 800  
€680 - 900

347<sup>Y Φ</sup>

#### TWO LATE 19TH CENTURY INDIAN CARVED IVORY PROCESSIONAL MODELS DEPICTING AN ELEPHANT WITH A HOWDAH AND A CART PULLED BY TWO OXEN, BOTH WITH ATTENDANT FIGURES

the former raised on an elaborate foliate carved rectangular platform base and paw feet, the later on pierced edged platform base and bun feet, some losses and damages, 18cm and 21cm wide approximately (2)

£500 - 600  
€560 - 680

348

#### A GEORGE III AND LATER BLACK AND GILT CHINOISERIE JAPANNED TAVERN CLOCK

the case signed Will(iam) Moon, London the 26" painted Roman dial set within an octagonal bezel, the trunk with figural, bird and pagoda landscape decoration to the panelled door, the brass twin train movement with tapering rectangular plates united by turned pillars, with anchor escapement striking on a bell, with pendulum and key, 148cm high

£2,000 - 3,000  
€2,300 - 3,400

349<sup>TP Y</sup>

#### A LATE 19TH CENTURY COLONIAL ROSEWOOD BOX

of undulating rectangular outline on moulded edged base, the sides with brass carrying handles, the front with pierced and engraved brass escutcheon, the hinged lid with corresponding moulded lid, 27cm x 61cm x 41cm

£600 - 800  
€680 - 900



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350 TP

**AN EARLY 20TH CENTURY CARVED ITALIAN CARVED ALABASTER BUST OF NAPOLEON BONAPARTE**

looking slightly to sinister wearing a bi-corn hat his shoulders clad in collared draped robe on turned waisted socle, 47cm high

£600 - 800

€680 - 900

351

**A LATE 19TH / EARLY 20TH CENTURY FRENCH GILT BRONZE FIGURE OF NAPOLEON BONAPARTE**

the standing figure with arms folded wearing a bi-corn hat, raised on a stepped and moulded high rectangular plinth with applied eagle mount, 40.5cm high

£500 - 800

€560 - 900

352 Y Φ

**A LATE 19TH CENTURY CARVED IVORY FIGURAL PLAQUE DEPICTING MERCURY CARRYING PANDORA AFTER JOHN FLAXMAN (BRITISH, 1755-1826) TOGETHER WITH A CARVED ALABASTER PROFILE PORTRAIT RELIEF OF A CLASSICAL MALE**

the ivory mounted in a glazed ebonised rectangular frame, the alabaster mounted in a circular ebonised reeded frame, the ivory plaque, 11cm x 13cm (2)

£600 - 800

€680 - 900

353 Y Φ

**A PAIR OF LATE 19TH CENTURY CARVED IVORY FIGURES OF LORD HORATIO NELSON AND SIR WALTER RAYLEIGH**

probably Dieppe  
both standing on oval bases and raised on a turned ebonised wood socle plinths, the figures 19cm high approximately, each 28cm high approximately overall (2)

£700 - 1,000

€790 - 1,100



354 TP

**AN ITALIAN RED PORPHYRY BUST OF THE EMPEROR  
CARACALLA AFTER THE ANTIQUE**

raised on an Alabastro Fiorito circular base, 76cm high

£5,000 - 8,000

€5,600 - 9,000

Literature:

Dario Del Bufalo, *Porphyry Red Imperial Porphyry. Power and Religion*,  
Turin, 2012.





355



356



357



358



358 (1 of 2)



360

355 TP

**LÉON BUREAU (FRENCH, 1866-1906): A LARGE BRONZE MODEL OF A PHEASANT**

the long tailed bird standing on a rustic outcrop, signed *L BUREAU*, gilt and dark brown patination, 42cm high

£800 - 1,200

€900 - 1,400

356

**HENRI ALFRED JACQUEMART (FRENCH, 1824-1896): A LATE 19TH CENTURY BRONZE MODEL OF 'CERF COMBATTANT'**

the rutting stag standing on a naturalistic oval base, signed *A JACQUEMART*, dark brown patination, 14cm high

£800 - 1,200

€900 - 1,400

357 TP

**A MID 20TH CENTURY BRASS BOOT STICK STAND**

with repousse and planished surface finish and faux rope tied tasseled lacing to one side, the front with scrolling and frogged decoration, the instep with banded elaborate buckled spur, 60cm high

£800 - 1,000

€900 - 1,100

358

**A LATE VICTORIAN CASED MAHOGANY AND TURNED TURNED PAINTED SYCAMORE TABLE CROQUET SET**

comprising eight sycamore mallets with turned handles and eight similar balls banded in red and blue, nine metal hoops with red painted arched supports, two turned sycamore and red painted banded posts, a later webbed canvas table border, four metal and turned sycamore handled table clamps, part mahogany stand (lacking turned upright support) and a box inscribed *CROQUET, the box*, 9.5cm x 37cm x 26cm

£500 - 700

€560 - 790

359

**A PAIR OF LATE 18TH CENTURY PAINTED PINPRICK PICTURES OF TWO PEASANT MEN**

one smoking and drinking, the other playing a game, mounted within Hogarth style glazed frames, 27cm x 20cm overall (2)

£400 - 600

€450 - 680

360

**AN EARLY 19TH CENTURY ENGLISH MAHOGANY ARMORIAL PLAQUE ENGLISH**

applied with the crest of *Norcliffe* of Yorkshire, a greyhound, sejant, or, collared azure, resting his dexter paw on a mascle or, 13cm x 18cm

£600 - 800

€680 - 900

**Provenance:**

Possibly for Major General Norcliffe [1791 - 1862], who inherited the house and estate of Langton Hall, Yorkshire in 1820.



361



362



363



364

361

**A ROMAN MICROMOSAIC PANEL OF A SPANIEL**

in the manner of Antonio Aguatti, possibly first half 19th century the brown and white dog standing before a grassy landscape with blue sky, set within a banded white border and mounted within a black slate panel, 8cm x 11cm

£2,000 - 3,000

€2,300 - 3,400

362

**WILLIAM GROVES (ENGLISH, 1809-1892): A MID 19TH CENTURY CARVED WHITE MARBLE PORTRAIT BUST OF A YOUNG WOMAN**

modelled full face, her hair parted with a bun, with draped bodice, 61cm high

£800 - 1,200

€900 - 1,400

The son of a clerk, Groves was born in Cripplegate, London and entered the Royal Academy Schools in around 1837. Working in London and Tunbridge Wells, he exhibited at the RA Summer exhibitions ten times from 1851 to 1861.

He continued in practice in London until the 1870s. He married late and moved to Tunbridge Wells by 1881. In his later years he described himself as 'living on own means' whether this was the profits of his practice or another source of wealth is unknown at this point.

363 TP

**A PAIR OF PINK GRANITE COLUMNS**

each on a circular spreading foot with square base, 45cm wide, 45cm deep, 110cm high (17 1/2in wide, 17 1/2in deep, 43in high). (2)

£2,000 - 4,000

€2,300 - 4,500

364

**AFTER THE ANTIQUE: AN ITALIAN BRONZE FIGURE OF THE DANCING FAUN WITH CYMBOLS**

French or Italian, late 19th / early 20th century on moulded square base, dark brown patination, 32cm high

£700 - 1,000

€790 - 1,100





365



366

365 <sup>TP</sup>

**A TEKKE CARPET**

*West Turkestan,  
290cm x 206cm*

£1,500 - 2,000

€1,700 - 2,300

366 <sup>TP</sup>

**A SPANISH CUENCA RUG**

*Spain  
240cm x 206cm*

£2,000 - 2,500

€2,300 - 2,800



367



368

367 <sup>TP</sup>

**A TABRIZ CARPET**

*North West Persia,  
504cm x 344cm*

£2,000 - 3,000

€2,300 - 3,400

368 <sup>TP</sup>

**A HERKE SILK CARPET**

*West Anatolia,  
132cm x 92cm*

£1,500 - 2,000

€1,700 - 2,300

369 <sup>TP</sup>

**A KASHKOOLI CARPET**

*422cm x 302cm*

£1,800 - 2,500

€2,000 - 2,800



369



370

370 <sup>TP</sup>

**A KASHAN MOHTASHAM PRAYER RUG**

*Central Persia,  
203cm x 136cm*

£2,500 - 3,500

€2,800 - 3,900



371 TP

**A FLEMISH TAPESTRY FRAGMENT,**

Early 17th century

234cm x 150cm

£1,500 - 2,000

€1,700 - 2,300

372 TP

**A FLEMISH MYTHOLOGICAL TAPESTRY**

17th century

292cm x 458cm

£4,000 - 5,000

€4,500 - 5,600

**Provenance**

By repute Count Hans Gotthard Wachtmeister (1874-1950) owned the present lot and thence by descent to his daughter who sold the tapestry to the current owner.



371



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378

373<sup>Y Φ</sup>

**A PAIR OF ART DECO SILVERED BRONZE AND CARVED IVORY WALRUS BOOKENDS SIGNED C. H. LAURENT**

circa 1930  
on canted rectangular bases, one signed C.H. LAURENT, 16cm high (2)

£800 - 1,200

€900 - 1,400

374

**A SILVER PLATED MODEL OF A BATTLESHIP**

probably early 20th century, the three mast vessel with the three pairs of cannons to the deck, 23cm high

£800 - 1,200

€900 - 1,400

375<sup>TP</sup>

**AN UNUSUAL EARLY 20TH CENTURY PATINATED BRONZE AND GLASS TWIN LIGHT EAGLE CHANDELIER**

probably French  
the bird of prey with outstretched wings and suspension chain clutching a reeded rod with lightening bolt terminals, each end fitted a tapering cut glass shade, 58cm wide, 40cm drop approximately not including suspension chains

£800 - 1,200

€900 - 1,400

376<sup>Y Φ</sup>

**A GEORGE III IVORY, MOTHER OF PEARL AND PIQUE INLAID AND TORTOISESHELL BANDED TEA CADDY**

of canted oval form, the front with a monogrammed and engraved white metal shield shaped cartouche, the lid with a white metal handle and star inlaid decoration, 12cm high, 9cm deep, 15cm wide

£800 - 1,200

€900 - 1,400

377<sup>\*</sup>

**A PAIR OF EARLY 20TH CENTURY AUSTRIAN COLD PAINTED BRONZE MODELS OF SEATED MONKEYS TOGETHER WITH AN AUSTRIAN PAINTED BRONZE FIGURE OF A YOUNG ARAB SCRIBE**

the monkeys with naturalistic painted coats, 7cm high approximately (3)

£700 - 900

€790 - 1,000

378<sup>Y Φ</sup>

**AN EARLY 20TH CENTURY AUSTRIAN BRONZE AND IVORY MODEL OF A BISSON SIGNED 'FITZE'**

mounted on a beige onyx dish circular base, 21.5cm high overall

£1,000 - 1,500

€1,100 - 1,700





379



380



381



382

379

**JULES MOIGNIEZ (FRENCH, 1835-1894): A PAIR OF BRONZE ANIMALIER MODELS OF 'CHASSE OUVERTE' & 'CHASSE FERMÉE'**

the hares seated on naturalistic rocky outcrops on moulded oval bases, each with inscribed title and signed J. MOIGNIEZ, mid to dark brown patination, 29cm high overall (2)

£2,000 - 3,000

€2,300 - 3,400

380 <sup>AR</sup>

**GUY TAPLIN (BRITISH, B. 1939): 'FOUR DUNLINS', PAINTED DRIFT-WOOD SCULPTURE**

on rectangular base, 17.5cm high

£1,000 - 2,000

€1,100 - 2,300

381

**AFTER ARCHIBALD THORNBURN (ENGLISH, 1860-1935): A BRONZE MODEL OF AN EAGLE**

with outstretched wings, perched on rustic outcrop, signed A. Thornburn., dark brown patination, 15cm high

£800 - 1,000

€900 - 1,100

382

**AFTER GUILLAUME COUSTOU THE ELDER (FRENCH, 1677-1746): A PAIR OF LATE 19TH CENTURY FRENCH PATINATED BRONZE MODELS OF 'THE MARLEY HORSES'**

the rearing horses and restraining figures on oval bases, 33.5cm high (2)

£800 - 1,200

€900 - 1,400





383



384



385



386

383 Y Φ

**A PAIR OF 19TH CENTURY GILT BRONZE, AGATE AND TURNED IVORY CANDLESTICKS**

in the neo-classical taste, possibly Russian the urn shaped nozzles above baluster stems on cylindrical pedestals and moulded circular bases with bead beaded borders, raised on lobed toupie feet, the undersides of some feet stamped, *with later moulded glass drip pans, 23.5cm high overall (4)*

£2,000 - 3,000

€2,300 - 3,400

384 TP

**A LATE 19TH CENTURY FRENCH BLACK AND ROUGE MARBLE LIBRARY CLOCK, CALENDAR AND BAROMETER COMPENDIUM**

the dial signed Armstrong & Brother, the movement S. Marti the architectural case surmounted by a small gilt bronze bust of a maiden, the 5" recessed enamel Roman dial with Brocot escapement, flanked by subsidiary calendar and barometer dials, with pendulum and key, *76cm high*

£2,000 - 3,000

€2,300 - 3,400

385

**AN EARLY 20TH CENTURY WOODWARD'S TERESTRIAL SMALL DESK GLOBE**

on turned oak stand, *22cm high*

£500 - 550

€560 - 620

386 TP

**AFTER GUILLAUME COUSTOU THE ELDER (FRENCH, 1677-1746): A PAIR OF LATE 19TH CENTURY FRENCH PATINATED BRONZE MODELS OF 'THE MARLEY HORSES'**

the rearing horses and restraining figures on oval bases, *59cm high approximately (2)*

£2,000 - 3,000

€2,300 - 3,400



387

387 TP

**TWO SUITS OF LATE 19TH / EARLY 20TH CENTURY CONTINENTAL STEEL PLATE ARMOUR**

in the Medieval style  
each mounted figurally and holding spiked shields, one on velvet covered base, the other on wooden base, 182cm high and 178cm high approximately (2)

£2,200 - 2,800  
€2,500 - 3,200



387A

387A TP

**AN EARLY 20TH CENTURY PAINTED AND GILT GESSO CARVED WOOD ROYAL COAT OF ARMS**

with polychrome decoration, the Unicorn with applied metal chain, 55cm x 78cm approximately

£800 - 1,200  
€900 - 1,400

**Provenance:**

Joanna Richardson DLITT (Oxford) & Chevalier de L'Ordre des Arts et des Lettres, literary biographer, translator and broadcaster (1925-2008).  
Probably acquired during her time living and working in Oxford.



388

388 TP

**AN EARLY 20TH CENTURY SWISS CARVED AND STAINED WOOD BEAR SMOKERS COMPANION**

the pierced and scrolling rusticated leafy top fitted twin lidded cigarette/cigar compartments with recumbent bear finials and twin brass ashtrays, the whole supported on a standing bear support holding a pipe, 85cm high

£2,500 - 3,000  
€2,800 - 3,400



389



391



392



393

389

**A PAIR OF LATE 20TH CENTURY PLATED AND FAUX IVORY TUSK DOLPHIN CANDLESTICKS**

indistinctly signed Houy Pauizo the nozzles supported by the tail fins, the bases forming the faces with inset glass eyes, the bases with engraved makers marks, 35cm high approximately

£800 - 1,000

€900 - 1,100

390 TP

**JAN AND JOËL MARTEL (FRENCH, 1896-1966): A PATINATED AND TEXTURED PLASTER BUST OF PAUL SIGNAC**

moulded full face raised on a square block plinth, inscribed PAUL SIGNAC to the front and signed J.J. MARTEL on one side, . 61.5cm high

£1,000 - 1,500

€1,100 - 1,700

391 TP

**AFTER EGUENE L. LAMY (FRENCH, FL. 1880-1890): A PAIR OF PATINATED BRONZE ORIENTALIST FIGURES OF A TURKISH JANISSARY AND A MAIDEN CAST BY THE QUESNEL FOUNDRY**

the mustachioed warrior wearing a pointed helmet and chain mail armour, the maiden with headdress and flowing hair, each signed and dated E.L. Lamy and 1844 and with Quesnel foundry marks, 50cm high (2)

£700 - 1,000

€790 - 1,100

392 Y Φ

**A 19TH CENTURY RUSSIAN CARVED IVORY FIGURAL GROUP DEPICTING A SLEDGING SCENE**

probably Tobolsk the sledge pulling a man and woman led by reindeer between two trees, a dog chasing a hare and a child holding a spear before a bear to one side, on footed rectangular platform base, 18cm high, 28cm long

£1,000 - 1,500

€1,100 - 1,700

393 TP

**A PAIR OF GEORGE III MAHOGANY AND BRASS BOUND PLATE BUCKETS**

of typical tapering banded coopered form, the swing handles with with scrolling plates, with tin liners, 60cm high

£1,000 - 1,500

€1,100 - 1,700





394



395



396

394 Y Φ

**A LATE 19TH CENTURY CARVED IVORY  
FIGURE OF A WINGED FLOWER FAIRY**

probably Dieppe  
the floating figure clad in a diaphanous  
draped tunic, her flowing hair crowned with a  
flower sepal and holding a water lily blossom  
in one upheld hand before a rustic tree trunk,  
on circular base and turned socle, raised on  
a turned ebony plinth, *the figure 44.5 high,  
55.5cm high overall (2)*

**£1,500 - 2,500  
€1,700 - 2,800**

395 Y Φ

**A LATE 19TH CENTURY CARVED IVORY  
FIGURE OF A WATER NYMPH**

probably Dieppe  
the nude maiden standing on a the crest of  
a weed tangled wave holding the ends of  
her flowing hair aloft in one hand, a length of  
weed thrown over one shoulder, the circular  
watery base with a bullrush and shell shallow  
gallery, on turned mould base, raised on a  
turned ebony plinth,  
*the figure, 46cm high, 61cm high overall (2)*

**£1,500 - 2,500  
€1,700 - 2,800**

396 TP

**A PAIR OF 19TH CENTURY TURNED AND  
CARVED WOOD FAUX SEINNA MARBLED  
TAZZA**

probably Venetian  
the fluted dish circular tops on knoped  
corresponding circular swept pedestal bases  
*39cm diameter, 27cm high*

**£1,000 - 1,500  
€1,100 - 1,700**



397



398



399



400



401 (part lot showing)



402

397  
**AFTER AUGUSTE CAIN (FRENCH, 1822-1894): A LATE 19TH CENTURY BRONZE MODEL OF A COCK AND HEN PHEASANT BY HER NEST OF EGGS, ON NATURALISTIC BASE,**

signed *A CAIN*  
on naturalistic base, signed *A CAIN*, dark brown patination, 19.5cm high

£600 - 800  
€680 - 900

398  
**CHRISTOPHE FRATIN (FRENCH, 1800-1864): A BRONZE MONKEY SPILL VASE**  
depicting a monkey maid seated by a bucket, wearing a mob cap and holding a pair of fox headed bellows, on rectangular moulded base, signed *FRATIN*, 14cm high overall

£600 - 800  
€680 - 900

399  
**AN EARLY 20TH CENTURY CROCODILE SUITCASE WITH KEY**

with twin nickel plated locks 32cm x 47cm x 16cm deep

£400 - 600  
€450 - 680

400<sup>TP</sup>  
**AN EDWARDIANA MAHOGANY AND BRASS MOUNTED LETTER BOX**

retailed by Vickery  
the box with bevelled glazed front and hinged lid marked *LETTERS* flanked by to open compartments, the superstructure with two glazed apertures for correspondence notes before a letter rack, stamped in gilt 'J.C. Vickery 179, 181, 183 Regent Street' to the top of the drawer, 45cm high, 47cm wide, 26cm deep

£600 - 800  
€680 - 900

401  
**AN EARLY 19TH CENTURY SILK EMBROIDERED LINEN MAP SAMPLER TOGETHER WITH A VICTORIAN WOOLWORK MAP**

the first depicting England within a foliate border, mounted within a glazed gilt oval frame, the later depicting the British Isles within a glazed maple rectangular frame 53cm x 46cm and 78cm x 67cm approximately (2)

£400 - 600  
€450 - 680

402  
**A LATE 19TH / EARLY 20TH CENTURY FRENCH WROUGHT IRON WINE POURER**

with fruiting vine applied decoration on rectangular marble base, 28cm high, 30cm wide

£500 - 700  
€560 - 790



403



404 (part lot)



406

403 TP

**AFTER JEAN-ROBERT LUCAS DE MONTIGNY (FRENCH, 1747-1810): A SCULPTED PLASTER BUST, PROBABLY DEPICTING JACQUES-ETIENNE MONTGOLFIER (1745-1799)**

possibly late 18th century  
the sitter modelled looking slightly to dexter with curling hair to one bare shoulder, dark brown patina, on waisted circular socle, 47cm high

£1,000 - 1,500  
€1,100 - 1,700

404

**THREE GEORGE III COLOURED WAX RELIEF PROFILE PORTRAITS OF NAVAL OFFICERS TOGETHER WITH A LATE 18TH CENTURY SPANISH WAX RELIEF BUST OF A BISHOP AND TWO OTHER LATER WAX RELIEF PROFILE PORTRAITS**

the naval portraits comprising two looking to dexter and one to sinister, one marked 'Adam Howe', another 'St. Vincent'), the Bishop moulded full face, the remaining portraits depicting a child and a lady, all framed and glazed,  
glass to one lacking, 6

£400 - 600  
€450 - 680

**Provenance:**

Property of the late Magnus Pyke OBE.  
The bust of a bishop ex Sothebys sale 20th July 1964.

405 TP

**A PAIR OF LATE 19TH CENTURY FRENCH PATINATED BRONZE AND ROUGE GRIOTTE GARNITURE URNS**

converted to lampbases  
the bodies cast with figural frieze decoration in the manner of Clodion below fluted rims and twin grotesque rams horn masks, the socle bases on turned waisted plinth bases, 44.5cm high

£800 - 1,200  
€900 - 1,400

406 TP

**AFTER THE ANTIQUE: A LATE 19TH / EARLY 20TH CENTURY ITALIAN BRONZE MODEL OF THE CAPITOLINE WOLF**

cast by the Chiurazzi foundry, Naples  
the wolf suckling Romulus and Remus, dark black/brown patination, on rectangular green, marble base, 45cm high

£2,000 - 3,000  
€2,300 - 3,400





407



408



409



410



411



412



407 TP

**A PAIR OF COMPOSITION STONE EAGLE GATEPOST FINALS**

probably early 20th century the birds with outstretched wings perched on ball bases, 60cm high overall

£600 - 800

€680 - 900

408 TP

**AN EARLY 20TH CENTURY BRONZE FIGURE OF THE DANCING FAUN CAST BY CHIURAZZI FOUNDRY**

on square moulded base with applied foundry plaque, green patination, 82cm high

£800 - 1,200

€900 - 1,400

409 TP

**A LATE VICTORIAN BRASS AND CUT GLASS RECTANGULAR HALL LANTERN**

of square section with arched open corona and urn finials and terminal to the corners, the inset panels with reeded star cut decoration, bottom panel with hairline crack, 65cm drop approximately

£800 - 1,000

€900 - 1,100

410 TP

**A PAIR OF 18TH CENTURY STYLE LEAD GARDEN URNS AND COVERS**

possibly cast by H Crowther of stop-fluted pedestal vase form with lions mask handles united by swagged drapery, the covers with lobed acorn shaped finials, 67cm high (2)

£800 - 1,200

€900 - 1,400

411 TP

**A PAIR OF ITALIAN POLYCHROME AND GILT GESSO CARVED WOOD AND MALACHITE INSET FIGURAL TORCHIERES**

probably early 20th century in the Baroque style

the tooled circular banded tops on putto term supports, the tapering pedestals with grotesque winged maskhead and fingered drapery decoration, on quadripartite scroll footed bases, 137cm high (2)

£800 - 1,200

€900 - 1,400

412 TP

**A SET OF THREE 18TH CENTURY STYLE LEAD GARDEN URNS AND COVERS**

possibly cast by H Crowther of fluted pedestal vase form on beaded edged dome bases, the covers with vase finials, 57cm high approximate (3)

£900 - 1,200

€1,000 - 1,400



413



414



415



416



417



418

413 TP

**A PAIR OF CONTINENTAL GILT METAL AND GLASS THREE LIGHT PARROT WALL APPLIQUES**

in the manner of Maison Bagues, probably mid 20th century the asymmetric scrolling leafy arms with applied flowers surmounted by urn nozzles and foliate drip pans, all issuing from vase and parrot backplates, *fitted for electricity*, 48cm high not including fittings (2)

£1,500 - 2,000  
€1,700 - 2,300

414

**A LATE VICTORIAN COROMANDEL GAMES COMPENDIUM**

the interior fitted twin trays and containing a natural & red stained turned bone chess set, a set of natural & red stained bone counters, a set of bone and ebony domino pieces, a cribbage board, six bone dice, various playing cards, a set of metal racing horses together with two shakers and a tooled leather chess/ racing game board, 32m high, 17cm high, 21cm deep

£800 - 1,200  
€900 - 1,400

415 TP

**JEAN BOUCHER (FRENCH, 1870-1939): A BRONZE FIGURE OF 'LE TERRASSIER,'**

the semi-nude workman holding a shovel, on oval naturalistic base, signed within the edge of the cast *BOUCHER*, dark brown patination, 41cm high

£2,000 - 3,000  
€2,300 - 3,400

Jean Boucher was a French sculptor based in Brittany and is best known for his public memorial sculptures which reflected his liberal politics and patriotic support of France.

416 TP

**A LATE 19TH CENTURY CENTURY FRENCH PATINATED BRONZE BUST OF AURÉLIEN SCHOLL**

the sitter looking slightly to dexter wearing a monocle, raised on a square socle base with inscribed title *AURELIEN SCHOLL*, 86cm high

£1,000 - 1,500  
€1,100 - 1,700

Aurélien Scholl (1833-1902) was a French author and journalist. He was the successful editor of the *Voltaire* and of the *Echo de Paris* as well as writing for the theatre. He also published a number of novels dealing with Parisian life and as one of the flaneurs of the day was included in the painting 'Music in the Tuileries' by Manet.

417

**A LATE 19TH CENTURY / EARLY 20TH CENTURY MATCHED FRENCH GILT BRONZE DESK SET**

in the Louis XV style comprising an encrier of figural form with putto and torchiere finial before two inkwells on scrolling feet, a similar pen tray, a similar paper-knife, a similar dwarf candlestick of chamberstick form, a pair of similar dwarf candlesticks, a similar small foot dish, and a similar desk seal, 29cm high overall (8)

£1,500 - 2,000  
€1,700 - 2,300

418 Y Φ

**ATTRIBUTED CATHERINE E. ANDRAS (ENGLISH, 1775-1860): A WAX RELIEF PROFILE PORTRAIT RELIEF OF NAPOLEON TOGETHER WITH A PORTRAIT MINIATURE OF NAPOLEON SIGNED C. PARENT**

the wax circa 1790-1795, mounted in glazed papier mache frame, the portrait miniature on ivory, signed and dated in ink to the rear of the gilt composition frame 1815, the frames, 14cm and 23cm high (2)

£1,000 - 1,500  
€1,100 - 1,700

See bonhams.com for further footnote on this lot

422



421



420



423



419



419 TP

**CHARLES CUMBERWORTH (ANGLO-FRENCH, 1811-C.1852):  
A PAIR OF LATE 19TH CENTURY PATINATED BRONZE FIGURES  
OF A BLACK GENTLEMAN AND LADY**

later converted to lampbases  
the male figure carrying a palm in a basket on his shoulder, the female figure similarly carrying a floral and palm mounted ewer with pineapple finial, on circular naturalistic bases and footed shallow circular black slate plinths, *later fitted for electricity*, 60cm high (2)

£2,500 - 3,500  
€2,800 - 3,900

420 TP

**A SWEDISH EMPIRE CARVED AND GILDED WALL TIMEPIECE**

the dial signed Dahlstrom, Stockholm  
the 9.5 painted Arabic dial surmounted by a military trophy cresting centred by a female bust and flanked by rampant griffins, the short trunk with applied scrolls, the single train movement with pendulum, 77cm high approximately

£1,000 - 1,500  
€1,100 - 1,700

421

**A LATE 19TH CENTURY SWISS CARVED AND STAINED LINDEN  
WOOD MODEL OF A COW IN THE MANNER OF JOHANN  
HUGGLER, BRIENZ**

the beast wearing a collar with bell and standing on a naturalistic oval base and integral plinth, 35cm high

£1,500 - 2,000  
€1,700 - 2,300

422

**POSSIBLY ATTRIBUTABLE TO ANTOINE-LOUIS BARYE  
(FRENCH, 1796-1875): A FRENCH BRONZE MODEL OF AN  
OSTRICH**

probably mid 19th century  
on square naturalistic base, unsigned, mid-brown patina, 24cm high

£500 - 800  
€560 - 900

**Provenance:**

Christopher Powney Gallery, London, 1963 and Sven Gahlin, London

**Related Literature:**

Michael Poletti & Alain Richane, Barye, no. CS 146.

423 TP

**A PAIR OF LATE 19TH CENTURY FRENCH PATINATED BRONZE  
AND BLACK SLATE MEDICI URN GARNITURE ORNAMENTS**

each of pedestal campana form with reeded handles, the bodies cast with classical figure on fluted socles and raised on square moulded and scroll mounted plinth bases, 42cm high (2)

£600 - 800  
€680 - 900





424



425



426



427

424

**A CARVED ALABASTER FIGURAL RELIEF FRAGMENT  
DEPICTING A SCENE FROM THE DEPOSITION**

probably Malines, circa 1600

Christ held by Mary Magdalene and flanked by two soldiers, mounted on a wood board, the rear with old ink inscription, 12cm x 9cm

£600 - 800

€680 - 900

425\*

**TWO SETS OF SOUTH GERMAN CARVED WOOD ALLEGORICAL  
FIGURES**

probably 18th / 19th century

one set including Ceres holding a sheaf of wheat and Mars holding a flaming cannon ball, raised on ebonised scrolling bases, the other set probably representing the four seasons, some damages, restorations and losses 32cm high overall (8)

£1,000 - 1,500

€1,100 - 1,700

426

**TWO NUREMBERG BRASS ALMS DISHES AND A BRASS  
CHARGER IN THE RENAISSANCE STYLE**

the Nuremberg examples late 16th / early 17th century

the dishes both with repousse decoration, the first depicting The Spies of Canaan, the second Adam and Eve both within typical punched borders, the charger cast with a classical figures and musicians within a grotesque and foliate border, 41cm, 35cm and 45cm diameter (3)

£800 - 1,200

€900 - 1,400

427

**A PAIR OF LATE 17TH / EARLY 18TH CENTURY CARVED GILT  
WOOD RELIEF CARVINGS OF WINGED ANGEL MASKS HEADS**

possibly Italian

their faces turned to dexter and sinister, 24cm x 59cm (2)

£1,200 - 1,800

€1,400 - 2,000

**Provenance:**

Ex-Montacute House, Somerset.



428

428

**A RARE LATE 19TH CENTURY AMERICAN COMMEMORATIVE COLOURED GUANO FILLED BOTTLE MARKING THE VOYAGE OF R.M. LOBOS DE AFUERA MADE BY JOHN TRAHEY**

depicted a three mast ship below various decorative coloured layers with titled and signed lettering dated 1884, 29cm high

£3,000 - 4,000  
€3,400 - 4,500



429

429 TP

**AFTER EMILE LOUIS PICAULT (FRENCH, M 1833-1915): A PATINATED BRONZE FIGURE OF A WHALER**

the barefooted mariner carrying a harpoon on one shoulder, on naturalistic circular base, signed E. PICAULT, dark brown patination, 54cm high

£800 - 1,200  
€900 - 1,400



430

430 Y Φ

**AN EARLY 20TH CENTURY PATINATED BRONZE ELEPHANT LETTER OR CLIP OR TIDY**

formed as the head of an elephant, on polished wood rectangular backplate, the bronze 19cm high, the backplate, 28cm high

£800 - 1,000  
€900 - 1,100



431



432



433



434



435



436

431<sup>Y Φ</sup>

#### **A LATE 19TH CENTURY GILT BRASS ZAPPLER TYPE TIMEPIECE**

the backplate signed J. Cox, Savoy, Cornhill, London, No. 103

the case of miniature carriage clock form with reeded corners and spire finials and turned ivory handle, the 0.75 enamel dial with Roman numerals within a floral engraved mask, the dome with turned wood base, *the timepiece*, 7cm high (22cm high)

£600 - 800

€680 - 900

432

#### **A GILT BRASS HORIZONTAL TABLE CLOCK**

in the 17th century style, the dial signed Quare, London

the case with six silvered glazed apertures to the sides on turned silvered feet, the 3" silvered Roman and Arabic dial with strapwork engraved centre, the fusee and spring barrel movement with verge balance escapement striking on a bell mounted below the base, the pierced balance cock engraved with a crowned two headed eagle, 10cm diameter

£1,000 - 2,000

€1,100 - 2,300

433

#### **A RARE AND UNUSUAL LATE 19TH CENTURY ELKINGTON & CO. EBONISED AND GILDED AND SLIVERED ELECTROTYPE WALL CLOCK**

the dial signed Elkington & Co, the French movement stamped Japy Freres the 4.5" signed gilt Arabic dial set within an elaborate mask decorated in relief with a central male profile portrait mask flanked by twin putti, below musical trophies and classical allegorical muses, the corners with rosettes, mounted within an glazed case, the brass twin train movement with platform cylinder escapement striking on a bell, with winder, 51cm high, 42cm wide

£2,500 - 3,500

€2,800 - 3,900

See bonhams.com for further footnote on this lot

434

#### **A THIRD QUARTER 19TH CENTURY GILT BRONZE AND MARBLE FIGURAL MANTEL CLOCK**

the dial signed Henri March A Paris surmounted by a Knight and Saracen in combat, the 3.5" enamel dial with Roman numerals and outer Arabic track, the brass twin train movement with outside countwheel striking on a bell, with key, 44cm high

£800 - 1,200

€900 - 1,400

435

#### **AN 18TH CENTURY BRASS LANTERN CLOCK**

T. Wats, London No.2562

The bell with turned finials over foliate frets and tapered pillars, the 7 inch Roman and Arabic dial with foliate mask spandrels and numbered signature plaque to the arch, the matted centre with blued steel hands and silvered alarm disc, the weight driven movement with verge escapement and countwheel strike. 34cm (13.5in)

£1,500 - 2,500

€1,700 - 2,800

436

#### **A MID 19TH CENTURY FRENCH SIENNA MARBLE AND PATINATED BRONZE EQUESTRIAN MANTEL CLOCK**

the foliate mounted rectangular case surmounted by a model of a saddled horse, the 9cm engine turned silvered dial with Roman numerals, foot plinth base, the brass twin train movement with outside countwheel striking on a bell, with key and pendulum, 33.5cm high

£500 - 700

€560 - 790





437



438



439

437 TP

**AN IMPRESSIVE LATE 19TH CENTURY GILT BRONZE CARTEL CLOCK**

in the Louis XVI style, the movement stamped Raingo Freres, Paris the 7.5" indistinctly signed porcelain dial with Roman numerals and scrolling strapwork cast centre set within an acanthus floral and fruiting scroll mounted case surmounted by a putto and maskhead finial, the waisted tapering lower section cast with a male mask and floral garland, the twin train striking movement with outside countwheel, 137cm high

£12,000 - 15,000  
€14,000 - 17,000

438 TP

**A PAIR OF 19TH CENTURY FRENCH PATINATED BRONZE AND SIENNA MARBLE GARNITURE VASES**

of pedestal vase form with bearded mask handles, raised on a rectangular plinth bases, 52cm high. (2)

£2,000 - 3,000  
€2,300 - 3,400

439 TP Y

**A LATE 19TH CENTURY FRENCH GILT BRONZE MOUNTED TORTOISESHELL AND CUT BRASS 'BOULLE' MANTEL CLOCK**

in the Louis XV style, the movement signed Martie et Cie the waisted cartouche case with detachable swept caddy with vase finial and acanthus mounts on cabriole feet and 7", brass and enamel dial, the brass twin train movement striking on a gong, with maskhead pendulum and winder, 56.5cm high

£600 - 800  
€680 - 900

440 TP

**AN EDWARDIAN MAHOGANY MUSICAL CHIMING LONGCASE CLOCK**

the dial signed Charles Packer and Co Ltd  
the case with astragal glazed trunk, the arched silvered dial with 9.5" Roman chapter ring & subsidiary for seconds and chime selection, the brass triple train movement with 9" cylinder with rack strike, chiming and striking on nine graduated tubular bells, with three weights, pendulum, winder and case key, 109cm high

£1,000 - 1,500

€1,100 - 1,700

441 TP

**A LATE 19TH / EARLY 20TH CENTURY MAHOGANY MUSICAL CHIMING LONGCASE CLOCK**

the dial signed ???  
the arched hood with shell cresting and pierced sound panels to the side, the 10" dial with silvered Roman chapter ring, matted centre and silvered seconds, Strike / Silent and chiming selection subsidiaries, the brass triple train movement with rack strike, chiming and striking on a set of tubular bells and a gong, 210cm high

£1,000 - 1,500

€1,100 - 1,700

442 TP

**AN 18TH CENTURY BLACK JAPANNED CHINOISERIE LONGCASE CLOCK**

the dial signed Thomas Speakman  
with arched hood, the trunk with pagoda landscape decoration, the 11" silvered dial with Roman chapter ring and outer Arabic minutes, the sanded centre with subsidiary minutes above a date aperture, the arch with Sun boss, the brass twin train movement striking on a bell, 227cm high

£600 - 800

€680 - 900

443 TP

**A MID-19TH CENTURY BIRDS-EYE MAPLE WHEEL BAROMETER OF UNUSUAL SIZE**

the dial signed E. Wrench., 6 Greys Inn Terrace London  
with silvered Dry Damp gauge above a corresponding mercury thermometer, the 14" silvered dial above an engraved silvered level, 117cm high

£800 - 1,000

€900 - 1,100

444 TP

**AN INTERESTING 18TH CENTURY AND LATER OAK 'GRANDMOTHER' LONGCASE CLOCK**

the dial signed R. Fletcher, Chester  
the 7" brass dial with Roman and Arabic chapter ring and engraved centre, the brass eight day twin train movement with anchor escapement striking on a bell, with pendulum, case key, winder and two weights, 133cm high

£500 - 800

€560 - 900

Robert Fletcher is recorded working as a clock & watch maker at several Chester addresses in the late 18th century ~ Linenhall Street 1782, Foregate Street 1789-95, Higher Bridge Street 1792. The family business was taken over by his son, also Robert, who was granted his freedom in 1800.



440



442



441



443



444



445

445

**A GOOD EARLY 19TH CENTURY GILT BRONZE MOUNTED FRENCH BISCUIT PORCELAIN FIGURAL MANTEL TIMEPIECE WITH ENGLISH SINGLE FUSEE MOVEMENT**

the dial signed WEEKS MUSEUM, COVENTRY ST, the porcelain probably by Nast of Paris  
the case modelled as a small boat containing the seated figure of Chronos and a standing figure of a putto, the former supporting the drum case wrapped in drapery, the later holding an oar, on gilt bronze banded rectangular naturalistic watery base, the 3" signed enamel Roman dial with Arabic outer quarters, the brass single fusee movement with exposed anchor escapement, 'scape wheel and pallets, raised on a rectangular stepped marble shallow plinth base, the pendulum bob engraved with the points of the compass, 27cm high

£6,000 - 8,000  
€6,800 - 9,000

Thomas Week(e)s ran Weeks' Mechanical Museum or Royal Mechanical Museum in central London from circa 1788 until the early 19th century. The Museum was based at Tichborne Street, Haymarket before moving

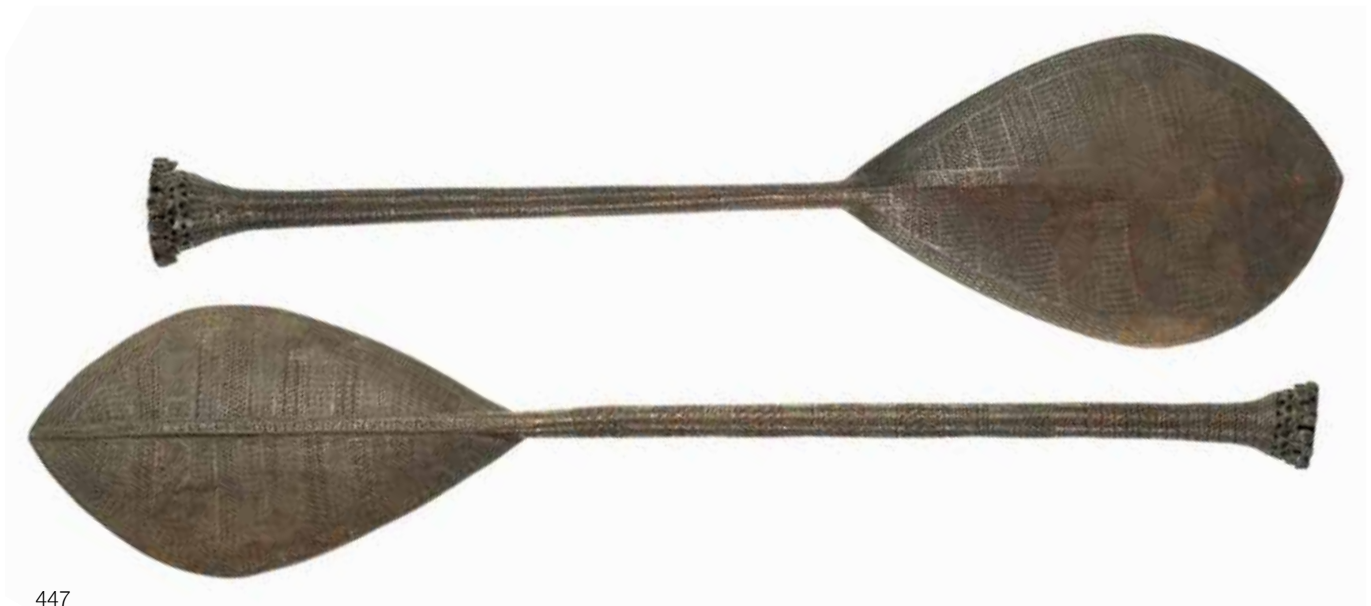
to Coventry Street in Piccadilly. Also known as The Museum of Natural Curiosities and Weeks' Museum, the collection was sold by auction in 1834. Presumably visitors to the Museum had the opportunity to purchase clocks and other decorative objects and curiosities during their visit. Week, who was born in England in around 1743, known to have also signed some clocks 'Semaine' and an unsigned example of a gilt bronze clock which is known to have been retailed by Weeks at his Tichborne Street premises modelled as chariot with two putti drawn by a swan is illustrated in Jagger's 'Royal Clocks', Robert Hale 1983, fig. 207, p. 206

The manufacture de Nast was a prominent hard-paste porcelain factory founded in Paris in 1783 by Jean Népomucène Hermann Nast, an Austrian born French citizen. The firm prospered after sales to the government of the French Directory and the court of Napoleon I leading to Nast and his sons opening a much larger factory on the rue du Chemin-Vert in the 11th arrondissement of Paris in 1806. Fashionable patronage by the French upper classes and several royal courts led to increased home and export sales amongst the bourgeoisie. Following the death of Nast in 1817, the factory continued under the leadership of his sons until its sale in 1835.



446





447



448

446 TP

**A GILT BRONZE AND SILVERED METAL NOVELTY EIFFEL TOWER CLOCK**

in the 19th century style  
the case with inset 3.25" engraved brass dial with Roman numerals,  
the brass twin train movement striking on a bell, *parts 19th century  
and later*, with pendulum and key, 62cm high

£800 - 1,200

€900 - 1,400

447 TP

**TWO AUSTRAL ISLAND HARDWOOD PADDLES**

with allover banded dense repetitive carved banded decoration,  
104cm wide and 110cm wide approximately (2)

£5,000 - 8,000

€5,600 - 9,000

448

**A RARE 19TH CENTURY TORRES STRAIT ISLANDS ARROW**

wood, string, resin  
112cm long

£3,000 - 5,000

€3,400 - 5,600

**Provenance**

Private collection, Australia, collected in the 1860s  
Private Collection, United Kingdom

Related examples from a similar period can be found in the collections of the Australian Museum, Sydney, Australia (registration numbers E18419, E18415), the Cambridge University Museum of Archaeology and Anthropology, United Kingdom (registration numbers Z.89+228) illustrated in D.R.Moore, *The Torres Strait Collections of A. C. Haddon: A Descriptive Catalogue*, London: British Museum Publications, plate 79, illus.700. Z.89+228 and the Queensland Museum, Brisbane, Australia, illustrated in Anthony JP Meyer, *Oceanic Art*, Cologne: Konemann Verlagsgesellschaft mbH, 1995, cat.81, p.97.

The original illustration by A. C. Haddon presented on 1 November 1889 is held in the collection of the British Museum, London, United Kingdom (registration number Oc, 89+228).

"Sculptural human representations are very rare in the art of the Torres Strait. Used exclusively for warfare, these 'man arrows' are called *paruag* in the Western Torres Strait islands and *opop* or *le op* in the eastern islands. Such anthropomorphic arrowheads are evidence of the genius and inventiveness of the mainland Torres master-carver. Although the small figures are usually quite stereotyped, a good deal of variety can be observed in the details." (Meyer, *op. cit.* p.97)



449



450



451

449

**A 19TH CENTURY THROWING CLUB,**  
Queensland Australia  
carved and incised hardwood 69cm long

£150 - 250

€170 - 280

**Provenance**

Private collection, Australia, collected in the  
1860s  
Private Collection, United Kingdom

450

**A GROUP OF 19TH CENTURY TORRES  
STRAIT ISLANDS ARROWS**

wood, cane, string, resin, feathers  
120cm long

£400 - 600

€450 - 680

**Provenance**

Private collection, Australia, collected in the  
1860s Private Collection, United Kingdom

451

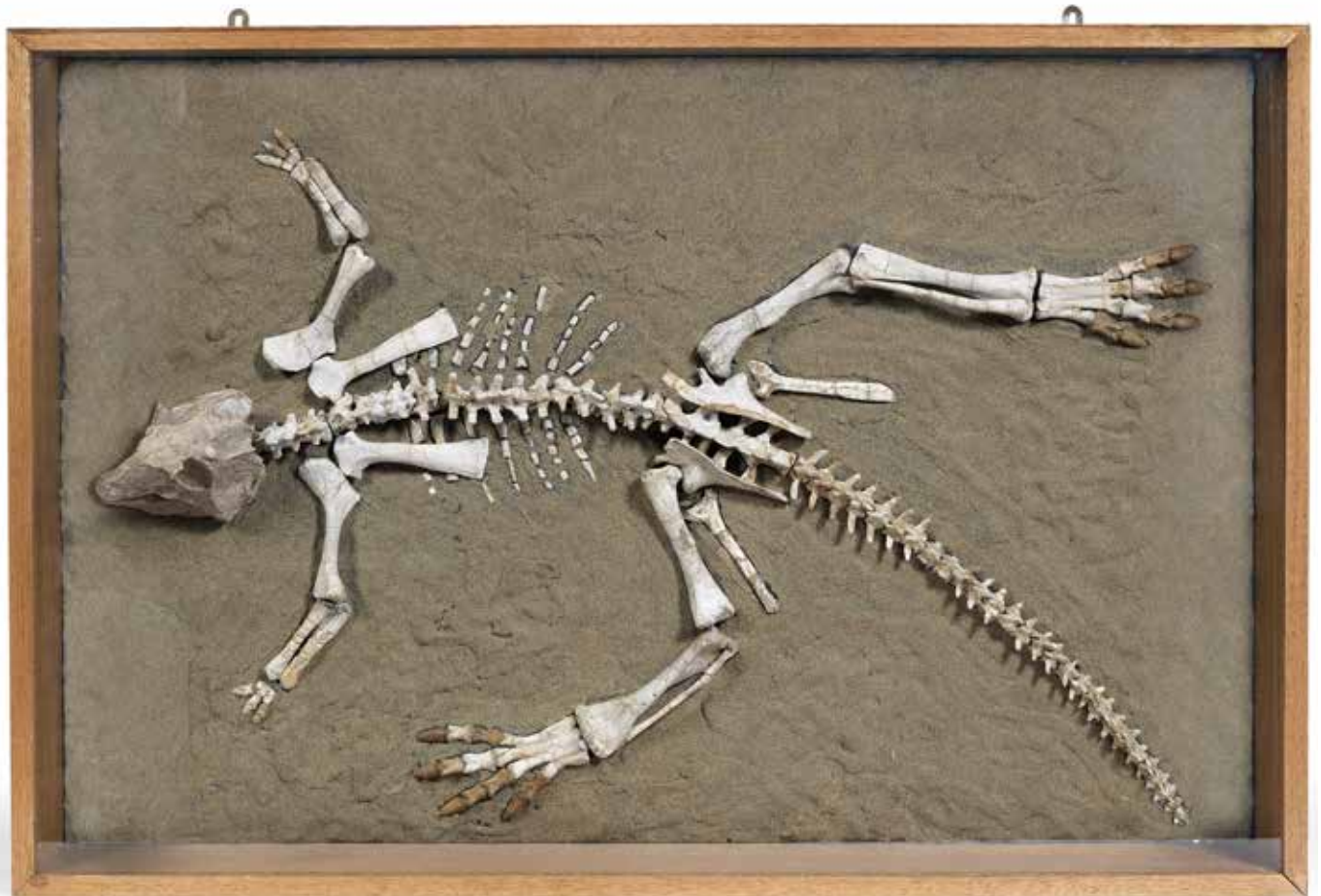
**A COLLECTION OF FOUR YORUBA  
FIGURES**

probably Abeokuta region, Nigeria  
one with beaded necklace, height 24 cm  
approx.

together with a carved and painted group of a  
mother and child, height 40 cm (5)

£500 - 700

€560 - 790



452

452

**A RARE FOSSILISED PSITTACOSAURUS (PARROT LIZARD)  
DINOSAUR SKELETON**

probably early Cretaceous period  
mounted within a stained wood and perspex glazed rectangular case,  
65cm x 95cm overall

£6,000 - 8,000

€6,800 - 9,000



## 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 *Seller* and a *Buyer*.

#### ***Bonhams’ responsibility to you***

You have the opportunity of examining the *Lot* if you want to and the *Contract* for *Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams’* behalf which is in any way descriptive of any *Lot*

or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

#### ***Alterations***

*Descriptions* and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

### 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

## Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

## Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a *Telephone Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

## Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

## Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

## Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a *Telephone* or *Absentee Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

*Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*  
20% from £175,001 to £3,000,000 of the *Hammer Price*  
12.5% from £3,000,001 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.

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*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

## 8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, 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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

### Bonhams' preferred payment method is by 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.

Payment may also be made by one of the following methods:

**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 and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

**Note:** only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

## 11. SHIPPING

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](mailto: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/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licencing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or

otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

### Guns Sold as Parts

Barrels of guns sold as parts will only be made available for

sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

## Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

## Licensing Requirements Firearms Act 1968 as amended

*Bonhams* is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

*Lots* marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

*Lots* marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

*Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

*Lots* marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

## Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.



## 18. FURNITURE

### Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

## 19. JEWELLERY

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

### Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.

- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 22. PORCELAIN AND GLASS

### Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 23. VEHICLES

### The Veteran Car Club of Great Britain

### Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

## 24. WINE

*Lots* which are lying under Bond and those liable to VAT may not be available for immediate collection.

### Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

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.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, \*, G, Ω, α see clause 8, VAT, for details.

### DATA PROTECTION – USE OF YOUR INFORMATION

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

## APPENDIX 1

### CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, 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;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

#### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

#### 5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

#### 6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			<b>11</b>	<b>GOVERNING LAW</b>
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>		
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		



## APPENDIX 2

### BUYER'S AGREEMENT

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* 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*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

### 5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale Information Page* or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

### 6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;		
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	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.
		<b>9</b>	<b>FORGERIES</b>
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		<b>10</b>	<b>OUR LIABILITY</b>
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>  Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:  the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and  you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and  within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .  but not if:  the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .  The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		<b>12 MISCELLANEOUS</b>	<b>13</b>	<b>GOVERNING LAW</b>  All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>  Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		<b>APPENDIX 3</b>
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		<b>DEFINITIONS AND GLOSSARY</b>  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.
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		<b>LIST OF DEFINITIONS</b>  "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i> ). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		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 <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

“**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 for Sale* the *Lot* corresponds.

“**Description**” any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

“**Entry**” a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

“**Estimate**” a statement of our opinion of the range within which the hammer is likely to fall.

“**Expenses**” charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights’ fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

“**Forgery**” an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

“**Guarantee**” the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

“**Hammer Price**” the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

“**Loss and Damage Warranty**” means the warranty described in paragraph 8.2 of the Conditions of Business.

“**Loss and Damage Warranty Fee**” means the fee described in paragraph 8.2.3 of the Conditions of Business.

“**Lot**” any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

“**Motoring Catalogue Fee**” a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

“**New Bond Street**” means *Bonhams’* saleroom at 101 New Bond Street, London W1S 1SR.

“**Notional Charges**” the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

“**Notional Fee**” the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

“**Notional Price**” the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

“**Notice to Bidders**” the notice printed at the back or front of our *Catalogues*.

“**Purchase Price**” the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

“**Reserve**” the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

“**Sale**” the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

“**Sale Proceeds**” the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

“**Seller**” the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), “*Seller*” includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words “you” and “your”.

“**Specialist Examination**” a visual examination of a *Lot* by a specialist on the *Lot*.

“**Stamp**” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

“**Standard Examination**” a visual examination of a *Lot* by a non-specialist member of *Bonhams’* staff.

“**Storage Contract**” means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

“**Storage Contractor**” means the company identified as such in the *Catalogue*.

“**Terrorism**” means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

“**Trust Account**” the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams’* normal business bank account.

“**VAT**” value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

“**Website**” *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

“**Withdrawal Notice**” the *Seller's* written notice to *Bonhams* revoking *Bonhams’* instructions to sell a *Lot*.

“**Without Reserve**” where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

“**artist's resale right**”: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

“**bailee**”: a person to whom goods are entrusted.

“**indemnity**”: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “indemnity” is construed accordingly.

“**interpleader proceedings**”: proceedings in the Courts to determine ownership or rights over a *Lot*.

“**knocked down**”: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

“**lien**”: a right for the person who has possession of the *Lot* to retain possession of it.

“**risk**”: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

“**title**”: the legal and equitable right to the ownership of a *Lot*.

“**tort**”: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

“Section 12 Implied terms about title, etc

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



# Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

U.S.A  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Liz Goodridge  
+1 917 206 1621

## Antiquities

Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A  
Benjamin Walker  
+1 212 710 1306  
Dan Tolson  
+1 917 206 1611

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A  
Catherine Williamson  
+1 323 436 5442

## British & European Glass

UK  
John Sandon  
+44 20 7468 8244  
U.S.A.  
Suzy Pai  
+1 415 503 3343

## British Ceramics

UK  
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+44 20 7468 8244

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
carpets@bonhams.com  
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+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A  
Dessa Goddard  
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HONG KONG  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A  
Jeremy Goldsmith  
+1 917 206 1656

## Entertainment Memorabilia

UK  
Katherine Schofield  
+44 20 7393 3871  
U.S.A  
Catherine Williamson  
+1 323 436 5442

## European Ceramics

UK  
Sebastian Kuhn  
+44 20 7468 8384  
U.S.A  
+1 415 503 3326

## Furniture

UK  
Thomas Moore  
+44 20 8963 2816  
U.S.A  
Andrew Jones  
+1 415 503 3413

## European Sculptures & Works of Art

UK  
Michael Lake  
+44 20 8963 6813

## Greek Art

Anastasia Orfanidou  
+44 20 7468 8356

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 131 240 2296

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A  
Nathania Nisonson  
+1 917 206 1617

## Indian, Himalayan & Southeast Asian Art

H.K.  
Edward Wilkinson  
+85 22 918 4321  
U.S.A  
Mark Rasmussen  
+1 917 206 1688

## Islamic & Indian Art

Oliver White  
+44 20 7468 8303

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
U.S.A  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
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Susan Abeles  
+1 212 461 6525  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A  
Alexis Chompaisal  
+1 323 436 5469

## Modern & Contemporary Middle Eastern Art

Nima Sagharchi  
+44 20 7468 8342

## Modern & Contemporary South Asian Art

Tahmina Ghaffar  
+44 207 468 8382

## Modern Design

Gareth Williams  
+44 20 7468 5879

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Philip Kantor  
+32 476 879 471

## Automobilia

UK  
Toby Wilson  
+44 8700 273 619  
Adrian Papiroso  
+44 8700 273621

## Motorcycles

Ben Walker  
+44 8700 273616

## Native American Art

Ingmars Lindbergs  
+1 415 503 3393

## Natural History

U.S.A  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew McKenzie  
+44 20 7468 8261  
U.S.A  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A  
Laura Paterson  
+1 917 206 1653

## Prints and Multiples

UK  
Lucia Tro Santafe  
+44 20 7468 8262  
U.S.A  
Judith Eurich  
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## Russian Art

UK  
Daria Chernenko  
+44 20 7468 8334  
U.S.A  
Yelena Harbick  
+1 212 644 9136

## Scientific Instruments

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U.S.A.  
Jonathan Snellenburg  
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(Attendee / Absentee / Online / Telephone Bidding)

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