

PERIOD DESIGN

Tuesday 21 April 2015
Knightsbridge, London



Bonhams

PERIOD DESIGN

Tuesday 21 April 2015 at 12.00
Knightsbridge, London

BONHAMS

Montpelier Street
Knightsbridge
London SW7 1HH
bonhams.com

VIEWING

Sunday 19 April 2015
11.00 – 15.00
Monday 20 April 2015
09.00 – 16.30
Tuesday 21 April 2015
09.00 – 10.30

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Please note that bids should be submitted no later than 4pm on the day prior to the auction.

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of £500.

SALE NUMBER:

22616

CATALOGUE:

£15

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Please see back of catalogue for important notice to bidders

ILLUSTRATIONS

Front cover: Lot 72
Back cover: Lot 224

Please see page 2 for important new information on collection and after-sale storage.

For enlarged images and detailed shots of all lots, please go to www.bonhams.com/perioddesign and view the online catalogue.

Please note that all sold lots will be removed to the Bonhams warehouse in Park Royal for storage.

Please see the Sale Information page for full storage information.

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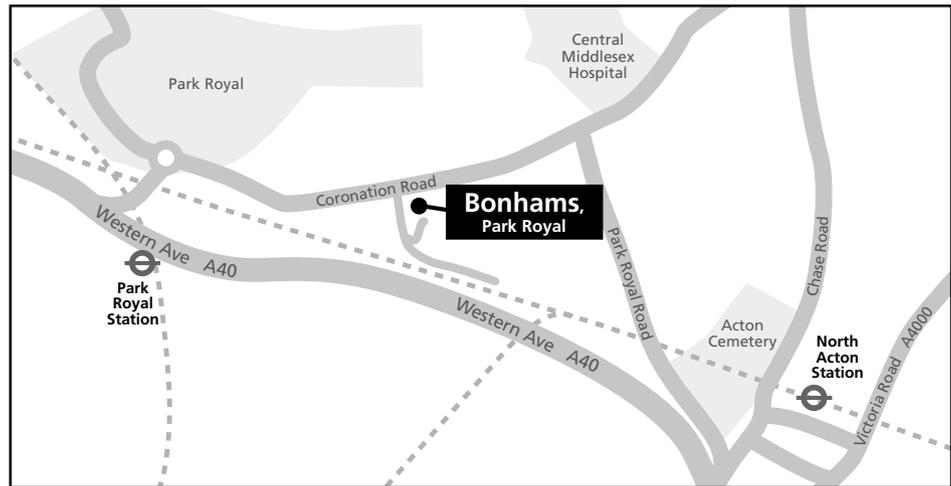
IMPORTANT INFORMATION

The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol Φ printed beside the lot number in this catalogue.



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SALE INFORMATION



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Please note that we will be closed Monday 4 May 2015 for the May Bank Holiday.

BUYERS COLLECTION & STORAGE AFTER SALE.

All sold lots will only be held at Knightsbridge until 12.00 on Wednesday 22 April 2015 providing the buyer informs the furniture department by 17.00 on the day of the sale that they shall be collecting their purchases by this time.

If no instructions are received by the furniture department, lots will be removed to store from 09.00 on Wednesday 22 April 2015. Please note that requests to hold items until 12.00 on Wednesday 22 April 2015 must only be made to the furniture department and by 17.00 on the sale day to avoid confusion.

Lots will be available for collection from Bonhams Park Royal warehouse from 14.00 on Thursday 23 April 2015. To avoid unnecessary delays, please call in advance to arrange a time for collection.

BONHAMS WAREHOUSE ADDRESS:

Unit 1, Sovereign Park
Coronation Road
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London NW10 7QP
Tel: +44 (0) 87 0811 3867
Hours of opening 09.30 – 16.30
Monday to Friday

Lots may be released from Bonhams warehouse on production of the collection order obtained from cashier's office at Bonhams and a form of photographic ID. If a third party is collecting on behalf of the client, the client must provide Bonhams with written authority prior to collection. The third party must present a photographic form of ID when collecting.

HANDLING & STORAGE CHARGES

All Works of Art, Clocks, Bronzes, Sculptures, Rugs & Runners will be held at Park Royal without charge until Monday 11 May 2015. Charges will commence on Tuesday 12 May 2015.

For all large sold lots including furniture, chandeliers & carpets removed to Bonhams Park Royal warehouse there will be no charge for lots collected between Wednesday 22 April 2015 & Wednesday 29 April 2015. Transfer and storage charges commence on Thursday 30 April 2015.

The charges levied by Bonhams thereafter are as follows:

For Furniture, Chandeliers, Carpets, large paintings long-case clocks and other large Objects

Transfer per lot	£30.00
Daily storage per lot	£3.00

For Works of Art, clocks, Bronzes & Sculptors, Rugs & Runners

Transfer per lot	£10.00
Daily storage per lot	£1.70

All the above charges are exclusive of VAT

PAYMENT

All charges due to Bonhams must be paid by the time of collection from Bonhams' warehouse.

Payment in advance

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to ascertain amount due by:
cash, cheque with banker's card, credit card, bank draft or traveller's cheque.

Payment at time of collection

By credit card / debit card

ELECTRICAL EQUIPMENT

All electrical equipment in this sale has either been tested by a suitably qualified electrician or has been operationally disabled. If the intention is to reconnect this equipment we recommend that this is carried out by a suitably qualified electrician.

IMPORTANT NOTICE

A surcharge of 2% is applicable when using Mastercard, Visa and overseas debit cards.

The following symbol is 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

W These lots will be removed to Bonhams Park Royal Warehouse after the sale. Please read the sale information page for more details.

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

A GUIDE TO BUYING FURNITURE & WORKS OF ART AT AUCTION

There are many ways in which the prospective bidder can take advantage of the pre and post sale service that Bonhams provides.

PRE SALE

You can browse the sale online, in our catalogue and view it in person on the Sunday, Monday and morning of the sale. If there is an item that catches your eye, one of our specialists will be happy to discuss the piece with you and provide condition reports for lots with a low estimate above £300. The furniture department also offers a lot finder service helping you find a particular item. Bidding for items couldn't be easier. There are four ways the prospective buyer can bid for lots they are interested in:

- **Bidding in person**

For the ultimate auction experience you can bid in the room. To do this you need to register to bid prior to the auction and you will be given a paddle with a number in which to use whilst bidding.

- **Absentee bidding**

If you are unable to attend the sale on the day you can leave an absentee bid. Simply fill out an absentee bidding form stating what lot you are interested in and the maximum amount you would pay to secure it excluding buyers premium, and the auctioneer will then bid on your behalf.

- **Telephone bidding**

If you don't wish to leave an absentee bid, you can request to bid by telephone on items with estimates above £500. You will be called five lots prior to the lot that you are interested in by a member of staff and when your lot comes up they will relay the bidding to you and bid on your behalf.

- **Online bidding**

Our internet bidding option provides you with the opportunity to participate live in the auction from the comfort of your own computer. The auction will be relayed to you lot by lot and bid by bid both on the screen in front of you and also through audio streamed directly from the saleroom. Please visit www.bonhams.com to add online bidding to your Bonhams account

POST SALE

If you are successful in bidding and buy something from us, the service doesn't stop there. Bonhams will be more than happy to advise you or arrange transport and shipping of the item to you. Please contact the department following the sale for more information. We are also happy to suggest a choice of specialist restorers should you wish to seek advice on the restoration and conservation of your item.



THE SELECTED CONTENTS OF PINE RIDGE, WIRRAL

Lots 1 – 62

The following lots formed part of a collection brought together by Sally McParland, one of North West England's leading interior designers. In 1975 McParland founded the internationally acclaimed interior design company Jamandic and worked on countless commissions both at home in the United Kingdom and across the globe.



1

1
A LATE 19TH / EARLY 20TH CENTURY CARVED PINE BUST OF A ROMAN GENTLEMAN ON LATER REEDED PINE COLUMN PEDESTAL

looking slightly to dexter with tightly curled hair and beard and clad in a draped robe fixed with a circular pin to the left shoulder, on short fluted column socle and moulded square plinth base, the pedestal stand of reeded column form on a stepped square plinth base, *the bust, 74cm high, the pedestal, 126cm high (2)*

£600 - 800
 €840 - 1,100

2 Y Φ

A NEAR PAIR OF JAPANESE CARVED IVORY FIGURES OF STREET TRADERS

probably late Meiji period (1868-1912)
 each figure wearing a sash tied draped short robe with incised and blackened floral and foliate decoration, leggings and rope tied sandals, their features similarly incised and picked out in black, one with a basket of eggs slung to his hip, both on oval bases with red character marks to the undersides, *46cm high overall (2)*

£1,000 - 1,500
 €1,400 - 2,100

3

A LATE 19TH CENTURY GOTHIC STYLE LIMEWOOD NICHE

with pierced and carved pointed arch decoration surmounted by crocketed finials, now containing a modern carved wood figure of the Virgin and Child, *95cm high approximately*

£200 - 300
 €280 - 420



2



3



4



5

4

A REGENCY MAHOGANY EXTENDING DINING TABLE

the rounded rectangular top above a bead-and-reel panelled frieze, on four channelled downswept square section legs terminating in scroll feet and later castors, with a concave platform undertier and three leaves, 326cm wide x 130cm deep x 77cm high, (128in wide x 51in deep x 30in high)

£1,200 - 1,800
€1,700 - 2,500

5

A JAPANNED AND PARCEL GILT DECORATED CABINET ON STAND

the pierced galleried pediment above a pair of latticework doors, enclosing two shelves, *the cabinet probably 19th century, the stand later*, 92.5cm wide x 32cm deep x 185cm high, (36in wide x 12 1/2in deep x 72 1/2in high)

£300 - 500
€420 - 700



6

6
**A LATE GEORGE III MAHOGANY AND
 FRUITWOOD MARQUETRY BOWFRONT
 SIDEBOARD**

inlaid with conch shells, with one central
 frieze drawer flanked by two deep drawers,
 on square tapering legs, 171cm wide x 68cm
 deep x 92cm high, (67in wide x 26 1/2in deep
 x 36in high)

£300 - 400
 €420 - 560

7
**A LATE 18TH/EARLY 19TH CENTURY
 OAK AND MAHOGANY BANDED
 DRESSER**

the superstructure comprising a dentil
 moulded cornice above three long central
 shelves, flanked by two short shelves, over
 two urn inlaid panelled doors, enclosing four
 shelves, the base comprising three frieze
 drawers, on square tapering legs, 177cm
 wide x 50cm deep x 193cm high, (69 1/2in
 wide x 19 1/2in deep x 75 1/2in high)

£700 - 1,000
 €980 - 1,400



7



8



8

A BAKSHAISH CARPET

*North West Persia,
345cm x 267cm*

£1,000 - 3,000

€1,400 - 4,200

9

**AN EARLY 18TH CENTURY FLEMISH VERDURE TAPESTRY
FRAGMENT**

133cm x 102cm

£400 - 600

€560 - 840

9



10

10
AN INDIAN CARPET
459cm x 317cm

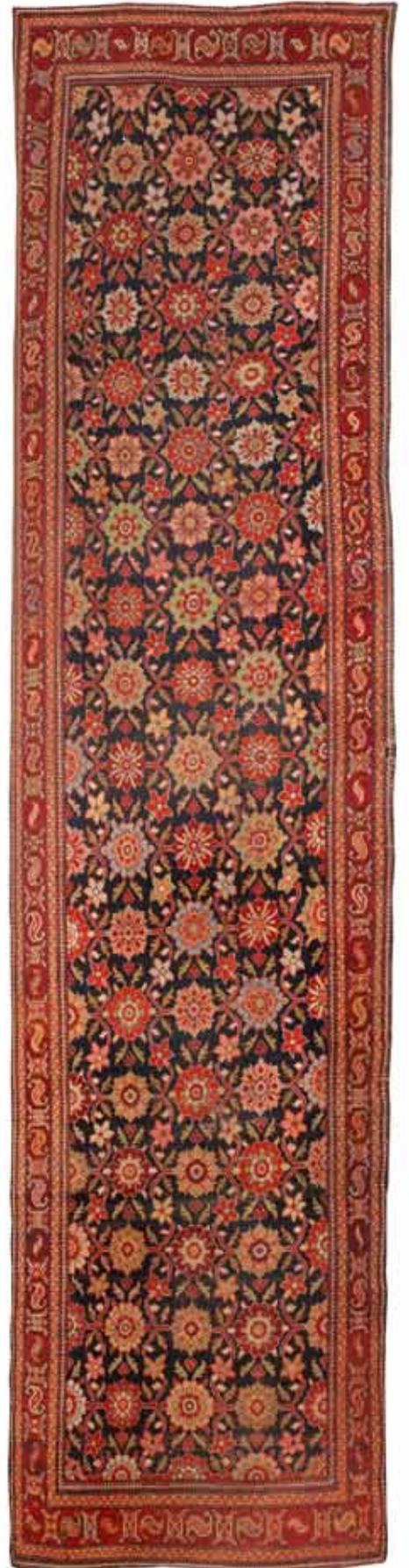
£500 - 700
 €700 - 980

11
A KARABAGH RUNNER
South West Caucasus,
522cm x 129cm

£400 - 600
 €560 - 840

12
A NARROW HERIZ RUNNER,
North West Persia,
365cm x 84cm

£200 - 400
 €280 - 560



11



13

13

**A GEORGE II WALNUT AND
FEATHERBANDED KNEEHOLE DESK**

the rectangular top above one long frieze drawer, over six short graduated drawers flanking a central door to the recess, enclosing one shelf, below an apron drawer, on bracket feet, 79.5cm wide x 51cm deep x 75cm high, (31in wide x 20in deep x 29 1/2in high)

£900 - 1,100
€1,300 - 1,500



14

A SMALL OAK TABLE

the rectangular cleated top on four ring turned baluster legs, with plain stretchers, incorporating 18th century elements, 121cm wide x 61cm deep x 68.5cm high, (47 1/2in wide x 24in deep x 26 1/2in high)

£700 - 900
€980 - 1,300

14

15

A GEORGE III ELM LOWBOY

the rectangular top with re-entrant front angles, above one long central and two short drawers, over a shaped apron, on square section legs with canted inner angles, 85.5cm wide x 50cm deep x 73cm high, (33 1/2in wide x 19 1/2in deep x 28 1/2in high)

£700 - 1,000

€980 - 1,400



15



16

16

A GEORGE III MAHOGANY KNEEHOLE DESK

the reverse ogee moulded top above one brushing slide and one long drawer, over six short graduated drawers flanking an apron drawer and central door to the recess, 97cm wide x 54cm deep x 85cm high, (38in wide x 21in deep x 33in high)

£600 - 800

€840 - 1,100



17

ALFRED MONTAGUE (BRITISH, 1832-1883)

A barge on a canal in a continental town
signed, oil on canvas
30 x 51cm (11 13/16 x 20 1/16in).

£400 - 600
€560 - 840

17

18

**CIRCLE OF FRANS POURBUS THE YOUNGER
(ANTWERP 1569-1622 PARIS)**

Portrait of a bearded gentleman wearing a ruff and
embroidered black coat, bust length
oil on panel
50 x 39cm (19 11/16 x 15 3/8in).

£1,000 - 2,000
€1,400 - 2,800



18

19

**ATTRIBUTED TO THOMAS BARKER OF BATH
(BRITISH, 1769-1847)**

Young boy and girl with head of goats before a rocky and
mountainous landscape
oil on panel
25 x 37cm (9 13/16 x 14 9/16in).

£300 - 500
€420 - 700



19



20

20

MANNER OF JOHN BETTES

A portrait of Queen Elizabeth I, half length, wearing a highly elaborate jewel-encrusted dress and jewel-encrusted headdress, holding an ostrich feather fan
oil on panel, probably painted circa 1800
84 x 66cm (33 1/16 x 26in).

£2,000 - 3,000
€2,800 - 4,200



21

21

FOLLOWER OF CHARLES LEBRUN (PARIS 1619-1690)

The infant St. John presented to The Holy Family, in classical interior
oil on canvas
64 x 47cm (25 3/16 x 18 1/2in).

£2,000 - 4,000
€2,800 - 5,600



22



24



23



25

22
AN EDWARDIAN MAHOGANY AND INLAID TEA URN TABLE
 the octagonal top inlaid with a rosette to the centre, on square tapering legs, with an X-stretcher, 37.5cm wide x 37.5cm deep x 78cm high, (14 1/2in wide x 14 1/2in deep x 30 1/2in high)

£400 - 600
 €560 - 840

23
A GEORGE III MAHOGANY, CROSSBANDED AND MARQUETRY DEMI-LUNE TEA TABLE
 the frieze inlaid with *paterae* angles centred by a conch shell, on square tapering legs, 96cm wide x 46cm deep x 74.5cm high, (37 1/2in wide x 18in deep x 29in high)

£300 - 500
 €420 - 700

24
A LATE 19TH/EARLY 20TH CENTURY GILTWOOD WINGBACK BERGERE
 in the Louis XVI style with scrolled foliate, floral and *rocaille* carved frames, on cabriole legs, *regilded*,

£600 - 800
 €840 - 1,100

25
A PAIR OF FRENCH LATE 19TH CENTURY LIMED BEECH FAUTEUILS
 in the Louis XVI style each with beaded and lotus leaf carved frames, the arched back surmounted by an entwined palm frond cresting, on lobed fluted tapering legs, 64.5cm wide, (2)

£550 - 750
 €770 - 1,100



26



28



27



29

26

A DUTCH 19TH CENTURY WALNUT AND MARQUETRY OPEN ARMCHAIR

in the mid 18th century style with scroll, floral, shell and scrolled foliate carved frames and floral inlay, on cabriole front legs and splayed back legs, 74cm wide,

£600 - 800
€840 - 1,100

27

TWO REGENCY MAHOGANY BEDSIDE COMMODES

one of bowfront form, the other with a serpentine hinged upper lid, one on ring turned tapering front legs, the other on square section legs, the latter with alterations, 59.5cm wide x 52cm deep x 76cm high, (23in wide x 20in deep x 29 1/2in high) (2)

£200 - 300
€280 - 420

28

A LATE VICTORIAN MAHOGANY AND POLYCHROME DECORATED OCCASIONAL TABLE

the circular top with a floral swagged and ribbon decorated border, on an octagonal and baluster column, 49cm wide x 49cm deep x 73.5cm high, (19in wide x 19in deep x 28 1/2in high)

£300 - 500
€420 - 700

29

AN OAK SIDE TABLE

the rectangular top above one frieze drawer, on bobbin turned legs, with an H-shaped stretcher, probably incorporating late 17th century elements/timbers, 86cm wide x 57cm deep x 67cm high, (33 1/2in wide x 22in deep x 26in high)

£500 - 800
€700 - 1,100



30

30

A CHINESE BLUE AND WHITE BOWL

Kangxi period (1661-1722)

the squat bulbous body painted with two rectangular panels depicting figures within interiors within flower sprays, together with an associated later pierced wood cover knopped finial and a similarly pierced stand, 15cm high

£400 - 600

€560 - 840

31

A PAIR OF EARLY 19TH CENTURY ENGLISH PORCELAIN CIRCULAR PLAQUES,

in the Derby style,

each finely painted in polychrome enamels with bouquets of roses, arricular, tulips and morning glory on a white ground, later mounted within beaded ebonised frames, 19cm diameter (26cm diameter including frames) (2)

£300 - 500

€420 - 700



32

A 19TH CENTURY COPPER FISH KETTLE AND A SMALL COLLECTION OF OTHER COPPER ITEMS

the fish kettle of oval form with applied handles, the other items comprising a set of six graduated circular copper saucepan lids with applied iron handles, each numbered and stamped GREVILLE and a jug and cover the kettle, 57cm wide, the lids, various sizes, the jug, 28cm high (8)

£200 - 300

€280 - 420

33

AN 18TH CENTURY CARVED OAK SPOON RACK

with shaped and scroll pierced cresting above two spoon rails with conforming shaped open box base, 22cm high, 34cm wide, 14cm deep

£300 - 500

€420 - 700



31

34

A LATE 19TH CENTURY FRENCH GILT BRASS MOUNTED EBONISED AND PAINTED TABLE CASKET

the top painted with three putti, the front and sides with bouquets and sprays of flowers the lid front hinged doors, opening to an interior fitted a single drawer (now as found), on foliate scrolling bracket feet, 24cm high, 46cm wide, 33cm deep

£100 - 300

€140 - 420

35

A 19TH CENTURY JAPANNED WORKBOX AND FOUR OTHER 19TH AND EARLY 20TH CENTURY BOXES

the workbox with chinoiserie figural and pagoda landscape decoration on brass paw feet, the other boxes comprising a small penwork box with figural Chinoiserie decoration, a small rosewood sarcophagus teacaddy, a Sorrento box with faux book front, and an Edwardian mahogany and inlaid stationary box, the first box, 14.5cm high, 27cm wide, 20cm deep, the other boxes, various sizes (5)

£300 - 500

€420 - 700

35



36

A LATE 19TH CENTURY ITALIAN EBONY AND IVORY INLAID MIRROR

in the Renaissance taste the rectangular bevelled plate set within a moulded slip, the frame with foliate scroll and urn decoration within chequered border edges, the top with central shield and twin grotesque mask and twin satyr frieze, 47cm wide x 35cm high

£300 - 500
€420 - 700

37 Y Φ

AN EARLY 20TH CENTURY FRENCH EBONISED, TORTOISESHELL AND CUT BRASS INLAID MANTEL TIMEPIECE TOGETHER WITH THREE SIMILAR PERIOD BRASS TRINKET BOXES AND A SMALL GILT BRONZE BUST OF A MAIDEN

the timepiece of typical cartouche form with foliate mounts and associated finial, the 3.5 dial with Arabic hours and outer quarter hour track, with brass spring driven keyless spring driven movement with platform escapement, the boxes comprising an oval and a pair of rounded square examples with inset painted ivory and ivorine miniature, the bust on later alabaster square shallow plinth base, the clock, 27cm high, the boxes, 11cm wide and 7cm square, the bust, 14cm high (5)

£200 - 400
€280 - 560

38

A 19TH CENTURY SAMPLER BY ELENOR WRIGHTSON

aged 10, dated 1835, featuring a religious verse above a castle and tree surrounded by flowering vine borders, framed 55 x 53 cm and another similar (2)

£200 - 400
€280 - 560

39

A PAIR OF 19TH CENTURY DUTCH BRASS THREE LIGHT HANGING WALL APPLIQUES

the three multi-scrolling arms with turned nozzles and dished drip pans issuing from a bulbous baluster central section with knopped acorn terminals and ring suspension loops, the similar high multi-scrolling brackets issuing from split baluster backplates with urn finials, 42.5cm high overall (2)

£100 - 300
€140 - 420



36



40

40

A WILLIAM AND MARY WALNUT, OYSTER VENEERED AND FRUITWOOD MARQUETRY CHEST

inlaid with flowers and scrolling foliage within shaped tablets, the rectangular ovolo moulded top above two short and three long graduated drawers, on later shaped bracket feet, 95cm wide x 57cm deep x 86cm high, (37in wide x 22in deep x 33 1/2in high)

£3,000 - 5,000
€4,200 - 7,000

41

A MAHOGANY BUTLER'S TRAY ON STAND

on four square section legs, *the tray probably 19th century,*

£150 - 250
€210 - 350



42

42
**A WILLIAM IV GONCALO ALVES AND PARCEL GILT LOW
 BREAKFRONT BOOKCASE**

in the manner of Gillows
 the later marble top above a central glazed panelled door with C-scroll
 and *rocaille* angles, within pilasters applied with carved ribbon-tied and
 tasselled floral pendants, flanked by four open adjustable shelves and
 projecting acanthus wrapped volute scroll angles terminating in hairy
 lion paw feet, on a plinth base, 192cm wide x 56.5cm deep x 91cm
 high, (75 1/2in wide x 22in deep x 35 1/2in high)

£3,000 - 5,000
 €4,200 - 7,000

43

A PAIR OF MID 19TH CENTURY GILTWOOD SIDE CHAIRS

in the Louis XV style
 with floral carved frames, on cabriole legs, 48cm wide, (2)

£150 - 350
 €210 - 490



44



46



45



47

44

A 19TH CENTURY POLYCHROME DECORATED BOWFRONT HANGING CORNER CABINET

painted with a Neoclassical urn and an abundance of flowers, enclosing two shelves, 50cm wide x 29.5cm deep x 89cm high, (19 1/2in wide x 11 1/2in deep x 35in high)

£400 - 600
€560 - 840

45

A GEORGE III MAHOGANY CHEST

probably of North Country origin, with two short drawers above three long graduated drawers, flanked by engaged quarter columns, on shaped bracket feet, 92.5cm wide x 52cm deep x 81cm high, (36in wide x 20in deep x 31 1/2in high)

£400 - 600
€560 - 840

46

A FRENCH LATE 19TH CENTURY VERNIS MARTIN AND PARQUETRY BUREAU DE DAME

the bombe fall decorated with a lady and gentleman in 18th century attire seated in a landscape, enclosing three drawers and an ink well with a sliding top, 77cm wide x 47cm deep x 94cm high, (30in wide x 18 1/2in deep x 37in high)

£200 - 300
€280 - 420

47

A PAIR OF LATE 19TH CENTURY CARVED WALNUT FAUTEUILS

in the Louis XV style each with a shaped back carved with pierced scrolled acanthus to one end, on cabriole legs, 67cm wide, (2)

£900 - 1,100
€1,300 - 1,500



48



50



49



51

48
A 19TH CENTURY MAHOGANY WINGBACK ARMCHAIR
 on square section legs with chamfered inner angles, joined by an H-stretcher, 77cm wide,

£550 - 750
 €770 - 1,100

49
A PAIR OF STAINED BEECH WINGBACK SIDE CHAIRS
 in the late 17th century style
 each on ring turned block-and-baluster legs, with baluster turned stretchers, 67cm wide, (2)

£600 - 800
 €840 - 1,100

50
A SMALL LATE 18TH/EARLY 19TH CENTURY MAHOGANY BUREAU
 the fall enclosing six pigeon holes and three drawers, 64cm wide x 48cm deep x 96cm high, (25in wide x 18 1/2in deep x 37 1/2in high)

£150 - 250
 €210 - 350

51
A CHARLES II OAK AND FRUITWOOD INLAID COFFER
 possibly of Yorkshire origin, with a stop-fluted frieze above four panels, each inlaid with a lozenge, on stile feet, *probably some later elements and possibly later carving*, 159cm wide x 55cm deep x 70cm high, (62 1/2in wide x 21 1/2in deep x 27 1/2in high)

£750 - 950
 €1,100 - 1,300



52

52

EDWIN THOMAS ROBERTS (BRITISH, 1840-1917)

'Love in a teacup'

A lady with her suitor seated in an interior, a bonnet and fan resting nearby, tea kettle, cups and saucers beside
signed 'Edwin Roberts' (lower right), oil on canvas
90 x 70cm (35 7/16 x 27 9/16in).

£4,000 - 6,000

€5,600 - 8,400

53

CONTINENTAL SCHOOL, CIRCA 1800

The Madonna and Child

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

£600 - 800

€840 - 1,100

54

ENGLISH SCHOOL, CIRCA 1840

Portrait of a young boy in burgundy tunic, with white collar and blue bow, holding a book and pencil, half length, oval
oil on canvas
61 x 51cm (24 x 20 1/16in).

£400 - 600

€560 - 840

55

GEORGE A. MACKENZIE (BRITISH, 19TH CENTURY)

Portrait of a lady wearing a pink dress and black fur wrap, three-quarter length
signed and dated 'Geo.A. Mackenzie/1892' (lower left) oil on canvas
132 x 82cm (51 15/16 x 32 5/16in).

£500 - 700

€700 - 980

56

FOLLOWER OF ROBERT CLEMINSON (BRITISH, ACTIVE 1865-1868)

Three setters on a hillside
indistinctly signed, oil on canvas
59 x 50cm (23 1/4 x 19 11/16in).

£400 - 600

€560 - 840



53



54



55



56



57

57

**A LATE 19TH/EARLY 20TH CENTURY
GILTWOOD AND COMPOSITION MIRROR**

in the Louis XV style
the rectangular plate within a floral, fruiting
foliate branch surround, with a bird to the
apron, 135cm high x 87cm wide,

£500 - 700

€700 - 980

58

**A PAIR OF LATE 19TH CENTURY
ROCOCO REVIVAL GILTWOOD AND
COMPOSITION GIRANDOLES**

in the manner of E.W. Savory
each of symmetrical form, the shaped plate
within a C-scroll, fruit and foliate scrolled
surround, with two scrolling foliate candle
arms, 111cm high x 57.5cm wide, (2)

£400 - 600

€560 - 840

59

**A LATE VICTORIAN CARVED OAK BOX
SETTLE**

in the 17th century style
carved with scrolling foliage and rosettes,
with griffin arm supports, 108cm wide x 46cm
deep x 110cm high, (42 1/2in wide x 18in
deep x 43in high)

£200 - 400

€280 - 560



58

60

A SET OF EIGHT EDWARDIAN MAHOGANY DINING CHAIRS

by Waring & Gillow Ltd., in the George I/II style including two armchairs, each with a vase form splat, on volute scroll-eared scallop shell, imbricated and *rocaille* carved cabriole front legs terminating in claw and ball feet, with splayed back legs, a metal plaque applied to most chairs which reads: 'WARINGS, WARING & GILLOW LTD., BOLD ST., LIVERPOOL..', the armchairs: 69.5cm wide, the side chairs: 60.5cm wide, (8)

£2,400 - 2,600

€3,400 - 3,600



60 (two of a set of eight)



61 (two of a matched set of seven)

61

A MATCHED SET OF SEVEN 19TH CENTURY YEW WOOD AND ELM WINDSOR ARMCHAIRS

each with a pierced and spindle splat, with an elm seat, on spreading baluster turned legs joined by a crinoline stretcher, maximum chair width: 57cm, (7)

£1,000 - 1,500

€1,400 - 2,100

62

A LARGE JAPANESE IMARI CHARGER

painted in underglaze blue and overglaze iron red enamel and gilt with a wide compartmented border of canted panels depicting horse and trees, alternating with panels of stylised foliage and cells, all enclosing a central floral medallion, 46cm

£200 - 300

€280 - 420



63

OTHER PROPERTIES

63 *

WORKSHOP OF SUZANNE DE COURT (FRENCH, ACTIVE 1575–1625):

A LIMOGES ENAMEL AND GILT METAL MOUNTED OVAL HAND MIRROR DEPICTING A SCENE OF MINERVA

the plaque depicting Minerva holding a shield and spear, an owl at her feet, the background decorated with small gilt flowerheads, and signed S.C., the gilt mirror frame with pierced looped border and scalloped inner edge, with three leafy terminals and a scrolling crest with suspension loop above, the reverse with mirror plate (now worn), *11cm high*

£2,000 - 3,000

€2,800 - 4,200

There is a comparable hand mirror also signed S.C. in the Metropolitan Museum, New York (no. 1975.1.1237) with a Limoges enamel panel depicting Minerva visiting the Muses on Mount Helicon. The depiction of Minerva in profile is very similar to the present enamel, and the mirror frame is also directly comparable. The Metropolitan Museum mirror does not have a pierced loop border to the frame but the suspension loop, crest and terminal to the base are nearly identical. A further example in the Metropolitan Museum also signed S.C. depicts Venus mourning the dead Adonis (no. 1975.1.1236). This mirror also has a similar frame with suspension loop and scalloped inner edge, with a foliate terminal at the base. It seems likely that Suzanne de Court had a workshop producing relatively high numbers of these small decorative mirrors, and the quality of workmanship and signature differs slightly depending on how much involvement the artist herself had with each piece.

64 *

A LATE 15TH CENTURY LIMOGES ENAMEL PLAQUE DEPICTING THE TREE OF JESSE

of slightly convex, oval form, with scalloped edge and fitted with ten holes around the edge, depicting Jesse asleep and holding the trunk of a tree, with Kind David to the right, holding a harp, other figures to the edges and the Virgin and Child above, enamelled in browns, greens and reds with a white spot border around the shaped edge, *13cm high*

£600 - 800

€840 - 1,100

The original function of this unusual and rare plaque remains unknown, the numerous holes indicate that it would have been applied to a devotional object, perhaps a very large processional cross. The Tree of Jesse is a pictorial representation of the genealogical background of Jesus. It emanates from Jesse, father of David, who lies sleeping at the trunk of a tree, his descendants emerging above him in the form of a tree.



64

65 Y Φ

**AN 18TH CENTURY GERMAN CARVED IVORY RELIEF
DEPICTING A BACCHANALIAN SCENE**

with a reclining satyr blowing a horn, three putti riding a goat and a nude Bacchante amongst finely carved foliage, on a blue foiled background, within an ebonised and gilt mounted square frame, *the relief 7cm wide, 13cm wide overall*

£500 - 600

€700 - 840

66 Y Φ

**ATTRIBUTED TO FRANÇOIS VAN BOSSUIT (FLEMISH, 1635-
1692)
A SECOND HALF 17TH CENTURY IVORY RELIEF DEPICTING
CERES**

depicted half length in profile, looking to dexter, her hair tied up and dressed with wheat ears, holding further wheat ears between her right thumb and index finger, her left hand resting on a wheat sheaf, her drapery falling around her shoulders, later mounted in a painted frame, *10cm high*

£1,500 - 2,000

€2,100 - 2,800

The attribution to Van Bossuit is based on the distinct style of carving as well as the unusual depiction of the goddess in profile and half length. The stippling to the background visible in the present relief is typical of Van Bossuit's work and can be seen for example in his depiction of Flora in the Museum Kunst und Gewerbe, Hamburg. Flora is also depicted with the same prominent nose, rosebud lips and slight double chin that characterizes our portrait of Ceres, and the artist also depicts her with one bosom exposed by flowing diaphanous drapery.

Many of Van Bossuit's works were copied in engravings and included in the series '*Cabinet de L'Art de Sculpture par le fameux Sculpteur Francis van Bossuit*'. There are numerous figures shown in profile which, like the present relief, depict the sitter resting one arm and their attribute / object on to a ledge which serves to delineate the edge of the relief. This is apparent in many of Van Bossuit's designs including his depiction of Judith, who rests the head of Holofernes on to the ledge, Mary Magdalene who has a skull, or 'Femme et Petit Chien', which shows a small dog sitting on the ledge. The ledge is therefore employed as a compositional function to separate the sitter from the viewer as well as to display the various attributes of each sitter.

Ivory reliefs by Van Bossuit are in the Wallace Collection and the Rijksmuseum, Amsterdam. Examples sold at auction include an ivory relief attributed to the sculptor depicting Judith with the Head of Holofernes, lot 103, Sotheby's, London, 9 July 2009. His works are hardly ever signed.

67

**A LATE 17TH CENTURY CONTINENTAL WALNUT AND INLAID
CUSHION FRAME WITH LATER INSET MIRROR**

probably Italian

the rectangular plate set within an ebonised stepped and ogee moulding, the outer cushion surround with geometric pique inlaid bone and marquetry decoration, *46cm x 39cm overall*

£500 - 700

€700 - 980



65



66



69

68 *

A FIRST HALF 13TH CENTURY LIMOGES GILT COPPER AND CHAMPLEVÉ ENAMEL RELIEF FIGURE OF THE CRUCIFIED CHRIST

wearing a crown and perizonium, carefully modelled with precise delineation of the ribs, the beard and hair finely stippled, the eyes open, his head turned to dexter, traces of gilding remaining, 14cm high

£700 - 900
€980 - 1,300

Provenance

Hayford Peirce (1885-1946) Collection, Paris and Bangor, Maine, formed in the 1910s-1930s, thence by descent. Purchased in 1925.

This now fragmentary figure of Christ would almost certainly have had holes drilled to the hands to enable it to be applied to an enamelled altar cross (for an example see lot 84, Keir Collection Sotheby's, New York, 20 November 1997). The slight tilt of the knees to dexter is an indication that the piece dates to the second quarter of the 13th century as this stylistic device represents a rejection of the more static frontal positioning of the figures produced in the early 13th century which were more indebted to the Romanesque style. Limoges medieval cross figures were first defined by the French scholar Paul Thoby 70 years ago. Thoby identified four groups ranging in date of manufacture from 1150 to 1300, and the present example undoubtedly belongs to his 'Type II' or 'Gem Group'. This variation was in use from around 1225 and depicts Christ crowned, with the use of enamel confined only to the loincloth, eyes and foot rest, now missing in the present model. The stippling of the hair and beard, the delineation of the ribs but not the stomach, the use of enamel to the eyes and loincloth and the slight bend to the knees all indicate a date of between 1225 and 1250.



68

A very similar larger example with only minor losses was sold in The Keir Collection of Medieval Works of Art, Sotheby's New York, 20 November 1997 lot 55. A further example is in The Cluny Musee National du Moyen Age (cl. 23671). *The Cluny Musee National du Moyen Age Album*, Editions de la Reunion des Musees Nationaux, Paris, 2003, page 64.

69

CIRCLE OF BALTHASAR PERMOSER (GERMAN, 1651-1732): A LATE 17TH CENTURY CARVED BOXWOOD CRUCIFIXION GROUP

the upper section of the cross carved with bulbous clouds and numerous winged putti, as well as a male saint, with the Virgin, Saint John and Mary Magdalene at the foot of the cross, on a naturalistic base, later mounted on a square black granite plinth, 32.5cm high excluding plinth

£3,000 - 5,000
€4,200 - 7,000

Balthasar Permoser studied under the important Florentine sculptor Giovanni Battista Foggini for fourteen years before returning to Germany where he became court sculptor to Augustus the Strong, King of Saxony. Between 1710 to 1728 he worked with the architect Matthäus Daniel Pöppelmann on the Zwinger palace, where he produced large scale figural works in the Roman Baroque style. However his workshop was also known to have produced small scale devotional works in ivory, terracotta and boxwood in a similar manner to the present carving.

The present small scale carving was probably produced for a house altar in a private home rather than a church. It is carved with the full theatricality of the high Baroque style and features many of the stylistic characteristics also seen in Permoser's carving. For example the numerous putti emerging from thick, bulbous, swirling clouds, at various angles and looking in every different direction, the swirling drapery which seems to emerge from the structure of the clouds and take on a life of its own. The elongated figures with exaggerated poses and gestures and the surface of Christ's body chiselled and faceted at every angle are features also visible in Permoser's work. For example the pulpit he carved in 1738 for the chapel of Augustus which was relocated in the Hofkirche.

A large boxwood Corpus Christi also attributed to the Circle of Permoser was offered at Sotheby's, 8 December 2009, lot 71.



70

70
AN EARLY 15TH CENTURY GERMAN BRONZE FIGURE OF CHRIST ON THE CROSS

of the three nail type, his hands each with a drilled hole, his right foot resting on his left with a single hole drilled to them both, his chest, arms and stomach clearly delineated, wearing a simple perizonium, later applied to a silk covered wooden mount, the reverse with an inscription in French, *14cm high*

£2,000 - 3,000
€2,800 - 4,200

The stylised physique which characterizes the present bronze figure, with very thin legs, head tilted to one side and body somewhat crudely delineated is typical of bronze corpuses produced in Germany during the late 14th and early 15th century. The figure is cast with a flat, slightly hollowed back which would have allowed it to be firmly fixed to a cross. The small size implies that it would have been part of an altar cross rather than a larger, more decorative processional cross, although these also featured bronze figures of the crucified Christ. For a comparable bronze Corpus Christi see lot 151, Christies, Paris, 22 April 2013.



71

71
A MID 13TH CENTURY FRENCH CARVED BOXWOOD VIRGIN AND CHILD

the virgin dressed in loose robes held with a diamond shaped clasp at her chest, the Christ Child seated on her lap, her drapery falling in complex folds, seated on a plain bench, *12.5cm high*

£1,000 - 1,500
€1,400 - 2,100

The static, seated pose of the Virgin, with the Christ Child depicted in profile with straight back, and the drapery falling in numerous vertical folds are typical features of mid 13th century depictions of the Virgin and Child. By the 14th century the International Gothic style had spread throughout Europe and depictions of the Virgin and Child are generally more fluid, the figures elongated and in more complex and elegant positions.

A comparable boxwood group of the Virgin and Child, dated to 1240-70 is in the Victoria and Albert Museum (museum number A.200-1946). This example depicts the Christ Child seated on the Virgins left rather than right knee, but the plain bench, static pose and monumental style is also apparent in our example.



72

72
AN 18TH CENTURY ITALIAN BRONZE FIGURE OF A PUTTO WITH A DOLPHIN

the winged putto standing on his right foot and supporting the dolphin on his right side, his left foot raised, raised on a square alabaster plinth, *28cm high overall*

£3,000 - 5,000
 €4,200 - 7,000

This bronze is a variation on a theme popularised by the Renaissance sculptor Andrea del Verrocchi whose putto with a dolphin reinvented figural sculpture in the late 15th century. Its spiral design and freestanding pose, positioned on one leg was ground breaking, and the present bronze utilises this same dynamic composition.

Provenance

Sotheby Parke Bernet, Monaco, Monte Carlo, June 14 1982, lot 559.



73

73
AFTER BARTHELEMY PRIEUR (FRENCH, 1540-1611): A 17TH / 18TH CENTURY BRONZE FIGURE OF CUPID

turning and shooting with a bow and arrow, a quiver decorated with scrolls and guilloches slung over his right hip by a strap running over his left shoulder, wearing a fig leaf, later mounted on a bronze circular base with eight small holes, above a later ebonised plinth, *the bronze 11cm high, 19cm high overall*

£1,000 - 1,500
 €1,400 - 2,100



74

74

A LATE 18TH / EARLY 19TH CENTURY FLEMISH BRONZE MODEL OF A BULL

the pacing bull on a rectangular, naturalistic base, dark brown patination with lighter brown / coppery high points, 18cm high

£1,000 - 1,500

€1,400 - 2,100

The patination and surface texture of this attractive bronze indicate a late 18th century date, with light brown, coppery tones to the surface and copper coloured areas showing through to the underside of the base. The depiction of bulls in sculpture was common from the 16th century onward, from Giambologna's late 16th century model which was reproduced throughout the 17th, 18th and 19th century, to the more naturalistic Flemish examples popular in the 18th century, through to those depicted as part of larger figural groups such as *Europa and the Bull* and the *Farnese Bull*. As well as being a popular theme in their own right, bulls were also often used as decorative motifs in the 18th century on mantel clocks. The present example is very naturalistic in style and therefore may be slightly later in date than the patination implies, it bears stylistic similarities (particularly the very roughly modelled base) to the Animalier bronzes produced from the 1830's onwards.

75

AN EARLY 17TH CENTURY LEADED BRONZE CHURCH BELL

dated 1630

of typical form with cast 'crown' cage and iron suspension loop, the body cast with reeded banded decoration, the clapper with bulbous terminal, 43cm high

£1,200 - 1,800

€1,700 - 2,500



75



76

76

**ERASTUS DOW PALMER (AMERICAN,
1817-1904: A WHITE MARBLE BUST OF
A GIRL**

her head turned to dexter, one shoulder clad
in drapery, signed and dated E. D. PALMER
SC. 1867., and with presentation inscription
Henry and Isabelle, Dec. 25/ 70., on circular
socle base,
46cm high

£3,000 - 4,000
€4,200 - 5,600

77

**PIETRO BAZZANTI (ITALIAN 1825-1895):
A WHITE MARBLE BUST OF AN
ORIENTALIST MAIDEN**

the semi-clad maiden with a rope at her chest, wearing a pendant hung headdress, her eyes downcast and looking to sinister, the reverse signed *P. Bazzanti Florence, 45cm high*

£2,500 - 3,000

€3,500 - 4,200

Pietro Bazzanti specialised in allegorical and genre subjects as well as copies of Antique and Renaissance sculpture. Regarded as one of the most talented sculptors of his day, his studio in Florence became a centre for other important sculptors such as Ferdinando Vichi, Cesare Lapini and Guglielmo Pugi. Many of these sculptor's works are inscribed Galleria Bazzanti.



77



78

78

A NAPOLEON III GILT BRONZE MOUNTED TULIPWOOD, EBONISED AND MARQUETRY ENCOIGNURE

of bowfront form, the later marble top above a ribbon-tied floral inlaid frieze, over a panel mounted door inlaid with an abundance of ribbon-tied flowers, enclosing a mahogany interior with two shelves, on three *toupie* front feet and one back foot, 65cm wide x 46cm deep x 98.5cm high, (25 1/2in wide x 18in deep x 38 1/2in high)

£1,200 - 1,800

€1,700 - 2,500

79

AN ITALIAN LATE 18TH/EARLY 19TH CENTURY NEOCLASSICAL FRUITWOOD AND MARQUETRY CENTRE-TABLE

by P. Mosbrini

the square top inlaid with an urn within a banding surround, above a sliding leather writing-surface, opening to reveal two short drawers and a pigeon-hole, on tapering square legs, *indistinctly signed to the inside top of one leg: 'P.MOSBRINI'*, 88.5cm wide, 64.5cm deep, 73cm high (34 1/2in wide, 25in deep, 28 1/2in high).

£1,500 - 2,000

€2,100 - 2,800

Additional images of the present lot are available to view online at www.bonhams.com

80

A GEORGE IV MAHOGANY BREAKFAST TABLE

retailed by Edwards & Roberts, in the manner of Gillows the circular radially segmented tilt-top with a dentilled edge, on a lotus-leaf and bead and reel clasped column, terminating in foliate carved scroll feet and castors, *the top of the block stamped: 'EDWARDS & ROBERTS'*, 143cm wide x 142cm deep x 73cm high, (56in wide x 55 1/2in deep x 28 1/2in high)

£400 - 600

€560 - 840



79

81

A GEORGE II MAHOGANY CONCERTINA-ACTION SERPENTINE CARD TABLE

circa 1755, the angle eared hinged top enclosing a baize lined playing surface, on acanthus clasped, scroll carved and fluted cabriole legs, terminating in scroll feet, *restorations, one hinge stamped: 'H. TIBATS', 92cm wide x 46cm deep x 72.5cm high, (36in wide x 18in deep x 28 1/2in high)*

£1,200 - 1,800
€1,700 - 2,500

Just like the offered lot, a number of mid 18th century card tables of the finest quality have 'H.TIBATS' stamped upon one hinge and these are more often concertina-action as with the present example. It is possible that this mark refers to Hugh Tibbats or Tibats (both versions of the spelling are documented) who is recorded as working from Bell Street, Wolverhampton as a 'hinge and sash fastening maker', *The Birmingham, Wolverhampton, Walsall, Dudley, Bilston and Willenhall Directory, 1781.*

Evidently Tibats was a notable early Georgian figure in the manufacture of everyday practical ironwork including, but not limited to, providing hinges for furniture. However, despite all of the information we have on Tibats, it is not entirely clear as to whether he was actually based in London or indeed Birmingham, P. Thornton, *A Signed Hinge, Furniture History, Leeds, 1966, pp.44-5, pl. XXIII.*



81



82

82^Y

A REGENCY ROSEWOOD AND BRASS INLAID CHIFFONIER

inlaid with scrolling foliage and rosettes, the triangular pediment and conforming galleried shelf above a mirror inset panel, on S-scroll supports, over a pair of pleated material and interlacing brass grill inset doors, enclosing two adjustable shelves, flanked by ring turned and reeded parcel gilt columns, *102cm wide x 41cm deep x 156cm high, (40in wide x 16in deep x 61in high)*

£1,500 - 2,000
€2,100 - 2,800

83

A LATE VICTORIAN SHERATON REVIVAL SATINWOOD AND POLYCHROME DECORATED SETTEE

the caned back centred by an oval panel depicting two female figures reclining in a pastoral scene, the frame decorated with floral trails and bellflowers, on square tapering front legs terminating in spade feet and splayed back legs, *145cm wide,*

£300 - 500
€420 - 700



84



86



85



87

84^Y
AN ITALIAN LATE 18TH CENTURY ROSEWOOD, WALNUT, TULIPWOOD, FRUITWOOD AND PARQUETRY HARLEQUIN GAMES TABLE

the double-fold-over top revealing a fan medallion within bandings and stringing, the inner top with a baize lining and a rising compartment operated by concealed sprung panels, on square tapering legs, 84cm wide, 42cm deep, 84cm high (33in wide, 16 1/2in deep, 33in high).

£700 - 1,000
 €980 - 1,400

85
A LATE GEORGE II MAHOGANY KNEEHOLE DRESSING TABLE
 the rectangular top with rounded angles, above one long frieze drawer, over six short drawers flanking an apron drawer and a door to the recess, enclosing one shelf, on bracket feet, 82.5cm wide x 49cm deep x 77cm high, (32in wide x 19in deep x 30in high)

£800 - 1,200
 €1,100 - 1,700

86
A REGENCY MAHOGANY AND EBONISED MOULDED READING TABLE

the adjustable canted rectangular tilt-top, on an adjustable ring turned column, terminating in a tripod base inlaid with ebonised stringing, *the top: 47.5cm wide x 40cm deep,*

£800 - 1,200
 €1,100 - 1,700

87
AN IRISH LATE 19TH/EARLY 20TH CENTURY MAHOGANY AND CROSSBANDED PATIENCE TABLE

in the George III style inlaid with chequer stringing, the rectangular twin hinged foldover top inlaid with two ovals, enclosing a baize lined surface, above one drawer and side lopers, *the drawer stamped: '5522', unextended: 49cm wide x 49cm deep x 77.5cm high, (19in wide x 19in deep x 30 1/2in high)*

£700 - 1,000
 €980 - 1,400

Provenance
 Christie's, Elveden Hall, Thetford, Norfolk, The Property of the Earl of Iveagh, Vol. II, 21-24 May 1984, lot 789.



88



90



89



91

88

A REGENCY MAHOGANY TELESCOPIC-ACTION READING TABLE

with ebonised line-inlay, the rectangular adjustable top with canted angles, on a ring turned baluster column terminating in downswept legs with ebonised iron ball feet, 51cm wide, 51cm deep, 77.5cm high (20in wide, 20in deep, 30 1/2in high).

£700 - 1,000

€980 - 1,400

89

AN IRISH LATE 19TH CENTURY MAHOGANY, CROSSBANDED AND CHEQUER LINE-INLAID PATIENCE TABLE

by M. Butler, in the George III style the rectangular twin hinged foldover top inlaid with two ovals, enclosing a baize lined surface, above one frieze drawer and side lopers, the drawer stamped: '6638', with a paper label to the underside of the drawer which reads: 'M. BUTLER, COLLECTOR AND RESTORER OF "CHIPPENDALE", "ADAMS" AND "SHERATON"... ABBEY ST., DUBLIN..' 51cm wide x 51cm deep x 78cm high, (20in wide x 20in deep x 30 1/2in high)

£700 - 1,000

€980 - 1,400

Provenance

Christie's, Elveden Hall, Thetford, Norfolk, The Property of the Earl of Iveagh, Vol. II, 21-24 May 1984, lot 790.

90

A GEORGE III MAHOGANY TRAVELLING TAPESTRY STAND

with an adjustable rectangular swivel-frame above a dished rectangular surface, on vertical end supports terminating in four downswept legs, possibly originally with four drawers to the frieze, 120cm wide,

£700 - 1,000

€980 - 1,400

91

A DUTCH LATE 18TH CENTURY MAHOGANY BOMBE SERPENTINE COMMUNE

with four long graduating drawers above a shaped apron, on splayed front feet and bracket back feet, 99cm wide, 56.5cm deep, 89.5cm in diameter, (38 1/2in wide, 22in deep, (35in in diameter),

£600 - 800

€840 - 1,100



92

92
A LOUIS XV AND LATER KINGWOOD AND GILT METAL MOUNTED BUREAU PLAT

the rectangular gilt tooled leather inset top with a gilt metal mounted border, above a shaped frieze incorporating three short drawers, on square section cabriole legs, *re-mounted, probable re-veneering, restorations*, 147cm wide x 72cm deep x 74cm high, (57 1/2in wide x 28in deep x 29in high)

£2,000 - 3,000
 €2,800 - 4,200

93
A FRENCH 18TH CENTURY LOUIS XVI GILT BRONZE AND BRASS MOUNTED MAHOGANY TABLE À EN-CAS

in the manner of Jean-Henri Riesener the rectangular top above an open compartment with carrying handles to the sides, on tapering brass-fluted legs, headed at the front by floral paterae, some restoration, 55cm wide, 32cm deep, 83.5cm high (21 1/2in wide, 12 1/2in deep, 32 1/2in high).

£500 - 700
 €700 - 980



94

94

AN EARLY VICTORIAN GILT BRASS AND PORCELAIN MOUNTED TULIPWOOD, EBONISED AND MARQUETRY MEUBLE D'APPUI

with projecting canted angles and quarter veneering, the ogee moulded marble top above a pair of panel mounted doors each inset with a French painted and parcel gilt decorated porcelain plaque depicting a ribbon-tied pendant garland of assorted flowers, enclosing one shelf, the sides inlaid with rosette trellis fields in amaranth and birds' eye maple, 105cm wide x 41.5cm deep x 102cm high, (41in wide x 16in deep x 40in high)

£2,000 - 2,500
€2,800 - 3,500

95 Y

A REGENCY ROSEWOOD SOFA TABLE

with two short frieze drawers, on a square section column terminating in outswept legs with brass lion paw cappings and castors, 89cm wide, 66.5cm deep, 71cm high (35in wide, 26in deep, 27 1/2in high). extended: 145cm wide.

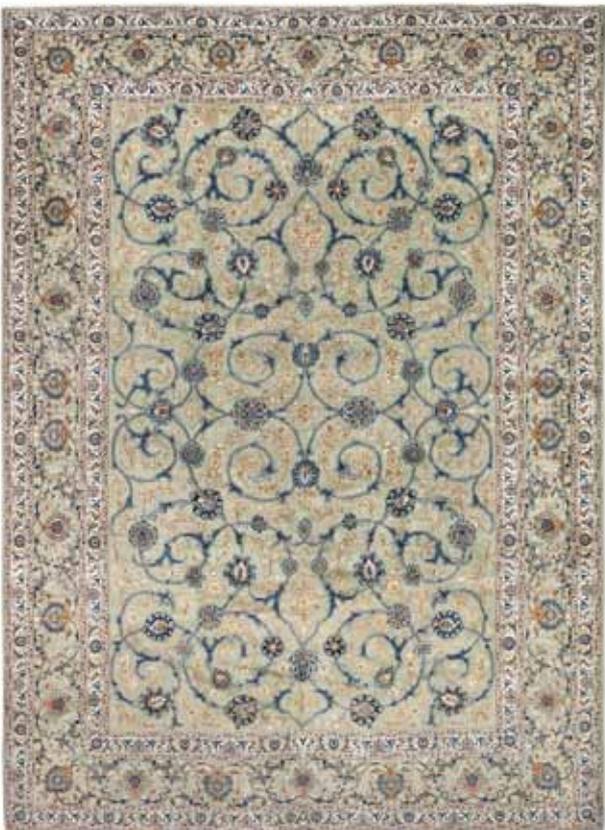
£400 - 600
€560 - 840



96



97



98

96

A FERAGHAN CARPET

*West Persia,
536cm x 368cm*

£2,500 - 3,500

€3,500 - 4,900

97

A MAHAL CARPET

*West Persia,
421cm x 305cm*

£1,500 - 2,000

€2,100 - 2,800

98

A KASHAN CARPET

*Central Persia,
430cm x 307cm*

£1,000 - 1,500

€1,400 - 2,100

99

AN ANATOLIAN RUG

178cm x 119cm

£600 - 800

€840 - 1,100



100

100
A TABRIZ CARPET
North West Persia,
350cm x 254cm

£700 - 1,000
 €980 - 1,400

101
A TABRIZ CARPET
North West Persia,
336cm x 251cm

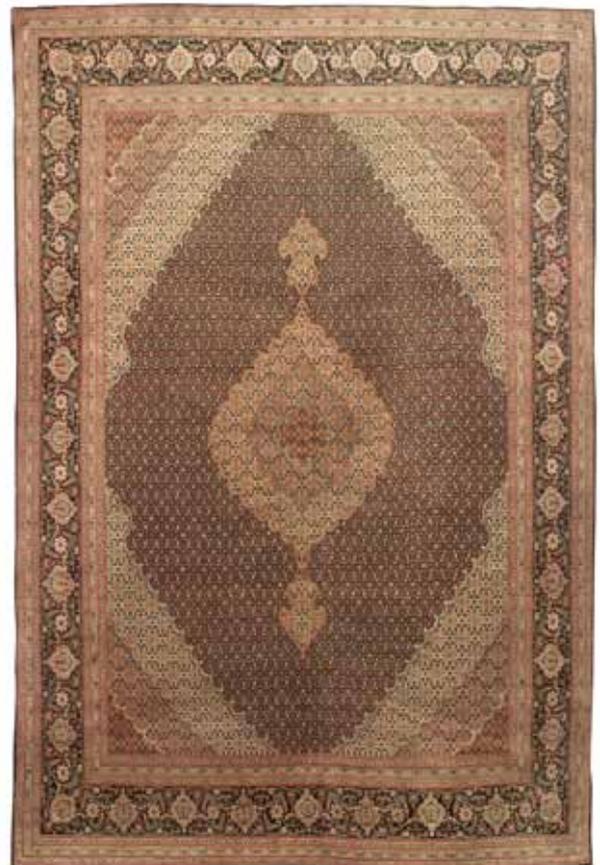
£1,200 - 1,800
 €1,700 - 2,500

102
A TABRIZ CARPET
North West Persia,
363cm x 250cm

£1,000 - 1,500
 €1,400 - 2,100



101



102



104



105



103

103

A CARTIER GILT BRASS AND BLACK ONYX QUARTZ TRIPTYCH ALARM CLOCK

the dial and backplate signed Cartier Paris and numbered 00583 the exterior with cast sunburst front doors and sides, the top and front with cabochon jewelled buttons, the signed 1" white dial with minute track, within an outer gilt Roman numeral border formed by the open doors, together with original instruction booklet, guarantee and red wallet contained within a red suedette pouch, *the clock, 6cm high*

£500 - 700

€700 - 980

104

A LATE 19TH CENTURY SILVERED BRASS MANTEL CLOCK

the circular case cast with floral trelliswork, surmounted by a ribbon tied floral cornucopiae cresting, with a scrolled handle to each side on a spreading socle, above a shaped oval marble base, on squat bun feet, the 5" enamelled Arabic dial with serpent hands and outer quarter hour divisions, the twin train movement with platform escapement striking on a gong, *31cm high*

£800 - 1,200

€1,100 - 1,700

105

A JAGER LE COULTRE 'MARINA' LACQUERED BRASS AND PERSPEX ATMOS TIMEPIECE

the movement stamped Le Coultre & Cie, Swiss the rectangular case on shallow plinth base inset with opaque side panels and clear front clear panel with inner opaque mask, all decorated with aquatic life amongst seaweed and coral, the top with a plain opaque panel, the rear with a clear panel, the 4.25" white dial with gilt arabic quarters and baton numerals, *23cm high*

£1,000

€1,400

106

A BRASS GREAT WHEEL SKELETON TIMEPIECE

on wooden plinth base fitted a singled drawer on bun feet, the triple pillar frame with 4.25" silvered Roman chapter ring, the single fusee movement with anchor escapement, with pendulum, and key, with brass and glass case (one panel now cracked), *51cm high*

£200 - 300

€280 - 420



107



109



111



108



110



112

107

A LATE 19TH CENTURY SWISS GILT BRASS GRAND SONNERIE CARRIAGE CLOCK WITH REPEAT AND ALARM MADE FOR THE TURKISH MARKET

the cornice case finely engraved with scrolling acanthus leaves and floral bouquets and surmounted by a ringed swing handle, the hinged front door and sides with bevelled glass, the white enamelled dial with stylised Arabic numerals, with subsidiary alarm dial below, the twin barrel movement striking on a bell, the strikework mounted to the backplate, with lever platform escapement with compensated balance, 19cm high

£800 - 1,200
€1,100 - 1,700

108

A SECOND HALF 19TH CENTURY FRENCH GILT BRASS CARRIAGE TIMEPIECE WITH CASE

the dial and backplate signed Dent A Paris
the foliate engraved canted rectangular case with shaped swing handle, the signed rectangular enamel dial with Roman numerals, the single train movement with platform lever escapement jewelled to the centre of the compensated balance, with winding key, the leather case with carrying handle, the timepiece, 16cm high (2)

£300 - 500
€420 - 700

109

A LATE 19TH CENTURY FRENCH BRASS CARRIAGE CLOCK

the cannelee case surmounted by a swing handle, the white enamel chapter ring with Arabic numerals, the twin barrel movement striking on a gong, with lever platform escapement, with winding key and leather covered travelling case with twin hinged doors, 16.5cm high

£500 - 700
€700 - 980

110

A LATE 19TH CENTURY FRENCH LACQUERED BRASS CARRIAGE CLOCK WITH REPEAT

the serpentine case surmounted by a swing handle, the silvered mask centred by the white enamelled dial with Roman numerals and Arabic minute markers, the twin barrel movement striking on a gong, stamped *PATENT SJRETY POLLFR PARIS*, with jewelled lever platform escapement, 18.5cm high

£500 - 700
€700 - 980

111

A LATE 19TH CENTURY FRENCH GRANDE SONNERIE CARRIAGE CLOCK WITH ALARM AND REPEAT

the dial signed *T. Martin Regent Street London*
the gorge case with swing handle above and bevelled glass panels, the white enamelled dial with Roman numerals, with subsidiary alarm dial below, the twin barrel movement striking on a bell, with lever platform escapement also signed *T. MARTIN & CO 151 Regent Street London*, together with numbered key and leather covered travelling case, 17cm high

£600 - 800
€840 - 1,100

112

AN EARLY 20TH CENTURY FRENCH LACQUERED BRASS CARRIAGE CLOCK WITH REPEAT

the gorge case surmounted by a knopped handle, the white enamelled dial with Roman numerals, the twin drum movement striking on a gong, with jewelled lever platform escapement, the backplate inscribed *MADE IN FRANCE*, 18cm high

£500 - 700
€700 - 980

113



113

A 20TH CENTURY BRASS CONGREVE TYPE ROLLING BALL TIMEPIECE

the case with architectural pediment over a silvered subsidiary Roman dial with outer Arabic five minute track, supported by four columns all with onion spire finials, and set below with a hinged platform with grooved run, on cylindrical feet, with single fusee movement, key and ball bearing, on stepped red plush and moulded wood base on disc feet, with glass case, 31cm high

£500 - 700
€700 - 980

114

A 20TH CENTURY BRASS CONGREVE TYPE ROLLING BALL TIMEPIECE

the case with architectural pediment over three silvered subsidiary Arabic dials for hours, minutes and seconds, supported by four columns all with onion spire finials, and set below with a hinged platform with grooved run, with single fusee movement, key and ball bearing, mounted on a green plush and wood stand with ball feet, and square brass mounted and glazed case, 32cm high overall

£600 - 800
€840 - 1,100

114



115

A BRASS CONGREVE TYPE ROLLING BALL TIMEPIECE

signed *Dent* and inscribed *D W HALE* numbered 129 and dated 1974

the case with architectural pediment over three subsidiary silvered dials for hours, minutes and seconds, supported by four columns all with onion spire finials, and set below with a hinged platform with grooved numbered run, with single fusee movement, ball bearing and key, raised on an integral plinth and a stepped wooden and Verde Antico marble base and disc feet, with a brass and perspex case, 45cm high overall

£2,000 - 3,000
€2,800 - 4,200

115



116

A BRASS 'MYSTERIOUS CIRCULATOR' DOLPHIN TIMEPIECE

signed *Dent & Co., 41 Pall Mall, London* the dolphin cast uprights on oval base on ball feet supporting a 7.25" silvered Roman dial, 23cm high

£300 - 400
€420 - 560

117

A 19TH CENTURY FRENCH GILT SPELTER AND SEVRES STYLE PORCELAIN INSET CLOCK GARNITURE

the movement stamped Japy Freres the case surmounted by an urn, on scrolling feet, the front painted with a couple in 18th century dress reserved on a claret ground below the 3.5" Roman dial, the ensuite garniture of slender pedestal urn form, the clock with stamped brass twin train movement striking on a bell, with pendulum and winding key, *the clock 43cm high, the garniture, 31cm high (5)*

£500 - 700
€700 - 980



117

118

A LATE 19TH CENTURY CONTINENTAL MUSICAL REPEATING PICTURE WALL CLOCK

probably Austrian or Swiss the carved and gilt gesso framed containing a painted copper view of a mountainous lake landscape with a chalet and church, the clock tower containing the 1" paper Roman chapter ring, the three train brass movement striking on a gong, the musical movement with 10cm cylinder playing two airs, *46cm high, 58cm wide, 15cm deep*

£1,000 - 1,500
€1,400 - 2,100



118

119

A BRASS, GILT TOOLED LEATHER AND RED PERSPEX INCLINED PLANE TIMEPIECE

signed and inscribed Dent for Harold Oldman and dated 1973 the drum case with 4.25" signed silvered Roman chapter ring, the centre with stellar and sunburst engraved decoration, the signed gilt-brass and red perspex mounted plane stand on bun feet with gilt-tooled red leather surface to the top and marked with eight day register to the front, the movement with platform lever escapement, *29cm high overall*

£700 - 1,000
€980 - 1,400



119

120

A LATE 19TH CENTURY FRENCH GILT AND SILVERED BRASS AND CHAMPLEVE INLAID MANTEL CLOCK

the triangular pediment above a pair of half columns with inlaid formalised foliate decoration on stepped plinth base and disc feet, the 4" silvered Arabic dial with champleve flowerhead centre, the brass twin train movement striking on a gong, *25cm high*

£400 - 600
€560 - 840



121



122

121

A FRENCH 19TH CENTURY FRUITWOOD AND OAK FARMHOUSE TABLE

the overhanging rectangular top above one drawer, on oak square tapering legs, 198cm wide x 80cm deep x 74.5cm high, (77 1/2in wide x 31in deep x 29in high)

£1,200 - 1,800
€1,700 - 2,500

122

A GEORGE III MAHOGANY, SATINWOOD AND FRUITWOOD INLAID CHEST-ON-CHEST

the shaped pediment surmounted by urn finials, with Prince of Wales feather inlaid angles centred by a larger conforming inlaid tablet, above two short and three long graduated drawers flanked by inlaid canted angles, with three long graduated drawers below, *some inlay probably later*, 106cm wide x 52cm deep x 222cm high, (41 1/2in wide x 20in deep x 87in high)

£1,200 - 1,800
€1,700 - 2,500

123

A NORTH ITALIAN LATE 18TH/EARLY 19TH CENTURY WALNUT AND EBONISED LINE-INLAID COMMODE

inlaid with tablets, the rectangular top with eared angles and inlaid with geometric stars, above one secretaire drawer and two long graduating drawers, on square tapering legs, 76cm wide x 46cm deep x 84cm high, (29 1/2in wide x 18in deep x 33in high)

£500 - 700
€700 - 980



124

124

A LONG MID VICTORIAN MAHOGANY HALL BENCH

the open slatted back with shaped pierced volute scrolled and foliate carved ends, on baluster turned front legs and three splayed back legs, 279cm wide,

£800 - 1,200
€1,100 - 1,700

125

A GEORGE III MAHOGANY SECRETAIRE BOOKCASE

the dentil moulded cornice above a blind fretwork frieze, over a pair of geometric astragal glazed panelled doors, enclosing four adjustable shelves, over a secretaire drawer enclosing nine pigeon holes, five drawers and an inset writing surface, above a pair of panelled doors, enclosing two drawers and one shelf, on shaped bracket feet, 111cm wide x 59cm deep x 230cm high, (43 1/2in wide x 23in deep x 90 1/2in high)

£1,000 - 1,500
€1,400 - 2,100

126

A GEORGE III MAHOGANY POLE SCREEN

With a spiral fluted finial above a turned stem with an arched panel applied with an associated 18th century floral tapestry fragment, the cluster-column stem on moulded tripod supports with knurled feet, 49cm wide, 49cm deep, 145cm high (19in wide, 19in deep, 57in high).

£300 - 500
€420 - 700



125



127

127

AN EARLY GEORGE III MAHOGANY CHEST

the rectangular ogee moulded top, above a brushing slide, over four long graduated drawers, on bracket feet, *88cm wide x 49.5cm deep x 83cm high, (34 1/2in wide x 19in deep x 32 1/2in high)*

£1,500 - 2,000

€2,100 - 2,800

128

A PAIR OF EARLY VICTORIAN ROCOCO REVIVAL MAHOGANY ARMCHAIRS

each with lobed, acanthus, C-scroll and stylised shell carved frames, with scrolled and outswept arm supports, on cabriole front legs and splayed back legs, *75cm wide, (2)*

£1,500 - 2,000

€2,100 - 2,800



128

129

**A PAIR OF EARLY VICTORIAN
MAHOGANY HALL CHAIRS**

by Holland & Sons

each with a panelled back, on baluster turned and reeded tapering front legs, with square splayed back legs, *the underside of each chair stamped: 'HOLLAND AND SONS', and incised: 'T.H.', 44cm wide, (2)*

**£800 - 1,200
€1,100 - 1,700**

Holland and Sons rose from their origins in the early 19th century to become, by the middle years of the 19th century, a rival to Gillows. Following a brief period in which the company was known as Taprell, Holland & Son c.1835-43, William Holland gained sole command after the senior partner Taprell's retirement. Thus, from 1843 onwards they were known as Holland and Sons, and were quick to obtain various exclusive commissions from important clients. Indeed by 1851, when the company was based in Mount Street and employed 351 people, Queen Victoria had already commissioned the execution of numerous exceptional pieces of furniture for the Royal households of Balmoral, Sandringham, Windsor and Osborne House.

During the latter half of the 19th century, Holland and Sons also supplied furniture for such notable London clubs as the Athenaeum, the Reform club and the Oxford and Cambridge club. On top of furnishing a number of government buildings, the firm also supplied pieces for various British and European exhibitions, including the famous Great Exhibition of 1851. And along with Gillows they shared the commission for the new Houses of Parliament.



129



130^Y

**AN EARLY LOUIS XV GILT BRONZE
MOUNTED KINGWOOD AND YEW WOOD
SERPENTINE COMMODE**

the later moulded marble top above two short and two long rosewood banded drawers flanked by rounded angles, over a shaped apron, *restorations and some replacements to the top of the carcass, 137cm wide x 67cm deep x 83.5cm high, (53 1/2in wide x 26in deep x 32 1/2in high)*

**£1,200 - 1,800
€1,700 - 2,500**

130



131

131

AN IRISH GEORGE IV MAHOGANY PEDESTAL SIDBOARD

the shaped back carved with acanthus and volute scrolls centred by a gadrooned acrotera, above one long bowfront frieze drawer flanked by two short drawers, over two panelled doors interspersed with acanthus wrapped and lotus-leaf carved corbels, enclosing four drawers and one shelf, 207cm wide x 70.5cm deep x 149cm high, (81in wide x 27 1/2in deep x 58 1/2in high)

£800 - 1,200
€1,100 - 1,700



132

AN AUSTRIAN FIRST HALF 18TH CENTURY BURR WOOD, WALNUT AND BANDED BUREAU CABINET

possibly German, the double domed top above a pair of arched doors, enclosing six drawers flanking a central door below four short shelves, over a fall enclosing an (*incomplete*) interior comprising three pigeon holes, one drawer and an ink well with a sliding top, with four short frieze drawers and lopers below, above three long graduated drawers, 107cm wide x 65cm deep x 204cm high, (42in wide x 25 1/2in deep x 80in high)

£1,000 - 1,500
€1,400 - 2,100

133

A LATE VICTORIAN SIDE/CARD TABLE

the square top inset with a leather surface, with square wells to the angles, above one short frieze drawer, on four square tapering legs, 77cm wide x 77cm deep x 75.5cm high, (30in wide x 30in deep x 29 1/2in high)

£400 - 600
€560 - 840

132



134

134

A LATE 19TH/EARLY 20TH CENTURY GILTWOOD DOUBLE BED

in the Louis XVI style with *entrelac*, overlapping disc and acanthus carved frames and scrolled caned ends, on fluted tapering legs headed with *paterae*, together with a brass D-shaped reeded corona and terminating in detachable wood veneered wheels, stamped twice: '965A', 228cm wide x 157cm deep x 137cm high, (89 1/2in wide x 61 1/2in deep x 53 1/2in high)

£1,000 - 1,200

€1,400 - 1,700

135

A DUTCH LATE 18TH/EARLY 19TH CENTURY WALNUT DISPLAY CABINET-ON-CHEST

the double domed pediment and moulded cornice above an inverted arched glazed panelled door, enclosing two shaped shelves and three short drawers, with three short drawers below, over a ripple moulded edge, above a bombe and inverted bombe chest comprising four long graduating drawers, on later large turned feet, 113cm wide x 57cm deep x 212cm high, (44in wide x 22in deep x 83in high)

£1,500 - 2,000

€2,100 - 2,800

136^W

A CHINESE LATE 19TH/EARLY 20TH CENTURY LACQUER WARDROBE

decorated with urns and censers of various sizes, flowers and foliage, the pair of doors enclosing two short drawers and one shelf, 126cm wide x 59.5cm deep x 185cm high, (49 1/2in wide x 23in deep x 72 1/2in high)

£500 - 700

€700 - 980



135



137

137

A GEORGE III SATINWOOD, KINGWOOD CROSSBANDED AND MARQUETRY DEMI-LUNE TEA TABLE

with boxwood and ebonised stringing, the segmentally line-inlaid top centred by a conch shell inlaid within a demi-lune medallion, on square tapering legs headed by conch shell inlaid ovals, 97.5cm wide x 49cm deep x 75cm high, (38in wide x 19in deep x 29 1/2in high)

£700 - 1,000

€980 - 1,400

138

A REGENCY POLYCHROME DECORATED CABINET

painted with scrolls and strapwork decoration, with inset rounded front angles, the frieze drawer above one door, enclosing one shelf, re-decorated, 80cm wide x 43cm deep x 94cm high, (31in wide x 16 1/2in deep x 37in high)

£600 - 900

€840 - 1,300



139

139

A FRENCH LATE 19TH CENTURY GILT BRONZE MOUNTED AMBOYNA AND TULIPWOOD TABLE AMBULANTE

in the Louis XV style
the circular pierced and intertwined galleried top above a panel mounted frieze with *patera* angle mounts, on three square section supports, joined by a circular undertier, terminating in scrolled legs headed with acanthus mounts, 37.5cm wide x 37.5cm deep x 69cm high, (14 1/2in wide x 14 1/2in deep x 27in high)

£800 - 1,200

€1,100 - 1,700

140

A GEORGE III MAHOGANY ARMCHAIR

on square section channelled front legs and square splayed back legs united by an H-stretcher, some re-railing, 82cm wide.

£600 - 800

€840 - 1,100



140



141



143



142



144

141 ^YΦ

A LATE VICTORIAN SOLID ROSEWOOD AND IVORY LINE-INLAID OCCASIONAL TABLE

retailed by Graham & Biddle, possibly by Collinson & Lock the dished circular top above two square platform undertiers, on baluster turned and spiral fluted tapering legs, *the underside of the top stamped: 'GRAHAM & BIDDLE, LONDON'* 53cm wide x 53cm deep x 74.5cm high, (20 1/2in wide x 20 1/2in deep x 29in high)

£600 - 800
€840 - 1,100

The present lot is fairly typical of the rosewood and ivory inlaid furniture of Collinson and Lock, whose pieces were often retailed by the company, Graham and Biddle. The Collinson and Lock firm was established in Fleet Street in 1870 and rapidly went on to become one of the leading manufacturers of 'Art' furniture, employing such designers as Bruce Talbert and E.W. Godwin, ultimately merging with Jackson and Graham in 1882.

142

A GEORGE III MAHOGANY WINGBACK TUB ARMCHAIR

on square tapering legs, with splayed back legs, terminating in brass cappings and castors, 77cm wide,

£500 - 800
€700 - 1,100

143 ^Y

A GEORGE III SATINWOOD AND ROSEWOOD CROSSBANDED D-SHAPED CARD TABLE

circa 1790, inlaid with stringing, enclosing a baize lined playing surface, on square tapering legs, *the centre of the top is damaged*, 92cm wide x 45cm deep x 74cm high, (36in wide x 17 1/2in deep x 29in high)

£400 - 600
€560 - 840

144 ^Y

A LOUIS XV GILT METAL MOUNTED KINGWOOD AND ROSEWOOD SERPENTINE COMMODE

the marble top above two drawers, on slender cabriole legs, 81.5cm wide x 44cm deep x 83cm high, (32in wide x 17in deep x 32 1/2in high)

£600 - 800
€840 - 1,100



145



146

PROPERTY OF A GENTLEMAN: A PRIVATE COLLECTION OF FRATIN AND OTHER ANIMALIER NOVELTY BRONZES

145

CHRISTOPHE FRATIN (FRENCH, 1801-1864): A UNUSUAL PATINATED BRONZE PALM TREE AND MONKEY CENTREPIECE

probably originally conceived as a cigar holder and table lighter / match striker
the elongated palm tree with separate central top section (now fixed), the trunk cast with two playful monkeys, the foot with three monkeys, one rolling cigars, one holding bundles of cigars and one seated on cigar boxes of and holding a further open box, flanked by three tobacco leaf shaped receptacles for cigars, on a shaped moulded circular base, signed to one cigar box *FRATIN*, dark brown patination, 47cm high

£1,500 - 2,000
€2,100 - 2,800

146

CHRISTOPHE FRATIN (FRENCH, 1801-1864): A BRONZE MODEL OF A BEAR PLAYING A BAG PIPE

the seated bear on naturalistic rounded rectangular base, signed to one corner of the base, *FRATIN*, mid brown patination, 10cm high

£1,500 - 2,000
€2,100 - 2,800

147

CHRISTOPHE FRATIN (FRENCH, 1801-1864): A PATINATED BRONZE BEAR AND POODLE SPILL HOLDER

the bear holding a pipe in one hand and crop in the other and supporting a basket on his back, seated crosslegged on a tapering circular stump, a poodle cocking his leg to the rear, on slightly shaped moulded base, signed *FRATIN* to the front, dark brown patination, 19cm high

£1,500 - 2,000
€2,100 - 2,800



147



148

148
**MANNER OF CHRISTOPHE FRATIN (FRENCH, 1801-1864):
 A PATINATED BRONZE OF A MONKEY MATCHHOLDER
 AND STRIKER**

the animal with a basket on its back seated on a water-pipe, on rusticated shaped moulded rectangular base, 14cm high

£500 - 800
 €700 - 1,100

149
**CHRISTOPHE FRATIN (FRENCH, 1801 - 1864): A RARE
 BRONZE MODEL OF THE PORTUGUESE DIPLOMAT AND
 EVOLUTIONARY THEORIST JOSEPH JOACHIM DA GAMA
 MACHADO**

the figure rising from a broken egg, with the inscription *TOUT CE QUI VIT SOIN D'UN OEUF*, leaning on a pile of books by various authors including Bonnet, Porta, Buffon and Lamarck, the opposing side with the three volumes of his own publication *THEORIE DES RESSEMBLANCES PAR LE CHEVALIER DA GAMA MACHADO*, the front with five small eggs bearing names of zoological classes including *POISSONS*, *REPTILES* and *PLANTES*, on a canted rectangular base, signed *FRATIN* to the reverse, mid brown mottled patination, 19.5cm high

£3,000 - 4,000
 €4,200 - 5,600

Joseph Joachim Da Gama Machado was a Portuguese diplomat sent to his country's embassy in Paris during the mid 19th century. Da Gama Machado was a keen ornithologist and a noted eccentric individual who surrounded himself at home with birds and animals. His most famous publication *Theories des Ressemblances* is depicted to one side of his likeness in the present lot. In these three volumes he divulged his belief that certain similarities within the appearance of wildlife could be interpreted to reveal similarities within their behaviour. His general eccentricity to life and his work is reflected in his tomb at the Père Lachaise Cemetery, where not only is the pyramidal structure on top of the sarcophagus supported by four tortoises, but the inscription reads, after referencing his Theory: 'He was a born stutterer, short-sighted and died blind. Passersby admire how nature is benevolent'.

Although there does not appear to be any record of Fratin's production of this unusual and apparently rare bronze figure, it was presumably cast to commemorate the passing of this colourful figure in 1861. The extraordinary attention to detail not only reflects the high esteem Da Gama Machado was held in by the French public but is also a testament to the quality of Fratin's skills as sculptor.



149



151

OTHER PROPERTIES

150

MANNER OF ANTOINE LOUIS BARYE (FRENCH, 1796-1875): A BRONZE MODEL OF AN ELEPHANT

on oval naturalistically cast base raised on a black marble plinth, 27cm high

£500 - 700
€700 - 980

151

A LATE 19TH CENTURY FRENCH PATINATED BRONZE FIGURAL GROUP OF A YOUNG GIRL AND A DOG

the figure leaning against and embracing the dog, on rocky naturalistically cast oval base raised on a white veined marble plinth, signed *Boyes* to the base, 33.5cm high

£600 - 800
€840 - 1,100



152

152

EMILIO BENLLIURE Y MORALES (SPANISH, B. 1866): A BRONZE GROUP OF A YOUNG BOY AND A DONKEY

the young rider endeavoring to hold on to the contents of the straw paniers attached to his saddle whilst his agitated mount tries to throw him, a dog looking on, on canted naturalistic base, signed *Benlliure Morales* to one end of the base, the rear inscribed *G. NISINI, FUSE, ROMA*, dark brown patination, raised on a shallow wooden plinth, 32cm high

£2,500 - 3,500
€3,500 - 4,900

PROPERTY OF A GENTLEMAN

153

JEAN-BAPTISTE CLESINGER (FRENCH, 1814-1883): A BRONZE OWL PAPERWEIGHT TOGETHER WITH A LATE 19TH CENTURY BRONZE STORK AND SHELL NOVELTY SPILL HOLDER

the owl standing on a skull and indistinctly inscribed to the front *RIENI?* on moulded rounded rectangular base, signed to one side *J CLESINGER* and inscribed *MAISON MARNYHAG 1 RUE DE LA PAIX PARIS*, mid brown patination, on canted rouge marble plinth base; the bronze stork spill vase unmarked, dark brown patination, 10cm and 11cm high respectively (2)

£400 - 600
€560 - 840



153



154



155



OTHER PROPERTIES

154 Y Φ

A 19TH CENTURY DIEPPE IVORY FIGURE OF A BEGGAR

the standing figure wearing torn and patched clothes, warming his hands in his jacket, his open mouth with visible teeth, on an oval base, 19cm high

£500 - 800
€700 - 1,100

155 Y Φ

A NEAR PAIR OF 19TH CENTURY DIEPPE IVORY MILITARY FIGURES

the first wearing an Order of the Golden Fleece and holding a scroll in his right hand and a bicorn hat in his left, on a square base, the other figure holding anchor, on a canted square base, both raised on later ebonised plinths, 11cm wide, 11cm deep, 28cm high (4in wide, 4in deep, 11in high) (2)

£2,500 - 3,500
€3,500 - 4,900

156

EMILE LOUIS PICAULT (FRENCH, 1833-1915): A PAIR OF BRONZE FIGURES OF A MEDIEVAL STYLE L'ESCHOLIER AND ARCHER

each wearing elaborate period costume, on circular base with applied titled inscriptions, signed *E. PICAULT*, dark brown patination, 49cm high (2)

£800 - 1,200
€1,100 - 1,700

157

A PAIR OF LATE 19TH CENTURY FRENCH BRONZE CANDELABRA SURMOUNTED BY OWLS

each modelled as a central knopped stem surmounted by an owl with wings outstretched, above triform bases modelled as birds legs, issuing three claw branches each holding a cauldron shaped nozzle, the stems with serpent wrapped decoration, dark brown patination, 48cm high (2)

£400 - 600
€560 - 840



156





158

158

A GEORGE III MAHOGANY SECRETAIRE CHEVERET

circa 1790, with boxwood stringing, the fall enclosing ten pigeon holes, above two short drawers, over one long drawer with a baize-lined sliding top flanked by compartments for pen and ink, above one drawer enclosing six compartments, on square tapering legs terminating in brass castors, with a platform undertier, 49cm wide x 40cm deep x 113.5cm high, (19in wide x 15 1/2in deep x 44 1/2in high)

£1,000 - 1,500
€1,400 - 2,100

159

A FRENCH LATE 19TH CENTURY GILT BRONZE MOUNTED BOIS SATINE, AMARANTH AND MARQUETRY BUREAU A CYLINDRE

in the Regence style
the galleried marble top above three short drawers, over a panel mounted cylinder front inlaid with two shaped end tablets each encompassing interlaced scrolling foliage surmounted by a coronet, with a central oval cartouche inlaid with three *fleurs de lys* below a crown, enclosing four drawers and four compartments above a gilt-tooled leather inset slide, with three short frieze drawers below, on square section cabriole legs headed with *espagnolettes*, with lambrequin and acanthus cast Apollo masks to each side, 134.5cm wide, 67cm deep, 131cm high (52 1/2in wide, 26in deep, 51 1/2in high).

£1,500 - 2,000
€2,100 - 2,800



Detail of side



159

160

A WILLIAM IV MAHOGANY BREAKFAST TABLE

the radially segmented plum-pudding mahogany tilt-top on a faceted column, with a concave tripartite base terminating in brass castors, 133.5cm wide x 133cm deep x 74cm high, (52 1/2in wide x 52in deep x 29in high)

161

AN EDWARDIAN MAHOGANY, SATINWOOD CROSSBANDED, THUYAWOOD AND INLAID BUREAU

in the manner of Edwards & Roberts
the pierced galleried top with a central mirror inset panelled door enclosing one shelf, flanked by two doors each inlaid with an urn within a ribbon-tied and husk garlanded oval, enclosing one shelf, above a fall enclosing six pigeon holes, to drawers and a baize inset surface, over one long frieze drawer flanked by two banks of three short drawers, stamped: '402' 126cm wide x 52cm deep x 154cm high, (49 1/2in wide x 20in deep x 60 1/2in high)

£1,000 - 1,500

€1,400 - 2,100



161



162

162

A REGENCY SIMULATED ROSEWOOD BONHEUR DU JOUR

with a pair of central glazed panelled doors flanked by concave ends incorporating four cedar-lined drawers, above one cedar-lined frieze drawer with a gilt tooled leather inset sliding top, on baluster turned legs terminating in brass castors, *the simulated rosewood probably re-decorated*, 83.5cm wide x 55cm deep x 117cm high, (32 1/2in wide x 21 1/2in deep x 46in high)

£1,000 - 1,500

€1,400 - 2,100

163

A LATE VICTORIAN MAHOGANY OCCASIONAL TABLE

in the George III style
the eared top inlaid with a central star, on three scroll-form supports terminating in a scroll carved tripod base, 51cm wide x 46cm deep x 71.5cm high, (20in wide x 18in deep x 28in high)

£500 - 800

€700 - 1,100



164

164
AN EARLY 19TH CENTURY NORTH WEST PERSIAN KHELLEH
404cm x 162cm

£1,500 - 2,000
 €2,100 - 2,800

165
A VIZZ CARPET
*West Persia,
 393cm x 283cm*

£300 - 500
 €420 - 700



167

166
A MALAYIR KHELLEH
311cm x 280cm and another runner (2)

£400 - 600
 €560 - 840

167
AN AUBUSSON DESIGN EUROPEAN RUG
*probably Belgium,
 296cm x 138cm*

£800 - 1,200
 €1,100 - 1,700



168

168
A SILK GHOM CARPET
Central Persia,
315cm x 204cm

£3,000 - 5,000
€4,200 - 7,000

169
A TEKKE CARPET
West Turkestan,
343cm x 225cm

£700 - 1,000
€980 - 1,400

170
A CHINESE CARPET
414cm x 308cm

£2,500 - 3,500
€3,500 - 4,900



169



170



171



172



173

171

AN EARLY 20TH CENTURY FRENCH GILT AND GREEN PATINATED BRONZE AND VERDE ANTICO MARBLE DESK TIMEPIECE

in the Empire style
the ball case with gilt Roman numerals and pierced hands surmounted by a laurel wreath finial supported by model of an eagle with outspread wings, on stepped plinth base and disc feet, the brass spring driven movement with vertical platform jewelled cylinder escapement, with key, 26cm high

£600 - 800
€840 - 1,100

172

AN EARLY 20TH CENTURY FRENCH EMPIRE STYLE GILT BRONZE AND WHITE MARBLE FIGURAL CLOCK

of urn form, surmounted by a figure of a boy with a butterfly and a flaming torch, on a spreading socle above a square base, the white enamelled dial with Roman numerals, the twin drum movement striking on a bell, 33cm high

£800 - 1,200
€1,100 - 1,700

173^Y

A LOUIS PHILIPPE GILT BRONZE MOUNTED ROSEWOOD AND FRUITWOOD INLAID LYRE CLOCK

with acanthus and scallop finial, on moulded stepped plinth base, the 3.5" engine turned silvered Roman dial set within a beaded bezel, the brass twin train movement with outside countwheel striking on a bell, with decorative swan and floral cast visible pendulum, on conforming oval base with glass domed shade, with key, 72cm high

£600 - 800
€840 - 1,100



174

174

A LATE 19TH CENTURY GILT AND PATINATED BRONZE MOUNTED ROUGE MARBLE AND SLATE ELEPHANT MANTEL CLOCK

in the Japanesque taste, the movement stamped Japy Freres the stepped tapering case with incised gilt decoration of cranes surmounted by a model of an elephant with onion domed vase finial, the sides with lion dogs holding balls under their front paws, the front with applied panel of two warriors, on tapering plinth base with grotesque maskhead finial on pierced scrolling feet, the 4" Arabic dial with central bird decoration, the stamped brass twin drum movement with outside countwheel striking on a bell, with pendulum and winding key, 54cm high

£1,000 - 1,500
€1,400 - 2,100

175

A LATE 19TH CENTURY FRENCH BRONZE AND BLACK MARBLE FIGURAL MANTEL CLOCK

the dial and movement signed John Hall, Paris, the movement stamped Japy Freres the elaborate case cast with leopards masks and formalised foliate scrolls surmounted by a shallow domed square cover, with lobed finial, flanked to one side by a classical muse, on breakfront rounded plinth base, the 4" signed enamel dial with Roman numerals, the twin train movement with outside countwheel striking on a bell, 61cm high

£600 - 800
€840 - 1,100

176

A LATE 19TH CENTURY BRONZED SPELTER FIGURAL MYSTERY CLOCK

the dial signed Au Nègre, 19 Bard. St. Denis (sic) Paris formed as a mermaid and two water sprites, on an associated inlaid fruitwood base signed L. MADRASSI, the figure holding aloft the swinging mystery clock and pendulum, the 4.5" enamelled Roman dial with outer Arabic five minute track and pierced gilt hands, the twin barrelled movement with rack strike on a bell and Brocot type escapement with brass counter weight to the crutch, above an integral gridiron pendulum with foliate cast bob, 95cm high

£1,800 - 2,200
€2,500 - 3,100



175



176



177

177

A PAIR OF VICTORIAN STEEL ARMCHAIRS

after the model by R.W. Winfield
 each of scrolled and downswept form, with button back leather
 upholstery, *restored, surfaces later coated, 56cm wide, (2)*

£4,000 - 6,000
€5,600 - 8,400

Metal was originally used in the making of chairs in Paris by the company, Gandillot & Cie, from circa 1828 onwards. Both iron and steel furniture became progressively more popular over the course of the 19th century both across Europe and America. However, perhaps the most influential piece of metal furniture made during this period was a similar rocking chair to the present lot, manufactured by a Birmingham based enterprise called Winfield & Co., which was first displayed at the 1851 Great Exhibition.

178

AN EARLY VICTORIAN OAK FOLIO STAND

the adjustable hinged slatted top on an acorn and oak leaf carved
 baluster turned column, terminating in three scroll eared and floral
 carved downswept legs, *51cm wide x 68cm deep x 95cm high, (20in
 wide x 26 1/2in deep x 37in high)*

£400 - 600
€560 - 840



179

179

A MID VICTORIAN BURR YEW, SATINWOOD, EBONISED, PURPLEHEART AND FRUITWOOD SIDE CABINET

in the manner of Jackson and Graham, after Owen Jones inlaid with palmettes, honeysuckle, Vitruvian scrolling and stylised foliage, the later marble top above one panelled door with a raised central lozenge panel, enclosing a velour lined interior and one shelf, flanked by classical maiden half-bust herm tapering columns and two glazed panelled doors inlaid with chevron borders, enclosing glass shelves, flanked by flute-inlaid and parcel gilt Corinthian columns, *the marble top split into three pieces, 197cm wide, 49.5cm deep, 110cm high (77 1/2in wide, 19in deep, 43in high).*

£4,000 - 6,000
 €5,600 - 8,400

180

A LATE 19TH/EARLY 20TH CENTURY PAINTED AND PARCEL GILT ARMCHAIR

in the George III style the oval upholstered back, with gilt painted channel carved arms, on a serpentine shaped seat, on two bell flower headed cabriole front legs and two outswept back legs, *the seatrail stamped: 'us944', 63cm wide x 64cm deep x 92cm high, (24 1/2in wide x 25in deep x 36in high)*

£300 - 500
 €420 - 700



179 (detail)



179 (detail)



181

181

A REGENCY CARVED MAHOGANY SERVING TABLE

in the manner of Gillows the rounded rectangular top above a plain frieze with beaded moulding on ring turned and fluted tapering legs and spool feet, 158cm wide, 73cm deep, 91cm high (62in wide, 28 1/2in deep, 35 1/2in high).

£800 - 1,200
€1,100 - 1,700

182

A GEORGE II BURR ASH AND FEATHERBANDED CHEST-ON-STAND

the veneered top above a shallow moulded cornice, the two short and three long graduated drawers with an arrangement of three further drawers below, on later cabriole legs, 97cm wide, 53cm deep, 156cm high (38in wide, 20 1/2in deep, 61in high).

£1,200 - 1,800
€1,700 - 2,500

183

A FRENCH EARLY 19TH CENTURY EMPIRE BRASS MOUNTED MAHOGANY SIDE CABINET

of D-shaped form, the marble top above a frieze drawer, over a pair of doors enclosing one shelf, flanked by engaged columns, on later cabriole feet, 149cm wide x 60cm deep x 100cm high, (58 1/2in wide x 23 1/2in deep x 39in high)

£300 - 500
€420 - 700



182



184

184

A LARGE REGENCY MAHOGANY BREAKFAST TABLE

the rounded rectangular tilt-top with a reeded edge, on a ring turned baluster column and four tapering scroll supports, terminating in reeded outswept legs with fluted brass cappings and castors, 183cm wide, 120cm deep, 75cm high (72in wide, 47in deep, 29 1/2in high).

£1,200 - 1,800

€1,700 - 2,500

185

A LATE VICTORIAN SATINWOOD, EBONISED INLAID, PARCEL GILT AND BRASS MOUNTED DISPLAY CABINET

the glass cabinet comprising a brass beaded astragal panelled front with a sunflower rosette to each intersection and two panelled side doors, on a stand comprising two long drawers inlaid with lozenge borders, on square stiff-leaf capped and reeded tapering legs with bead collars, the shaped H-stretcher surmounted by a classical urn, one cracked glass panel to the top of the cabinet, 92.5cm wide x 37.5cm deep x 184cm high, (36in wide x 14 1/2in deep x 72in high)

£1,200 - 1,800

€1,700 - 2,500

186

A LATE VICTORIAN CAST-IRON OCCASIONAL TABLE WITH A LATER POLYCHROME DECORATED TOP

the circular top painted with a frigate flying the Red Ensign, centred within a compass motif, on a support modelled as intertwined ropes and anchors, 60.5cm wide x 60.5cm deep x 73.5cm high, (23 1/2in wide x 23 1/2in deep x 28 1/2in high)

£300 - 500

€420 - 700



185



187

187

A PAIR OF ORIENTAL PORCELAIN HALL VASES

in the Imari style of inverted baluster form with flared scallop necks, each enamelled with twin oval cartouches depicting figural landscapes and reserved on a dense foliate and formalised floral ground, 126cm high (2)

£500 - 800
€700 - 1,100



188

188

A PAIR OF SECOND HALF 19TH CENTURY FRENCH PORCELAIN GARNITURE VASES AND COVERS

in the Sevres style the flared necks above shouldered banded cylindrical and fluted bodies on pedestal circular bases, the covers with bronze pineapple finials, each painted with shaped cartouches depicting winged musical putti, armorials, profile portraits of Madame de Pompadour and floral monograms united by ribbon tied floral garlands, all reserved on a gilt tooled banded and bordered bleu celeste ground, 47cm high (2)

£800 - 1,200
€1,100 - 1,700



189

189

A MASSIVE PAIR OF DECORATIVE CHINESE BLUE AND WHITE PORCELAIN HALL VASES

the flared cylindrical necks above shouldered tapering bodies, each painted with large and small cartouche panels depicting exotic birds, flowering branches, peony flowers and rockwork landscapes, all reserved on a dense foliate scroll and blossom scattered ground within barbed floral borders, 220cm high

£1,500 - 3,000
€2,100 - 4,200

190 *

A PAIR OF 20TH CENTURY WHITE-GLAZED, BARREL-SHAPED SEATS

each typically decorated with reticulated designs of cash to the top and the rounded sides, the sides with decorative bands of protruding circular bosses at the top and above the foot, covered overall in a creamy-white glaze, 49.5cm high (2)

£300 - 500
€420 - 700

Provenance

Doris Duke Charitable Foundation, by repute.

191

A PAIR OF LATE 19TH CENTURY FRENCH GILT BRONZE AND CHAMPLEVE ENAMEL CANDLESTICKS IN THE BARBEDIENNE STYLE

with twin urn nozzles above scalloped drip pans on stylised scarab wing supports, centred by Chinoiserie figures within pierced pagoda frames dressed with ball hung chains, on stepped circular bases raised on toupie disc feet, 26cm high (2)

£700 - 1,000
€980 - 1,400



191

192

A PAIR OF EARLY 19TH CENTURY GILT BRONZE CANDLESTICKS IN THE FORM OF DOLPHINS

each dolphin issuing a removable candle nozzle from its mouth, on scrolling feet, 12.5cm high (2)

£500 - 700
€700 - 980



192

193

A PAIR OF LATE 19TH CENTURY WEDGWOOD BLUE JASPER GILT METAL AND CUT GLASS TABLE LUSTRES

with typical applied white Classical figural decoration on a dark blue round, each with a knopped stem issuing a candle nozzle, with downward scrolling foliate collar hung with faceted beaded prism drops, on circular base, 25.5cm high (2)

£500 - 700
€700 - 980



193

Provenance

The Zorenky Collection

194

A COLLECTION OF THREE 19TH CENTURY BENHAM & FROUD COPPER CASTLE JELLY MOULDS AND TWO SIMILAR PERIOD FRENCH COPPER RING MOULDS

the castle moulds comprising a rare Brunswick star mould with cross and orb stamp and marked 'REGISTERED SEPTEMBER 15 1864', the two other two of different designs stamped 358 and 359 respectively, the two ring moulds stamped TROTTIER, FNT, PARIS and numbered 18, the castle moulds 16.5cm, 11.5cm and 11cm high respectively, the ring moulds each 6cm high (5)

£500 - 800
€700 - 1,100



194

195

A LATE 19TH CENTURY MAHOGANY, BEADED GLASS AND BRASS INLAID GALLERY TRAY

the turned baluster gallery with ovolo and bead and reel moulded edges, the glazed top with Neo-Classical paterae, bell husk and scrolling leaf line decoration inlaid with coloured glass beads, 62cm wide

£300 - 500
€420 - 700



196



198



197



199

196

A LARGE GEORGE III MAHOGANY PEMBROKE TABLE

the oval top above one frieze drawer, on channelled square section tapering legs terminating in brass cappings and castors, *the inside of the drawer with a plaque which reads: 'NORMAN ADAMS...'* 65cm wide x 107cm deep x 72.5cm high, (25 1/2in wide x 42in deep x 28 1/2in high)

£800 - 1,200
€1,100 - 1,700

Previously retailed by Norman Adams.

197

AN EARLY VICTORIAN CAMPHORWOOD AND BRASS INLAID SECRETAIRE CAMPAIGN CHEST

probably second quarter 19th century, with brass line-inlaid tablets and stylised foliate angles, with brass mounted edges, the hinged front section enclosing three drawers, above a lockable hinged leather inset writing slope within an ebony border, over two short and two long drawers, on bracket feet, 88.5cm wide x 48cm deep x 100cm high, (34 1/2in wide x 18 1/2in deep x 39in high)

£700 - 1,000
€980 - 1,400

198

A PAIR OF FRENCH LATE 19TH CENTURY BRASS MOUNTED MAHOGANY TABLES DE NUIT

each with a square marble top above a re-entrant panel mounted door enclosing one shelf, 41cm wide x 41cm deep x 78.5cm high, (16in wide x 16in deep x 30 1/2in high) (2)

£1,000 - 1,500
€1,400 - 2,100

199

AN EARLY GEORGE III MAHOGANY TEA TABLE

the rectangular hinged top with a flowerhead carved moulded edge, above one frieze drawer, on four square legs with canted inner angles, *shrinkage cracks to the top*, 85cm wide x 41.5cm deep x 72.5cm high, (33in wide x 16in deep x 28 1/2in high)

£500 - 700
€700 - 980



200



202



201



203

200

A PAIR OF LATE 18TH/EARLY 19TH CENTURY MAHOGANY BEDSIDE COMMODES

each inlaid with stringing, on square tapering legs, 39cm wide x 31cm deep x 76.5cm high, (15in wide x 12in deep x 30in high) (2)

£800 - 1,200
€1,100 - 1,700

201

A GEORGE II BURR WALNUT, WALNUT AND FEATHERBANDED CONCERTINA-ACTION CARD TABLE

the eared and shaped quarter veneered hinged top enclosing a baize surface and recessed playing counter wells, on lappet headed tapering legs, 85.5cm wide x 42cm deep x 73cm high, (33 1/2in wide x 16 1/2in deep x 28 1/2in high)

£600 - 800
€840 - 1,100

202

A WILLIAM IV MAHOGANY WRITING TABLE

of unusual proportions, the moulded top inset with a gilt-tooled leather writing surface, above one long frieze drawer with two opposing short drawers, on ring turned and baluster tapering legs, 94cm wide x 90cm deep x 75cm high, (37in wide x 35in deep x 29 1/2in high)

£600 - 800
€840 - 1,100

203

A 19TH CENTURY CAMPHORWOOD SECRETAIRE CAMPAIGN CHEST

in two sections, with one long frieze drawer above a secretaire drawer enclosing two short drawers and three pigeon holes, flanked to each side by a bank of two short drawers, over three long drawers, with rounded foliate carved angles, 112cm wide x 52.5cm deep x 111.5cm high, (44in wide x 20 1/2in deep x 43 1/2in high)

£700 - 1,000
€980 - 1,400



204

204

AN EARLY GEORGE III MAHOGANY CHEST

the rectangular ogee moulded top above a brushing slide, over four long graduated drawers, on later bracket feet, 92cm wide x 52cm deep x 82.5cm high, (36in wide x 20in deep x 32in high)

£2,000 - 3,000
€2,800 - 4,200

205 Y

A REGENCY ROSEWOOD AND SATINWOOD CROSSBANDED SOFA TABLE

with ebonised and boxwood stringing, the rounded rectangular top above two short frieze drawers inlaid with stylised Greek key stringing, on two end supports, with a simulated rosewood baluster-form cross stretcher decorated with addorsed *anthemia* flanking a rosette, with four outswept legs terminating in brass cappings and castors, 149cm wide x 61cm deep x 74cm high, (58 1/2in wide x 24in deep x 29in high)

£2,000 - 3,000
€2,800 - 4,200



205

206^Y

A CHARLES X ROSEWOOD, BIRDS' EYE MAPLE AND FRUITWOOD SOFA TABLE

the rounded rectangular top above two short mahogany lined frieze drawers, on scrolled X-form end supports centred by roundels, with a ring turned cross stretcher, terminating in castors, with a paper label to the underside inscribed in ink: 'C.S. de Rothesay' 101cm wide x 65.5cm deep x 73.5cm high, (39 1/2in wide x 25 1/2in deep x 28 1/2in high)

£1,500 - 2,000
€2,100 - 2,800

The label to the underside of the present lot, which is inscribed in ink: 'C.S. de Rothesay', most likely refers to Lord Stuart de Rothesay, who was responsible for purchasing and extending, as well as mostly residing at, Highcliffe Castle in Dorset, from circa 1830 until his death.

Charles Stuart, the 1st Baron Stuart de Rothesay (1779-1845), served as Ambassador in Spain during the Peninsular Campaign and held an important role in the Duke of Wellington's close circle of advisors during Napoleon's famous 'Hundred days' return. Lord Stuart de Rothesay's participation in the historic battle of Waterloo led to him being selected to ensure, following the defeat of the French, the safe return to the nation of the exiled King Louis XVIII, whom he personally accompanied back to Paris. For completing this important political task, along with his distinguished loyal service, Lord Stuart de Rothesay was rewarded by being made the British Ambassador in Paris, a position he held until his retirement in 1830.



206



207

207

AN AUSTRIAN EARLY 19TH CENTURY FRUITWOOD AND EBONISED LINE-INLAID SIDE CABINET

the rectangular top above a pair of doors disguised as two drawers, on square tapering legs, 106cm wide x 53cm deep x 78cm high, (41 1/2in wide x 20 1/2in deep x 30 1/2in high)

£1,000 - 1,500
€1,400 - 2,100



208

208

A PIETRA DURA MARBLE TABLE TOP

in the Italian late 17th/early 18th century style
the central rectangular tablet depicting
flowers, foliage and volute scrolls within a
tablet strapwork border, *151.5cm wide x
90cm high*,

£1,500 - 2,000

€2,100 - 2,800

209

**A LATE VICTORIAN MAHOGANY
BREAKFRONT BOOKCASE**

in the George III style
the ogee moulded cornice above four
geometric astragal glazed panelled doors,
enclosing sixteen adjustable shelves, over
four re-entrant panelled doors, *258cm wide x
48cm deep x 227cm high, (101 1/2in wide x
18 1/2in deep x 89in high)*

£1,000 - 1,500

€1,400 - 2,100



209



210

210

A PIETRA DURA MARBLE TABLE TOP

after an Italian early 17th century example by J. Ligozzi
inlaid with a variety of marbles and hardstones, depicting an asymmetric abundance of flowers, floral trails and foliage, 184cm wide x 122cm high,

£1,200 - 1,800
€1,700 - 2,500

The current lot is a modern version of a pietra dura table top made in the Florence-based Medici workshop following a design by Jacopo Ligozzi (c.1547-1632) during the period 1614-1621. The original top is illustrated in G. Annamaria, *L'Arte delle Pietre Dure da Firenze all'Europa*, pp. 78 & 79.

211

A GEORGE III MAHOGANY BREAKFRONT LIBRARY BOOKCASE

the stiff-leaf carved and dentil moulded cornice above a fluted frieze interspersed with *patera*, over four geometric astragal glazed panelled doors, enclosing six short and three long adjustable shelves, with four panelled doors below, enclosing three shelves, on a plinth base, *the cornice probably associated and/or with later carving*, 294cm wide, 55cm deep, 274cm high (115 1/2in wide, 21 1/2in deep, 107 1/2in high).

£2,000 - 3,000
€2,800 - 4,200



211



212



214

212
**A LONG AND NARROW TIBETAN
 RUNNER**

623cm x 78cm

£1,500 - 2,000
 €2,100 - 2,800

213
A BIDJAR RUG
Persian/Kurdistan,
 219cm x 145cm

£600 - 800
 €840 - 1,100

214
A HAMADAN RUNNER

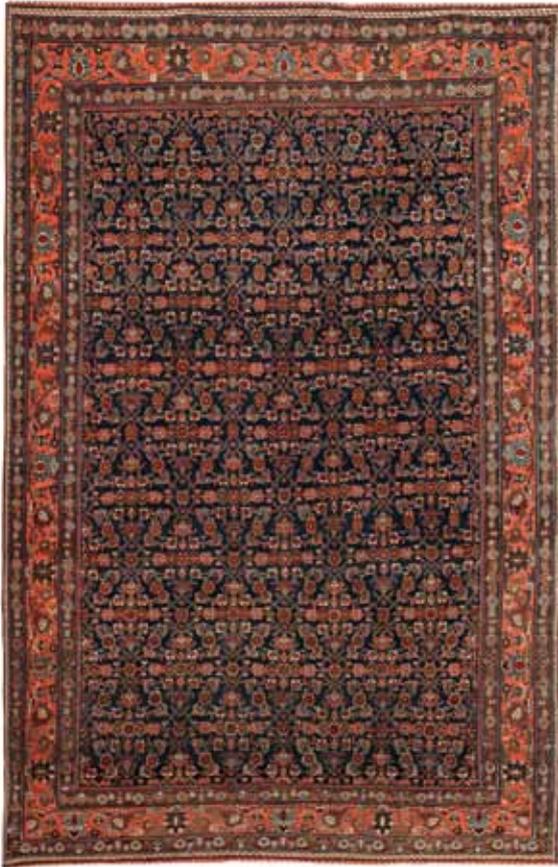
West Persia,
 330cm x 135cm

£1,000 - 1,500
 €1,400 - 2,100

215
A SILK GHOM RUNNER

Central Persia,
 225cm x 81cm

£500 - 700
 €700 - 980



216



217

216

A BIDJAR RUG

*Persian/Kurdistan,
214cm x 139cm*

£1,500 - 2,000

€2,100 - 2,800

217

A KASHAN SILK RUG

*Central Persia,
154cm x 107cm*

£700 - 1,000

€980 - 1,400

218

A TABRIZ CARPET

*North West Persia,
535cm x 372cm*

£1,000 - 1,500

€1,400 - 2,100



218



219

219

A SMALL GEORGE IV GOTHIC REVIVAL MAHOGANY WRITING CHIFFONIER

by Fenton & Sons

the top comprising two shelves with cluster column supports, above one cusped panelled frieze drawer with a hinged adjustable ratcheted and gilt-tooled leather inset top, flanked by compartments for pen and ink, over a pair of glazed re-entrant panelled doors enclosing one shelf, flanked by projecting cluster columns, *the reverse with a printed paper label which reads: 'F. Fenton & Sons, Upholsterers and Cabinet Manufacturers, No 51, High Street, Colchester'*, 78.5cm wide x 43.5cm deep x 148cm high, (30 1/2in wide x 17in deep x 58in high)

£1,000 - 1,500

€1,400 - 2,100

Francis Fenton is documented as both a cabinet maker and an auctioneer active between the years 1816 and 1848. Based at 51 High Street, Colchester, in Essex, his firm is recorded as Fenton & Son in the period 1823-4, *Dictionary of English Furniture Makers, 1660-1840*, ed. by G. Beard and C. Gilbert, 1986, p. 296.



219 (detail)



221

220

AN EARLY VICTORIAN MAHOGANY 'COMPACTUM' WARDROBE

second quarter 19th century, the triangular pediment above six long graduating drawers flanked by two panelled doors, on plinth base, 242cm wide x 65cm deep x 207cm high, (95in wide x 25 1/2in deep x 81in high)

221^Y

A GEORGE III MAHOGANY AND ROSEWOOD CROSSBANDED CHEVERET

inlaid with stringing, the superstructure comprising a shaped back above two short cedar-lined drawers, over one long cedar-lined drawer, enclosing various compartments, over a hinged foldover top enclosing a tooled leather inset surface, above one cedar-lined frieze drawer, on square tapering legs, 47.5cm wide x 39cm deep x 103cm high, (18 1/2in wide x 15in deep x 40 1/2in high)

£1,000 - 1,500

€1,400 - 2,100

222

A THIRD QUARTER 19TH CENTURY JASPERWARE MOUNTED TULIPWOOD AND PURPLEHEART BONHEUR DU JOUR

possibly French, with quarter veneering, the top comprising a central Wedgwood type Jasperware oval mount depicting a classical maiden, flanked by two short drawers, above two short frieze drawers, on square tapering legs, 91cm wide x 55cm deep x 92cm high, (35 1/2in wide x 21 1/2in deep x 36in high)

£1,000 - 1,500
€1,400 - 2,100



222

223

A LATE VICTORIAN CHIPPENDALE REVIVAL CARVED MAHOAGANY TRIPOD TABLE

the eared circular tilt-top with a shell and opposing C-scroll carved border, on a gothic blind fretwork and scroll carved baluster turned column, terminating in rocaille clasped and acanthus hipped downswept legs, 86cm wide x 86cm deep x 75cm high, (33 1/2in wide x 33 1/2in deep x 29 1/2in high)

£300 - 500
€420 - 700

224

A DUTCH LATE 18TH CENTURY SATINWOOD, LACQUER, AMARANTH, HAREWOOD AND MARQUETRY SECRETAIRE A ABBATANT

inset with three square Chinese lacquer panels depicting riverside landscapes, with chequer inlaid bandings and projecting canted front angles, the galleried top above one frieze drawer inlaid with three tablets centred by a rosette within an oval, with two circular enamel handle plates each decorated with love birds perched upon a classical urn, over a fall inlaid with a tassel-swagged and ribbon-tied tablet pendant, enclosing four mahogany veneered drawers, four pigeon holes and a leather inset surface, with a pair of doors below each with conforming inlay, enclosing one shelf, 87cm wide x 45cm deep x 154cm high, (34in wide x 17 1/2in deep x 60 1/2in high)

£1,500 - 2,000
€2,100 - 2,800

A similar version of the present lot, albeit one incorporating circular lacquer panels instead of the rectangular ones which are a striking feature of the offered secretaire, sold at Christie's, London, European Noble and Private Collections, 2 October 2013, lot 109.

Additional images of the present lot are available to view online at www.bonhams.com



224



224 (detail)



225



227



226



228

225

A LATE VICTORIAN CAMPAIGN/TRAVELLING WRITING TABLE

enclosing a red leather interior fitted with various letter pouches, pen compartments, an ink pot, an address book and a writing surface, when open: 62cm wide x 62cm deep x 79cm high, (24in wide x 24in deep x 31in high)

£500 - 700
€700 - 980

226

AN EARLY VICTORIAN SATINWOOD AND PURPLEWOOD LINE-INLAID HANGING CABINET

by Gillows
comprising one shelf with a mirrored back above a pair of panelled doors, with ring turned flute inlaid front columns, the top of one door stamped: 'GILLOW', 54.5cm wide x 80.5cm high,

£600 - 800
€840 - 1,100

An additional image of the stamp impressed upon the present lot is available to view online at www.bonhams.com

227

A MATCHED PAIR OF LACQUER AND BRASS COFFEE TABLES

each with a dished circular top decorated with birds, flowers and foliage, on a brass simulated bamboo base, the larger table: 59.5cm wide x 59.5cm deep x 58cm high, (23in wide x 23in deep x 22 1/2in high)

£500 - 800
€700 - 1,100

228

A GEORGE II WALNUT ARMCHAIR

with shepherd's crook arm supports, on acanthus clasped and volute eared cabriole front legs terminating in pointed pad feet, with splayed back legs, restorations, 71cm wide,

£500 - 700
€700 - 980



229

229

A PAIR OF BRASS COFFEE TABLES

each with a rectangular top applied with a Japanese polychrome decorated woodblock print, the prints depicting samurai figures, on hexagonal legs, 60cm wide x 44.5cm deep x 50.5cm high, (23 1/2in wide x 17 1/2in deep x 19 1/2in high) (2)

£600 - 800
€840 - 1,100

230

A GEORGE III MAHOGANY ARMCHAIR

with keeled arm supports, on four cabriole legs terminating in scrolled feet, restorations and possibly later elements, 62cm wide

£600 - 800
€840 - 1,100



231

231

A 19TH CENTURY MAHOGANY BUTLER'S TRAY ON A LATER STAND

the tray with a pierced handle to each hinged side, 90cm wide, 67cm deep, 69cm high (35in wide, 26in deep, 27in high).

£700 - 900
€980 - 1,300

232

A 19TH CENTURY TULIPWOOD AND GILT METAL MOUNTED HANGING DISPLAY CABINET

of serpentine form, the pierced galleried top above a pair of glazed panelled and quarter veneered doors, enclosing three shelves, flanked by six shaped shelves with mirror inset backs, above a shaped apron, 114cm wide x 18cm deep x 107cm high, (44 1/2in wide x 7in deep x 42in high)

£600 - 800
€840 - 1,100





233 (part of a matched suite totalling nine items)



233 (detail)

233 Y Φ

A MATCHED SUITE OF LATE 19TH/EARLY 20TH CENTURY SATINWOOD, IVORY, CALAMANDER AND MARQUETRY DINING FURNITURE

comprising six open armchairs, one breakfront serving table, one breakfront side cabinet and one circular dining table, the cabinet and serving table with tulipwood crossbanding and each top inlaid with a central oval fan medallion and entwined olive leaf trails, the side cabinet with one long and two short frieze drawers, above a central door inlaid with the figures of the three Graces within an oval, enclosing one shelf, flanked by two smaller doors enclosing two shelves, on square tapering supports terminating in spade feet, the dining table top inlaid with a central fan medallion, on reeded downswept legs with brass cappings and castors, each chair with a pierced trellis splat surmounted by entwined ribbon-tied olive leaf branches, on ring turned tapering front legs and splayed back legs, *the chairs and dining table probably associated and early 20th century, the side cabinet: 153cm wide x 54cm deep x 108cm high, the serving table: 153cm wide x 51cm deep x 85.5cm high; the dining table: 138cm diameter; 73.5cm high, (9)*

£2,000 - 3,000

€2,800 - 4,200

Purchased at Harrods in October 1968 for £3,135.00

Additional images of the present lot are available to view online at www.bonhams.com



234

234

AN EARLY GEORGE III MAHOGANY LIBRARY BOOKCASE

the ogee moulded cornice above a pair of arched and geometric astragal glazed panelled doors, enclosing three later short adjustable shelves and one original short adjustable shelf, over two long graduated drawers, with two panelled doors below enclosing one shelf above one vertical divider, on a plinth base, 167.5cm wide x 65cm deep x 243cm high, (65 1/2in wide x 25 1/2in deep x 95 1/2in high)

£4,000 - 6,000
€5,600 - 8,400



235



236

235

A CHARLES X GILT BRONZE FIGURAL MANTEL CLOCK

the dial signed Galle Rue de Richelieu No. 95
the rectangular case surmounted by a lyre, three books, and a laurel wreath, flanked to one side by a standing Classical maiden, on rectangular base with a frieze depicting Classical figures, the 4" enamel dial with Roman numerals and outer five minute divisions set within an ouroboros bezel above a reclining winged figure, the twin train movement with silk suspension and outside countwheel striking on a bell, with pendulum and winder, 58cm high

£1,000 - 1,500
€1,400 - 2,100

236

AN EARLY 19TH CENTURY FRENCH GILT BRONZE FIGURAL CLOCK

the dial signed Martin Heisse a Bruxelles
the rectangular case surmounted by a seated classical maiden holding an anchor and resting one arm on a cornucopia, a ewer at her feet, on plinth base with applied butterfly and formalised foliate mount, raised on toupie feet, the 2.5" signed enamel dial with Roman numerals, the brass twin train movement with silk suspension and outside countwheel striking on a bell, with pendulum, 30cm high

£800 - 1,000
€1,100 - 1,400

237

A LOUIS PHILIPPE GILT BRONZE MANTEL CLOCK

the rectangular base with cavetto moulded stepped top surmounted by a birds nest and garlanded fruiting vine basket finial, the front and sides with anthemion mounts, on foliate moulded plinth base and disc feet, the 3.5" enamel Roman dial with outer Arabic quarter hour track and pierced gilt metal hands, the brass twin train movement with outside countwheel striking on a bell, with pendulum 42.5cm high

£800 - 1,000
€1,100 - 1,400



237

238

AN EARLY 20TH CENTURY FRENCH GILT AND PATINATED BRONZE AND WHITE MARBLE FIGURAL MANTEL CLOCK

in the Louis XVI style

the drum case surmounted by ribbon tied eagle cresting flanked by seated classical allegorical figures depicting the arts, on rounded rectangular plinth base with inset figural, maskhead and laurel leaf plaques below applied beaded and spiral borders, raised on an acorn foliate feet, the 5.5" enamel Arabic dial with outer quarter hour track and arrow and oval wreath gilt hands, the brass twin train movement striking on a bell, 45cm high

£1,500 - 1,800
€2,100 - 2,500



238

239

A SMALL FRENCH EMPIRE PERIOD GILT AND PATINATED BRONZE PENDULE AU MATELOT

after a design by De Verberie

the case modelled as a bale of cotton flanked by an attendant shirtless figure leaning on the bale, an anchor leaning on the other side, raised on an oval base with an applied mount modelled as a pair of dolphins, raised on four toupie feet, the later white enamel dial with Roman numerals, the replaced movement with single train and cylinder escapement, 19cm high

£700 - 1,000
€980 - 1,400

De Verberie is known to have had a shop in 1804 at the Boulevard du Temple where he sold clocks representing a series of the Continents, including one of l'Americaine. De Verberie's drawing of this design is illustrated in the Cahier de Dessin de Pendules of the Cabinet des Estampes, Bibliotheque Nationale, Paris and is inscribed *Le Matelot*.

Similar examples of larger size have been sold at auction including lot 360, Succession du Baron Fould-Springer et Objets d'art provenant de la Succession de C. cile de Rothschild, Christie's Paris, 11 March 2003, (22,325 Euros inc. premium) and Lot 285, European Furniture, Clocks, Sculpture and Works of Art, Christies, Amsterdam, 27 June 2006, (10,800 Euros inc. premium).



239

240

OF VINICULTURE INTEREST: A RESTAURATION GILT AND PATINATED BRONZE FIGURAL MANTEL CLOCK

the bow ended plinth base with applied central Bacchanalian putti plaque surmounted by a grape picker leaning against an oval coopered barrel containing grapes, the 3.25" enamel dial with Roman numerals and outer Arabic quarter hour track, the brass twin train movement with outside countwheel striking on a bell, with pendulum and winder, 37cm high

£1,200 - 1,800
€1,700 - 2,500



240



242



241

241

A LATE 19TH CENTURY LIMOGES ENAMEL LOW TAZZA

in the Renaissance style with maskhead and scrolling foliate border centred by a profile portrait of a bearded gentleman, 22.5cm wide

£400 - 500

€560 - 700

242

AN EARLY 19TH CENTURY ITALIAN MICROMOSAIC PLAQUE OF THE BORGHESE GLADIATOR

mounted on copper, with modern perspex display stand, the plaque 5.5cm wide, 15cm high overall

£1,000 - 1,500

€1,400 - 2,100

This rare subject reflects one of the major themes popular with micromosaic artists in the late 18th and early 19th century, that of classical ancient art subjects. Apparently previously unrecorded as there is no example of this subject in the Gilbert Collections of Micromosaics, the size and shape of the plaque suggests that it was originally intended to be mounted in the cover of a table snuff or bonbonniere although it could have originally been purchased loose to mount by the buyer on their return from their visit to Rome. The Gilbert collection, now housed at the Victorian & Albert Museum has an extensive collection of these circular plaques mounted into a variety of small boxes with classical, antique, topographical and naturalistic subjects and some are signed by or attributed to the best known makers of the genre including Giacomo Raffaelli (1753-1836), Gioacchino Barberi (1783-1857), Antonio Aguatti (d.1846) and Michelangelo Barberi (1787-1867).

An almost identical plaque, set within the lid of a tortoiseshell table snuff, sold £3900, Reeman Dansie, Essex, April 2014.

243

A LATE 19TH CENTURY GERMAN PAINTED PORCELAIN PLAQUE DEPICTING RUTH IN THE CORNFIELD AFTER CHARLES LANDELLE (FRENCH, 1821-1908) SET WITHIN A CONTEMPORARY CARVED LINDENWOOD BLACK FOREST FRAME

the porcelain probably Berlin (KPM)

Ruth depicted holding a sheaf of wheat, the elaborate architectural frame carved as an entablature on half column supported with foliage and a palm tree on strut support, the plaque unexamined out of the original frame, the plaque, 14cm x 9cm, the frame, 30cm x 22cm overall

£1,000 - 1,500

€1,400 - 2,100



243

244

A MID 19TH CENTURY ITALIAN MICROMOSAIC INLAID PANEL DEPICTING PLINY'S DOVES

the doves set within an oval malachite border, with moulded giltwood frame, the plaque 28cm wide x 20cm high, 45cm wide x 37cm high overall

£1,000 - 1,500
€1,400 - 2,100

Provenance

'The Contents of Le Bois Muralt', Christie's, 18 and 19 January 2000, lot 944.



244

245

AFTER JOHN FLAXMAN (BRITISH, 1755–1826): AN EARLY 20TH CENTURY BRONZE RELIEF DEPICTING THE ADORATION OF THE MAGI

the Virgin and Child seated, the Magi kneeling to Christ, dark brown and greenish patination, mounted on an oak frame with a brass plaque inscribed *RICHARD SINCLAIR LOVELACE MOLE* from *DIXON HENRY DAVIES* 12th NOVEMBER 1912, the relief 41cm x 24cm, 54cm x 37cm overall

£700 - 1,000
€980 - 1,400

The present bronze relief is a rare copy of an important marble relief which Flaxman executed circa 1792-94. The marble original was only recently attributed to Flaxman having been sold anonymously at a Christies South Kensington sale on 3rd September 2003 (lot 110). It has since been exhibited at the Ashmolean Museum, at Tate Britain in the 'Return of the Gods' exhibition in 2008, and in Berlin at the Skulpturensammlung und Museum für Byzantinische Kunst Staatliche Museen. The marble original has been deemed of such importance to English art history by the Arts Council England that it is currently subject to a temporary export bar.

The composition closely corresponds with a slightly larger plaster version by the artist at Sir John Soane's Museum, as well as two pen, ink and wash drawings, one of which is currently at the British Museum. Flaxman is more well known for his mythological depictions and his portraiture and so the present religious depiction is particularly significant to the study of his work. Whether the artist who cast the present relief was aware that it was a Flaxman design or whether he had simply seen the drawings in the British Museum or the plaster version in the Sir John Soane's Museum and thought it an elegant composition, we will probably never know. Flaxman's original late 18th century design which is very linear, with a pared down elegance bordering on the abstract, must have appealed to the early 20th century enthusiasm for modernism. It seems likely that Dixon Henry Davies admired the original and commissioned a copy directly from a sculptor in the early years of the 20th century when this style would have been in favour.



245

Related Literature

D. Bindman, *John Flaxman's Adoration of the Magi Rediscovered*, *Apollo*, 162, no. 526, 2005, pp.40-45.; M. Trusted, *The Return of the Gods, Neoclassical Sculpture in Britain*, exh. cat., London (Tate Britain), 2008, p.25.



246



247

246

A TABRIZ CARPET

*North West Persia,
393cm x 313cm*

£4,000 - 6,000

€5,600 - 8,400

247

A SULTANABAD RUG

*West Persia,
200cm x 117cm*

£700 - 1,000

€980 - 1,400

248

A TABRIZ CARPET

*North West Persia,
278cm x 175cm*

£500 - 700

€700 - 980



249

249

A TABRIZ CARPET

*North West Persia,
406cm x 293cm*

£1,500 - 2,000

€2,100 - 2,800

250

A KIRMAN CARPET

*South East Persia,
432cm x 271cm*

£1,000 - 1,500

€1,400 - 2,100

251

A SILK GHOM CARPET

*Central Persia,
318cm x 217cm*

£2,000 - 3,000

€2,800 - 4,200

252

AN ISFAHAN RUG

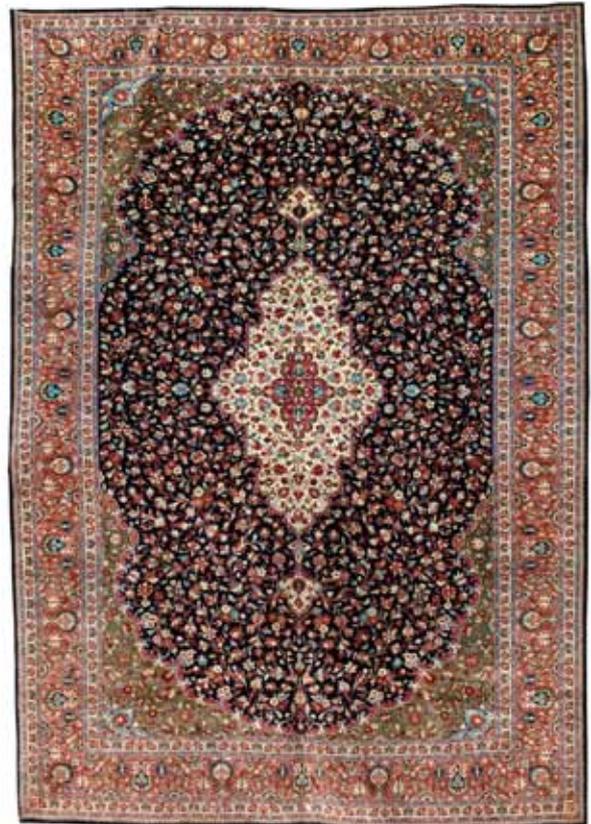
*Central Persia,
215cm x 156cm*

£500 - 700

€700 - 980



250



251



253

A WILLIAM IV MAHOGANY SIDE CABINET

attributed to Gillows

the rectangular top above one frieze drawer with a bead-and-reel moulded lower edge, enclosing a tooled leather inset hinged ratcheted writing surface flanked by two hinged lids and compartments for pen and ink, over a pair of panelled doors, enclosing one adjustable shelf, flanked by channelled pilasters, on lobed feet, *the reverse applied with a partially indistinct label inscribed: ‘.. June 18, 1834’, 98cm wide x 48cm deep x 80.5cm high, (38 1/2in wide x 18 1/2in deep x 31 1/2in high)*

£1,000 - 1,500

€1,400 - 2,100

Numerous comparables to the offered lot, which despite their overall similarity, all incorporate different distinguishing elements, are illustrated in the *Gillows Estimate Sketch Books* throughout the entries for the 1830s. However, the design which perhaps most closely follows the present example, ignoring its rather cumbersome superstructure, appears dated 1825 in the *Sketch Books*, pl. 3411, City of Westminster Archives, although this latter side cabinet was actually ultimately executed, as with many pieces during this period, by the firm, Ferguson & Co.

253

254

A FRENCH 19TH CENTURY GILT BRONZE MOUNTED BOIS SATINE AND MAHOGANY BUREAU A CYLINDRE

in the Louis XVI style

the pierced galleried top above a tambour cylinder, enclosing three pigeon holes and three drawers, over a gilt tooled leather inset slide, with one central and two deep frieze drawers below, with concave sides, on square tapering legs, *114cm wide x 49cm deep x 102cm high, (44 1/2in wide x 19in deep x 40in high)*

£2,000 - 3,000

€2,800 - 4,200



254

255

A FRENCH 19TH CENTURY GILT BRONZE MOUNTED BOIS SATINE, TULIPWOOD AND BOIS DE BOUT MARQUETRY CARD TABLE

in the Louis XV style
inlaid with scrolling flowers and foliage, the swivel hinged top enclosing a baize playing surface, above a shaped apron, on square section cabriole legs, 85cm wide x 47cm deep x 76cm high, (33in wide x 18 1/2in deep x 29 1/2in high)

£2,000 - 3,000

€2,800 - 4,200



255



256

256

A SPANISH LATE 17TH CENTURY POLYCHROME DECORATED AND PARCEL GILT VARGUENO BASE

the rectangular top with a lotus-leaf moulded edge, above four short drawers, each with a raised lozenge shaped central panel encompassed by four raised triangular angles, interspersed with applied stars, with cut metal strapwork clasps to the front, *lacking original top section*, 118cm wide x 44.5cm deep x 84cm high, (46in wide x 17 1/2in deep x 33in high)

£1,000 - 1,500

€1,400 - 2,100



257



257

A NEAR PAIR OF ITALIAN LATE 19TH CENTURY ROCOCO REVIVAL WALNUT PIER TABLES

probably Venetian, each with a shaped foliate, scroll, *rocaille* carved and trellis incised frieze, on slender cabriole legs terminating in acanthus wrapped scroll feet, *variations*, 94cm wide x 38cm deep x 74.5cm high, (37in wide x 14 1/2in deep x 29in high) (2)

£1,000 - 1,500
€1,400 - 2,100

258

A REGENCY MAHOGANY CHEVAL MIRROR

the rectangular plate flanked by ring turned columns, terminating in four outswept legs with foliate cast brass cappings and castors, 160cm high x 94cm wide,

£1,000 - 1,500
€1,400 - 2,100



258



259



259

A PAIR OF EDWARDIAN 'HOWARD & SON' TYPE ARMCHAIRS

by Lenygon and Morant

each on square tapering front legs and square splayed back legs, terminating in brass cappings and castors, *the underside with a printed label which reads: 'LENYGON & MORANT LTD, MAKERS OF HOWARD CHAIRS AND SETTEES, 21 WARWICK ST., LONDON W1, 76cm wide x 90cm deep x 90cm high, (29 1/2in wide x 35in deep x 35in high) (2)*

£800 - 1,200

€1,100 - 1,700

260

AN EARLY 18TH CENTURY WALNUT CHEST ON STAND

the ogee moulded cornice above two short drawers and three long graduated drawers, on a stand comprising one long drawer over a shaped apron, on later feet, *the stand reduced, the stand probably originally with legs, 108cm wide x 56cm deep x 129cm high, (42 1/2in wide x 22in deep x 50 1/2in high)*

£700 - 1,000

€980 - 1,400



260



261



261

A PAIR OF NAPOLEON III GILT BRONZE MIRRORS

in the Louis XV style
each of asymmetrical outline, the later shaped plate within a C-scroll, acanthus, *rocaille* and floral cast surround, 76cm high x 54cm wide, (2)

£1,500 - 2,500

€2,100 - 3,500

262

A GEORGE II WALNUT AND PARCEL GILT MIRROR

the later bevelled plate within an ogee moulded surround, flanked by floral, fruit and foliate pendants, with a shaped C-scroll and foliate applied cresting, some losses, 107.5cm high x 67.5cm wide,

£500 - 700

€700 - 980



262

263

AN ITALIAN 18TH CENTURY GILTWOOD AND PAINTED FAUX-PORPHYRY MIRROR

possibly Sicilian

the rectangular plate surmounted by a shaped pediment centred by a pair of seated cherubs within carved scrolling acanthus leaves, 80cm wide, 163cm high (31in wide, 64in high).

£2,000 - 3,000

€2,800 - 4,200



264



263

264

A LARGE LATE 19TH CENTURY GILTWOOD OVERMANTEL MIRROR

the later shaped plate within a scrolled frame interspersed with flowers and scallop shells, 202cm high x 131cm wide, .

£600 - 800

€840 - 1,100



265

265

A RARE EARLY 19TH CENTURY AND LATER SWISS MAHOGANY GRANDE-SONNERIE MUSICAL PENDULE D'OFFICIER WITH ALARM AND CALENDAR

the dial signed for Robert the arched case surmounted by a gilt shell and scroll handle, over later applied trophies representing the liberal arts, raised on the plinth base with gilt lion paw feet, the associated 4" Arabic enamel dial with concentric calendar, gilt hour and minute hand, steel arrow calendar hand and plain alarm setting hand, within a reeded gilt bezel, the complex eight day movement with circular plates, skeletonised grande sonnerie work mounted on the backplate, large lever platform escapement with mono-metallic balance and exposed contrate wheel, striking the hours and quarters on two bells and sounding the alarm on a third, actuating the musical movement, twice in 24 hours, mounted in the base playing two airs on a comb comprising of 18 triple tines, the controls for which are mounted below the apron including tune select, play/silent and manual play levers. 30cm high

£2,000 - 3,000
€2,800 - 4,200

266

A REGENCY MAHOGANY AND BRASS MOUNTED QUARTER CHIMING MUSICAL BRACKET / TABLE CLOCK

the dial signed *Yonge & Son Strand London* the arched top above canted sides with foliate ring handles and reticulated sound frets, above a plinth base and ball feet, the painted arched dial with subsidiary strike / silent above Roman chapter ring, the triple train fusee movement striking on a rack of eight bells and a further single bell, with anchor escapement and with pendulum, 48.5cm high

£700 - 1,000
€980 - 1,400

267

A REGENCY MAHOGANY AND BRASS MOUNTED BRACKET / TABLE CLOCK

the dial and movement signed Favre, London on a plinth base above four ball feet, the sides with brass reticulated sound frets and ring handles, the signed, painted dial with Roman numerals, the twin fusee movement striking on a bell, with pendulum and winder, 40cm high

£700 - 900
€980 - 1,300



266



267



268

268 Y Φ

AN EARLY 20TH CENTURY CONTINENTAL AMBOYNA, BRASS LINE INLAID AND IVORY BANDED QUARTER CHIMING SMALL BRACKET OR TABLE CLOCK

the backplate stamped W&H Sch.4
 the arched banded case on moulded panelled base, raised on brass ogee bracket feet, the corresponding silvered dial with 3" Roman chapter ring belong subsidiary *Slow/Fast* and *Chime/Silent* dials, the brass twin train movement with brocot type escapement chiming on four gongs and striking on a further gong, 23cm high

£700 - 900
 €980 - 1,300

269

OF ROYAL AIRFORCE INTEREST: A 1930S CENTURY OAK MANTEL TIMEPIECE

the movement signed R W Elliot London England 1938
 the rectangular case with moulded ogee cornice, on swept plinth base, the 8" silvered Roman dial with RAF crown and laurel wreath insignia, the brass single fusee movement with anchor escapement, pendulum, winder and case key, 48cm high

£500 - 600
 €700 - 840

Provenance

Originally in the officers' mess at RAF Henlow. Stamped R/13MU to the interior of the case as Maintenance Unit 13 was assigned to RAF Henlow.

270

AN UNUSUAL LATE 19TH CENTURY GOTHIC STYLE FRENCH QUARTER CHIMING OAK AND PORCELAIN INSET MANTEL CLOCK

the movement stamped Leroy A Fils, Paris
 the architectural case with crocketed spire and foliate finials, the corners with cusped foliate headed columns, the sides with inset arched panels, the front with arcaded tracery decoration on moulded footed base, the whole inlaid with floral and acanthus scroll painted decoration, the similarly decorated 5" dial with Roman numerals and pierced brass hands, the brass twin drum movement with Brocot type escapement chiming and striking on three gongs, with pendulum, 59cm high

£500 - 700
 €700 - 980



269



270



271

272



271

AN EARLY 19TH CENTURY MAHOGANY AND BRASS INLAID WESTMINSTER CHIMING TABLE / BRACKET CLOCK

the movement signed R. Goodhew Senr, Welbeck St the rectangular case with reed moulded shallow caddy top with turned finial, the sides with acanthus drop ring handles and fishscale sound grilles, the front with quadrant panels on inlaid plinth base and paw feet, the 8" painted Roman dial with pierced steel hands, the brass twin fusee movement with anchor escapement, the musical cylinder striking on a nest of eight and striking an hour on the larger bell, the signed backplate with engraved border, with pendulum and winder, 49cm high

£700 - 1,000
€980 - 1,400

272

AN 18TH CENTURY GERMAN STAINED BEECH QUARTER CHIMING BRACKET / TABLE CLOCK

by Ignatius Mogege Augsburg the ogee moulded caddy top above the breakfront arched door, the arched brass dial with signature boss to the arch and pierced scrolling spandrels, the white enamelled dial with Roman numeral and Arabic minute markers, the triple train movement striking on two bells, with verge escapement, the pendulum with crescent moon bob, 39cm high

£700 - 1,000
€980 - 1,400

273

A LATE VICTORIAN EBONISED AND GILT BRONZE MOUNTED QUARTER CHIMING MUSICAL BRACKET / TABLE CLOCK WITH REPEAT

the dial signed Henry Bright, Leamington the rectangular case with ogee caddy top with applied ribbon tied floral garland mount and flambeau urn finials, the corners with caryatid floral pendant mounts, the sides with acanthus carrying handles and sunburst maskhead arched rectangular sound grilles, the front with maskhead quadrants, the arched brass dial with applied foliate scrolling spandrels, signed 7" silvered Roman dial with outer Arabic five minute track and sanded centre, the arch with twin silvered subsidiary dials marked *Chime / Silent* and *Westminster chimes / Chime on 10 Bells / Chime on 8 Bells*, on foliate bracket feet, the brass four pillar triple train movement with engraved backplate and anchor escapement chiming on a next of ten bells, and striking on five gongs, with pendulum, winder and case key, 72cm high

£2,000 - 3,000
€2,800 - 4,200



273



274

**274
A MID 19TH CENTURY BURR WALNUT WESTMINSTER
CHIMING TABLE CLOCK IN THE GOTHIC TASTE WITH REPEAT**

the dial and movement signed *Boxwell Brighton*
the ogee arched rectangular case flanked by fluted tapering columns surmounted by lobed onion finials, the acanthus pierced cresting centred by a corresponding finial, the sides with pierced foliate frets, the arched foliate engraved gilt dial with 7" Roman chapter ring, the brass four pillar, triple fusee movement with anchor escapement and rack strike on eight bells and a gong, with pendulum, winder and case key, 65cm high

£1,200 - 1,800
€1,700 - 2,500

**275
AN IMPRESSIVE REGENCY GOTHIC STYLE MAHOGANY AND
BRASS INLAID CHIMING BRACKET / TABLE CLOCK**

the dial signed *Richard Haughtin, London*
the ogee arched rectangular case with spire and ball finials, the sides with brass carrying handles and pierced sound grilles, the front corners with angled scroll bracketed brass column supports, on ball feet, the 12" dial with silvered Roman chapter ring with outer Arabic five minute track, the brass sanded centre with painted moonphase above an applied engraved silvered cartouche, the brass triple fusee movement with anchor escapement chiming on a nest of twelve bells and striking on a gong, with pendulum and winder, 104.5cm high

£1,500 - 2,500
€2,100 - 3,500

Provenance
Purchased by the present vendor in the 1960s from the contents sale of The Star Hotel, Worcester where it had apparently resided since the early 20th century.

**276
A LATE 19TH CENTURY GOTHIC STYLE CARVED OAK CHIMING
BRACKET CLOCK WITH BRACKET**

the dial and movement signed *Connell. 86 Cheapside London* and numbered 782
the pedimented rectangular case with crocket finials, the corners with cusped columns on arcaded re-entrant base, the 7" silvered dial with Roman numerals and subsidiary seconds and strike/silent dials, the triple fusee brass movement with anchor escapement, chiming on a nest of eight bells and striking on a gong, with two case keys and a pendulum, together with a matched bracket, the clock 77.5cm high, the bracket 31cm high (2)

£1,000 - 1,500
€1,400 - 2,100



275



276



277



279



278



280

277^Y

A MATCHED PAIR OF WILLIAM IV ROSEWOOD CANTERBURYS
after a design by J.C. Loudon
each with X-form divisions and a laurel wreath to the front, above one
drawer, on turned tapering legs terminating in brass castors, *the larger*
one: 51cm wide x 39cm deep x 56.5cm high, (20in wide x 15in deep x
22in high) the smaller one: 49cm wide x 39cm deep x 53cm high, (2)

£800 - 1,200
€1,100 - 1,700

278^Y

**A NEST OF VICTORIAN MAHOGANY AND ROSEWOOD
CROSSBANDED QUARTETTO TABLES**
each top inlaid with a central ebonised oval tablet within a rectangular
ebonised moulded border, on ring turned legs, *50cm wide x 35.5cm*
deep x 69.5cm high, (19 1/2in wide x 13 1/2in deep x 27in high)

£600 - 900
€840 - 1,300

279

A GEORGE IV MAHOGANY CANTERBURY
with three divisions, one drawer and baluster turned supports, on
brass cappings and castors, *54cm wide x 38.5cm deep x (21in wide x*
15in deep x

£500 - 700
€700 - 980

280

A GEORGE III MAHOGANY WINE COOLER
of oval form, enclosing a later twin handled metal liner, on spreading
square tapering legs terminating in castors, *69cm wide x 46cm deep x*
61cm high, (27in wide x 18in deep x 24in high)

£700 - 1,000
€980 - 1,400



281



283



282



284

281

A REGENCY MAHOGANY CELLARET

of sarcophagus form, *Lacking metal liner to the interior, 89cm wide x 56cm deep x 49cm high, (35in wide x 22in deep x 19in high)*

£1,200 - 1,800

€1,700 - 2,500

282^Y

A REGENCY ROSEWOOD, EBONISED AND BRASS MARQUETRY TABLE CABINET

in the manner of George Oakley the triangular cornice and top with acroteria to each corner inlaid with roundels and stylised bellflowers above a Greek key inlaid frieze and a pair of panelled doors enclosing a shelf, flanked by inlaid brass paterae and trailing bellflowers, on a Greek key inlaid base, 54cm wide, 34cm deep, 59cm high (21in wide, 13in deep, 23in high).

£700 - 1,000

€980 - 1,400

283

A PAIR OF CHINESE LACQUER STOOLS

each decorated with landscapes, trees, flowers and foliage, on four scrolled legs, *probably early 20th century, 50.5cm wide x 21.5cm deep x 50.5cm high, (19 1/2in wide x 8in deep x 19 1/2in high) (2)*

£600 - 900

€840 - 1,300

284

A GEORGE IV MAHOGANY OCCASIONAL TABLE/KETTLE STAND

possibly by Gillows but adapted and reduced in height the shaped dished top with re-entrant angles, on three ring turned columns, *reduced in height, probably lacking upper section of the columnar support, 35cm wide x 27cm deep x 48cm high, (13 1/2in wide x 10 1/2in deep x 18 1/2in high)*

£500 - 700

€700 - 980

The present lot is similar to the top, lower columnar section and tripod base of a design originally described by Gillows as a *flower table* which appears illustrated in the Gillows Estimate Sketch Books, dated 1826, 344/3481, City of Westminster Archives. However the offered table differs from the aforementioned design in its lack of a lobed and lotus-leaf clasped upper columnar section which has most likely been removed at some point in order to reduce the overall height of the piece.



285

285

AN IRISH REGENCY MAHOGANY BREAKFAST TABLE

the rounded rectangular tilt-top on a ring turned baluster column, terminating in four hipped downswept legs with paw feet and recessed brass castors, 140cm wide, 106.5cm deep, 73.5cm high (55in wide, 41 1/2in deep, 28 1/2in high).

£1,000 - 1,500
 €1,400 - 2,100

286

A SET OF SIX WILLIAM IV MAHOGANY DINING CHAIRS STAMPED T. WILLSON

the waisted and moulded backs with elaborate pierced scrolling fretwork cresting rails, the buttoned red-leather padded backs and seats with reeded turned front legs, on brass cappings and ceramic castors, the underside of the seat rails bearing the stamp of T. Willson, 68 Great Queen Street. (6)

£1,200 - 1,800
 €1,700 - 2,500

Provenance

Sir Charles Wolseley, Wolseley Hall, Staffordshire
 Thence by descent

See www.bonhams.com for further information on this lot



286



287

A SET OF SIX REGENCY EBONISED AND PARCEL GILT OPEN ARMCHAIRS BY JOHN GEE

each with a caned back and seat, on ring turned tapering front legs and square splayed back legs, stamped: 'GEE' to each chair, 57cm wide x 57cm deep x 84cm high, (22in wide x 22in deep x 33in high) (6)

£1,000 - 1,500
€1,400 - 2,100

Provenance

The present lot previously formed part of the furnishings of Tickerage Mill, a property purchased by Vivien Leigh in 1961 following her divorce from Sir Lawrence Olivier. The additional image shows Olivier and Leigh inside Tickerage Mill with the latter seated upon one of the offered chairs.

The London chair-maker John Gee became partner in 1779 to Benjamin Crompton, Turner in Ordinary to King George III. Gee was listed as 'Chairmaker and Turner' at 49 Wardour Street, Soho, from 1799 and from 1803 as "Chairmaker & Turner to His Majesty".



287



288

He retired from active business around 1824, but he kept his royal warrant for a further seven years. Gee also undertook commissions for aristocratic patrons including the Earl of Wilton, to whom he supplied a set of chairs for the circular Music room at Heaton Hall, Lancashire, in 1790.

A similar set of chairs by John Gee are illustrated in the Pictorial Dictionary of marked London Furniture 1700-1840, by C. Gilbert, ill. 380, p. 218.

288

A REGENCY PADOUK BREAKFAST TABLE

with ebonised line-inlay, the circular tilt-top on four ring turned baluster columns, terminating in downswept legs with brass paw feet and castors 113cm wide x 112cm deep x 69.5cm high, (44in wide x 44in deep x 27in high)

£300 - 500
€420 - 700

The present lot originally formed part of the furnishings of Tickerage Mill, a property purchased by Vivien Leigh in 1961 following her divorce from Sir Lawrence Olivier.



289

289

A CARVED MAHOGANY NEO-CLASSICAL SERPENTINE SIDE TABLE

the shaped top above an anthemion, bellflower and paterae carved frieze on stiff leaf, guilloche and fluted tapering legs, on lobed feet, basically George III and reduced in width, 103cm wide, 65cm deep, 89cm high (40 1/2in wide, 25 1/2in deep, 35in high).

£3,000 - 5,000
 €4,200 - 7,000

290

AN EARLY 20TH CENTURY MAHOGANY INVERTED BREAKFRONT MUSIC CABINET

the moulded top above three re-entrant twin panelled doors, the central door enclosing six compartments, flanked to each side by eighteen music drawers with hinged fall fronts, on squat cabriole legs, 117cm wide x 54.5cm deep x 142cm high, (46in wide x 21in deep x 55 1/2in high)

£400 - 600
 €560 - 840

Provenance

The present lot formerly belonged to Sir Charles Groves CBE and thence by descent has remained within the family.

Sir Charles Groves (1915-92), an English conductor perhaps most celebrated for the astonishing variety of his repertoire, was renowned for supporting both contemporary composers and aspiring young conductors throughout his career.

Following a tenure with the Bournemouth Symphony Orchestra, Groves served as Musical Director of the newly formed Welsh National Opera between 1961 and 1963. However he was probably most successful and impactful in his role as Musical Director of the Royal Liverpool Philharmonic Orchestra in the period 1963-77. During this time the Philharmonic Orchestra played a wonderfully eclectic range of music, which in Groves's own words, included: 'everything from the St John Passion to Stockhausen'.

Among the numerous honours that were bestowed upon Sir Charles Groves were the Order of the British Empire in 1958, Commander of the British Empire in 1968 and a knighthood in 1973.



291

291

A GILT BRONZE MOUNTED BURR MAPLE AND PARCEL GILT BREAKFRONT CABINET ON STAND

with purplewood line inlay, the central bay comprising a galleried marble top above a pair of twin panelled doors, enclosing sixteen short velvet-lined graduated drawers, flanked by two conforming galleried marble tops, over two glazed panelled doors enclosing velvet-lined interiors with four shelves, over a frieze mounted with two husk pendant-issuing S-scrolls interspersed with flowerhead mounts, on four square tapering front legs with two square section back supports, terminating in a plinth base with a concave centre, *probably constructed from early 19th century French and English elements, 144cm wide, 44.5cm deep, 147.5cm high (56 1/2in wide, 17 1/2in deep, 58in high).*

£3,000 - 5,000
€4,200 - 7,000

292

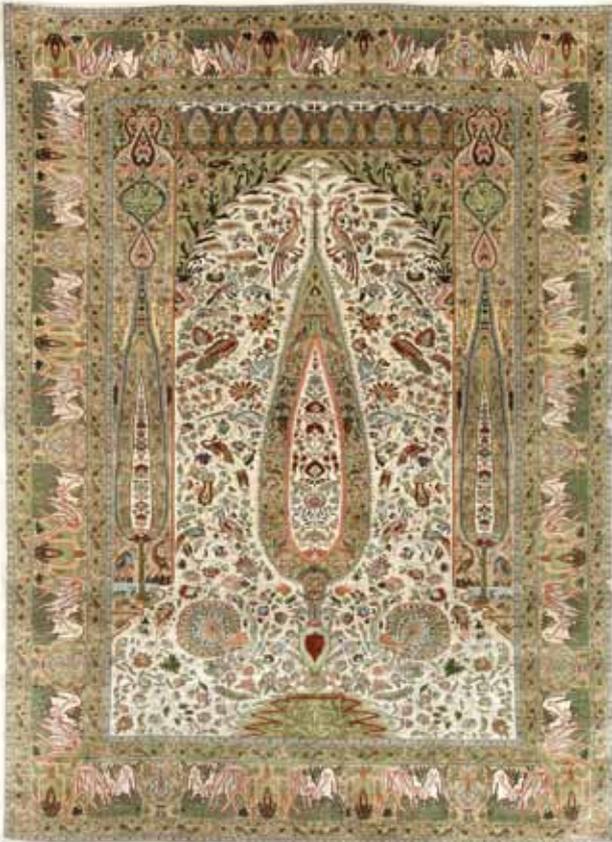
AN IRISH MAHOGANY MULE CHEST-ON-STAND

in the George III style with a fall front above two short drawers, on a stand comprising a gadrooned top edge, over a pounced and scrolled acanthus carved apron centred by a shell, on acanthus wrapped cabriole legs terminating in claw and ball feet, *probably late 19th century, 130cm wide x 64cm deep x 126cm high, (51in wide x 25in deep x 49 1/2in high)*

£500 - 700
€700 - 980



293



295

293

A FERAGHAN MAHAL CARPET

*West Persia,
361cm x 276cm*

£1,500 - 2,000

€2,100 - 2,800

294

A KASHAN CARPET

*Central Persia,
410cm x 300cm*

£800 - 1,200

€1,100 - 1,700

295

A KAYSERI SILK RUG

*West Anatolia,
209cm x 151cm*

£800 - 1,200

€1,100 - 1,700



296

296

A KIRMAN CARPET

*South East Persia,
563cm x 387cm, reduced in size*

£700 - 1,000

€980 - 1,400

297

A PART SILK TABRIZ CARPET

*North West Persia,
305cm x 201cm*

£800 - 1,200

€1,100 - 1,700

298

A SHIRVAN RUG

*East Caucasus,
162cm x 130cm*

£1,600 - 2,000

€2,200 - 2,800



297



298



299

299

AN AUSTRIAN EARLY 20TH CENTURY BRASS AND GLASS-MOUNTED MAHOGANY AND SATINÉ BUREAU

by Portois and Fix, index number 4359, Vienna the rectangular leather writing surface flanked by roll-top triangular compartments, the back with a glass shelf and panellled glass back, above five drawers and square tapering legs, the lockplates inscribed *Portois & Fix/ Wien*, 130cm wide, 66cm deep, 99cm high (51in wide, 25 1/2in deep, 38 1/2in high).

£800 - 1,200
€1,100 - 1,700

The partnership of Portois and Fix was founded in 1881 by Anton Fix (1846-1918) and August Portois (1841-1895). Anton a skilled upholsterer by trade, who had taken over his father's business in 1872, was himself awarded a Silver medal and Golden cross of merit for his work at the World fair in Vienna 1873. Auguste Portois, who was previously the manager of a successful manufacturing company in Paris, combined forces with Fix. The company built up a reputation for elaborate and ambitious interior schemes.

A combination of the firm's distinctive interior design style and their collaboration with the leading furniture designer Otto Wagner, proved a successful formula. Portois and Fix's reputation was further promoted through representation at a series of high profile exhibitions. These included the Paris world fair in 1900 when the firm won a prestigious award, the First International Exposition of Modern Decorative Art in Torino in 1902 and two Austrian Exhibitions held in London during the early 1900s.

300

A LATE LOUIS XV KINGWOOD AND TULIPWOOD SECRETAIRE SEMAINIER

with canted angles, the marble top above three long drawers, over a secretaire drawer inset with a gilt tooled leather writing surface and enclosing four drawers, with three long drawers below, 81cm wide x 38cm deep x 148cm high, (31 1/2in wide x 14 1/2in deep x 58in high)

£800 - 1,200
€1,100 - 1,700



300



301

301 Y

A PORTUGUESE ROSEWOOD AND MAHOGANY CENTRE TABLE

the rectangular inset mahogany top with a gadroon carved edge, on four bobbin, disc and spiral-twist turned legs, with similar stretchers, terminating in bun feet, *probably with 18th century elements, the inset mahogany top later, 150cm wide x 92cm deep x 72.5cm high, (59in wide x 36in deep x 28 1/2in high)*

£500 - 700
€700 - 980

302 Y Φ

A GEORGE III MAHOGANY AND SATINWOOD BANDED TAMBOUR BUREAU CABINET

Inlaid with ebonised lines, the upper part with cavetto moulded cornice above three stepped tiers of glazed bookcase sections, the top two each with a hinged fall front door, the lower section with a pair of doors; the lower part with a curved tambour enclosing a baize lined ratcheted slide, six pigeonholes and eight short drawers, above two frieze drawers, each side with a slide and simulated drawer, the reverse veneered with simulated panelled doors and a pair of simulated drawers; on square tapering line and dot inlaid legs with square cappings and castors, *99cm wide, 64cm deep, 192cm high (38 1/2in wide, 25in deep, 75 1/2in high).*

£1,200 - 1,800
€1,700 - 2,500

Additional images of the present lot are available to view online at www.bonhams.com



302



303

303

A REGENCY SIMULATED COROMANDEL AND PARCEL GILT DECORATED WATERFALL BOOKCASE

the top comprising two open shelves above one frieze drawer, over one open shelf flanked by pilasters, on toupie feet, *re-decorated*, 61cm wide x 30cm deep x 127cm high, (24in wide x 11 1/2in deep x 50in high)

£800 - 1,200
€1,100 - 1,700

304 Y

A REGENCY MAHOGANY SECRETAIRE KNEEHOLE DESK

attributed to Gillows

the overhanging rectangular top inset with a gilt-tooled leather writing surface, above a twin panelled drawer with a secretaire upper half, enclosing a baize inset writing slide over a central recess flanked by six hinged lidded and alphabetically ordered compartments, each inlaid with an ivory oval plaque engraved with four letters of the alphabet, above four drawers flanking the kneehole, on plinth bases, 119.5cm wide x 61.5cm deep x 91.5cm high, (47in wide x 24in deep x 36in high)

£2,000 - 3,000
€2,800 - 4,200

The present lot is similar in its overall form to various kneehole and pedestal desk designs which appear in the *Gillows Estimate Sketch Books* at the very end of the 18th and very beginning of the 19th centuries. However the majority of these drawings appear to depict specific models which Gillows either refers to as *Architects' tables* or *Bureau writing tables* probably due, unlike the offered example with its plain surface, to their single or twin hinged (*double riser*) ratchetted tops.

One of the finest of these pedestal desks which incorporate a hinged top, albeit slightly earlier in date than the present version, is illustrated in S.E. Stuart, *Gillows of Lancaster and London, 1730-1840, Vol.II*, 2008, pl. GG28, p. 377. One notably refined feature that recurs on a large proportion of this type of furniture produced by Gillows, and also on the above model, is the arrangement inside the lower half of the secretaire of six hinged lidded compartments each inlaid with an oval ivory plaque engraved with four letters of the alphabet appearing immediately below a writing slide.



304



Detail

305

A LATE VICTORIAN MAHOGANY, SATINWOOD AND POLYCHROME DECORATED BONHEUR DU JOUR

Painted with musical trophies, flowers and foliage, with two doors flanking a central arched bay inset with a bevelled mirror glass back, above a hinged foldover top and one frieze drawer, on square tapering legs, 84cm wide x 46cm deep x 112.5cm high, (33in wide x 18in deep x 44in high)

£1,000 - 1,500
€1,400 - 2,100



305



306

306

AN AMERICAN LATE 19TH CENTURY OAK WOOTON DESK

with raised panelling, the shaped scroll carved and roundel applied pediment above a hinged frieze, enclosing five compartments, over a pair of doors incorporating thirty six pigeon holes, sixteen compartments and a door to the reverse, with a hinged fall to the interior enclosing nine compartments, five drawers, four pigeon holes and a leather inset writing surface, with compartments and four drawers below, terminating in wheels, 108cm wide x 71cm deep x 148cm high, (42 1/2in wide x 27 1/2in deep x 58in high)

£1,000 - 1,500
€1,400 - 2,100

Founded by William S. Wooton in 1870, the Wooton firm operated from Indianapolis and is recorded in its first year as a company making 'school furniture, office desks and church furniture'. Wooton believed in the benefits of utility, durability and elegance, gradually expanding the enterprise to become the leader in its line of office furniture, in the process becoming a symbol of the growing success of companies during the industrial age.

On 6th October 1874 the Wooton desk, now officially called the 'Wooton Patent Cabinet Office Secretary' was granted its patent along with the patent number: 155,604.

Four grades of Wooton desk were produced following the patent and these included: Ordinary, Standard, Extra and Superior and each grade could be ordered in three sizes. The grade of the present lot appears to be Ordinary, although somewhat unusually this example is made of oak and not mahogany. Three examples of the Wooton patent desk are held in the collection of the Smithsonian Institute.

307



307

A PAIR OF DECORATIVE INDIAN CARVED WHITE MARBLE MODELS OF ELEPHANTS

the animals ridden by turbaned men and clad in jewelled drapery with peacock headdresses, each supporting an elaborate open howdah and raised on a rounded rectangular plinth base, 76cm high, 79cm wide, 36cm deep (2)

£800 - 1,200
€1,100 - 1,700

308

A PAIR OF LARGE GILT BRASS HALL SIX LIGHT HALL LANTERNS

in the Regency style
the rectangular clear panels set within a reeded lotus and scrolling frame with lobed ovoid feet, the moulded cornice with stylised anthemion mounts, the foliate multi scrolling corona centred by a six branch central light fitting, fitted for electricity, 100cm drop (2)

£800 - 1,200
€1,100 - 1,700

309

A FOSSILISED GIANT CLAM SHELL

approximately 100,000 years old, 80cm wide overall

£700 - 1,000
€980 - 1,400

310

A COLLECTION OF FOUR DECORATIVE INDIAN CARVED WHITE MARBLE RECTANGULAR TRAYS

of varying sizes, the moulded shaped and geometric centres on cell pierced grounds with integral handles and interlaced pierced borders, 48-51cm wide approximately overall (4)

£400 - 600
€560 - 840

311

A COLLECTION OF TEN DECORATIVE INDIAN TURNED AND CARVED WHITE MARBLE VASES

of varying sizes, the bulbous bodies with ring turned flared necks on circular pedestal bases, 34.5cm-43cm high (10)

£400 - 600
€560 - 840

308 (one of a pair)



309



312

**312
AN EARLY 20TH CENTURY GILT AND GREEN PATINATED
BRONZE TWELVE BRANCH CHANDELIER**

in the Empire taste
the reeded short scrolling arms with flowerhead terminals issuing
from a banded girdle, with flambe swept top, reeded foliate ringed
suspension rods and matching ceiling rose, lacking glass bowl fitment,
115cm drop approximately

£1,200 - 1,800
€1,700 - 2,500

**313
AN EARLY 20TH CENTURY FRENCH BRONZED IRON HALL
LANTERN**
of elongated hexagonal form, with shaped cornice and lancet arched
opaque glazed panels, with central spiral edged girdle on moulded
foot and coronet chain hung ceiling rose, *117cm high not including
ceiling rose*

£700 - 1,000
€980 - 1,400

**314
A COLLECTION OF FIFTY REFERENCE BOOKS RELATING TO
FURNITURE AND THE DECORATIVE ARTS**

including *Dictionary of English Furniture Makers, 1660-1840*, ed.
by G. Beard and C. Gilbert, H. Cescinsky, *English Furniture of the
18th Century, Vol's I and II*, R. Edwards, *The Shorter Dictionary of
English Furniture*, C. Gilbert, *Thomas Chippendale*, H. Hayward and
P. Kirkham, *William and John Linnell, Vol's I and II*, and C. Gilbert,
Pictorial Dictionary of Marked London Furniture, 1700-1840 (50)

£200 - 300
€280 - 420



313

**315
A PAIR OF LATE 19TH CENTURY BAVARIAN STAINED AND
CARVED WOOD WALL BRACKETS**

the shaped plateau tops supported by eagles with outstretched wings
perched on rustic branches, the shaped cartouche backplates with
fruiting foliate terminals, *54cm high, 50cm wide, 26cm deep* (2)

£300 - 500
€420 - 700

**316
AN ANTONY REDMILE ABALONE SHELL TAZZA WITH A
SIMILARLY MOUNTED HORN CENTREPIECE**
the tazza mounted on an electroplated base modelled as a claw foot,
the horn centrepiece surmounted by a brass ball finial, the other end
with an agate cabouchon, on a similar foot, signed *antony redmile*,
18cm and 27cm high respectively (2)

£200 - 300
€280 - 420



317

Detail

317
A MID VICTORIAN GILT METAL MOUNTED WALNUT AND TULIPWOOD BANDED WRITING TABLE

by Howard & Son
 the rectangular tooled leather inset top above a shaped frieze incorporating two short drawers, on cabriole legs, *with a printed paper label inside one drawer which reads: 'HOWARD & SON, UPHOLSTERERS.. BERNERS STREET, LONDON..', the same drawer also with an indistinct stamp, 133cm wide x 71cm deep x 71cm high, (52in wide x 27 1/2in deep x 27 1/2in high)*

£2,000 - 3,000
 €2,800 - 4,200

John Howard founded his company at 24 Lemon Street in 1820. By 1854 he was established in the heart of the West End at 22 and 36 Berners Street. The firm grew to become one of the most fashionable and successful of the 19th century, participating in many of the International Exhibitions up until the beginning of the next century. Howard and Sons were commissioned to provide furniture for numerous notable clients and such beautiful houses as Sudbury Hall in Derbyshire, Elton Hall, Huntingdonshire and Stokesay Court, Shropshire. In 1893 the business even provided the fittings for Mr Vanderbilt's yacht.

318
A GEORGE II WALNUT AND CHEQUER INLAID CHEST-ON-CHEST

with fruitwood and ebonised banding, the ogee moulded cornice above three short and three long graduated drawers, over three long graduated drawers, on shaped bracket feet, *108cm wide x 55cm deep x 172cm high, (42 1/2in wide x 21 1/2in deep x 67 1/2in high)*

£700 - 1,000
 €980 - 1,400

319
A WALNUT AND CHEQUER INLAID BUREAU CABINET

in the George I style
 of small proportions, the pair of arched shaped mirror inset panel moulded doors, enclosing three adjustable shelves, above a fall enclosing eight drawers, two pigeon holes and one central door, over four graduated drawers, *81cm wide x 56cm deep x 209.5cm high, (31 1/2in wide x 22in deep x 82in high)*

£700 - 1,000
 €980 - 1,400

320^Y
A REGENCY ROSEWOOD AND GILT BRASS MOUNTED BOOKCASE

of narrow proportions, the arched pediment above three adjustable shelves, over one panel mounted frieze drawer and a pair of panel mounted doors, enclosing three adjustable shelves, *74cm wide x 44cm deep x 215cm high, (29in wide x 17in deep x 84 1/2in high)*

£600 - 800
 €840 - 1,100

321
A LOUIS PHILIPPE WALNUT SECRETAIRE CABINET

the ogee moulded cornice above a pair of doors, over a fall enclosing six drawers, three compartments and a tooled leather inset surface, with three drawers below, *151cm wide x 65.5cm deep x 215.5cm high, (59in wide x 25 1/2in deep x 84 1/2in high)*

£600 - 800
 €840 - 1,100



318



319



320



321



322

322

**AFTER MAX LE VERRIER (FRENCH, 1891-1973):
THREE SETS OF BRONZE BOOKENDS**

the bookends depicting a cobbler and merchant, a pair of Medieval noblewomen and a pair of buffalo, all signed *M Le Verrier* and with greenish patination, on rectangular, granite plinths, *the largest 17cm high* (6)

323^Y

A MID-19TH CENTURY FRENCH GILT BRONZE MOUNTED EBONISED, TORTOISESHELL AND BRASS INLAID 'BOULLE' MARQUETRY DOMESTIC LETTER BOX

of rectangular casket form, the moulded top with two letter apertures, the bombe sides with acanthus corner mounts, on foliate cast plinth base and scrolling feet, the whole with elaborate foliate scrolling decoration, the divided interior with shaped scrolling central section, *27cm wide x 17.5cm deep x 14cm high*

£500 - 800
€700 - 1,100



323



324

324

A LATE VICTORIAN OAK AND BRASS COUNTRY HOUSE LETTER BOX.

of rectangular form, the slope front with posting aperture marked in red enamel *LETTERS* above a glazed panel with original inset paper inset marked *POSTING LEAVES* and with pen annotated *AM* and *PM* posting times, the rear section mounted with a set of brass postal scales, the front with fret pierced viewing panel with inset bevelled glass, the moulded base fitted a shallow drawer above a plaque marked in red *TELEGRAMS*, *35.5cm high, 33cm wide, 23cm deep*

£300 - 500
€420 - 700

325

A REGENCY PATINATED BRONZE INKSTAND

of rectangular form, the top surmounted by a pair of candle nozzles centred by a dish and flanked by a pair of cut glass inkpots, with a pair of recessed pen trays to either side, the shaped base with applied decoration of putti amongst scrolling acanthus leaves, on four paw feet, *39cm wide, 26.5cm deep, 28cm high*



325



326

£300 - 500
€420 - 700

326^Y ^Φ

A LATE 19TH CENTURY ITALIAN EBONISED, MARQUETRY AND NATURAL AND GREEN STAINED IVORY INLAID CASSET

of moulded rectangular form, the top and sides inlaid with floral and acanthus scrolling decoration within moulded stepped borders, the front with foliate carved escutcheon, *18.5cm high, 28cm wide, 21.5cm deep*

£400 - 600
€560 - 840

327

**AFTER MAX LE VERRIER (FRENCH, 1891-1973):
A BRONZE MODEL OF A HORSE AND ANOTHER OF
A NUDE DANCER**

the nude figure stamped *LE VERRIER* and signed *Fayral*,
on a marble square plinth, the horse on a rectangular
composition base, signed *M LE VERRIER*, the nude 45cm
overall, the horse 30cm high overall (2)



327

328

**A PAIR OF LATE 19TH / EARLY 20TH CENTURY
VENETIAN CARVED AND LATER POLYCHROME AND
GILT DECORATED BLACKAMOOR WALL BRACKETS**

the shaped plateau tops supported by the draped figures,
34cm high (2)

£500 - 800
€700 - 1,100



328

329

**A PAIR OF 18TH / 19TH CENTURY ITALIAN CARVED
WOOD AND GILT GESSO WALL APPLIQUES**

in the Baroque style
the elaborate upward scrolling arms decorated with
winged putto below floriate and fruiting drip pans,
all issuing from similarly carved scrolling cartouche
backplates, later fitted for electricity, 52cm high (2)

£600 - 800
€840 - 1,100



329

330

**A LATE 19TH CENTURY BRASS AND POLISHED
STEEL SERPENTINE FENDER IN THE EMPIRE
STYLE**

the trellis pierced central panel flanked by ribbon-tied twin
putto medallions, on moulded base, together with a similar
period brass rectangular pierced fender, 133cm wide and
123cm wide respectively (2)

£400 - 600
€560 - 840

331

A GEORGE II STEEL SERPENTINE FENDER

the barbed moulded rim above a foliate scroll pierced
gallery, on moulded foot,
122cm wide overall

£300 - 500
€420 - 700

Provenance

J.S. Sykes Collection and thence by family descent.

332

**A PAIR OF EARLY 20TH CENTURY SILVERED AND
POLISHED STEEL ANDIRONS IN THE BAROQUE
STYLE TOGETHER WITH A 19TH CENTURY
PIERCED STEEL FENDER**

the andirons with acanthus cast urn, finials and terminal
with scrolling supports on gadrooned feet, the fender of
D-end form with oval boss patera pierced decoration
within beaded borders, the andirons 36cm high, the
fender 102cm wide (3)

£300 - 500
€420 - 700



330 (part of lot)



333



334



335

333

A LATE 19TH CENTURY FRENCH GILT BRONZE, CHAMPLEVÉ ENAMEL AND PASTE SET FOUR GLASS MANTEL CLOCK

the movement signed S. Marti

the rectangular case with re-entrant cut corners and a free standing, foliate decorated Corinthian column to each corner, flanked by a pair of blue enamelled Corinthian columns, the paste set bezel enclosing the Arabic numerals, the twin train movement striking on a gong, with similarly enamelled and paste set pendulum, *42cm high*

£1,500 - 2,000

€2,100 - 2,800

334

A LATE 19TH / EARLY 20TH CENTURY FRENCH GILT BRONZE AND PORCELAIN MOUNTED MANTEL CLOCK

in the Chinoiserie taste, the movement stamped S. Marti

the arched case with pagoda finial, flanked by columns, on inverted breakfront plinth base centred by a Buddhistic lion dog grotesque maskhead on scrolling pierced feet, the porcelain panels with floral and mountain landscape painted decoration on a platinum ground, the central arched dial with corresponding figural and floral decoration below a 4" chapter ring, the stamped brass twin train movement striking on a bell, with pendulum, *50cm high approximately*

£1,000 - 1,500

€1,400 - 2,100

335

AN ART DECO VARIEGATED RED MARBLE AND GILT METAL FIGURAL PORTICO CLOCK

in the Egyptianesque taste, the movement signed S. Marti

the arched upper section surmounted by a recumbent winged sphinx supported by two stylised female figures flanked by two pairs of columns, on stepped plinth base and peg feet, the 3.5 Roman enamel dial with outer Arabic quarter track, the signed brass twin train movement with outside countwheel striking on a bell, with triangular pendulum, *66cm high*

£1,000 - 1,500

€1,400 - 2,100



336

336
A LATE 19TH CENTURY FRENCH L'MONTGOLFIER' LIBRARY TIMEPIECE

the silvered metal balloon case with applied mesh mounts suspended from a silvered arched hook supported by a polychrome and gilded cast iron tapered canted architectural tower stand on corresponding moulded footed rectangular base, the inset 2.5" paper dial with Roman numerals, the keyless movement with later coiled spring weighted basket pendulum, 60cm high

£1,000 - 1,500
 €1,400 - 2,100



337

337
A LATE 19TH/EARLY 20TH CENTURY CONTINENTAL COLD PAINTED CAST METAL MINSTREL ALARM TIMEPIECE

the standing figure holding a walking cane and smoking a cigar, wearing a stovepipe hat and comical costume, on circular base, the 2" dial with enameled Roman numerals and spring driven movement, 34cm high

£500 - 700
 €700 - 980

338
A BRASS GRASSHOPPER ESCAPEMENT 'SEA CLOCK' TIMEPIECE

the backplate signed *E Dent & Co Ltd England* numbered 072 the arched skeleton case with 4" silvered Roman chapter ring below a subsidiary silvered Arabic seconds dial, with single train four pillar movement and two oscillating dumb-bell pendulums, on stepped wooden base, with brass framed glass case, 48cm high overall

£600 - 800
 €840 - 1,100



338



339

339^Y

A WILLIAM IV ROSEWOOD BREAKFAST TABLE

the circular tilt-top with a moulded edge, on a lotus and *cabochon* collared support, with a concave tripartite base terminating in scrolled feet and brass castors, 143cm wide x 144cm deep x 70cm high, (56in wide x 56 1/2in deep x 27 1/2in high)

£1,500 - 2,000

€2,100 - 2,800



340 (two of a set of six)

340^Y

A SET OF SIX GEORGE IV ROSEWOOD DINING CHAIRS

each with a lotus-leaf and opposing scroll carved splat, above a seat frame with an applied ovolo moulding and baluster turned angles, on hexagonal tapering front legs with beaded collars, with square splayed back legs, 49.5cm wide, (6)

£1,200 - 1,800

€1,700 - 2,500

341

A SET OF EIGHT REGENCY MAHOGANY DINING CHAIRS

including two armchairs, each with a twin pierced X-form and tablet splat, on square tapering front legs and splayed back legs united by an H-stretcher, *the armchairs: 58cm wide, the other chairs: 49cm wide* (8)

£1,000 - 1,500

€1,400 - 2,100

342

A FRENCH 19TH CENTURY TULIPWOOD, AMARANTH AND FRUITWOOD PARQUETRY KNEEHOLE BUREAU

in the Transitional style

possibly Italian, of large proportions, inlaid with squares within elongated lozenge surrounds, *118cm wide x 66cm deep x 114cm high, (46in wide x 25 1/2in deep x 44 1/2in high)*

£300 - 500

€420 - 700



341 (two of a set of eight)



343

343^Y

A GEORGE IV ROSEWOOD BREAKFAST TABLE

the circular tilt-top on an octagonal tapering column, terminating in foliate carved scrolled feet and brass castors, *129cm wide x 127cm deep x 74cm high, (50 1/2in wide x 50in deep x 29in high)*

£1,000 - 1,500

€1,400 - 2,100



344



346



345



347

344

A SMALL EBONISED AND PARCEL GILT DECORATED CHEST

decorated with flowers and foliage, with two short and three long drawers, on a stepped base, *64cm wide x 34cm deep x 70cm high, (25in wide x 13in deep x 27 1/2in high)*

£700 - 1,000

€980 - 1,400

345

A GEORGE III MAHOGANY LOW OPEN BOOKCASE

with two open shelves above a panelled door with re-entrant angles, enclosing two later shelves, on later bracket feet, *73cm wide x 37.5cm deep x 114cm high, (28 1/2in wide x 14 1/2in deep x 44 1/2in high)*

£700 - 900

€980 - 1,300

346^Y

A GEORGE III MAHOGANY AND ROSEWOOD CROSSBANDED OCCASIONAL TABLE

the oval tilt-top on a ring turned and fluted baluster column, terminating in a tripod base, *51.5cm wide, 41cm deep, 72.5cm high (20in wide, 16in deep, 28 1/2in high)*.

£600 - 1,800

€840 - 2,500

347

A PAIR OF EARLY VICTORIAN MAHOGANY HALL CHAIRS

each with a scrolled back centred by a shield shaped cartouche, on reeded baluster front legs and splayed back legs, *42cm wide (2)*

£500 - 700

€700 - 980



348



350



349 (two of four chairs in the lot)



351

348
A GEORGE II MAHOGANY AND LATER INLAID BIRD-CAGE TRIPOD TABLE

the circular tilt-top inlaid with a central stylised sun motif within a lozenge trail border, on a ring turned column, *the inlay later and probably 19th century*, 92cm wide x 90cm deep x 72cm high, (36in wide x 35in deep x 28in high)

£500 - 800
 €700 - 1,100

349
FOUR 18TH CENTURY FRENCH PROVINCIAL STAINED BEECH FAUTEUILS COMPRISING TWO SIMILAR PAIRS

each with floral carved and channelled frames, on cabriole legs, *a fauteuil from one pair: 64cm wide, a fauteuil from the other pair: 66cm wide*, (4)

£800 - 1,200
 €1,100 - 1,700

350
A NORTH EUROPEAN LATE 18TH/EARLY 19TH CENTURY BURR MAPLE AND BIRCH TRIPOD BREAKFAST TABLE

the square tilt-top on a ring turned column, terminating in pad feet, 105cm wide x 104cm deep x 75cm high, (41in wide x 40 1/2in deep x 29 1/2in high)

£600 - 900
 €840 - 1,300

351
AN EARLY VICTORIAN MAHOGANY CHILD'S CHEVAL MIRROR
 with ring turned baluster supports and cross stretchers, on channelled outswept legs terminating in bun feet and recessed castors, 139cm high,

£700 - 1,000
 €980 - 1,400



352

352

AN ITALIAN LATE 19TH CENTURY WALNUT HALL BENCH

in the Renaissance Revival style

with gadrooned frieze on twin scrolled end supports, 114cm wide x 39.5cm deep x 82.5cm high, (44 1/2in wide x 15 1/2in deep x 32in high)

£400 - 600

€560 - 840

353 ^Y

A MID VICTORIAN PADOUK, MAHOGANY AND ROSEWOOD APOTHECARY'S/DOCTOR'S DESK

the breakfront superstructure with a cavetto moulded cornice above four panelled doors enclosing four shelves, over a central bay comprising thirty one drawers of various proportions, flanked by two panelled doors enclosing four shelves, with a gilt-tooled leather inset writing surface below, above three slides, the central slide incorporating a hinged leather inset panel, over one long and two short drawers, the panelled base with a door to the central kneehole recess flanked by two doors enclosing two shelves, 112cm wide x 62cm deep x 153cm high, (44in wide x 24in deep x 60in high)

£2,000 - 3,000

€2,800 - 4,200



353



354

354

A GEORGE III OAK SETTLE

probably of Cheshire or Lancashire origin, with five arched shaped panels to the back, on cabriole front legs and square back legs, 187cm wide,

£500 - 700

€700 - 980

355

A GEORGE III AND LATER, MAHOGANY BOOKCASE

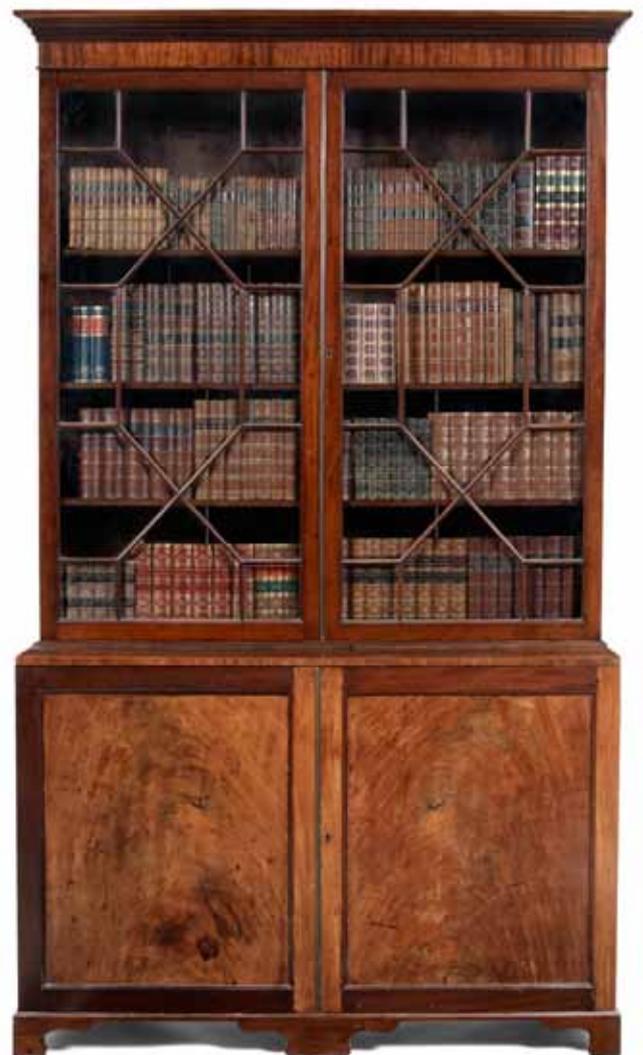
the ogee and stylised Greek key moulded cornice above a pair of geometric astragal glazed panelled doors, enclosing three short adjustable shelves, over a pair of panelled doors enclosing two short adjustable shelves, *possibly adapted at a later date from a larger bookcase, 155cm wide x 61.5cm deep x 269cm high, (61in wide x 24in deep x 105 1/2in high)*

£1,500 - 2,000

€2,100 - 2,800

Provenance

Sotheby's house sale, Mount Juliet, Co. Kilkenny, Ireland, 24 September 1986, lot 402



355



356



357



358

356

AFTER THE ANTIQUE: A BRONZE FIGURE OF THE DISCOBOLUS

in the Neapolitan style
bearing a pastille mark for the Chiaruzzi foundry and a raised stamp reading *MADE IN ITALY*, on integral oval base, green patination, 53.5cm high

£700 - 1,000

€980 - 1,400

357

AFTER THE ANTIQUE: A LATE 19TH CENTURY BRONZE FIGURE OF THE BORGHESE GLADIATOR

on integral rectangular base raised on a moulded Verde Antico plinth, olive green patination, 42.5cm high

£700 - 1,000

€980 - 1,400

358

JEAN VERSCHNEIDER (FRENCH, 1872-1943): A BRONZE FIGURAL GROUP 'LION ET SON DOMPTEUR'

the male figure holding the whip in his right hand raised above his head preparing to strike the snarling lion, dark brown patination, signed to the naturalistically cast base *Jean de Verschneider* and numbered 12 and with foundry pastille *L N PARIS J L*, on moulded rectangular marble base, 47.5cm high overall

£1,000 - 1,500

€1,400 - 2,100



360

359

**EMILE LOUIS PICAULT (FRENCH, 1833-1915):
A PAIR OF BRONZE FIGURES OF MEDIEVAL STYLE
L'ESCHOLIER AND ARCHER**

the standing figures wearing elaborate period costume, on circular base with applied titled inscriptions, signed *E.PICAULT*, dark brown patination, 38cm high approximately (2)

£500 - 700
€700 - 980

360

**AFTER JEAN-BAPISTE PIGALLE, (FRENCH 1714-1785):
A MID 19TH CENTURY BRONZE MODEL OF A CLASSICAL
MAIDEN AND A PUTTO ENTITLED *LE MERCHANT DE PLAISIR***

the winged putto holding a posey vase, the maiden with a rose, on a naturalistic base, signed *Pigal*, on a cylindrical marble base, 27cm high

£500 - 700
€700 - 980

361

MARIUS-JEAN-ANTONIN MERCIÉ, FRENCH (1845-1916)

A large bronze figure of *David Après Le Combat* cast by Barbedienne from a model by Mercié inscribed *F. BARBEDIENNE Fondateur, Paris* and with Achille Collas pastille, signed to the top *A. Mercié*, 59cm wide, 36cm deep, 112cm high

£7,000 - 10,000
€9,800 - 14,000



361



362

AN ITALIAN PORPHYRY CIRCULAR TABLE TOP

88cm in diameter, (34 1/2in in diameter).

£2,500 - 3,500

€3,500 - 4,900

363

A FRENCH LATE 19TH/EARLY 20TH CENTURY GILT METAL MOUNTED TULIPWOOD, KINGWOOD AND AMARANTH CENTRE TABLE

the oval top with trellis inlay within a bellflower decorated border, above a stylised Greek key and berried leaf festoon mounted frieze, on square tapering legs, 79cm wide x 65cm deep x 81cm high, (31in wide x 25 1/2in deep x 31 1/2in high)

£500 - 700

€700 - 980

362

364

A NORTH ITALIAN 18TH CENTURY WALNUT AND PARQUETRY SERPENTINE COMMODE

probably third quarter 18th Century, with square inlay, the moulded top above two long tablet inlaid drawers, on square section cabriole legs, 108cm wide x 59cm deep x 77cm high, (42 1/2in wide x 23in deep x 30in high)

£1,000 - 1,500

€1,400 - 2,100



364

365

A FRENCH GILT METAL MOUNTED TULIPWOOD AND MAHOGANY COMMODE

in the late Louis XV style of slight breakfront form, the marble top above two quarter veneered and *sans traverse* tablet inlaid drawers, on square section cabriole legs, *the top stamped: 'F.D.' and 'IV'*, 119cm wide x 51.5cm deep x 88cm high, (46 1/2in wide x 20in deep x 34 1/2in high)

£1,500 - 2,000
€2,100 - 2,800

366^Y

A REGENCY ROSEWOOD BREAKFAST TABLE

the circular tilt-top on acanthus clasped spreading support, above a concave triform base terminating in lion paw feet and ceramic castors, 131cm wide x 132cm deep x 73cm high, (51 1/2in wide x 51 1/2in deep x 28 1/2in high)

£500 - 700
€700 - 980



365



367

367

AN ITALIAN PIETRE DURE AND SPECIMEN MARBLE CIRCULAR TABLE TOP

centred by a medallion of red porphyry surrounded by a pattern of specimen marbles and hard stones inlaid into a Belgian Black marble, 97cm in diameter, (38in in diameter).

£2,500 - 3,500
€3,500 - 4,900



Detail

368 (three of a set of five)

368

A SET OF FIVE LATE VICTORIAN MAHOGANY LIBRARY CHAIRS

by Howard & Sons
each on ring turned and baluster tapering front legs terminating in castors, with square splayed back legs, *three chairs stamped: '7885, 3164, HOWARD & SONS LTD., BERNERS ST,' 56cm wide, (5)*

£800 - 1,200
€1,100 - 1,700

The series of eight stamped numerals to the legs of three of the chairs constituting the present lot is typical of a Howard and Sons serial number and appears impressed upon the back legs of many chairs and sofas produced by the renowned cabinet making firm.

John Howard originally established his company at 24 Lemon Street in 1820. By 1854 he was established in the heart of the West End at 22 and 36 Berners Street. The firm grew to become one of the most fashionable and successful of the 19th century, participating in many of the International Exhibitions for the remainder of the century. Howard and Sons were commissioned to provide furniture for numerous notable clients and such beautiful houses as Sudbury Hall in Derbyshire, Elton Hall, Huntingdonshire and Stokesay Court, Shropshire. Still fashionable at the close of the century, in 1893 the enterprise even provided the fittings for Mr Vanderbilt's yacht.

369

A REGENCY MAHOGANY AND EBONY MOULDED SOFA TABLE

the rounded rectangular hinged top with reeded edge above a pair of drawers, with opposing simulated drawers on double baluster turned end supports joined by a ring turned stretcher, on stepped downswept legs with brass cappings and castors, *156cm wide, 66cm deep, 73cm high (61in wide, 25 1/2in deep, 28 1/2in high).*

£1,000 - 1,500
€1,400 - 2,100



369

370

**A GEORGE III SATINWOOD AND PURPLEHEART
D-SHAPED CARD TABLE**

circa 1790, the crossbanded hinged top enclosing a tulipwood crossbanded and baize lined playing surface, on square tapering legs, 92cm wide x 45.5cm deep x 73cm high, (36in wide x 17 1/2in deep x 28 1/2in high)

£1,500 - 2,000
€2,100 - 2,800



370



371

371

**AN IRISH WILLIAM IV MAHOGANY WINGBACK
ARMCHAIR**

in the George II style
probably second quarter 19th century, on C-scroll headed acanthus and shell carved cabriole legs terminating in squared paw feet, 91cm wide,

£1,000 - 1,500
€1,400 - 2,100



372



373



374

372

A WILLIAM IV MAHOGANY DROP DIAL WALL TIMEPIECE

the 13" painted Roman dial set within a lotus carved bezel above a foliate carved short trunk with mirrored back on acanthus scrolling brackets, the associated single train brass movement with anchor escapement and brass rectangular bob pendulum, 87cm high

£300 - 500
€420 - 700

373

AN EARLY 19TH CENTURY MAHOGANY AND BRASS INLAID DROP DIAL WALL TIMEPIECE

the dial signed *COLEMAN, LONDON*, the rounded trunk with scrolling side pieces and hinged door, the 11.5" signed painted dial with Roman numerals and steel hands, the brass single fusee movement with anchor escapement, with key, 58cm high

£600 - 800
€840 - 1,100

374

AN EARLY 19TH CENTURY MAHOGANY DROP DIAL WALL TIMEPIECE

the dial signed *PIKE ELTHAM*, the case with scrolling side pieces, the 20" painted Roman dial with outer Arabic five minute track and blackened copper hands set within a moulded bezel, the brass four pillar single train movement with anchor escapement, with pendulum, winder and brass weight, 115cm high

£700 - 1,000
€980 - 1,400

375

A LATE 19TH CENTURY MAHOGANY DROP DIAL WALL TIMEPIECE

the dial signed Chambers, Warminster the 11" signed Roman dial set within a brass bezel and moulded surround, the short trunk with central glazed aperture flanked by scrolling sidepieces, the brass singled fusee movement with pendulum and winder and key, 56cm high

£300 - 500

€420 - 700

376

AN EARLY 19TH CENTURY MAHOGANY STICK BAROMETER

the dial signed *J. Blatt Brighton* the bowed top with broken swan neck cresting centred by a brass urn, enclosing a silvered dial with vernier, above a plain trunk with canted urn cistern, 100cm high approximately

£700 - 1,000

€980 - 1,400

377

A MID 19TH CENTURY MAHOGANY AND CROSSBANDED LONGCASE REGULATOR

the dial signed *L. N. HOBDAV & CO 13 NEW STREET BIRMINGHAM* the arched glazed trunk with floral scrolled fretwork decoration, on plinth base, the 12" silvered Arabic seconds dial, with subsidiary Arabic minutes above Roman hours, the brass four pillar single train movement with anchor escapement, the steel and brass mercury pendulum with canted cut glass reservoir, with single brass weight, winder and case key, 200cm high

£3,000 - 5,000

€4,200 - 7,000

378

A LATE 19TH CENTURY PATINATED AND GILT BRONZE MOUNTED FIGURAL BLACK SLATE MANTEL CLOCK IN THE NEO-GREC TASTE

the movement stamped Japy Freres the shaped case with incised foliate gilt decoration surmounted by a figure of a winged female sphinx, the 3.5" dial with gilt Roman numerals, the twin train movement stamped *G&S Medaille Dor 1887* and numbered 2595, striking on a bell, with pendulum and key, 54.5cm high

£400 - 600

€560 - 840

379

AN EGYPTIAN STYLE MARBLE, SLATE AND BRASS MANTEL CLOCK

of recent manufacture modelled as a pediment surmounted by a sphinx flanked by a pair of bronze griffins, the dial with Roman numerals, the associated brass twin train movement striking on a bell, 40cm high



377



380

**380
AN IRISH GEORGE III MAHOGANY
LONGCASE CLOCK**

the dial signed *JOHN MCKIBBIN LISBURN* the moulded rectangular hood with bead and reel cornice above a pair of freestanding reeded columns, the trunk with ogee arched door on plinth base and bracket feet, the 13" engraved brass dial with silvered Roman chapter ring with outer Arabic five minute divisions, the centre with subsidiary Arabic dials for seconds and days of the month, the brass four pillar twin train movement with anchor escapement striking on a bell, with pendulum and two weights, 203cm high

**£1,000 - 1,500
€1,400 - 2,100**



381

**381
AN 18TH CENTURY MAHOGANY
LONGCASE REGULATOR**

the dial signed *Pike Eltham* the hood with architectural pediment and reeded canted corners, the brass 12" Arabic seconds dial, with subsidiary Arabic minutes above a Roman hour dial, the four pillar brass single train movement with anchor escapement, with pendulum, winder, case key and weight, 195cm high

**£2,000 - 3,000
€2,800 - 4,200**



382

**382
A 19TH CENTURY MAHOGANY MUSICAL
CHIMING LONGCASE CLOCK**

the dial signed *Samuell (sic) Young Nantwich Fecit* the hood with broken arch cornice with gilt brass floral and foliate mounts and pineapple finials, over a pair of reeded square columns, the sides with pierced leaf sound grilles, the trunk with conforming columns to the corners enclosing an ogee arched panelled door, on canted plinth base, the 14.5" dial with silvered Roman chapter ring with outer Arabic five minute track, the engraved brass centre with three subsidiary silvered dials, the centre with Arabic seconds flanked by strike/silent and chiming dial marked for six airs, with pierced hands, the brass four train movement with anchor escapement with 2" brass cylinder and 7" wooden cylinder musical movements with a set of eight and a set of sixteen hammers chiming on a nest of eight bells and striking on a bell, with pendulum and four weights, 243cm high

**£3,000 - 5,000
€4,200 - 7,000**



383



384

383

A LATE 19TH CENTURY OAK WALL CLOCK

the dial signed Dent, 4 Royal Exchange London and numbered 41091 the moulded case with brass bezel, the 11.5" painted dial with Roman numerals and steel hands, the brass four pillar twin fusee movement with anchor escapement striking on a bell, with pendulum and winder 38cm high

£700 - 1,000
€980 - 1,400

384

A LATE 19TH CENTURY MAHOGANY SOUTHERN RAILWAY WALL TIMEPIECE

the later painted dial marked B.R.(S). John Walker, 1 South Molton St, London, 1039.S.E. the 11" painted signed and numbered Roman dial set within a brass bezel and moulded surround, the brass single fusee movement with winder and pendulum, 37cm high

£500 - 700
€700 - 980

The dial for this timepiece was presumably repainted after 1948 by the Southern Railway and later British Railway's Southern Region clock contractor, John Walker of 1 South Molton Street, London.

385

A LATE 19TH CENTURY AUSTRIAN WALNUT VIENNA REGULATOR TYPE WALL CLOCK

the dial indistinctly signed M. Schonberger, * Wien the glazed rectangular case with arched floral and strapwork carved pediment above an inverted breakfront cornice and a pair of split Corinthian columns, the ogee moulded lower section with turned spindle terminals, the 7" enamel dial with Roman chapter, signed recessed centre and pierced hands, the brass triple train movement with anchor escapement striking on a gong, with ebonised pendulum with brass bob, three cylindrical brass weights and winder, 110cm high

£600 - 1,000
€840 - 1,400



385



386

386

A VICTORIAN GOTHIC REVIVAL OAK REFECTORY TABLE

the moulded rectangular top, above a shaped frieze interspersed with carved ecclesiastical roundels, on X-frame end supports, with a vertical X-stretcher intersected by a horizontal cross stretcher, 229cm wide x 86cm deep x 72cm high, (90in wide x 33 1/2in deep x 28in high)

£500 - 700

€700 - 980

387 ^Y

AN IRISH REGENCY MAHOGANY AND BRASS LINE-INLAID DISPLAY CABINET

the top section and base each of shaped form with concave ends, the shaped pediment above a reeded glazed panelled door, enclosing two later glass shelves, flanked by six spiral reeded engaged columns, over a secretaire drawer enclosing six pigeon holes, four satinwood veneered and rosewood banded drawers, two satinwood doors and a gilt tooled leather inset surface, with two drawers below, flanked by conforming columns, on ring turned feet, 164cm wide x 57cm deep x 232cm high, (64 1/2in wide x 22in deep x 91in high)

£1,000 - 1,500

€1,400 - 2,100



387



388

388

A GEORGE IV MAHOGANY EXTENDING DINING TABLE

the rounded top above an ogee moulded frieze, on a lotus-leaf wrapped baluster form column, terminating in a concave quadripartite base with foliate scrolled feet and brass castors, with four hinged baluster turned and lappet clasped legs terminating in brass cappings and castors, with three additional leaves, *one leaf possibly associated, extended: 325cm wide x 134.5cm deep x 71.5cm high, (127 1/2in wide x 52 1/2in deep x 28in high)*

£500 - 700

€700 - 980

389

A WILLIAM IV MAHOGANY LIBRARY BOOKCASE

second quarter 19th century, with three open bays enclosing nine adjustable shelves, above three panelled doors enclosing three adjustable shelves, *originally with doors to the top section, 219cm wide x 39.5cm deep x 238cm high, (86in wide x 15 1/2in deep x 93 1/2in high)*

£800 - 1,200

€1,100 - 1,700

390^Y

A REGENCY MAHOGANY, ROSEWOOD CROSSBANDED AND EBONISED LINE-INLAID SOFA TABLE

with two short frieze drawers, on two vertical end supports terminating in brass hairy paw feet and brass castors, *93cm wide x 66cm deep x 71.5cm high, (36 1/2in wide x 25 1/2in deep x 28in high) the maximum width: 155cm wide,*

£600 - 800

€840 - 1,100



389



391

**A GEORGE III MAHOGANY AND SATINWOOD
CROSSBANDED DEMI-LUNE CARD TABLE**

of large proportions, the hinged top enclosing a baize lined playing surface, above a plain frieze with oval roundel angles, on turned tapering legs, *115.5cm wide x 57.5cm deep x 75cm high, (45in wide x 22 1/2in deep x 29 1/2in high)*

£1,000 - 1,500
€1,400 - 2,100

391

392

**AN EARLY 19TH CENTURY ANGLO-CHINESE
CARVED PADOUK SOFA TABLE**

the rounded rectangular hinged top with reeded edge above three frieze drawers flanked by oval paterae, with opposing similar simulated arrangement of drawers, on downswept reeded and leaf carved end supports joined by reeded leaf carved and turned cross stretcher, on downswept anthropomorphic legs headed by lion masks to the ends, on brass cappings and castors, *138cm wide, 66cm deep, 74cm high (54in wide, 25 1/2in deep, 29in high)*.

£1,200 - 1,800
€1,700 - 2,500



392

393

A FRENCH 19TH CENTURY CARVED WALNUT CENTRE TABLE

in the Regence style
the rectangular marble inset top above a scroll, *rocaille* and acanthus carved frieze and shaped apron, on acanthus wrapped square section legs and bun feet, with a shaped X-stretcher centred by a rosette, 96cm wide x 72cm deep x 77.5cm high, (37 1/2in wide x 28in deep x 30 1/2in high)

£1,000 - 1,500
€1,400 - 2,100



393



394

394

A CHARLES X GILT BRONZE MOUNTED PAINTED GUERIDON

of small proportions, the circular marble top above a fruiting vine leaf mounted frieze, on a baluster turned column applied with acanthus mounts, terminating in three outswept legs with spherical *sabots*, 51.5cm wide x 51cm deep x 69cm high, (20in wide x 20in deep x 27in high)

£1,000 - 1,500
€1,400 - 2,100

Provenance

Cecil Beaton, Reddish House, Christies, 9/10th June 1980



395



395

A PAIR OF 18TH CENTURY ITALIAN MARBLE URNS

the rims carved with scrolls above waisted necks, the bulbous sectional bodies of lobed and finned form, raised on ringed, cylindrical spreading socles, *repaired*, 57cm high (2)

£1,500 - 2,000

€2,100 - 2,800

396

A PAIR OF ROSSO VERONA MARBLE LIONS

in seated position with mouths open, on integral rectangular plinths, 33cm high (2)

£500 - 700

€700 - 980

397

MANNER OF JEAN-ANTOINE HOUDON (FRENCH, 1741-1828): AN EARLY 20TH CENTURY FRENCH TERRACOTTA BUST OF A BOY

looking to dexter and wearing a cravat, on a ringed socle, 41cm high

398

A PAIR OF SIMULATED MARBLE PEDESTALS

of tapering form, with moulded rectangular top and conforming bases, 32cm wide x 25.5cm deep x 112cm high (2)

£400 - 600

€560 - 840



396





399

399

A LARGE PAIR OF GILT METAL FIVE BRANCH WALL LIGHTS

each with a tapering back plate surmounted by a ribbon tied laurel wreath cresting and terminating in a berried terminal, issuing five outswept acanthus wrapped arms, wired for electricity, *105.5cm high* (2)

£600 - 800
€840 - 1,100

400

A LARGE PAIR OF GREEN VARIEGATED MARBLE VENEERED OBELISKS

mounted on square plinth bases, *104cm high* (2)

£400 - 600
€560 - 840



400

401

A SET OF FOUR GILT METAL TWIN BRANCH WALL LIGHTS

each with a ribbon tied and tasselled backplate issuing a pair of scrolling acanthus cast arms, wired for electricity, *57.5cm high* (4)

£400 - 600
€560 - 840

402

A LATE VICTORIAN COALBROOKDALE CAST IRON HALL STAND

the rectangular backplate with fruiting laurel cast swan neck pediment above a cast *COALBROOKDALE* manufacturers mark and four inset green glazed tiles interspersed by a double key fret motif, the knopped rail supported by a central foliate pilaster with rosette and flower decoration, the rectangular drip tray with inset metal liner, *75cm high, 51cm wide, 23.5cm deep*

£500 - 700
€700 - 980





403



405



404



406

403
A SMALL LATE 19TH CENTURY MAHOGANY, FRUITWOOD AND CHEQUER INLAID SERVING TABLE

probably Irish, inlaid with ribbon tied foliage and drapery swags, with chequered arrow banding, the galleried top above two short drawers flanking a bowfront centre, on square tapering legs, one drawer with a paper label inscribed in ink: 'BUTLER '93', 93cm wide x 46cm deep x 84.5cm high, (36 1/2in wide x 18in deep x 33in high)

£600 - 900
 €840 - 1,300

404
A CONTINENTAL GILTWOOD CONSOLE TABLE

in the Neoclassical style
 the marble top above a pierced husk-and-arrow entrelac frieze, on winged pharaoh bust capped and acanthus clasped front monopodiae terminating in hoof feet, 124cm wide x 55cm deep x 89cm high, (48 1/2in wide x 21 1/2in deep x 35in high)

£800 - 1,200
 €1,100 - 1,700

405
A FRENCH EARLY 19TH CENTURY WALNUT TRICOTEUSE A ROGNON

the galleried kidney shaped top inset with a leather writing surface, above one drawer, on stylised vase form end supports, 85cm wide x 44.5cm deep x 78cm high, (33in wide x 17 1/2in deep x 30 1/2in high)

£800 - 1,200
 €1,100 - 1,700

406
A GEORGE III MAHOGANY AND BURR YEW BREAKFAST TABLE

the rectangular tilt-top with canted angles inlaid with a central tablet, on a ring turned column and four downswept legs terminating in roundel capped brass cappings and castors, 117.5cm wide x 90cm deep x 71cm high, (46in wide x 35in deep x 27 1/2in high)

£700 - 1,000
 €980 - 1,400



407



409



408



410

407

A CHINESE EXPORT LATE 19TH CENTURY CARVED PADOUK ARMCHAIR

the splat carved in high relief with small rodents and large bunches of grapes, on cabriole front legs, 58cm wide,

£800 - 1,200
€1,100 - 1,700

408^Y

A WILLIAM IV ROSEWOOD STOOL

with an ogee moulded seat frame, on roundel headed ring turned baluster and lappet wrapped tapering legs, 92cm wide x 31.5cm deep x 50cm high, (36in wide x 12in deep x 19 1/2in high)

£600 - 800
€840 - 1,100

409

A LATE VICTORIAN MAHOGANY AND SATINWOOD CROSSBANDED 'CARLTON HOUSE' DESK

the pierced brass galleried superstructure above six short drawers flanking a central door, with a pair of concave hinged lidded compartments to the front, over a writing slide, with nine drawers below, on eight square tapering legs terminating in brass castors, 135cm wide x 65cm deep x 104cm high, (53in wide x 25 1/2in deep x 40 1/2in high)

£800 - 1,200
€1,100 - 1,700

410

A GEORGE IV MAHOGANY PIER TABLE

the rectangular marble top above two short frieze drawers, on two foliate and C-scroll carved cabriole legs, with two square section back supports, on a shaped plinth base, 127cm wide, 62cm deep, 93cm high (50in wide, 24in deep, 36 1/2in high).

£700 - 900
€980 - 1,300



411

411
**FRANCESCO SAVERIO SORTINI (ITALIAN, C.1869-1923):
 A BRONZE FIGURE OF A YOUNG GIRL**

the standing figure looking down to the mass of flowers in her arms, on an integral canted square base signed *Sortini*, dark patination, 60.5cm high

£1,000 - 1,500
 €1,400 - 2,100

412
**AFTER JEAN-JACQUES (JAMES) PRADIER, SWISS (1790-1852):
 A LATE 19TH/EARLY 20TH CENTURY PATINATED BRONZE
 FIGURAL LAMPBASE OF A CLASSICAL MAIDEN**

the figure holding aloft a candle fitment, raised on a stepped gilt bronze and black marble plinth base with lotus and acanthus mounts, the front inset with a figural plaquette, fitted for electricity, 69cm high overall

£800 - 1,200
 €1,100 - 1,700

413 ^Y
A COCO DE MER NUT (LODOICEA MALDIVICA)
 of typical form, with perspex and glass display case, *the nut*, 33cm wide, *the case*, 42cm high (2)

£400 - 600
 €560 - 840



412

414
**A LATE 19TH CENTURY FRENCH BRONZE AND ELECTRO-
 PLATED TOILET MIRROR**

of shaped, easel form, with a later electro-plated cresting with the American eagle and coat of arms, a Paris stamp to the reverse, makers mark indistinct, 47cm high

£300 - 500
 €420 - 700

415 ^{Y Φ}
**AN 18TH CENTURY AND LATER NORTHERN EUROPEAN
 MAHOGANY AND PARQUETRY INLAID TABLE DESK**

of slope fronted rectangular form, the fall front with diamond inlaid birds eye maple and mahogany decoration within brass line inlaid borders, the interior fitted with an arrangement of four short and two long drawers with turned ivory handles, 20cm high, 43cm wide, 39.5cm deep approximately

£300 - 500
 €420 - 700



416

416
**AN EARLY 20TH CENTURY GOLDSCHIEDER PAINTED
 TERRACOTTA FIGURE OF A YOUNG BOY**

typically modelled, in seated position, impressed factory marks, 48cm high

£700 - 1,000
 €980 - 1,400



417

417
**A 19TH CENTURY VENETIAN POLYCHROME DECORATED
 BLACKAMOOR FIGURE**

the figure with right arm raised and a parcel tied round his shoulders, on shaped integral base, 70cm high

£500 - 700
 €700 - 980

418
**A LATE VICTORIAN PAINTED PLASTER FIGURE OF A
 GENTLEMAN, POSSIBLY WILLIAM GLADSTONE**

the figure wearing a frock coat seated on a chair, on rectangular plinth base, 78cm high

£700 - 900
 €980 - 1,300



418

419
A SET OF THREE 19TH CENTURY BRASS AND STEEL FIRE TOOLS

the handles with formalised flowerhead decoration and lobed button pommels, comprising a pair of tongs, a poker and a shovel with pierced pan, 74cm long overall (3)

£400 - 600
 €560 - 840



420

420

**A GEORGE III SATINWOOD AND PURPLEWOOD
CROSSBANDED BOWFRONT COMMODE**

inlaid with ebonised lines, the shaped rectangular top above a pair of bowed doors on square tapering feet, 123cm wide, 61cm deep, 82cm high (48in wide, 24in deep, 32in high).

£500 - 700

€700 - 980

421

**A DUTCH LATE 18TH/EARLY 19TH CENTURY WALNUT AND
MARQUETRY ARMOIRE**

inlaid with classical urns, exotic birds, cherubs, stylised flowers and foliage, with a pair of panelled doors enclosing four shelves and three short drawers, above two short and two long drawers, over a stepped apron, on stepped bracket feet, *some or probably most of the inlay later*, 165cm wide x 57cm deep x 199cm high, (64 1/2in wide x 22in deep x 78in high)

£1,500 - 2,000

€2,100 - 2,800



421



422 (one of a pair)

422

A PAIR OF 19TH CENTURY MAHOGANY OPEN BOOKCASES

each of inverted breakfront form, the moulded top above three shelves, over an arrangement of eleven drawers, flanked by stop-fluted and acanthus clasped Corinthian columns, on a plinth base, 178cm wide x 37cm deep x 137cm high, (70in wide x 14 1/2in deep x 53 1/2in high) (2)

£1,000 - 1,500

€1,400 - 2,100

423

A GEORGE III MAHOGANY 'ESTATE' SECRETAIRE BOOKCASE

in the manner of Gillows

the ogee moulded cornice above a pair of geometric astragal glazed panelled doors, enclosing three adjustable shelves, over a secretaire drawer enclosing a baize inset writing slide incorporating a central hinged ratcheted surface, with a central well below flanked by six hinged lidded boxes, inlaid with alphabetised engraved fruitwood oval plaques, above three graduated drawers, on later splayed feet, 128cm wide x 65cm deep x 225cm high, (50in wide x 25 1/2in deep x 88 1/2in high)

£500 - 700

€700 - 980

Provenance

The Blow family, Kiltonga House, Newtonards, Co.Down, Ireland.



423



424



425



424

A PAIR OF LARGE ITALIAN ROSSO ANTICO MARBLE VASES AND COVERS

each with a removable domed lid, the ovoid body on a spreading circular foot and square base, 30cm in diameter, 63cm high (2)

£3,000 - 5,000

€4,200 - 7,000

425

A PAIR OF FRENCH LATE 19TH/ EARLY 20TH CENTURY GILT-BRONZE MOUNTED BLEU NUIT PORCELAIN THREE-LIGHT VASE-CANDELABRA

each surmounted by three naturalistic branches, the ovoid body flanked to each side by a turned handle, on a circular spreading foot and square base, 27cm wide, 18cm deep, 60cm high (2)

End of Sale

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Fine European Furniture, Sculpture,
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Thursday 9 July 2015
New Bond Street, London

**A FRENCH LATE 19TH
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MARQUETRY VITRINE**

by François Linke, Paris
£10,000 - 20,000

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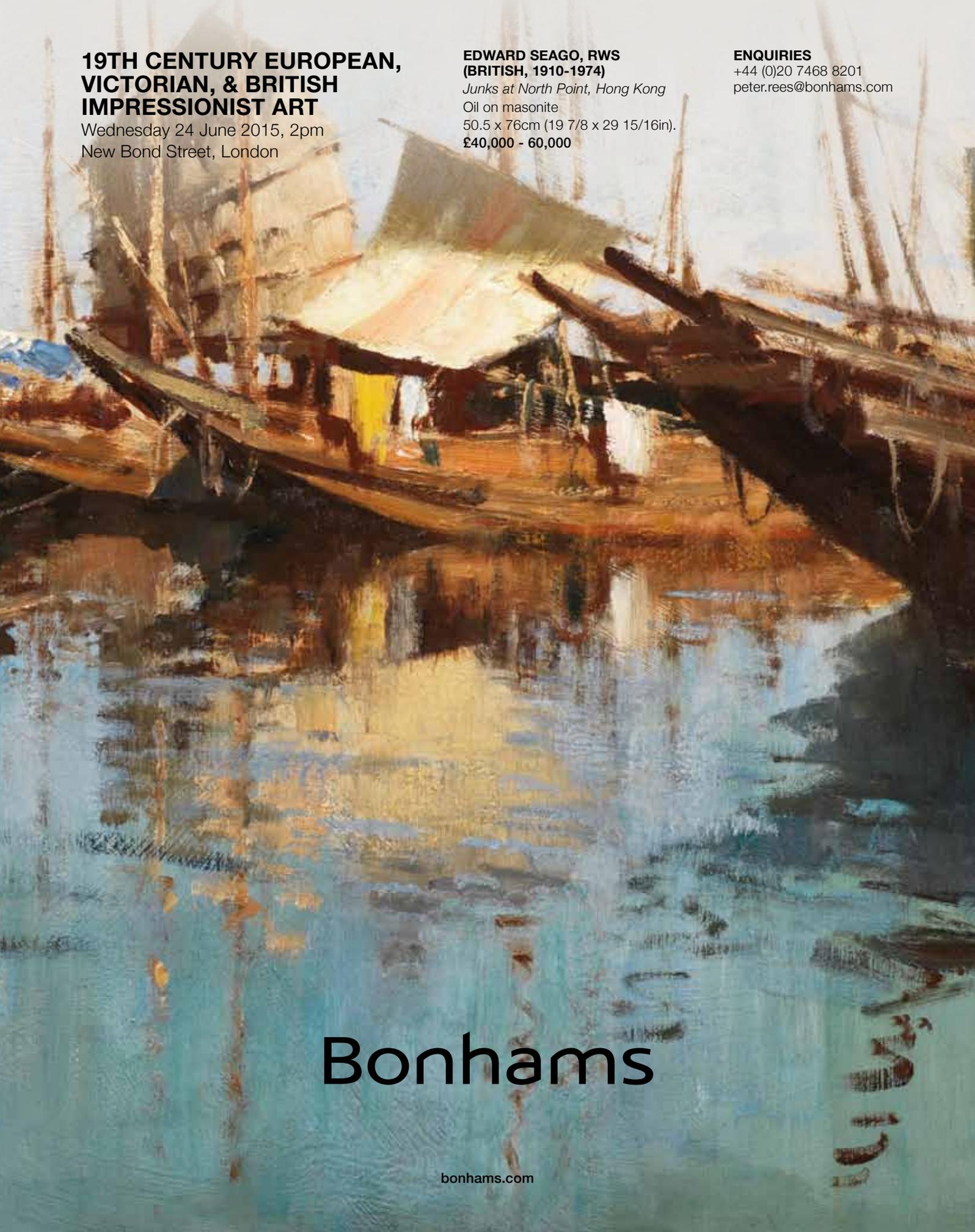
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**19TH CENTURY EUROPEAN,
VICTORIAN, & BRITISH
IMPRESSIONIST ART**

Wednesday 24 June 2015, 2pm
New Bond Street, London

**EDWARD SEAGO, RWS
(BRITISH, 1910-1974)**

Junks at North Point, Hong Kong

Oil on masonite

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

£40,000 - 60,000

ENQUIRIES

+44 (0)20 7468 8201

peter.rees@bonhams.com

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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to

address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale of the Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to VAT. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, and that the funds have originated from your own account, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licensing
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 'S8' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	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 <i>c/o 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	MISCELLANEOUS	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;	11	GOVERNING LAW	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	10.1	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.
8.1.10	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.	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> .		
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.				
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.				

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
 - 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
 - 3.1.1 the Purchase Price for the Lot;
 - 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders, and
 - 3.1.3 if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

- 4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	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.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
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>):	7.4	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.	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
7.1.1	to terminate this agreement immediately for your breach of contract;	9.3.2		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.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	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> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	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> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	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.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	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> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	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> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	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:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	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
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	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.
		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> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

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

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), *"Seller"* includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

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

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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