



THE SCOTTISH SALE

Wednesday 25 April 2018

Edinburgh

Bonhams



THE SCOTTISH SALE

Wednesday 25 April 2018 at 1pm
22 Queen Street, Edinburgh

BONHAMS

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submitted no later than 24 hours
prior to the sale.

New bidders must also provide
proof of identity when submitting
bids. Failure to do this may
result in your bids not being
processed.

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SALE NUMBER

24750

CATALOGUE

£10

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

ILLUSTRATIONS

Front cover: Lot 15 (detail)
Back cover: Lot 22 (detail)
Inside front cover: Lots 226-247
Inside back cover: Lot 281 (detail)

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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Katherine Wright

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Georgia Williams

Arms & Armour

Kenneth Naples

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Bruce Addison
Kenneth Naples
Georgia Williams

Whisky

Martin Green
Charles MacLean (consultant)

The Sporting Sale

Iain Byatt-Smith
Georgia Williams

Modern Design

Bruce Addison

IMPORTANT NOTICE TO BUYERS

Please note that all furniture and large works of arts not collected before Thursday 10 May 2018 will be transferred to the Bonhams, Edinburgh warehouse – transfer & storage charges will apply.

Small items £10 per week plus VAT

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Please note that lots comprising printed books, unframed maps and bound manuscripts are not liable to VAT on the Buyers Premium.

Lots are sold with all faults, imperfections and errors of description, but if on collation any described printed book in this catalogue is found to lack text or illustrations, the same may be returned to Bonhams within 20 days of the sale; the unstated defect to be detailed in writing.

This shall not apply in the case of un-named items, blacks, half-titles or advertisements, nor to damage to bindings, stains, tears or other defects unless these result in loss to text or illustration. Atlases, maps and prints are sold not subject to return, as are items sold as collections, association and extra-illustrated copies, or as bindings.



PICTURES

Lots 1 - 98





1



2

1
DAVID WEST RSW (1868-1936)
Evening Lossiemouth
inscribed with title (to stretcher)
oil on canvas
15 x 20 cm. (5 7/8 x 7 7/8 in.)

£700 - 1,000
€800 - 1,100
US\$990 - 1,400

2
DAVID WEST RSW (1868-1936)
Moray Firth
signed 'David West' (lower right); further titled (to stretcher)
oil on canvas
15 x 21 cm. (5 7/8 x 8 1/4 in.)

£1,000 - 1,500
€1,100 - 1,700
US\$1,400 - 2,100

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



3



3

3

SIR FRANCIS GRANT RA (1803-1878)

Mr Henry Sydenham Singleton Esq; Mrs Mary Singleton (Violet Fane)

oil on canvas

74.5 x 62cm. (29 5/16 x 24 7/16in.)

a pair

£2,000 - 3,000

€2,300 - 3,400

US\$2,800 - 4,200

Provenance

The sitters

Thence by descent

Henry, an Irish landowner, married Mary Montgomerie Lamb in 1864. Mary Lamb was already a successful author, writing under the pseudonym 'Violet Fane', and her circle was said to include Oscar Wilde, Whistler, Swinburne and Lillie Langtry. They lived at Mell, Co. Louth, and were well-known in London society.



4



5

4 AR

ALFRED FONTVILLE DE BREANSKI (1877-1957)

Ben A'an and Loch Katrine

signed 'A de Breanski Jr' (lower right); further signed, inscribed and titled (verso)

oil on canvas

71.5 x 107 cm. (28 1/8 x 42 1/8 in.)

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800

5 AR

ALFRED FONTVILLE DE BREANSKI (1877-1957)

Evening Loch Fyne

signed 'A de Breanski Jr' (lower right); further signed, inscribed and titled (verso)

oil on canvas

65 x 77 cm. (25 9/16 x 30 5/16 in.)

£1,200 - 1,800

€1,400 - 2,100

US\$1,700 - 2,500

Provenance

With Frost and Reed, London



6

6

JOSEPH CRAWHALL RSW (1861-1913)

Souvenir of a Tough Day
 signed, inscribed and dated 'Souvenir of a "TOUGH DAY"/E.A.Hunt/
 from/J.Crawhall/Nov 10th - '91'
 oil on panel
 26.2 x 34 cm. (10 1/4 x 13 3/8 in.)

£10,000 - 15,000
€11,000 - 17,000
US\$14,000 - 21,000

Provenance

With Robertson & Bruce Ltd., Dundee

Joseph Crawhall's earliest Tangiers pictures date from 1887, when he is known to have visited in the company of Robert and Edwin Alexander. It became a favourite destination for Scottish artists including Alexander Mann, Lavery, Kennedy, Melville and Denholm Armour.

There are various theories as to what may have attracted Crawhall to North Africa, including the essays written by his friend RB Cunninghame Graham, but most likely he relished the cheap cost of living (six shillings a day, including servants and access to two horses) and a warm dry climate which was beneficial to his fading health. Despite his reserved nature Crawhall was a central figure at the British Legation, which had a bustling social scene largely centred around horses, hunting and 'field sports' such as polo and pig sticking. He also rode with the 'Tangiers Hounds', and Cunninghame Graham recalls Crawhall as a rather dissolute character, often to be seen at the club sipping whiskies in faded pink hunting jacket (V Hamilton, *Joseph Crawhall, one of the Glasgow Boys*, Glasgow Museums, 1990).

This picture is a fascinating rediscovery in that Crawhall had largely abandoned oil painting by circa 1884. It is (precisely dated and) dedicated to his friend, the American painter Edmund Aubrey Hunt, who had moved to Tangiers in 1885. Although Crawhall's movements around this time are not known it is likely to have been painted in Morocco, or in Spain (he had exhibited bull fighting subjects painted at Algeciras that year).



7

7

EDWARD ATKINSON HORNEL (1864-1933)

Blossom Time

signed and dated 'EA Hornel 1917' (lower left)

oil on board

35 x 25 cm. (13 3/4 x 9 13/16 in.)

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500



8



8

8

ALLAN RAMSAY (EDINBURGH 1713-1784 DOVER)

Study for Portrait of Gentleman in a Velvet Coat, possibly Lord John Murray (circa 1759)

inscribed '5th button/buttoned from/below' (upper right)
black chalk, heightened with white, on buff paper
47.5 x 29.5 cm. (18 11/16 x 11 5/8 in.)

£3,000 - 5,000

€3,400 - 5,700

US\$4,200 - 7,100

Provenance

Sale; Edmiston's, Glasgow, circa 1945. Purchased by Mr Clark Hunter
Miss MA Hunter, Paisley

Sale; Sotheby's, Belgravia, circa 1981

Private Collection, Scotland

Literature

A Smart and J Ingamells, *Allan Ramsay, a Complete Catalogue of his Paintings*, Paul Mellon Centre, 1999, cat.687 figure 500

The vendor holds a letter from professor Alastair Smart, dated September 1981, calling it an 'extremely fine' Ramsay drawing. He states that he had already been aware of it from a photograph taken by the Paul Mellon Centre. Smart states how adept Ramsay became at indicating a likeness by even such slight touches and that the inscription, in his own hand, may well have been a (costume) direction to drapery painters in his studio.

He recognises similarities with Ramsay's oil portrait of General Lord Murray of Philiphaugh, and that (despite costume differences) 'nevertheless the sitter could be the same person'.



9

9 Φ

SIR WILLIAM CHARLES ROSS, RA (1794-1860)

Mother and child - the Hope family
possibly signed with monogram (lower left)
on ivory

22 x 17 cm. (8 11/16 x 6 11/16 in.)

£2,000 - 3,000

€2,300 - 3,400

US\$2,800 - 4,200



10

10

SAMUEL BOUGH RSA (1822-1878)

A panoramic view of Edinburgh and Arthur's Seat from Blackford Hill/
the South

signed and dated 'Sam Bough 1854' (lower left)

watercolour

30.5 x 49.5 cm. (12 x 19 1/2 in.)

£2,000 - 3,000

€2,300 - 3,400

US\$2,800 - 4,200



11



12

11

LOUIS BOSWORTH HURT (1856-1929)

Highland Cattle Watering
signed 'L.B. Hurt' (lower right)
oil on canvas
41 x 56 cm. (16 1/8 x 22 1/16 in.)

£2,000 - 3,000
€2,300 - 3,400
US\$2,800 - 4,200

12

WILLIAM BEATTIE BROWN, RSA (1831-1909)

The River Dochart, Killin
signed and dated 'W.Beattie Brown/1862' (lower left)
oil on canvas
47 x 77 cm. (18 1/2 x 30 5/16 in.)

£800 - 1,200
€920 - 1,400
US\$1,100 - 1,700



13

13

SIR HENRY RAEBURN RA (1756-1823), AND STUDIO

Mrs Kennedy, of Dunure and Dalquharran

oil on canvas

76 x 64 cm. (29 15/16 x 25 3/16 in.)

in gilt exhibition frame

£6,000 - 8,000

€6,900 - 9,200

US\$8,500 - 11,000

Provenance

Purchased from the estate of Sir Alexander Walker (of Walker's whisky), Troon, in the early 1950s (£75)

Literature

Possibly W Armstrong, *Sir Henry Raeburn*, London, 1901 as the 'replica' referred to on page 106.

Raeburn painted a pair of three quarter length portraits of Thomas and Mrs Kennedy (now in National Gallery of Scotland) 1811-1812. Mrs Kennedy was daughter of architect John Adam



14

14

ALEXANDER HOHENLOHE BURR (1835-1899)

The Disputed Lottery
inscribed on label fragment (verso)
oil on board laid on panel
27 x 42 cm. (10 5/8 x 16 9/16 in.)

£3,000 - 5,000

€3,400 - 5,700

US\$4,200 - 7,100

EXHIBITED

Glasgow, Glasgow International Exhibition, 1901

Burr was one of the celebrated Scott Lauder Group of painters at the Trustees Academy in Edinburgh which included McTaggart, Orchardson, Chalmers and Pettie. Burr excelled in painting children and his genre paintings have a light, humorous touch.



15

15 AR

JOHN MACLAUHLAN MILNE RSA (1886-1957)

Calva Shore, Iona

signed 'Maclauchlan Milne' (lower left); titled, inscribed and further signed 'Calva Shore/Iona/by Maclauchlan Milne RSA' to label affixed (to backboard)

oil on board

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

£30,000 - 50,000

€34,000 - 57,000

US\$42,000 - 71,000

Milne's earliest exhibited Iona pictures date from 1937, but he may have worked alongside Cadell and Peplow on the tiny island earlier in the decade. He had known them in Paris in the early 1920s.



15



16

16 AR

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

Catch of the Day

signed 'Elizabeth V Blackadder/2 September 2011' (lower left)

watercolour

37 x 49 cm. (14 9/16 x 19 5/16 in.)

£6,000 - 8,000

€6,900 - 9,200

US\$8,500 - 11,000

Provenance

A gift from the artist to the owner, who was her fishmonger



17

17 AR

JOHN BELLANY C.B.E., R.A., H.R.S.A., L.L.D.(LON) (1942-2013)

Hogmanay

signed 'Bellany' (lower right)

pencil and watercolour

75.7 x 56.2 cm. (29 5/8 x 22 1/8 in.)

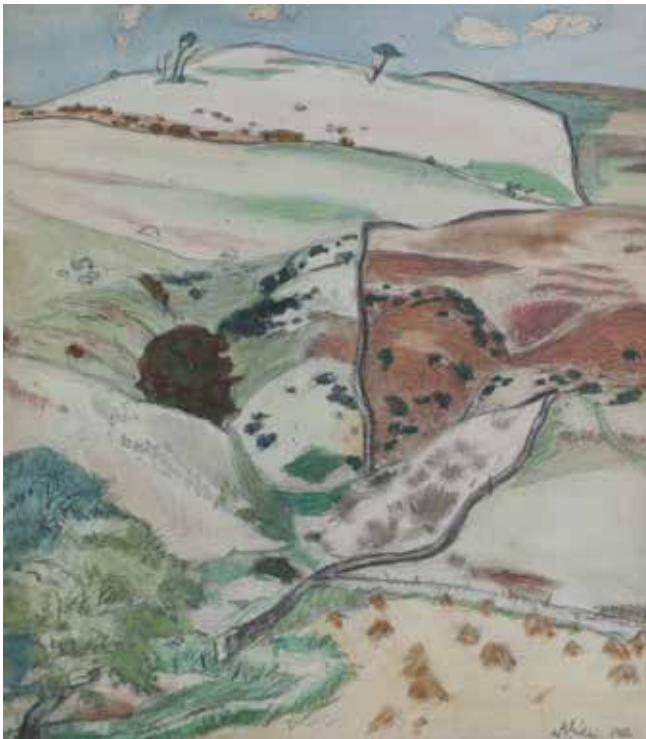
£3,000 - 5,000

€3,400 - 5,700

US\$4,200 - 7,100

Provenance

Sale; Christie's, London, 26 March 1993, lot 66, where acquired by the present owner



18

18 AR

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

Blyth Bridge

signed and dated 'W Gillies 1956' (lower right)

watercolour and pencil

26 x 23 cm. (10 1/4 x 9 1/16 in.)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,700



19

19 AR

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

Hearts and Butterflies

signed and dated 'Elizabeth V Blackadder 1981' (lower left); further
signed and titled (verso)

watercolour

18 x 19 cm. (7 1/16 x 7 1/2 in.)

£1,200 - 1,800

€1,400 - 2,100

US\$1,700 - 2,500



20



21

20 AR

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

The Orchestra Pit
signed 'Morrocco' (lower left)
mixed media
14 x 45.5 cm. (5 1/2 x 17 15/16 in.)

£1,200 - 1,800
€1,400 - 2,100
US\$1,700 - 2,500

21 AR

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

View of Roviano (1961)
signed 'Morrocco' (lower right)
oil on board
37 x 63 cm. (14 9/16 x 24 13/16 in.)

£2,000 - 3,000
€2,300 - 3,400
US\$2,800 - 4,200

Provenance

The Artist's Family



22

22 AR

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

Girl with a Sunflower

signed 'Morrocco' (upper right); further signed and titled to label
(verso)

oil on board

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

£15,000 - 20,000

€17,000 - 23,000

US\$21,000 - 28,000



23



24

23 AR

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

Classical Figure

titled and dated 1979 to label (verso)

oil on canvas laid on board

23 x 23 cm. (9 1/16 x 9 1/16 in.)

£1,200 - 1,800

€1,400 - 2,100

US\$1,700 - 2,500

24 AR

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

Waiting

signed 'Robin Philipson' (verso); further titled to label (verso)

oil on canvas laid on board

25.5 x 25.5 cm. (10 1/16 x 10 1/16 in.)

£1,800 - 2,500

€2,100 - 2,900

US\$2,500 - 3,500

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25



26

25

JAMES FAED JNR (1856-1920)

The Mountains of Mull, from Salen
signed 'James Faed' (lower right), signed and inscribed 'The
Mountains of Mull/from Salen' (on label on stretcher)
oil on canvas

51 x 74 cm. (20 1/16 x 29 1/8 in.)

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

26

ALFRED DE BRÉANSKI SNR (1852-1928)

In Glen Shiel
signed 'Alfred de Breanski' (lower left); titled and signed to canvas
(verso)

oil on canvas

48 x 74 cm. (18 7/8 x 29 1/8 in.)

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500



27



28

27

ALFRED DE BRÉANSKI SNR (1852-1928)

The Shiel Pass

signed 'Alfred de Breanski' (lower right); further signed and titled to canvas (verso)

oil on canvas

39 x 60 cm. (15 3/8 x 23 5/8 in.)

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

28

ALEXANDER MANN (1853-1908)

The Goatherd

signed 'ALEX R. MANN' (lower right)

oil on canvas

53 x 86 cm. (20 7/8 x 33 7/8 in.)

£4,000 - 6,000

€4,600 - 6,900

US\$5,700 - 8,500

29

No lot



30

30 AR

JOHN MCGHIE (1867-1952)

Kintra (The Ross of Mull),

signed 'J. McGhie' (lower left); inscribed 'Kintra' on overlap (verso)

oil on canvas

71 x 91 cm. (27 15/16 x 35 13/16 in.)

£3,000 - 5,000

€3,400 - 5,700

US\$4,200 - 7,100



31

31

JOSEPH FARQUHARSON RA (1846-1935)

Homeward

signed 'J Farquharson' (lower right)

oil on canvas

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

minor damages lower left

£6,000 - 8,000

€6,900 - 9,200

US\$8,500 - 11,000

Provenance

With The Fine Art Society, London, 1942



32

32 AR

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

Flowers in a Jug
signed 'Anne Redpath' (lower right)
oil on canvas
60 x 50 cm. (24 x 20 ins.)

£20,000 - 30,000

€23,000 - 34,000

US\$28,000 - 42,000

EXHIBITED

Edinburgh, Aitken Dott & Son, *Anne Redpath Exhibition*, Nov 19-4
Dec 1965, no.43



33

33 AR

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

Roses

signed 'Anne Redpath' (lower left)

oil on canvas

50 x 60 cm. (20 x 24 ins.)

£15,000 - 20,000

€17,000 - 23,000

US\$21,000 - 28,000

EXHIBITED

Edinburgh, Aitken Dott & Son, *Christmas Exhibition*, 1963, no.23



34



35

34

ALEXANDER JAMIESON ROI (1873-1937)

Blois on the Loire
 signed and dated 'Alexander Jamieson/1910' (lower right); further
 signed, dated, titled (verso)
 oil on panel
 32 x 41 cm. (12 5/8 x 16 1/8 in.)

£1,000 - 1,500
€1,100 - 1,700
US\$1,400 - 2,100

Provenance

Probably, Anon. sale, Christie's, South Kensington, 5 March 1992, lot
 95.

35

WILLIAM STEWART MACGEORGE, RSA (1861-1931)

The Orchard Burn, Kirkcudbright
 signed 'W S MacGeorge' (lower right)
 oil on canvas
 42 x 51 cm. (16 9/16 x 20 1/16 in.)

£4,000 - 6,000
€4,600 - 6,900
US\$5,700 - 8,500

Provenance

With Ian MacNicol, Glasgow



36



37

36 AR

**SIR WILLIAM MACTAGGART PPRSA RA FRSE HONRSW LLD
(1903-1981)**

On the Tweed
signed 'W MacTaggart' (lower right)
oil on board
17 x 23.5 cm. (6 11/16 x 9 1/4 in.)

£1,000 - 1,500
€1,100 - 1,700
US\$1,400 - 2,100

37 AR

**SIR WILLIAM MACTAGGART PPRSA RA FRSE HONRSW LLD
(1903-1981)**

Towards Kenmore
signed 'W.Mactaggart' (lower left)
oil on board
25 x 35 cm. (9 13/16 x 13 3/4 in.)

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800



38

38 AR

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

Iconostasis I
signed 'Robin Philipson' (verso); titled and further inscribed to label
(verso)

oil on canvas

93 x 97 cm. (36 5/8 x 38 3/16 in.)

£8,000 - 12,000

€9,200 - 14,000

US\$11,000 - 17,000

Provenance

With Roland, Browse and Delbanco, London

The 'cathedral' theme played a major part in Philipson's *oeuvre*, producing some of the artist's most characteristic and recognisable works. Inspired originally by a visit to Amiens circa 1959, this subject was reinforced by his time in the southern states of the US in 1963 which led to the Mexican altarpiece works.



39

39 AR

JOHN BELLANY C.B.E., R.A., H.R.S.A., L.L.D.(LON) (1942-2013)

Woman of the North Sea

signed 'Bellany' (lower right)

oil on canvas

122 x 91.5 cm. (48 1/16 x 36 in.)

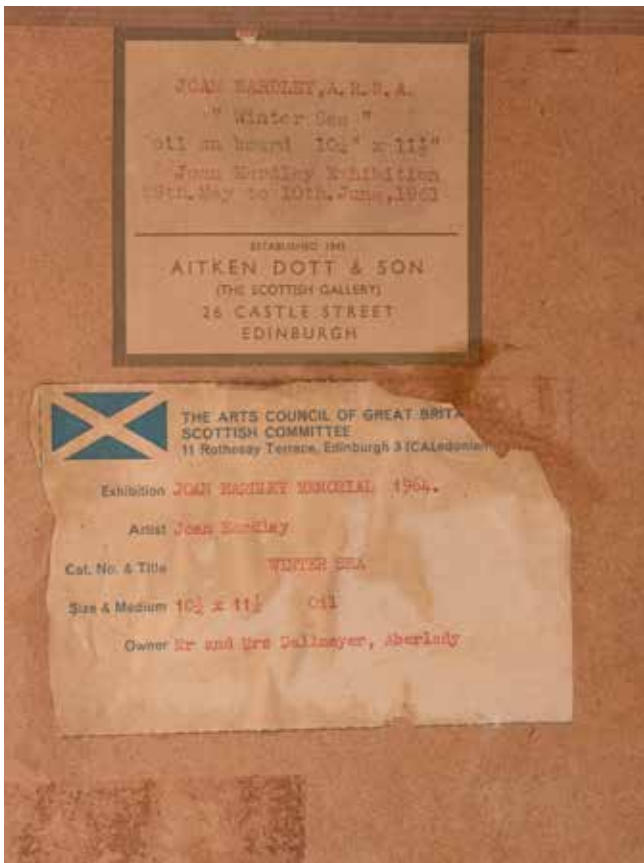
£6,000 - 8,000

€6,900 - 9,200

US\$8,500 - 11,000

Provenance

With Flowers Gallery, London



40

40

40 AR

JOAN EARDLEY RSA (1921-1963)

Winter Sea

signed 'EARDLEY' (lower left)

oil, sand and (possibly) gesso on board

26.5 x 29.75 cm. (10 7/16 x 11 11/16 in.)

£20,000 - 30,000

€23,000 - 34,000

US\$28,000 - 42,000

Provenance

Mr and Mrs Dallmeyer, Aberlady.

Private collection, Scotland.

Exhibited

Edinburgh, Aitken Dott & Son, *Joan Eardley Exhibition*, May 29-June 10, 1961

Edinburgh, The Scottish Arts Council, *Joan Eardley Memorial Exhibition*, 1964, no.104

Eardley first exhibited landscapes (of Arran, Italy etc) at the Gaumont Cinema in Aberdeen in 1951. While convalescing from the mumps, she was taken to Catterline near Stonehaven for the first time by her friend Annette Stephen and stayed at the Creel Inn. Annette bought The Watch House, and when she married it was put at Joan's disposal. Thus began her relationship with a locale which would shape her whole oeuvre.

She loved the wild seas off Catterline, and was known to head north from Glasgow at top speed when news of an impending tempest was relayed. She loved the 'visual grandeur of storms' (F Pearson, *Joan Eardley*, National Galleries of Scotland, 2007, p.53). In 1955, Eardley bought her own house in the village and much of the rest of her career was spent capturing the seas and landscape around Catterline. 'I think I am painting what I feel about scenery - but certainly not scenery with a name because that is the north east - it's just a waste, vast seas, vast areas of cliff.' (ibid p.55)

Eardley's seascapes were painted on the spot, with larger boards lashed to an easel in high winds. However, her smaller oils are undiminished in their power. While the present picture displays many of the hallmarks of her marines - palette knife application, the use of 'mixed media' such as boat paint and sand, scoring into the surface - it has an almost three-dimensional quality most others lack. The board has an uneven surface and may have been built up in places with plaster or gesso as well as sand, with oil applied and dripped over the surface to create a remarkably expressive work of art. The grey sky lowers over pounding spume and black rock.



40



41



41

41 AR

JOAN EARDLEY RSA (1921-1963)

Pat Samson in a red jersey
signed 'Joan Eardley' in pencil (lower right)
pastel on brown paper
18 x 16 cm. (7 1/16 x 6 5/16 in.)

£30,000 - 50,000
€34,000 - 57,000
US\$42,000 - 71,000

EXHIBITED

London, Roland Browse and Delbanco (as "Pat")
Edinburgh, Aitken Dott & Son, *Joan Eardley Exhibition*, May 29-June 10, 1961 (as "Pat")

Eardley first exhibited scenes of Glasgow life at the Parsons Gallery in London in 1954, where they received favourable reviews as social documents. Inspired by the rapidly-vanishing Townhead where her studio stood, at the corner of St James Road and McAslin Street, she responded to 'this richness that Glasgow has - I hope it always will have - a living thing, intense quality' (F. Pearson, *Joan Eardley*, National Galleries of Scotland, 2007, pp.31-32).

Pat Samson was a favourite model, along with her siblings Anne and Brian. They would often volunteer 'sittings', in return for sweets or a few coins, and Eardley used pastel as the ideal medium to capture their restless, squirming vitality in deft studies.



41



42

42

HENRIETTA MAY ADA WARD (1832-1924)

One of the Last Lays of Robert Burns
signed and dated 'Henrietta Ward/ 1878' (lower left)
oil on canvas
91 x 114 cm. (35 13/16 x 44 7/8 in.)

£4,000 - 6,000
€4,600 - 6,900
US\$5,700 - 8,500

EXHIBITED

London, Royal Academy, 1878, no.380 (as Mrs Edward Matthew Ward)

("Oh wert thou in the cauld blast", Burns' last song).

"The lady (young Jessie) relates that one morning she had a call from the poet, when he offered, if she would play him any tune of which she was fond, and for which she desired new verses, to gratify her in her wish... She played over several times the air of an old song... ('The robin cam to the wren's nest') Burns sat down, and in a very few minutes he produced the beautiful song of 'Oh wert thou in the cauld blast.' The anecdote is a trivial one in itself, but we feel that the circumstances, the deadly illness of the poet, the beneficent worth of Miss Lewars, and the reasons for his grateful desire of obliging her, gave it value." (Dr Robert Chambers, quoted in R.A. catalogue notes)

Jessy, with her brother John, lived opposite the Burns family in Millhole Brae (now Burns Street), Dumfries. Aged 17, she nursed Burns in his final days, and looked after his four sons until Jean was well. Burns was very fond of Jessy, composing several short works in her honour.



43



44

43

JAMES STUART PARK (1862-1933)

Marguerites

signed 'Stuart Park' (lower right)

oil on canvas

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

£2,000 - 3,000

€2,300 - 3,400

US\$2,800 - 4,200

44

JAMES STUART PARK (1862-1933)

Pink roses

signed 'Stuart Park' (lower right)

oil on canvas in

gilt exhibition frame

50 x 59.5cm. (19 11/16 x 23 7/16in.), oval

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100

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



45

45 AR

JOHN DUNCAN FERGISSON RBA (1874-1961)

The Royal Scottish Academy and the Scott Monument from Princes St Gardens, Edinburgh

signed and dated 'J.D. Fergusson/20th July. 09' (verso)

oil on board

10.25 x 13 cm. (4 1/16 x 5 1/8 in.)

£10,000 - 15,000

€11,000 - 17,000

US\$14,000 - 21,000

Painted circa 1902, and probably post-dated.

Fergusson painted extensively in Princes St Gardens in the early 1900s, often on small panels. The paint was applied 'on the spot', generally with a swift and delicate touch, but the present picture displays a surety and substance taking it beyond a mere 'impression' eg in the figure of the father holding an infant to the foreground left.



45



46



47

46 AR

ANNE ESTELLE RICE (AMERICAN/BRITISH 1879-1959)

Tréboul, Brittany

signed 'Anne Estelle Rice' (lower right)

oil on board

33 x 39 cm. (13 x 15 3/8 in.)

£2,000 - 3,000

€2,300 - 3,400

US\$2,800 - 4,200

Provenance

A gift from the Artist, and thence by descent

47 AR

ANNE ESTELLE RICE (AMERICAN/BRITISH 1879-1959)

Rooftops, Tréboul, Brittany

oil on board

31 x 40 cm. (12 3/16 x 15 3/4 in.)

Painted circa 1937

£3,000 - 5,000

€3,400 - 5,700

US\$4,200 - 7,100

Provenance

A gift from the Artist, and thence by descent



48

48

EDWARD ATKINSON HORNEL (1864-1933)

Picking cherry blossom
signed and dated 'EA Hornel/1919' (lower right)
oil on canvas
62 x 51 cm. (24 7/16 x 20 1/16 in.)
in slip frame

£10,000 - 15,000

€11,000 - 17,000

US\$14,000 - 21,000

Provenance

With W. B. Simpson, Glasgow



49



50

49 AR

JOHN MCNAIRN (1910-2009)

Edge of the Wood

signed 'John McNairn' (lower right)

oil on board

96 x 121 cm. (37 13/16 x 47 5/8 in.)

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800

50 AR

ANNE ESTELLE RICE (AMERICAN/BRITISH 1879-1959)

The Beach, Treboul, Brittany

oil on panel

32 x 41 cm. (12 5/8 x 16 1/8 in.)

£3,000 - 5,000

€3,400 - 5,700

US\$4,200 - 7,100

Provenance

A gift from the Artist, and thence by descent



51



51

51 AR

JOHN DUNCAN FERGUSSON RBA (1874-1961)

Still Life

signed 'JD Fergusson' (verso)

oil on board

40.5 x 36.5 cm. (15 3/4 x 14 3/8 in.)

£70,000 - 100,000

€80,000 - 110,000

US\$99,000 - 140,000

Provenance

Sale; Sotheby's Gleneagles, 1975, lot 348

Private Collection, Scotland

EXHIBITED

Ayr, Maclaurin Gallery, Rozelle House, 1977, no.17

Painted in Paris circa 1910.

JD Fergusson visited Paris a number of times in the later 1890s, before taking the lease on a studio for the whole of 1907. His personal 'manifesto' had been made clear in the introduction to his 1905 exhibition catalogue at the Baillie Gallery in London, and showed him 'starting to engage intellectually with the expressive rawness of Fauvism' (E Cumming, *The Scottish Colourists*, National Galleries of Scotland, 2000, p.42) two years prior to his move to Paris.

Fergusson revelled in the bohemian café and studio milieu, after the stultifying atmosphere of Edinburgh, engaging in cultural and intellectual debate with great gusto. He exhibited annually at the *Salon d'Automne* 1907-1912 (being made a Sociétaire in 1909) and lived in a large white studio in Montparnasse in conditions of almost scientific cleanliness, receiving visitors such as Jacob Epstein.

JD Fergusson was arguably the most progressive British artist during the period 1905-1911, absorbing first-hand the work of the Fauves and other key avant garde artists and developing an original and dynamic oeuvre. Unlike the other Scottish Colourists, Fergusson painted relatively few still lifes and the present picture is among the most modern and dynamic that he painted.





52



53

52
JOHN MACWHIRTER, RA HRSA RI RE (1839-1911)

The Silver Straits
 signed 'Mac W' (lower left)
 oil on canvas
 67 x 107 cm. (26 3/8 x 42 1/8 in.)
 Gilt exhibition frame

£1,200 - 1,800
€1,400 - 2,100
US\$1,700 - 2,500

This work was bought by the vendor's parents in 1954 for his 21st birthday present.

53
JAMES PATERSON PRSW RSA RWS (1854-1932)

Bathing rocks, Rough Firth (Solway)
 signed 'James Paterson' (lower left)
 oil on panel
 26 x 34 cm. (10 1/4 x 13 3/8 in.)

£800 - 1,200
€920 - 1,400
US\$1,100 - 1,700



54

54

LOUIS BOSWORTH HURT (1856-1929)

Cattle watering in a misty Highland glen
signed and dated 'Louis B. Hurt/89' (lower left)
oil on canvas

100 x 151 cm. (39 3/8 x 59 7/16 in.)

£20,000 - 30,000

€23,000 - 34,000

US\$28,000 - 42,000



55

55 AR

FRANK WATSON WOOD (1862-1953)

The Great Surrender, "Scapa", Decr 1918

signed, dated and inscribed 'FRANK WOOD 1919 THE GREAT SURRENDER "SCAPA" DECr 1918' (lower left)

watercolour on board

26 x 74 cm. (10 1/4 x 29 1/8 in.)

£6,000 - 8,000

€6,900 - 9,200

US\$8,500 - 11,000

This picture bears close comparison to the large oil sold in these rooms on April 17, 2013 (lot 30) for £18,000, an auction record for the artist.

Wood was born in Berwick-Upon-Tweed and studied there at the School of Art. In 1900 he moved to Portsmouth, where he began to receive commissions to paint naval vessels and officers. In 1918, along with William Wyllie and John Lavery, he was invited aboard the Grand Fleet flagship HMS Queen Elizabeth, to cover the surrender of the German High Seas Fleet after the signing of the Armistice.



56



57

56 AR

CHARLES DENIS PULSFORD ARSA (1912-1989)

On the Front Line

signed 'C Pulsford' (lower right)

oil on canvas

45 x 65 cm. (17 11/16 x 25 9/16 in.)

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800

57

JAMES FAED JNR (1856-1920)

River landscape

signed 'Jas. Faed Jnr' (lower right)

oil on canvas

32.5 x 44 cm. (12 13/16 x 17 5/16 in.)

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800



58

58 AR

CHARLES OPPENHEIMER RSA RSW (1876-1961)

Kirkcudbright, Bridge on the River Dee

signed 'CHARLES OPPENHEIMER' (lower left)

oil on canvas

61 x 89 cm. (24 x 35 1/16 in.)

£10,000 - 15,000

€11,000 - 17,000

US\$14,000 - 21,000



59

59

EDWARD ATKINSON HORNEL (1864-1933)

Picking primroses

signed and dated 'EA Hornel/1900' (lower left)

oil on canvas

55 x 21.5 cm. (21 5/8 x 8 7/8 in.)

£15,000 - 20,000

€17,000 - 23,000

US\$21,000 - 28,000

Provenance

With Aitken Dott, Edinburgh, 1944

Thence by descent

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60



61

60 AR

MARY ARMOUR RSA RSW (1902-2000)

Showers over Gareloch
dated and signed '69' Mary Armour' (lower right)
oil on board
33 x 43 cm. (13 x 16 15/16 in.)

£1,000 - 1,500
€1,100 - 1,700
US\$1,400 - 2,100

61

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

Drying Weather
oil on panel
31 x 41 cm. (12 3/16 x 16 1/8 in.)

£800 - 1,200
€920 - 1,400
US\$1,100 - 1,700

EXHIBITED

Edinburgh, Daniel Shackleton, *Robert Gemmell Hutchison Exhibition*,
April 1977, no.12



62

62 AR

ALEXANDER GOUDIE (1933-2004)

Boy in a Kilt

signed 'Goudie' (lower right)

oil on canvas

87 x 82 cm. (34 1/4 x 32 5/16 in.)

£700 - 1,000

€800 - 1,100

US\$990 - 1,400



63



64

63 AR

JAMES DOWNIE ROBERTSON RSA RSW RGI (1931-2010)

Winter Exit

signed and dated 'Robertson '78' (upper right); titled and further signed (verso)

oil on canvas

121 x 125.5 cm. (47 5/8 x 49 7/16 in.)

£3,000 - 5,000

€3,400 - 5,700

US\$4,200 - 7,100

64 AR

ARCHIE FORREST RGI (BORN 1950)

Hot Table (1993)

signed 'Forrest' (upper left); further inscribed and dated on label (verso)

oil on canvas

71 x 76.5 cm. (27 15/16 x 30 1/8 in.)

£3,000 - 5,000

€3,400 - 5,700

US\$4,200 - 7,100

EXHIBITED

With Portland Gallery, London



65

65 AR

DAVID MCCLURE RSA RSW RGI (1926-1998)

Flowers and White Dish

signed 'McClure' (lower right); further signed and inscribed on label (verso)

oil on canvas

76 x 62 cm. (30 x 24 1/2 in.)

£2,000 - 3,000

€2,300 - 3,400

US\$2,800 - 4,200



66

66 AR

MARGARET HISLOP, RSA RBA (1894-1972)

White Cosmos

signed 'Margaret Hislop' (lower right)

oil on board

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

£600 - 800

€690 - 920

US\$850 - 1,100



67

67

WILLIAM MCTAGGART RSA RSW (1835-1910)

A Fisher Family (Carnoustie Bay)

signed 'W McTaggart' (lower right)

oil on canvas

71 x 80.5 cm. (27 15/16 x 31 11/16 in.)

£20,000 - 30,000

€23,000 - 34,000

US\$28,000 - 42,000

Literature

JL Caw, *William McTaggart*, Glasgow, 1917. Possibly *On the bents, Carnoustie*, p.266.

Support from Dundee patrons like James Guthrie Orchar led McTaggart to discover the picturesque and unspoiled village of Carnoustie in 1872, and it became one of his favourite spring/autumn sketching grounds over the next two decades.



68



70



69

68
ARTHUR MELVILLE ARSA RSW ARS (1855-1904)
 Washerwomen at Grez
 signed and dated 'Arthur Melville/1878' (lower left)
 watercolour
 27 x 38 cm. (10 5/8 x 14 15/16 in.)

£2,500 - 4,000
€2,900 - 4,600
US\$3,500 - 5,700

69 AR
ANNIE FRENCH (1872-1965)
 The Departure
 signed 'Annie French' (lower right)
 ink
 29 x 21 cm. (11 7/16 x 8 1/4 in.)

£700 - 1,000
€800 - 1,100
US\$990 - 1,400

70
JOHN MITCHELL (1837-1926)
 Lochnagar
 signed and dated 'John Mitchell/ 1915' (lower left)
 watercolour
 43 x 60 cm. (16 15/16 x 23 5/8 in.)

£1,200 - 1,800
€1,400 - 2,100
US\$1,700 - 2,500



71

71 AR

ADRIAN WISZNIEWSKI (BORN 1958)

Netherlandische
signed and dated 'A.W. 02' (lower right)
oil on canvas
249 x 257.5 cm. (98 1/16 x 101 3/8 in.)
unframed

£3,000 - 5,000

€3,400 - 5,700

US\$4,200 - 7,100

EXHIBITED

Edinburgh, Royal Scottish Academy, 2006



72

72 AR

PAT DOUTHWAITE (1934-2002)

Pink and Red Woman
 signed 'Douthwaite' (upper right)
 oil on canvas
 122 x 122 cm. (48 1/16 x 48 1/16 in.)
 unframed

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,800 - 4,200

73 AR

JAMES GORMAN (BORN 1931)

Vase of Flowers
 signed 'Gorman' (verso)
 oil on canvas
 70 x 64 cm. (27 9/16 x 25 3/16 in.)

£1,500 - 2,000
 €1,700 - 2,300
 US\$2,100 - 2,800



73



74

74 *

CHARLES LEES, RSA (SCOTTISH, 1800-1880)

A summer evening on the Musselburgh Links: Golfers signed and dated 'C. Lees R.S.A./1859' (lower left) oil on canvas

55 x 98 cm. (21 5/8 x 38 9/16 in.)

£150,000 - 200,000

€170,000 - 230,000

US\$210,000 - 280,000

Provenance

Walter Brown, Canada. Inherited from his father (by 1914), who had purchased the picture from the R.S.A. exhibition in 1860.

Paul Mellon, acquired circa 1930s. Inventory no. PM 6996. American banking heir Mellon has been called the 'greatest collector of British art of any period'.

George Warren Wyckoff Sr (1907-1987), a gift from the above. Wyckoff was Vice President and Governor of T. Mellon & Sons, Pittsburgh, and personal representative of Paul Mellon on the board of the National Gallery in Washington. Thence by descent.

EXHIBITED

Edinburgh, Royal Scottish Academy, 1860, no.75

Literature

Apparently appeared in *Golf Illustrated*, 1914.

P. Pilley, *Golfing Art*, Stanley Paul, 1988, pp.38-39

D. Hamilton, *Golf-Scotland's Game*, Partick Press, 1998. Illustrated on the front cover.

As the painter of the monumental *A Grand Match Played Over St Andrews Links* (acquired by the Scottish National Portrait Gallery in 2002 for over £2.5M), Fife-born Lees' place is assured in the pantheon of great golfing artists. The portraitist completed several other golf subjects circa 1846-1864, as well as depicting curling, skating, shinty (and chess!).

The Old Links of Musselburgh, some six miles east of Edinburgh, is the oldest operational golf course on earth. It vies with Leith Links and Bruntsfield Links for the claim to being the original playing ground for golf in Scotland, probably in the mid-14th Century. The game has been played continuously at Musselburgh for not less than 550 years, and Mary Queen of Scots reputedly played on the Links in 1567.

At the time of Lees' painting, the Old Links at Musselburgh were shared by the eminent Bruntsfield and Royal Burgess Societies, within the Company of Edinburgh Golfers. They had moved there in 1836, remaining until the relocation to Muirfield in 1891.

The present picture is much informed by the *Grand Match*, painted some twelve years earlier. The complex and accomplished poses of the formally-attired figures are similar, succinctly capturing the action and drama and focusing the viewer's attention in different areas of the canvas as the players putt and drive on the north-western Links amidst rapt onlookers.

Golf in this period was accessible only to the gentry, or the wealthy, not least due to the cost of bespoke wooden-shafted clubs and balls (in this case, probably gutties). Caddies carried clubs loose, and were allowed to play among themselves in the long summer evenings. Champions such as Willie Park Sr started his career in this fashion on Old Musselburgh Links.

No fewer than six Open Championships were played at Musselburgh between 1874 and 1889. Local hero Mungo Park won the Open at Musselburgh in 1874, and his legendary brother Willie's rivalry with the great Old Tom Morris was one of the most keenly-contested in golf history. Willie's son, Willie Jr, was also an Open winner, and the family established a celebrated club-making and course designing business in the town. The hole-cutter invented at Musselburgh Golf Club in 1829 (4 1/4 ins in diameter) became the world-wide standard in 1891, having found favour with the game's governing body, the Royal and Ancient Golf Club of St Andrews.

Historic golfing pictures come rarely to the market. For an earlier example, see William Douglas' fine watercolour of two boys and a dog on Old Musselburgh Links, drawn in 1809 and sold in these rooms on December 8, 2011 (£87,500). In 2015, Bonhams sold Lemuel Francis Abbott's portrait of Henry Callender, Captain of Royal Blackheath Golf Club, for £722,500.

Charles Lees R.S.A. was born in Cupar in 1800, receiving formal instruction from Sir Henry Raeburn before embarking on six months' study in Rome. Lees became a noted society portraitist and sporting painter, later turning to landscape as a means of exploring his particular talent for light effects. This is fully demonstrated in the opalescent sky in the present picture.

We are grateful to Professor David Purdie, and Michael Clarke, for assistance in cataloguing this lot.





76



75

75

SCOTTISH SCHOOL, CIRCA 1900

Old Tom Morris on St Andrews Links
oil on canvas
44.5 x 28.2 cm. (17 1/2 x 11 1/4 in.)

£1,000 - 1,500
€1,100 - 1,700
US\$1,400 - 2,100

Provenance

Private Collection, St Andrews, and thence by family descent

The best-known portrait of Old Tom, the foremost golfer of his day, was painted by Sir George Reid in 1899. Tom, a noted club-maker in St Andrews, won four Open Championships and was keeper-of-the-green at St Andrews and Prestwick.

76 AR

SIR WILLIAM RUSSELL FLINT, RA, PRWS (1880-1969)

'Now when the wooers had put from them the desire of meat and drink, they minded them of other things, even of the song and dance : for these are the crown of the feast' (from Homer's 'Odyssey')
signed 'W RUSSELL FLINT' (lower right)

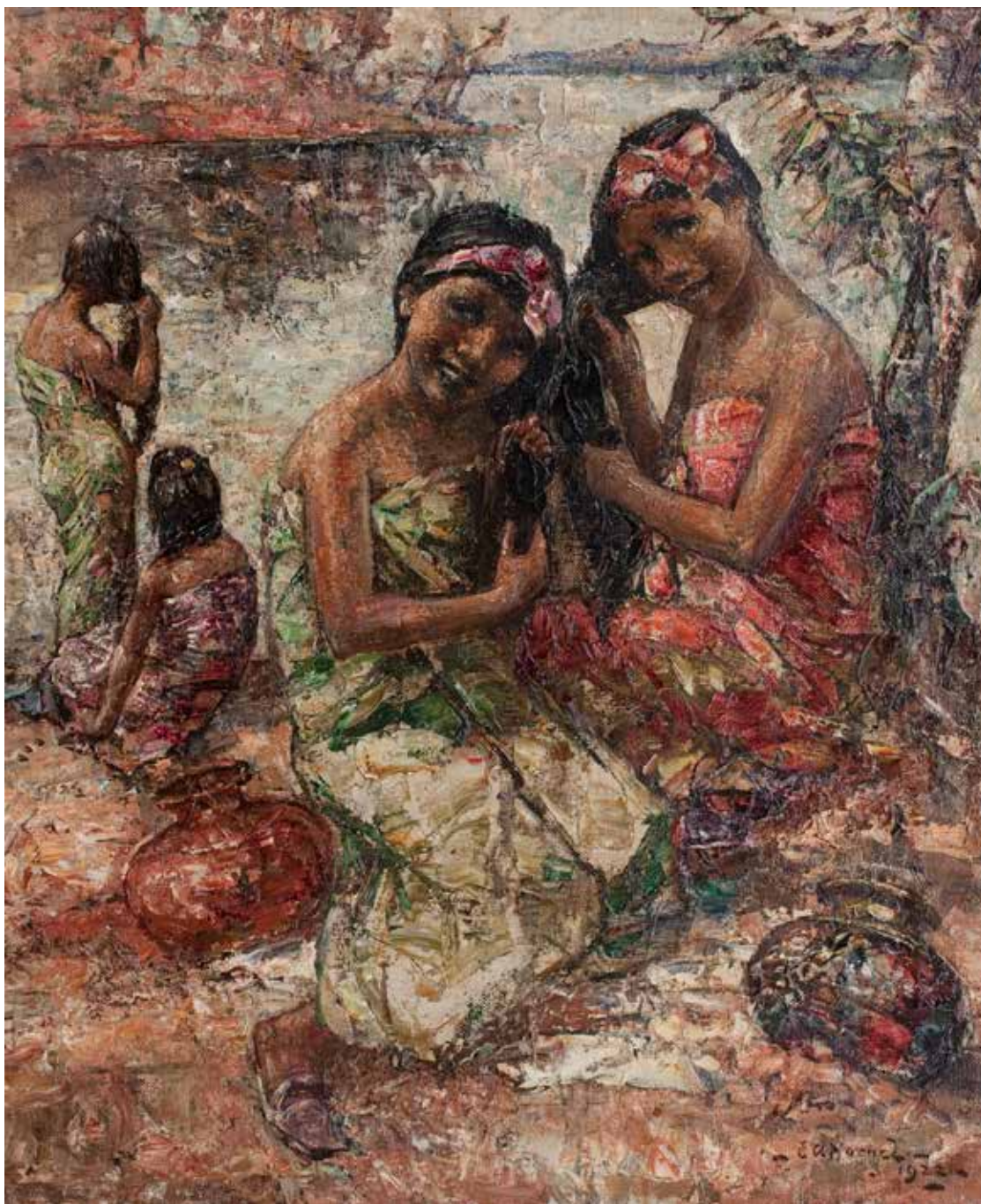
watercolour
22.25 x 29.25 cm. (8 3/4 x 11 1/2 in.)

£4,000 - 6,000
€4,600 - 6,900
US\$5,700 - 8,500

Literature

SH Butcher and A Lang, *The Odyssey of Homer*, London, 1936, pl. page 6/7

A copy of this book, illustrated by Flint, is included in the lot



77

77

EDWARD ATKINSON HORNEL (1864-1933)

Burmese girls washing by the river
signed and dated 'EA Hornel/1922' (lower right)
oil on canvas
60 x 50 cm. (24 x 20 in.)

£12,000 - 18,000

€14,000 - 21,000

US\$17,000 - 25,000

Provenance

With Ian McNicol, Glasgow

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78

78 * AR

JOHN DUNCAN FERGUSSON RBA (1874-1961)

La Vie en Rose

watercolour

14 x 11.5 cm. (5 1/2 x 4 1/2 in.)

£1,200 - 1,800

€1,400 - 2,100

US\$1,700 - 2,500

Provenance

With St Andrews Fine Art



79

79

GEORGE LESLIE HUNTER (1877-1931)

Woman Carrying a Baguette

pen and ink

19 x 12 cm. (7 1/2 x 4 3/4 in.)

£1,200 - 1,800

€1,400 - 2,100

US\$1,700 - 2,500

Provenance

With The Scottish Gallery, Edinburgh



80



80



81

80

GEORGE LESLIE HUNTER (1877-1931)

Portrait of Man in Military Uniform

pen and ink

13 x 10 cm. (5 1/8 x 3 15/16 in.)

Together with another of Frenchman (2)

£1,200 - 1,800

€1,400 - 2,100

US\$1,700 - 2,500

Provenance

With The Scottish Gallery, Edinburgh

81 AR

SIR WILLIAM MACTAGGART PPRSA RA FRSE HONRSW LLD (1903-1981)

The Bass Rock (1956)

signed 'W MacTaggart' (lower right)

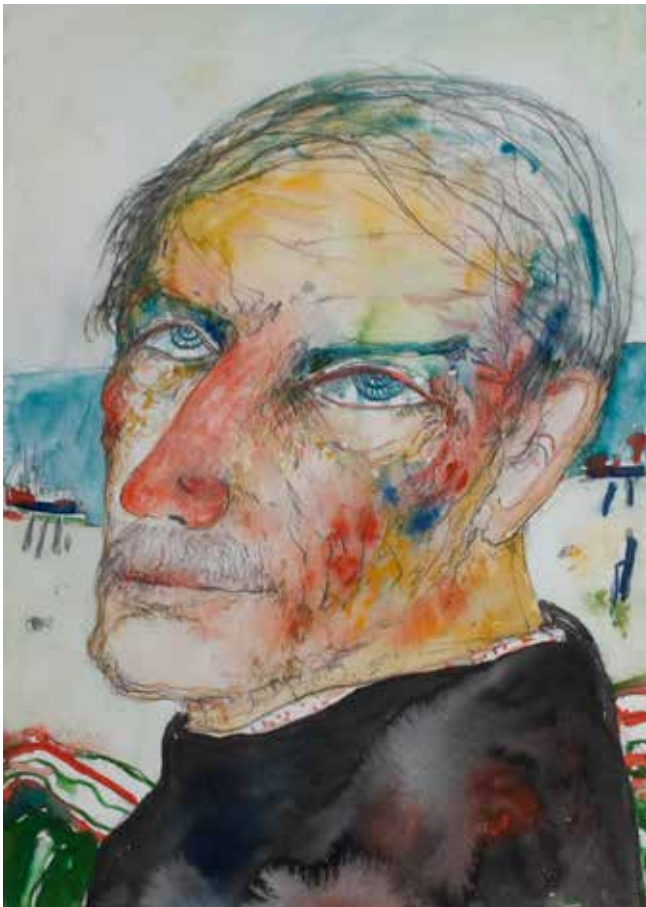
conte

25 x 34.5 cm. (9 13/16 x 13 9/16 in.)

£700 - 1,000

€800 - 1,100

US\$990 - 1,400



82

82 AR

JOHN BELLANY C.B.E., R.A., H.R.S.A., L.L.D.(LON) (1942-2013)

His grandfather
signed 'Bellany' (lower left)
watercolour
37 x 28 cm. (14 9/16 x 11 in.)

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800



83

83 AR

JOHN BELLANY C.B.E., R.A., H.R.S.A., L.L.D.(LON) (1942-2013)

Lighthouse III
signed 'Bellany' (upper right)
watercolour
38 x 28.5 cm. (14 15/16 x 11 1/4 in.)

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800



84

84 AR

JAMES DOWNIE ROBERTSON RSA RSW RGI (1931-2010)

Sunset over the hills

signed 'Robertson' (lower right)

oil on canvas

96.5 x 100.5cm. (38 x 39 9/16in.)

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800

85 AR

MARY ARMOUR RSA RSW (1902-2000)

Iceberg Roses

dated and signed '69/Mary Armour' (lower right); titled to artist label (verso)

oil on canvas

40 x 29 cm. (15 3/4 x 11 7/16 in.)

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,700



85



86

86

W TIMMS (19TH CENTURY)

The Royal Mail steam packet "Majestic" 1821
off Gourock
oil on canvas
61.5 x 90 cm. (24 3/16 x 35 7/16 in.)

£2,000 - 3,000
€2,300 - 3,400
US\$2,800 - 4,200

Bears label to frame: "Royal Mail steam packet Majestic with HM King George IV on board, in the Clyde off the Duke of Argyll's stables at Gourock. The Majestic was launched from Messrs. Scott's yard at Greenock on April 19 1821 and plied between Liverpool, Douglas and Portpatrick".

This picture is detailed in 'Marine Art & The Clyde', A.S. Davidson, Jones-Sands Publishing, 2001, pp 199, 200. Illustrated in colour page 199:

"... (A) Clyde artist about whom no personal details have been uncovered..The style is in keeping with the best traditions of naive art, the subject being accurately portrayed...(with) key features accorded a scale relative to their importance or emotive appeal"

Davidson continues "An Isle of Man flag at the fore masthead indicates the destination, with the name pennant at the mizzen, and the red ensign at the after peak. Quite contrary to what might be countenanced nowadays, a Royal Standard is displayed at the main masthead and a royal coat of arms on the paddle boxes. These embellishments and the choice of the steamer's name presumably commemorate King George IV's visit to Scotland in 1822, about the time of the steamer's launch. The latter day purist might also question the use of a blue naval pennant at the mainmast and a Union Jack at the jackstaff on the bowsprit. Here it seems enthusiasm might outstrip protocol."



87

87

SCOTTISH SCHOOL (EARLY 19TH CENTURY)

Leith Harbour
oil on canvas
59 x 90 cm. (23 1/4 x 35 7/16 in.)

£1,000 - 1,500
€1,100 - 1,700
US\$1,400 - 2,100



88



89

88
**JAMES PATERSON PRSW RSA RWS
 (1854-1932)**

HMS Victory at Portsmouth
 signed 'James Paterson' (lower left)
 watercolour
 49.5 x 73 cm. (19 1/2 x 28 3/4 in.)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,400 - 2,100

89 AR
KATE CAMERON (20TH CENTURY)

The Bible Land, Canongate, Edinburgh
 signed 'K. Cameron' (lower right)
 watercolour and pencil
 28.5 x 17 cm. (11 x 6 3/4 in.)

£600 - 800
 €690 - 920
 US\$850 - 1,100

Literature

Grierson, F, *Haunting Edinburgh*, London,
 1929, p.43



90

90
**SIR DAVID YOUNG CAMERON RA RSA
 RWS RSW RE (1865-1945)**

Old St Etienne, Caen
 signed 'D.Y. Cameron' (lower right)
 watercolour
 43 x 22 cm. (16 15/16 x 8 11/16 in.)

£1,200 - 1,800
 €1,400 - 2,100
 US\$1,700 - 2,500

Provenance

With T & R Annan & Sons, Glasgow
 Collection of William Wilson
 With Aitken Dott & Son



91



92

91
JAMES STUART PARK (1862-1933)
Pink Roses
signed 'Stuart Park' (lower right)
oil on canvas
45 x 75 cm. (17 11/16 x 29 1/2 in.)

£1,000 - 1,500
€1,100 - 1,700
US\$1,400 - 2,100

92
SIR DAVID YOUNG CAMERON RA RSA RWS RSW RE (1865-1945)
When Lovers Meet
signed and dated 'DY Cameron' 86' (lower right)
oil on canvas
52 x 77 cm. (20 1/2 x 30 5/16 in.)

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800



93

93

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

Woman washing by the fire
oil on board
28.5 x 22 cm. (11 1/4 x 8 11/16 in.)

£2,000 - 3,000
€2,300 - 3,400
US\$2,800 - 4,200



94

94 AR

WILLIAM OLIPHANT HUTCHISON (SCOTTISH, 1889-1970)

China Lady
signed and dated 'W O Hutchison 1942' (centre)
oil on canvas
59 x 44cm (23 1/4 x 17 5/16in).
portrait of a lady in a green dress (verso)

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800

Provenance

With T & R Annan Ltd, Glasgow.



95



96

95 AR

SIR WILLIAM MACTAGGART PPRSA RA FRSE HONRSW LLD (1903-1981)

Autumn Landscape, Perthshire
signed 'W Mactaggart' (lower left)
oil on board
14.3 x 22 cm. (5 3/4 x 8 3/4 in.)

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800

Provenance

With Roland, Browse and Delbanco, London
Private Collection, U.K.

96 AR

JOHN BELLANY C.B.E., R.A., H.R.S.A., L.L.D.(LON) (1942-2013)

Fisherwoman
signed 'Bellamy' (lower right)
watercolour
23 x 19 cm. (9 1/16 x 7 1/2 in.)

£800 - 1,200
€920 - 1,400
US\$1,100 - 1,700

Provenance

With the Open Eye Gallery, Edinburgh



97

97
JAMES WATTERSTON HERALD (1859-1914)
At prayer
signed 'J Herald' (upper left)
pastel
37 x 29cm. (14 9/16 x 11 7/16in.)

£600 - 800
€690 - 920
US\$850 - 1,100



98

98
JAMES FERRIER PRYDE (1866-1941)
Dick Turpin
signed and dated 'Pryde/1908' (lower left)
mixed media on paper laid on board
36.5 x 31 cm. (14 3/8 x 12 3/16 in.)

£1,000 - 1,500
€1,100 - 1,700
US\$1,400 - 2,100

In 1908, Pryde completed portraits of the notorious criminals held at Newgate Prison known as the *Newgate Calendar* and included Jack Sheppard, Dick Turpin, Ratsey II (The Hook-Handed), Samuel Shortland the Notorious Bully, John Price (Barn-Stormer and Thief) and Louis Dominique Cartouche. These were later published as lithographs.

99 - 109
No lots

Index Entry	Lot No's	J	
		Jamieson, Alexander	34
A		L	
Armour, Mary	60, 85	Lees, Charles	74
B		M	
Bellamy, John	17, 39, 82, 83, 96	MacGeorge, William Stewart	35
Blackadder, Elizabeth	16, 19	MacTaggart, William	36, 37, 81, 95
Bough, Samuel	10	MacWhirter, John	52
Bréanski Snr, Alfred de	26, 27	Mann, Alexander	28
Breanski, Alfred Fontville de	4, 5	McClure, David	65
Brown, William Beattie	12	McGhie, John	30
Burr, Alexander Hohenlohe	14	McNair, John	49
		McTaggart, William	67
C		Melville, Arthur	68
Cameron, David Young	92	Milne, John Maclauchlan	15
Cameron, Kate	89	Mitchell, John	70
Cameron, Sir David Young	90	Morrocco, Alberto	20, 21, 22
Crawhall, Joseph	6		
Cursiter, Stanley	29	O	
		Oppenheimer, Charles	58
D		P	
Douthwaite, Pat	72	Park, James Stuart	44, 91
E		Paterson, James	53, 88
Eardley, Joan	40, 41	Philipson, Robin	23, 24, 38
		Pryde, James Ferrier	98
F		Pulsford, Charles Denis	56
Faed Jnr, James	25, 57		
Farquharson, Joseph	31	R	
Fergusson, John Duncan	45, 51, 78	Raeburn, Sir Henry	13
Flint., William Russell	76	Ramsay, Allan	8
Forrest, Archie	64	Redpath, Anne	32, 33
French, Annie	69	Rice, Anne Estelle	46, 47, 50
		Robertson, James Downie	63, 84
G		Ross, Sir William Charles	9
Gillies, William George	18		
Gorman, James	73	S	
Goudie, Alexander	62	Scottish School	75
Grant, Francis	3	Scottish School (Early 19th Century)	87
H		T	
Herald, James Watterson	97	Timms, W	86
Hislop, Margaret	66		
Hornel, Edward Atkinson	7, 48, 59, 77	w	
Hunter, George Leslie	79, 80	Ward, Henrietta May Ada	42
Hurt, Louis Bosworth	11, 54	West, David	1, 2
Hutchison, Robert Gemmill	61, 93	Wiszniewski, Adrian	71
Hutchison, William Oliphant	94	Wood, Frank Watson	55



JEWELLERY

Lots 110 - 122



110



111



112



113

110

A GEM-SET BROOCH, VICTORIAN

The ornately engraved frame set with vari-coloured polished agates and collet-set with an oval-cut citrine measuring approximately 20.0 x 15.0 x 9.2mm and a pear-shaped amethyst measuring approximately 29.0 x 17.0 x 12.1mm, width approximately 57mm, length approximately 75mm, gilt mount

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800

111

TWO BUTTERFLY BROOCHES/PENDANTS, VICTORIAN

Each set with vari-coloured agate plaques, width approximately 65mm and 50mm respectively, bale fittings to reverse (2)

£800 - 1,000
€920 - 1,100
US\$1,100 - 1,400

112

A CITRINE AND AGATE BRACELET, VICTORIAN

Set with alternating polished agates and oval-cut citrines, each citrine measuring on average approximately 14.0 x 11.0 x 7.0mm, length approximately 19cm

£600 - 800
€690 - 920
US\$850 - 1,100

113

A GARTER BROOCH, VICTORIAN

Of garter design, set with vari-coloured polished agates and bloodstone, the border engraved, width approximately 42mm

£500 - 700
€570 - 800
US\$710 - 990



114

114

A COLLECTION OF FIVE BROOCHES, VICTORIAN

Comprising: a "luckenbooth" single heart brooch, a garter brooch, a cross-shaped brooch with a circular-cut smoky quartz, a cross-shaped brooch set with vari-coloured agates and garnet cabochons, an agate brooch carved as a flower with engraved leaves, *varying in width from 20.0 - 40.0mm* (5)

£600 - 800

€690 - 920

US\$850 - 1,100

115

TWO ANCHOR BROOCHES, VICTORIAN

Comprising: a large brooch of anchor design, engraved and set with vari-coloured grey and white agates, *width approximately 45mm, length approximately 75mm*; and a smaller brooch of similar design, set with vari-coloured agates, *width approximately 20mm, length approximately 30mm, one agate panel replaced with resin* (2)

£600 - 800

€690 - 920

US\$850 - 1,100

The anchor is symbolic of hope as noted in Hebrews, 6:9 "which hope we have as an anchor of the soul both sure and steadfast", as mentioned by Diana Scarisbrick in her book 'Scottish Jewellery: A Victorian Passion', 2009.



115

116

TWO AGATE AND GEM-SET BROOCHES, VICTORIAN

Comprising: a brooch designed as a dirk in scabbard, set with vari-coloured agates and embellished with faceted quartz, *length approximately 78mm, gilt mounted*; and a smaller dirk brooch, set with bloodstone and carnelian, the hilt set with a foil-backed quartz, *length approximately 58mm, mounted in silver* (2)

£400 - 600

€460 - 690

US\$570 - 850

117

TWO AGATE AND GEM-SET BROOCHES, VICTORIAN

Comprising: a brooch set with variously coloured agates and oval-cut citrines and an amethyst, with decorative engravings to the front metalwork, *one agate deficient and one repaired, width approximately 55mm*; and a brooch, designed as a dirk, set with variously coloured agates and circular-cut citrines, with decorative engravings to the metalwork, *length approximately 90mm* (2)

£400 - 600

€460 - 690

US\$570 - 850



116



117



119

118*

AN ORDER OF THE THISTLE BROOCH, 19TH CENTURY

The elaborate brooch set with circular-cut citrines and faceted amethysts to the head's of the thistles, the crown motif and central section embellished with coloured enamels, the Order of the Thistle motto set to the centre 'Nemo me impune lacessit', width approximately 65mm

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100



118

119

A SILVER PENDANT, MALCOLM APPLEBY

Of three dimensional twist design, each panel decorated with scroll and floral motifs, length of pendant approximately 70mm, width of pendant approximately 25mm, to an oval-link chain, length of chain approximately 44cm, both stamped '925', pendant signed 'M. Appleby', maker's mark and British hallmarks for Edinburgh, 2008

£500 - 700

€570 - 800

US\$710 - 990



120

120

TWO AGATE BROOCHES

Comprising: a 20th century silver brooch set to the centre with a moss agate cabochon, width approximately 60mm, British hallmarks and maker's mark 'RA'; and a Victorian silver brooch set with vari-coloured agate plaques, width approximately 45mm (2)

£200 - 400

€230 - 460

US\$280 - 570



121

121

THREE SCOTTISH PEBBLE JEWELS, VICTORIAN

Comprising: a circular silver brooch set with grey and white polished agates, width approximately 50mm, reverse with engraved dedication 'Geraldine 25.12.51'; a bracelet composed from engraved silver capped polished agates of various colours, to a padlock containing a compartment for a lock of hair, length approximately 17.5cm; and a silver brooch designed as a basket hilted sword, set with various hardstones, length approximately 65mm, stamped 'Scotland - Silver' (3)

£400 - 600

€460 - 690

US\$570 - 850



122

122

A COLLECTION OF FOUR PINS

Comprising: one designed as a hilted sword set with various hardstones, length approximately 95mm, maker's mark; one designed as a dagger set with an agate cabochon, length approximately 80mm; one designed as a hilted sword, set with polished bloodstone and hardstones, length approximately 70mm; and one designed as a dagger, set with polished hardstones, the top set with a faceted quartz, length approximately 60mm (4)

£200 - 300

€230 - 340

US\$280 - 420

SILVER AND COINS

Lots 123 - 185



123



125

EDINBURGH & GLASGOW SILVER

123

A GEORGE III SILVER SAUCEBOAT

by James Gililand, Edinburgh 1773

Of double ogee form on oval foot, chased and embossed with flowers, fruit and foliage and with acanthus-capped scroll handle, length 20cm, weight 5.9oz.

£600 - 800

€690 - 920

US\$850 - 1,100

124

A SIX-PIECE SILVER THISTLE CONDIMENT SET

by Hamilton & Inches, Edinburgh 1935

Comprising a sugar caster, and five cruets, with spoons, together with a cased set of six silver thistle end teaspoons and two pickle paste-set pickle forks, weight 14.9oz.

£400 - 600

€460 - 690

US\$570 - 850

125

A GEORGE III SILVER CONDIMENT SET

by John Mackay, Edinburgh 1815

Of square form on paw feet with loop handle, fitted with eight cut glass bottles, length 21cm, weight 26.9oz.

£500 - 700

€570 - 800

US\$710 - 990



124

126 Y Φ

A GEORGE IV SILVER HOT WATER POT

by Mitchell & Sons, Glasgow 1824

Of inverted baluster form, engraved with a scroll cartouche centred by the crest and motto of Akland, with applied vine border, the acanthus scroll handle with ivory insulators, height 19.5cm, weight 27oz.

£500 - 700

€570 - 800

US\$710 - 990

The inscription to the underside reads 'A gift from Miss Sands To Mrs G Burns London 14th July 1859'

With presentation inscription to the side for 1824, rubbed.

127

A GEORGE IV SILVER PUNCH BOWL AND MATCHING PUNCH LADLE

Glasgow 1826/27

Both embossed with flower-heads amidst scrolling foliage, the interiors gilt, the bowl engraved with crest and presentation inscription for 1828, diameter bowl 26cm, weight 44oz.

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800

The inscription reads 'Presented to William Tomlinson Esqr., London by Alexander McWhinnie, John McWhinnie & Mrs Nicholas Scott, surviving children of Agnes Nairn, wife of Gilbert McWhinnie, Glasgow, and sister to the late George Nairn of Queen Street, London, as a memorial of respect from them being an old acquaintance of their uncle's, also for his attention in their interest at the final settlement of his affairs, Glasgow Novr. 1828.'

The engraved shield and crest were granted in 1590 to Thomlinson of London and York.

128 Y Φ

A GEORGE III THREE-PIECE SILVER TEA SERVICE

by George Fenwick, Edinburgh 1813

Of oblong form on four ball feet, with bands of engraved foliage and initialled cartouches, the teapot with shell thumb-piece and ivory insulators, weight 40.4oz.

£500 - 700

€570 - 800

US\$710 - 990



126



127



128



129

129

A SUITE OF THREE EARLY 20TH CENTURY TWIN-HANDLED SILVER BOWLS

by Mackay & Chisholm, Edinburgh, 1905

Comprising one large and two smaller bowls, each with panelled body and stylised handles, the largest engraved with presentation inscription for 1906, *diameters across the handles 43cm, 28cm respectively, weight 135oz.*

£1,800 - 2,500
€2,100 - 2,900
US\$2,500 - 3,500

Inscription to the largest: 'Presented with the other two pieces of plate, by the Directors of the Commercial Bank of Scotland Limited, to James Kirkhope Esq. on his retiring from the Agency of the Bank at Haymarket, Edinburgh, in recognition of long and valued services, 31st May 1906'.



130

130 *

AN EARLY VICTORIAN SILVER SNUFF BOX

by James Nasmyth & Co, Edinburgh 1840

Of engine-turned oblong form engraved with the crest of Cathery, together with a further snuff box *by George Unite, Birmingham 1873, weight 7.5oz. (2)*

£300 - 500
€340 - 570
US\$420 - 710



131

131

A GEORGE III SILVER MARROW SCOOP

by John Mackay, Edinburgh 1809

Of conventional form with stag crest to the front and crest and motto of Bruce of Balcaskie, to the reverse, together with a Scottish marrow scoop, *lacking date and maker's mark, weight 3.5oz. (2)*

£200 - 300
€230 - 340
US\$280 - 420

Balcaskie is a 17th-century country house in Fife, Scotland. It lies to the north of St Monans, and is notable as the home and early work of architect Sir William Bruce. Robert Lorimer, an admirer of Bruce, called the house "the ideal of what a Scottish gentleman's home ought to be".

Balcaskie remains the seat of the Chief of the Name and Arms of Anstruther.



132

132

A 19TH CENTURY SILVER NOVELTY PAPER KNIFE FORMED AS A BROADSWORD

marks to the hilt unclear, possibly 1895, with replacement silver blade by A.F.C, Edinburgh 1951

Realistically formed with red felt interior to the hilt, *length 28.5cm, weight 3oz.*

£250 - 300
€290 - 340
US\$350 - 420



133

133
SCOTTISH RUGBY UNION INTEREST, A PRESENTATION SILVER QUAICH

by J. Ness & Son, Edinburgh 1968

Of conventional form, the body engraved with a presentation inscription for 1971 surmounted by a thistle, width 14.5cm across handles, weight 3.9oz.

£150 - 200
 €170 - 230
 US\$210 - 280

The inscription reads 'With grateful thanks to R.(Bob) Ironside from The Scottish Rugby Union 27th March 1971.'

134
A CASED SET OF FOUR VICTORIAN SILVER BONBON DISHES

by Hamilton & Inches, Edinburgh 1896

Of pierced boat shape with husk garland to either end, length 14cm, weight 8.6oz.

£500 - 700
 €570 - 800
 US\$710 - 990



135

135 Y Φ
A VICTORIAN THREE-PIECE SILVER TEA SERVICE

by John Mackay, Edinburgh 1845

Of inverted pear-shape, engraved with scrolling foliage and flowerheads and centred by a crest and motto, with scroll handles, the teapot with ivory insulators, weight 43oz.

£700 - 900
 €800 - 1,000
 US\$990 - 1,300

The crest of a griffin's head erased within a buckled belt inscribed with the motto associated with names MUIR, MURE and MOORE.

136
A MATCHED SET OF FOUR VICTORIAN SILVER COMMUNION CUPS, AND TWO SMALL GOBLETS

the cups by Hamilton & Inches, Edinburgh 1884, 1888 and 1894, the goblets by Wakeley & Wheeler, London 1879 and Mappin & Webb, London 1874

Each with spreading circular foot to knopped stem, and flared rim, height 26cm and 15cm respectively, weight 90oz.

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

The set of four engraved IHS to the body and one with inscription to the underside 'In Memoriam Thomas Keir. Nov. 14th 1884.'



136



137

137

A GEORGE III SILVER FOX HEAD STIRRUP CUP

by Alexander Edmonston, Edinburgh 1814

Of conventional form and of good guage, with foliate cartouche bearing inscription for 1825 'The Hon. Matthew Bell from Fox Maule Esq., 1825', length 13cm, weight 7.2oz.

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100

Fox Maule-Ramsay, 11th Earl of Dalhousie, KT, GCB, PC (22 April 1801 – 6 July 1874), known as Fox Maule before 1852, as The Lord Panmure between 1852 and 1860, was a British politician. In 1861 he assumed the Dalhousie family surname, Ramsay.

After retiring from the army in 1832 with the rank of captain, he sat in the House of Commons as a Liberal from 1835 to 1837 and from 1838 to 1852. He served as secretary at war (1846–52) under Lord John Russell. On the formation of the first Palmerston government in February 1855, Panmure was appointed to the new office of secretary of state for war.

The Hon. Matthew Bell was a fellow Member of Parliament, for Northumberland, 1826–1831, and South Northumberland, 1832–1852.

138 Y Φ

A GEORGE II SILVER BULLET TEAPOT AND STAND

by James Tait, assay master Edward Penman, Edinburgh 1733-4, the teapot stamped with a European control mark, of a swan

The upper body engraved with shells and scroll-work, the double-scroll handle with stained ivory insulators, the stand with scalloped rim, the underside inset with wooden disk, diameter stand 21cm, weight teapot 20.7oz.

£2,000 - 3,000

€2,300 - 3,400

US\$2,800 - 4,200



138



139

139
A RARE GEORGE II SILVER TABLE SNUFF BOX OR TOILET BOX

by James Ker, assay master of Archibald Ure, Edinburgh 1735
of oval form, the hinged lid engraved with the crest, motto and coronet for Hay, Marquess of Tweeddale, *length 19.7cm, weight 16oz.*

£8,000 - 10,000

€9,200 - 11,000

US\$11,000 - 14,000



139 (hallmark)



140

140

A RARE SET OF THREE GEORGE II SILVER SUGAR CASTERS OF OCTAGONAL FORM AND HEAVY GUAGE

With single mark EP for Edward Penman as both maker's mark and assay master's mark, Edinburgh 1728

Comprising one large and two smaller, one of those blind, engraved with the crest and motto of Colvill, height 20.5cm and 17cm, weight 34.4oz.

£10,000 - 15,000

€11,000 - 17,000

US\$14,000 - 21,000

The apparent lack of an assay master's mark is explained by the fact that Edward Penman was assay master between 1707 and 1729. He continued to make and test his own silver during this period and usually struck his own mark twice, once as maker and again as assay master. This apparent conflict of interest seemed not to worry the members of the Incorporation of Goldsmiths of Edinburgh or the buying public.



140 (detail)



141

SCOTTISH PROVINCIAL SILVER

141 GEORGE ROBERTSON OF ABERDEEN, A RARE SET OF THREE SILVER SUGAR CASTERS

circa 1720, three marks: GR, ABD, GR, each with moulded pedestal foot supporting a pear-shaped body with applied mid-rib, each domed cover secured by a bayonet fixing, pierced with stylised quatrefoil pattern and terminating in an acorn finial, height 19cm and 15.5cm, weight 18.4oz.

£15,000 - 20,000
€17,000 - 23,000
US\$21,000 - 28,000

This would appear to be the only set of three Aberdeen casters to survive from the 18th century. George Robertson was active as an independent maker from 1708-1726. He was the third son of George Robertson, town clerk of Aberdeen. He was apprenticed to William Lindsay in 1696-7 and was a journeyman with Alexander Forbes in 1703.



141 (hallmark)



142

142

GEORGE COOPER OF ABERDEEN, A SILVER TEA CADDY

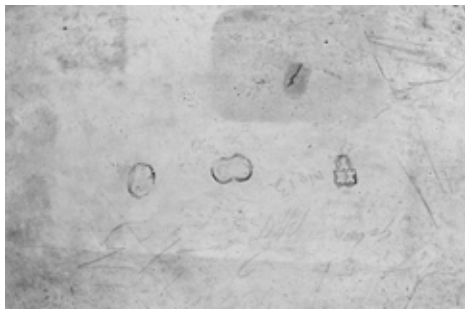
circa 1740, three marks; Gothic 'e', GC, three turrets

Of plain rectangular form with canted corners, the pull-off lid with baluster finial, *height 12.5cm, weight 8.6oz.*

£6,000 - 8,000

€6,900 - 9,200

US\$8,500 - 11,000



142 (hallmark)



143

143

WILLIAM JAMIESON OF ABERDEEN, A RARE SILVER FOX MASK SNUFF MULL

circa 1810, two marks WJ, ABD

The fox mask mull with flush hinged cover engraved with crest and motto and dated 1811, *length 7.4cm, weight 3oz.*

£2,000 - 3,000

€2,300 - 3,400

US\$2,800 - 4,200

The only other Scottish silver fox mask snuff mull recorded, which is also by William Jamieson, is in the collection of the Aberdeen Art Gallery and Museum.

The badge is one of the Scottish Incorporations of Hammermen but does not appear to be that of Aberdeen, Edinburgh or Glasgow



143

144

CHARLES JAMIESON OF INVERNESS, AN EARLY 19TH CENTURY SILVER QUAICH

three marks; C.J, C.J, INS, circa 1810

Of conventional form on collet foot, the lugs engraved JC, and KC, within wriggle-work border, width across handles 12.3cm, weight 4.1oz.

£2,500 - 3,000

€2,900 - 3,400

US\$3,500 - 4,200



144



144 (hallmark)



145

145

ROBERT KEAY OF PERTH, A SILVER AND SILVER-GILT AND AGATE SET VINAIGRETTE

circa 1830, marked twice with three marks; double-headed eagle, RK, double-headed eagle

Of rectangular form, the agate-set lid with silver-gilt foliate border and scroll thumb-piece, the grill simply pierced with flower-heads and scrolling foliage, length 3.5cm.

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,700

146

ALEXANDER STEWART OF TAIN, A SILVER SOUP LADLE

four marks; A.S, Tain, wheatsheaf, cup and saucer mark

Of Old English pattern, length 35cm, weight 6.4oz.



146



147



148



149



150



151

OF SCOTTISH INTEREST

147 Y Φ

OF EDINBURGH INTEREST, A VICTORIAN CLASSICAL REVIVAL SILVER WINE EWER ENGRAVED WITH THE ARMS OF EDINBURGH

by Mackay & Chisholm, Sheffield 1838

Of baluster form, with formal borders and engraved with scenes of wine making, the spout formed as the mask of Bacchus, the scroll handle with ivory insulators and terminating in a claw, height 35cm, weight 36oz.

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,700

The castle represents Edinburgh Castle, Edinburgh's principal landmark. The crest, an anchor, represents the Lord Provost's position as Admiral of the Firth of Forth. The dexter supporter, a "woman richly attired with her hair hanging over her shoulders" represents the fact that Edinburgh Castle was historically known as the "Castle of the Maidens" probably due to it being used to protect princesses and noblewomen in times of war. The sinister supporter, a doe, recalls the city's patron saint St Giles who spent much of his life in solitude in the forests of Provence with only a doe for company.

The motto Nisi Dominus Frustra means "Except the Lord in Vain".

148

A LATE VICTORIAN SILVER-MOUNTED DECANTER

by Thornhill and Co, London 1895

Of shaft and globe form, the neck encased in a silver mount formed of thistle foliage and leading to three everted pouring spouts, the stopper cast as a thistle head, Registered design No. 260384, height 25cm.

£600 - 800

€690 - 920

US\$850 - 1,100

149

OF CLAN CAMPBELL INTEREST, A PAIR OF EARLY 20TH CENTURY SILVER CANDLESTICKS

by H.C. Lambert, London 1912

The circular base leading to tapering octagonal column, with vase-shaped sockets, engraved with the crest of Campbell, loaded, height 30cm.

£300 - 400

€340 - 460

US\$420 - 570

150

A PAIR OF SILVER QUIACHS

by R.H. Halford & Sons, London 1900

Of hammered conventional form, the twin handles pierced with stylised thistle detail, width 17cm across the handles, weight 8.9oz.

£300 - 500

€340 - 570

US\$420 - 710

151

EDINBURGH INTEREST, AN ELECTROPLATED FLAGON AND PAIR OF BREAD PLATES

unmarked

The flagon of tapering form on spreading foot, scroll thumb-piece and heart-shaped terminal, one Sheffield plated bread plate and another electroplated example, height flagon 37cm, diameter plates 41cm. (3)

£200 - 300

€230 - 340

US\$280 - 420

Each engraved IHS to the body and Morningside Church to the underside.



152

152

A VICTORIAN SILVER-MOUNTED RAM'S HEAD TABLE SNUFF MULL

with maker's mark of E.D, probably for Etienne Dumenil, London 1883

The silver mull with centrally-set paste within a surround of entwined thistles, the horns suspending various tools, upon white metal thistle feet and casters, 44cm wide.

£2,000 - 2,500

€2,300 - 2,900

US\$2,800 - 3,500

153

A STAG'S HEAD DECANTER

William Grant and Son, London 1980

The square Edinburgh Crystal decanter cut with relief diamonds and with etched mark to the base, the hallmarked silver stopper naturalistically modelled as a 14-point stag's head, height 29cm.

£200 - 300

€230 - 340

US\$280 - 420



153

154

SCOTTISH REGIMENTAL 78TH REGIMENT (ROSS-SHIRE BUFFS) INTEREST, A SILVER MOUNTED COWRIE SHELL SNUFF MULL

Struck three times with the maker's mark of RW in an oval-shaped punch

The silver hinged cover engraved with arms of the 78th Highlanders, together with a further cowrie-shell mull, resembling a seal, with paste-set eye, length 7.5cm and 9cm. (2)

£500 - 700

€570 - 800

US\$710 - 990

The 78th Highlanders were based at Cameron Barracks, Inverness, so there is possibility that this mull bears the makers mark of Richard Wilkie of Tain in an oval as opposed to his usual rectangular punch.

The whole of this engraving is devoted to Regimental Emblems of the 78th Highland Regiment [the Ross-shire Buffs] raised in '1793 and amalgamated with the 72nd Regiment to form the Seaforth Highlanders in 1881. Their badge is the Elephant surmounted by the names ASSAYE MAIDA JAVA and their motto Cuidim n' rhi (Trans: Assist the king) above a royal crown and all enclosed within a laurel and a thistle shoot.



154





155

155
A LARGE STANDING SILVER TABLE STAG

by *L.R. Watson, Sheffield 2008*
 Realistically modelled on a rectangular rocky outcrop base, height 39cm to tip of horns, loaded, length 52cm.

£2,500 - 3,500
 €2,900 - 4,000
 US\$3,500 - 4,900



156

156
HARRY LAUDER INTEREST, A SILVER PRESENTATION SALVER

by *Fenton Bros., Ltd, Sheffield 1929*
 Of lobed circular form on three pad feet, engraved to the centre with a depiction of The Town Mill, Strathaven, surmounted by inscription, beneath which is verse, diameter 35cm, weight 38oz.

£600 - 800
 €690 - 920
 US\$850 - 1,100

The inscription reads 'James MacGregor, Ltd., Millers, of Wishaw, Strathaven, Lesmahagow and Thankerton. Souvenir to Sir Harry Lauder, when he honoured The Town Mill, Strathaven, by starting off the turbines, 22nd January, 1936.'

The engraved verse is taken from Puck's Song, by Rudyard Kipling, and reads

'See you our little Mill that clacks,
 So busy by the brook?
 She has ground her corn and paid her tax
 Ever since Domesday book.'



157

157

**SCOTTISH INTEREST, AN IMPRESSIVE VICTORIAN SILVER
EPERGNE**

by Barnard and Barnard, Sheffield 1864

Formed of twisted vine branches and fruiting vines, the central branch
and three arms supporting glass bowls, beneath which are two
grazing deer, on fluted and scroll base, *height 64cm, weight 153oz.*

£5,000 - 7,000

€5,700 - 8,000

US\$7,100 - 9,900

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



158



161



COINS

158

MARY AND HENRY RYAL 1566

VF (1)

£600 - 800

€690 - 920

US\$850 - 1,100

159

JAMES VI HALF MERK 1572

S5478, VF; James VI Thistle merk, 1602, S5497, VF; James VI Thistle merk, 1603, S5497, good VF (3)

£350 - 450

€400 - 520

US\$490 - 640

160

JAMES VI BALANCE HALF MERK 1591

S5491, fine and rare (1)

£300 - 400

€340 - 460

US\$420 - 570

161

MARY TESTOON 1559

S5416, EF, pleasing (1)

£400 - 600

€460 - 690

US\$570 - 850

162

CHARLES I 30/- FALCONER ISSUE

S5556, F; 40 pence, S5579, Falconer, VF; Charles XX Piece, S5581, VF; Charles II Merk 1671, Fine; Charles II One Sixteenth Dollar 1677, EF, rare, thus; Charles II Bawbee 1679, Fine (6)

£300 - 400

€340 - 460

US\$420 - 570

163

MARY TESTOON 1558

S5406, VF (1)

£250 - 350

€290 - 400

US\$350 - 490



164

164

JAMES VI 30/- 1583

VF and rare (1)

£600 - 800

€690 - 920

US\$850 - 1,100

Ex Lingford Collection, Lot 1159

165

ROBERT II GROATS

Edinburgh S5131; Perth S5136; Robert III heavy coinage, S5164, all VF (3)

£400 - 600

€460 - 690

US\$570 - 850

166

FRANCIS AND MARY TESTOON 1560

S5448, near EF (1)

£350 - 450

€400 - 520

US\$490 - 640

167

DAVID II GROAT, 2ND ISSUE

S5088, D in one quarter, VF; Penny, S5088, VF (2)

£200 - 300

€230 - 340

US\$280 - 420

168

JAMES VI 10/- 1594

S5493, about EF (1)

£200 - 300

€230 - 340

US\$280 - 420

169

WILLIAM THE LION PENNY, HVE WALTER

S5029, VF (1)

£200 - 300

€230 - 340

US\$280 - 420

170

JAMES III GROAT

Edinburgh, light issue, S5280, VF, rare (1)

£200 - 300

€230 - 340

US\$280 - 420



171

171

ROBERT BRUCE PENNY

Rare, VF, chip (1)

£400 - 600

€460 - 690

US\$570 - 850

172

DAVID II GROAT

Perth, VF (1)

£200 - 300

€230 - 340

US\$280 - 420

173

JAMES II GROAT

Edinburgh, S5233-11, VF, chip, rare (1)

£300 - 400

€340 - 460

US\$420 - 570

174

DAVID II GROAT, LARGE YOUNG HEAD

S5095, near EF, Edinburgh (1)

£200 - 300

€230 - 340

US\$280 - 420

175

MARY TESTOON 1557

S5404, near EF (1)

£300 - 400

€340 - 460

US\$420 - 570

176

JAMES VI 10/- 1595

S5493, VF; 5/- 1594, S5494, VF (2)

£350 - 450

€400 - 520

US\$490 - 640

177

JAMES V GROAT

Edinburgh, S5378, VF (1)

£200 - 300

€230 - 340

US\$280 - 420



178

178

CHARLES I 60/- PIECE BY BRIOT

S5552, VF (1)

£400 - 500
€460 - 570
US\$570 - 710

179

CHARLES I 30/- PIECE BY BRIOT

VF (1)

£200 - 300
€230 - 340
US\$280 - 420

180

JOHN BALLIOL PENNY, ROUGH ISSUE

Scarce, VF (1)

£200 - 300
€230 - 340
US\$280 - 420

181

ALEXANDER III PENNIES

Second Coinage, VF (3)

£200 - 300
€230 - 340
US\$280 - 420

182

JAMES VI RYAL 1567

VF, Mary Bawbee, S5433, F, cracked (2)

£500 - 700
€570 - 800
US\$710 - 990

183

CHARLES I 12/- PIECE

Falconer S5560; Falconer S5561; Falconer S5563, all VF (3)

£450 - 600
€520 - 690
US\$640 - 850

184

WILLIAM THE LION PENNY, RAVL ROCE

another, both VF (2)

£200 - 300
€230 - 340
US\$280 - 420

185

A COLLECTION OF 19 SCOTTISH COMMUNION TOKENS

eight for Dumfriesshire churches, five for Ayrshire, six for elsewhere including Edinburgh St Cuthberts, predominately 19th century but includes Fenwick 1747

(19)

£100 - 150
€120 - 170
US\$140 - 210

ARMS AND ARMOUR

Lots 186 - 213



186

186 Y Φ

A 19TH CENTURY GORDON HIGHLANDERS SILVER PLAID BROOCH

AGW, Edinburgh 1859 For the 92nd Gordon Highlanders, the reverse engraved with the initials HRW for Henry Ritchie Wallace, 68mm diam, together with a sporran badge, a cap badge and a mid 19th century portrait miniature of Henry Ritchie Wallace wearing his uniform, painted on ivory and housed in a gilt-metal frame, (4)

£400 - 600
€460 - 690
US\$570 - 850

THE FOLLOWING FOUR LOTS WERE FORMERLY THE PROPERTY OF HENRY RITCHIE WALLACE.

Born 15th December 1835, he gained his commission in the 92nd Highlanders on the 14th May 1853 and was promoted to Captain on 6th November 1857, he retired from the services circa 1868.

187

A 44-BORE ALL STEEL PERCUSSION SCOTTISH OFFICER'S BELT PISTOL, 19TH CENTURY

Inlaid with Regimental devises of the Gordon Highlanders. With three-stage barrel engraved with foliate swags, thistle engraved flat locks, the fore end inlaid with silver thistle and interlaced designs, each side of the rams head with silver inlaid sphinx, engraved silver trigger and thistle shaped picker

£2,000 - 3,000
€2,300 - 3,400
US\$2,800 - 4,200

188

A GORDON HIGHLANDERS OFFICER'S SPORRAN

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

£250 - 350
€290 - 400
US\$350 - 490



187

189

A 92ND OF FOOT, GORDON HIGHLANDERS WHITE METAL MOUNTED DIRK

With faceted back edge and double fuller and with carved basket weave wooden hilt set with studs, the pommel set with a foil backed cut glass, supported by a pierced foliate cage, in its leather scabbard with engraved and thistle applied mounts, the locket with sphinx above applied '92', complete with companion knife and fork
31 cm. blade

£1,200 - 1,800

€1,400 - 2,100

US\$1,700 - 2,500



189



190

190

OF SAMUEL BAKER INTEREST: A SILVER MOUNTED DIRK

By Paget, 195 Piccadilly, London. The fullered blade with scalloped top edge, stamped 'Paget, 195 Piccadilly, London', the carved ebony knotwork hilt with silver pommel modelled with seated stag, the scabbard with chased mounts, the companion knife and fork with deer hound finials, makers hallmarks for WF, London 1850, sold together with a folder of research length 46 cm.

£3,000 - 5,000
 €3,400 - 5,700
 US\$4,200 - 7,100

Sir Samuel White Baker KCB FRS FRGS (1821-1893) is known as a noted explorer, naturalist, big game hunter and abolitionist. This dirk possibly relates to a hunting incident whilst Sir Samuel White Baker was a guest of the Duke of Atholl at Blair Castle. Baker insisted that a stag could be hunted and brought to bay by deer hounds and he would kill it with a knife, as he had witnessed when hunting in Ceylon. The hunt was successful and in his own words, 'This had been a pretty course which did not last long and in my opinion ten times better sport than shooting deer at bay.'

Paget knives are known to have been used by the famous Victorian game hunter Samuel Baker. In 1890 Baker wrote 'It is difficult to arrange a knife that would comprise all desiderata, but Mr. Paget of Piccadilly (long since dead) was first rate cutler and he produced the perfection of a blade ...'

See Michael Brander, *The Perfect Victorian Hero, The Life and Times of Sir Samuel White Baker*, 1982, p.50-51

Literature

Ron Flook, *The London Knife Book ...*, 2008, p. 126, pl. 126



190 (detail)



191

191

**AN SILVER MOUNTED DIRK, ENGRAVED
WITH MACPHERSON CREST, EARLY
19TH CENTURY**

Makers mark unclear, C.R visible, possibly for D.C. Rait, Glasgow, 1830 The blade with faceted back edge and single fuller on each side, stamped 'Stirling Glasgow', the wooden hilt carved with basket weave and set with studs, the pommel set with foil backed cut glass, in its leather covered scabbard the locket engraved with the crest of Clan Macpherson, bi-knife and fork mounted en suite

33 cm. blade

£600 - 800

€690 - 920

US\$850 - 1,100

192

**A WHITE METAL MOUNTED DIRK, 19TH
CENTURY**

With bright tapering single edge blade with two fullers, and notched along the back edge, hardwood baluster grip carved with basket weave set with silver studs, plain basel mounts the pommel cap set a foiled back faceted smoky quartz stone, contained within its leather covered scabbard with pierced quatrefoil mounts and chape

27 cm. blade

£400 - 600

€460 - 690

US\$570 - 850



192

193

A SCOTTISH REGIMENTAL DIRK OF THE BLACK WATCH, LATE 19TH CENTURY

With bright tapering blade fullered and notched along the back, hardwood baluster hilt carved with basket weave set with brass nails, brass basal mount cast with thistles, and pommel set with a piece of faceted glass against yellow foil, in original wood-lined leather scabbard with border engraved mounts each with applied thistles, the locket with the figure of St. Andrew, the bi-knife and fork en suite with the dirk
27 cm. blade

£400 - 600
€460 - 690
US\$570 - 850



193

194

A HIGHLAND LIGHT INFANTRY OFFICER'S DIRK

W.M.Anderson & Sons Ltd. With double fuller and faceted back edge, the bright blade carved wood basket weave hilt set with brass studs, the pommel set with a cut glass 'stone' contained within its leather covered scabbard with gilt-brass mounts embossed with thistles, the locket applied with the regimental badge, bi-knife and fork mounted en suite, the rear of the locket stamped 'W.M Anderson & Sons Ltd Military Outfitters Edinburgh and Glasgow'
26.5 cm. blade

£1,200 - 1,500
€1,400 - 1,700
US\$1,700 - 2,100



194

195

A SILVER MOUNTED DIRK HAMILTON & INCHES, EDINBURGH 1967

With faceted back edge, the wooden hilt carved with basket weave design and set with foil backed faceted glass, in a leather scabbard with accompanying knife and fork, the reverse with engraved initials 'E.J.P'
29 cm. blade, 44 cm. overall

£700 - 1,000
€800 - 1,100
US\$990 - 1,400

Formerly belonging to Edwin James Price (Canadian), who gifted this dirk to Pipe Major Charles Forman.



195

196

A WHITE METAL MOUNTED SCOTTISH DIRK, LATE 19TH/EARLY 20TH CENTURY

With bright tapering single-edged blade notched along the back, one side stamped 'Henry Stark 31, Drummond Crescent, N.W.', hardwood baluster hilt carved with basket weave set with nails, basal mount cast with thistles, and pommel cap cast with and Edwardian crown and lion, contained within a leather covered wooden scabbard the mounts engraved with thistles, the locket engraved to the rear 'H. Stark Maker London' the bi-knife and fork en suite with the dirk
27 cm. blade

£600 - 800
€690 - 920
US\$850 - 1,100



196

197

A WHITE METAL MOUNTED CHILD'S DIRK, LATE 19TH/EARLY 20TH CENTURY

With bright tapering blade fullered and notched along the back edge, hardwood baluster hilt carved with basket weave set with nails, engraved basal mount, the pommel set with a domed cap, in original leather covered scabbard with applied thistle mounts, the bi-knife and fork mounted ensuite
24 cm. blade

£500 - 700
€570 - 800
US\$710 - 990



197

198

A CONTEMPORARY SCOTTISH WHITE METAL MOUNTED DIRK

With bright tapering blade fullered and notched along the back edge, hardwood baluster hilt carved with basket weave basal mount case with interlinked design, the pommel cap with ball final, in wooden lined leather covered scabbard, the mounts with interlaced Celtic designs the bi-knife and fork en suite with the dirk
28.5 cm. blade

£300 - 400
€340 - 460
US\$420 - 570



198



199

199

A SILVER MOUNTED SKEAN DHU

Edinburgh 2003

With faceted back edge with single fuller, the hilt of deer antler set with a white metal pommel cap, in its silver mounted scabbard 9 cm. blade

£300 - 500

€340 - 570

US\$420 - 710



200

200

A WHITE METAL MOUNTED SKEAN DHU, EARLY 20TH CENTURY

The blade with faceted back edge, carved wood basket weave hilt set with studs, the pommel set with a foil backed cut glass, contained within its leather covered scabbard the locket with applied thistle, 10cm blade together with a silver brooch kilt pin in the form of stylised sword, stamped to the rear 'sterling', (2)

£200 - 300

€230 - 340

US\$280 - 420



201

A SILVER-MOUNTED SKEAN DHU

Thomas Kerr Ebbutt, Edinburgh, 1956

With faceted back edge and single fuller, the horn hilt carved with interlaced designs, the pommel claw set with a faceted citrine and the leather scabbard with plain silver mounts 9.5cm blade

£150 - 250

€170 - 290

US\$210 - 350



202

AN OTHER RANKS HELMET OF THE LOTHIANS & BERWICKSHIRE YEOMANRY CAVALRY 1871 PATTERN HELMET

The white metal skull with brass fixtures and fittings including fluted plume holder on cross base, white horse hair plume, regimental helmet plate being QVC over pierced rayed star with VR and motto centered, the whole within a garter with motto, thistle sprays in surround, unit title in scroll form beneath, rose bosses, leather backed chin chain, leather liner

£600 - 800

€690 - 920

US\$850 - 1,100

202



203

203

A 19TH CENTURY EAST LOTHIAN YEOMANRY OFFICER'S TUNIC AND EPAULETTES

The jacket with Braided edges collar and cuffs, the buttons by Firmin Birmingham embossed around the edge 'East Lothian Yeomanry Cav', The epaulettes with gilt chain and conjoined initial 'LBY' within ribbon tied foliate surround, together with a silver braid decorated waistcoat with white metal ball buttons, (3)

£300 - 400

€340 - 460

US\$420 - 570



204

204

A ROYAL COMPANY OF ARCHERS UNIFORM, 20TH CENTURY

Comprising tunic of green cloth with gauntlet cuffs and shoulder wings trimmed with black braid and crimson velvet, together with a pair of trousers, cloak and quiver hanger, (3).

£500 - 800

€570 - 920

US\$710 - 1,100

205

A ROYAL COMPANY OF ARCHERS SASH AND ASSOCIATED BADGES

One with crossed arrows, the other with the Order of the Thistle: "King's Body Guard for Scotland"

£300 - 500

€340 - 570

US\$420 - 710



206

206

A VICTORIAN SILVER MOUNTED SPORRAN

Edinburgh 1844

The arched cantle with engraved foliate designs and three finials, the bag covered in white horse hair the rear covered in brown leather

£400 - 600

€460 - 690

US\$570 - 850



207

207

A GORDON HIGHLANDERS OFFICER'S SPORRAN

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

£300 - 400

€340 - 460

US\$420 - 570

208

AN ARGYLL AND SUTHERLAND HIGHLANDERS SPORRAN

With arched brass cantle and black horse hair covered bag with six white double tassels, the bag rear covered in brown leather, stamped 'Nicol Maker Bankfoot', together with another Volunteer Battalion Royal Scots example, (2)

£400 - 600

€460 - 690

US\$570 - 850

209

A SILVER CELTIC SPORRAN CHAIN OR SUSPENDER

Robert G Lawrie, Glasgow, 1949

With interlaced knotwork links and leather adjustable strap 95 cm. long.

£150 - 200

€170 - 230

US\$210 - 280



210

210
**AN ARGYLL AND SUTHERLAND HIGHLANDERS OFFICER'S
 BADGER HEAD SPORRAN**

With brass cantle, the head with glass eyes, the badger hair body with six white horsehair tassels with gilt cord suspenders and gilt mounts embossed with thistles, the bag rear covered in brown leather and inscribed 'WI II Jimmy Letham 1st Bn'

£400 - 600
 €460 - 690
 US\$570 - 850



211

211
A GORDON HIGHLANDERS OFFICER'S SPORRAN

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

£300 - 500
 €340 - 570
 US\$420 - 710

212 Y Φ
A SET OF BLACKWOOD AND IVORY MOUNTED BAGPIPES

By R.G. Lawrie
 Unmounted, together with a Glen chanter and a Lawrie practice chanter, and a quantity of sheet music books, contained in a plywood flight case

£800 - 1,200
 €920 - 1,400
 US\$1,100 - 1,700

213
A SET OF COCUSWOOD AND NICKLE MOUNTED BAGPIPES

by Robert Reid
 Unmounted, contained in a Plywood case, and green velvet bag cover, together with a quantity of sheet music

£300 - 500
 €340 - 570
 US\$420 - 710

CERAMICS AND GLASS

Lots 214 - 253



214



215



216



217



218



219

214

TWO SMALL WEMYSS PIGS

One painted with 'Cabbage Roses', (restored), the other with pink glaze, 17cm long, one with green painted WEMYSS the other impressed WEMYSS WARE R.H.&S

£300 - 400
€340 - 460
US\$420 - 570

215

A LARGE WEMYSS LOVING CUP

Painted with spiral garlands of polychrome green mixed roses alternating with pink painted spiral bands, between green bands and green scallop edged rims, (hairlines), 24cm high, impressed WEMYSS, printed T Goode & Co retailers mark

£600 - 800
€690 - 920
US\$850 - 1,100

Provenance

Bearing the paper lot label for The Iris Fox Collection, Sotheby's, lot 204

216

TWO LARGE WEMYSS 'CABBAGE ROSES' LOVING CUPS

(damage) 19.5cm high, impressed crescent WEMYSS WARE R.H.&S.

£400 - 600
€460 - 690
US\$570 - 850

217

A COLLECTION OF ABBOTSFORD POTTERY AND A TEAPOT PAINTED BY CARL NEKOLA

Circa 1900/early 20th century
Comprising a yellow glaze vase with stylised circular twin handles, 15cm high, a bottle shaped vase with a single handle, painted with roses, 15.5cm high, a preserve jar and cover painted with roses, 10.5cm high, a low candlestick painted with violets, 5.3cm high, and a lobed teapot, painted to one side with roses and to the other side with the inscription 19th Sept 1924, within a rose garland against a seascape ground, with butterflies, *Abbotsford Ware marks, teapot a factory blank, signed to the base Carl Nekola 1929*

£100 - 150
€120 - 170
US\$140 - 210

Carl Nekola (born 18th Dec 1891), son of Karel Nekola, and brother of Joe Nekola.

218

A COLLECTION OF SCOTTISH 'LADY ARTIST' POTTERY

Early 20th century
Comprising a stylised Deco cup and saucer and a small shallow dish by Majel Davidson, three pieces by Morven MacLeod, an egg cup and a mug with celtic designs, and a vase painted with blue flowers, 9.5cm high, a twin handled flower painted dish by Mary Lindsay Fairview, and a Kilrenny teapot painted with flowers, signed to the base 'Catherine Donaldson 11.4.19 1932' 'Downey Kilrenny' with JM monogram, Davidson pieces signed with A underscored with two lines, MacLeod pieces all signed, dish with MLF initials and a painted cat

£100 - 150
€120 - 170
US\$140 - 210

219

FOUR PIECES OF SCOTTISH POTTERY

Early 20th century
Including a squat mottled blue glazed Holyrood vase by Henry Taylor Wyse, 12cm high, a Zoo Pottery plate by William Miles Johnston, painted with a duck in flight, 14cm diameter, and a 'Stump', Longniddry, egg cup and a bowl, both painted with flowers, bowl 20.5cm diameter, various marks

£100 - 150
€120 - 170
US\$140 - 210



220

220

**A WEMYSS 'CABBAGE ROSES' TALL
QUAICH**

(hairline), 17cm high, impressed and green
painted WEMYSS

£150 - 200
€170 - 230
US\$210 - 280

221

**A RARE WEMYSS 'CLOVER' SLEEPING
PIGLET**

Circa 1900

The body painted with nine clover leaves,
picked out in two shades of green with yellow
detail, 17cm long, impressed WEMYSS

£7,000 - 9,000
€8,000 - 10,000
US\$9,900 - 13,000

222

**A WEMYSS 'VIOLETS' TALL POMADE,
THE COVER PAINTED WITH THE COAT
OF ARMS OF ONTARIO**

7cm high, 8.3cm diameter, impressed and
green painted WEMYSS

£250 - 350
€290 - 400
US\$350 - 490

223

**A WEMYSS 'DOG ROSES' THREE
HANDLED VASE AND A 'SWEET PEAS'
TALL POMADE**

vase 10cm high, pomade 7.5cm high, 8.2cm
diameter, vase impressed WEMYSS, pomade
green painted WEMYSS

£250 - 350
€290 - 400
US\$350 - 490

Provenance

The three handled vase bears the Sotheby's
label for The Rankine Collection, 30 August
2005



221

224

**FIVE PIECES OF SCOTTISH POTTERY
INCLUDING TWO BOUGH EXAMPLES**

Comprising a Bough jug with blue and white
chequered designs and a band of flowers,
marked Bough A.H.A 1922, a Bough footed
mug by Elizabeth Armour, painted with roses
and inscribed 'Saw Wood and Say Nothing',
11cm high, marked Bough E.A. 1916, a
small preserve jar and cover by Elizabeth
Mary Watt, painted with stylised daisies,
marked E.M.W, 8.5cm high, and two lady
artist teapots painted with flowers, the squat
example by May Wilson, marked with MW
monogram, 1931, the other with indistinct
painted initials, 8.5cm and 12cm high,
various painted marks

£150 - 200
€170 - 230
US\$210 - 280

225

**FOUR PIECES OF MAK MERRY
POTTERY**

Early 20th century

Comprising a helmet shaped jug painted
with stylised flowers and with dotted rims,
14cm high, a teapot and cover, painted
with a continuous frieze of cottage flowers,
11cm high, a small ginger jar and cover,
painted with prunus on a stylised blue
ground, 10cm high, and a Wemyss blank
tall quich, with twin handles, painted with
prunus, 13cm high, all with blue painted
Mak Merry marks, the quich also impressed
WEMYSS

£100 - 150
€120 - 170
US\$140 - 210



222



223



224



225



226



227



228



229

**LOTS 226 TO 247 INCLUDE
A SELECTION OF JACOBITE
GLASSES FROM BRITISH
PRIVATE COLLECTIONS**

226

A JACOBITE GOBLET

Circa 1750

The bucket bowl engraved with a seven petalled rose and a bud on a thorny, leafy stem, on a multiple spiral airtwist stem and a conical foot, 18cm high

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800

The work on this glass can be attributed to engraver B.

Provenance

Bonhams Edinburgh 23 Aug 2006, lot 474
The Chris Crabtree Collection

227

**A JACOBITE DECEPTIVE CORDIAL
GLASS**

Circa 1750

The solid funnel bowl engraved with a profile rose and a bud, on a thorny, leafy stem, on a double series multiple spiral airtwist stem, on a conical foot, 17.2cm high

£2,000 - 3,000

€2,300 - 3,400

US\$2,800 - 4,200

228

**AN ENGRAVED JACOBITE AIRTWIST
WINE GLASS**

Circa 1745-50

The bell bowl engraved with a seven petalled rose and one bud on a leafy stem, the reverse with a moth, on a double knopped multiple spiral airtwist stem, on a conical foot, 18cm high

£700 - 1,000

€800 - 1,100

US\$990 - 1,400

229

**AN ENGRAVED WINE GLASS OF
JACOBITE INTEREST**

Circa 1750

With a pan-topped round funnel bowl, the rim engraved with a chaplet of flowers, a profile rose and two buds linked to a honeysuckle and a carnation, both flowers with associated buds, on a multiple spiral airtwist stem with a central swelling knob, on a conical foot, 15.6cm high

£600 - 800

€690 - 920

US\$850 - 1,100

230

A GOOD JACOBITE GOBLET

Circa 1760-65

With a most generous ogee bowl, engraved with a six petalled rose on a thorny stem with one partly open bud, the reverse with a bird in flight, the double series opaque twist stem with a pair of heavy spiral threads outside of a multi-ply gauze, above a conical foot, *19.9cm high*

£1,600 - 2,000

€1,800 - 2,300

US\$2,300 - 2,800

Provenance

Sotheby's sale 4 June 1985, lot 100



230



231

231

A MOST IMPRESSIVE JACOBITE AIRTWIST GOBLET

Circa 1750

The fine large round funnel bowl engraved with a seven petalled rose on a leafy stem with one partly open bud and one unusual fully blown profile rose, the bowl set on a collar above a multiple spiral airtwist stem with a large shoulder knob and angular centre knob, on a substantial conical foot, *24cm high*

£3,000 - 5,000

€3,400 - 5,700

US\$4,200 - 7,100

232

AN ENGRAVED WINE GLASS OF JACOBITE INTEREST

Circa 1760-65

The lipped ogee bowl engraved with a rose and one bud, a thistle spray to the reverse, on a knopped double series opaque twist stem and a conical foot, *16.3cm high*

£800 - 1,200

€920 - 1,400

US\$1,100 - 1,700



232



233

233

AN ENGRAVED JACOBITE CORDIAL GLASS

Circa 1750

The bucket bowl engraved with a rose and a bud on a thorny, leafy stem, on double series airtwist stem and conical foot, *17.3cm high*

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800



234



325

234

A SCOTTISH OPAQUE TWIST WINE GLASS

Probably early 19th century
The form associated with the Edinburgh and Leith glasshouse, with a delicate trumpet bowl, the double series opaque twist stem set between collars, *15.1cm high*

£400 - 600

€460 - 690

US\$570 - 850

235

THREE ENGRAVED WINE GLASSES OF JACOBITE INTEREST

Circa 1760-80

Comprising one with a faceted stem, the ogee bowl engraved with a rose, carnation and honeysuckle, *14.8cm high*, the other two each with an ogee bowl on a double series opaque twist stem, one engraved with a profile rose on a leafy stem, a stylised foliate motif to the reverse, *15.5cm high*, the other engraved with an opening rose bud, a bird to the reverse, *13.3cm high*

£600 - 800

€690 - 920

US\$850 - 1,100



236



237

236

AN ENGRAVED WINE GLASS OF JACOBITE INTEREST

Circa 1760

The round funnel bowl engraved with a rose bud and a moth, on a centre knopped multiple spiral opaque twist stem and conical foot, *14.2cm high*

£500 - 800

€570 - 920

US\$710 - 1,100

237

A FIRING GLASS OF JACOBITE INTEREST

Circa 1765

The round funnel bowl engraved with a six petalled rose and a bud, on a leafy stem, a bird to the reverse, on a double series opaque twist stem and a conical foot, *11.5cm high*

£500 - 800

€570 - 920

US\$710 - 1,100



238



239

238

AN ENGRAVED JACOBITE AIRTWIST WINE GLASS

Circa 1750

With a bell shaped bowl engraved with a profile rose on a thorny, leafy stem, on a double knopped multiple spiral airtwist stem and conical foot, *16.8cm high*

£400 - 600

€460 - 690

US\$570 - 850

239

A JACOBITE TYPE TUMBLER

Circa 1750-60

Engraved with a carnation, on a leafy stem, issuing a bud, a moth to the reverse, *12.8cm high*

£500 - 700
€570 - 800
US\$710 - 990

240

AN ENGRAVED JACOBITE WINE GLASS

Circa 1750

With a generous round funnel bowl engraved with a six petalled rose on a thorny stem with a single bud, the reverse of the glass with a further rosebud as an isolated sprig, on a plain stem and conical foot, *15.9cm high*

£750 - 900
€860 - 1,000
US\$1,100 - 1,300

Provenance

The Jeffrey Rose Collection
Bonhams sale 13 December 2006, lot 52

241

A CUT AND ENGRAVED WINE GLASS OF JACOBITE INTEREST

Circa 1770

The round funnel bowl slice cut and wheel engraved with a six petalled rose on a thorny stem with a single bud, a flying moth or bee alongside, the reverse with a four petalled flower sprig, on a diamond faceted stem and conical foot, *14.6cm high*

£600 - 800
€690 - 920
US\$850 - 1,100

242

A JACOBITE WINE GLASS

Circa 1750

The round funnel bowl engraved with a six petalled rose and a bud on a thorny leafy stem, on a multiple spiral airtwist stem and conical foot, *15.7cm high*

£600 - 700
€690 - 800
US\$850 - 990

243

AN ENGRAVED JACOBITE WINE GLASS

Circa 1745-50

The round funnel bowl engraved with a six petalled rose, an opening bud and a closed bud, the reverse with a star, on a plain stem and conical foot, *15.4cm high*

£500 - 600
€570 - 690
US\$710 - 850



240



241



242



243



244



245



246



247

244

A CORK DECANTER AND STOPPER AND A SIMILAR IRISH RUMMER REPRESENTING IRISH AND SCOTTISH TRADE

Circa 1790-1800

The 'Prussian' shaped decanter with three milled neck rings and a bulls eye stopper, engraved with a three masted ship, the reverse with an initialled panel 'T.A.T.' flanked by thistles, 26cm high, the rummer also engraved with an upright thistle, a fowled anchor and the motto 'The Land We Live In', 13.1cm high

£800 - 1,000

€920 - 1,100

US\$1,100 - 1,400

Other decanters engraved by the same hand show a similar ship flanked by 'Jacobite' roses and thistles, see Andy McConnell, *The Decanter* (2004), p.233, pl.333. The toast to 'The Land We Live In' was popular among Irish exiles and these distinctive glasses reflect the continuing trade between Scotland and Ireland.

245

AN ENGRAVED THISTLE CLUB GLASS

Circa 1775

The rounded bowl cut with an 'OXO' border and engraved with an upright thistle sprig, the diamond faceted stem extending into the base of the bowl with a series of petal flutes, on a conical foot, 14.3cm high

£600 - 800

€690 - 920

US\$850 - 1,100

246

A PAIR OF 'ROYAL FIRST REGIMENT' WINE GLASSES

Circa 1830

Each with a cup shaped bowl engraved 'Royal 1 Reg', with a badge depicting a castle with four turrets, flying the Saltire, within an eight pointed star, on a faceted stem and conical foot, 12.7cm high

£300 - 500

€340 - 570

US\$420 - 710

The engraving on these glasses possibly relates to the First Regiment of Foot Guards, now the Grenadier Guards, or to the Royal Scots, who were the 1st. (Royal Scots) Regiment of Foot.

247

AN ALLOA BOTTLE

Circa 1800-1830

Of mallet shape and of dark olive green colour, the body with four applied trails ending beneath the shoulder, 23.5cm high

£400 - 500

€460 - 570

US\$570 - 710

Glass making was introduced to Alloa in 1750 by Lady Frances Erskine of Mar, whose family was influential in the town's history. The town has a preserved 19th century glass cone (a brick built kiln), one of three that were built on the 'Edinburgh Glasgow and Alloa Glass Company' site around 1825. This is the last of its kind in Scotland, with three others surviving in the rest of the UK.



248



249



250 (part lot)



251



252



253

248

A PAIR OF ENGRAVED WINE GLASSES OF JACOBITE INTEREST

Circa 1770

Each with a trumpet bowl engraved with a six petalled rose with two leafy stems, and a butterfly, on a double series opaque twist stem and round conical foot, *approximately 16.5cm high*

£500 - 800

€570 - 920

US\$710 - 1,100

249

FOUR SODA GLASSES WITH JACOBITE ENGRAVING

19th century

Each with a bell shaped bowl engraved with a six petalled rose with two leafy stems, and a butterfly, on double series opaque twist stem and round conical foot, *16.1cm - 16.8cm high*

£300 - 500

€340 - 570

US\$420 - 710

250

TWO EDINBURGH CRYSTAL 'THISTLE' DECANTERS

Comprising a wine decanter and stopper and a claret decanter and stopper, the body of each of inverted thistle shaped form, with cut and engraved decoration depicting sprays of thistles, together with a further Thistle wine decanter (with large crack), *31cm high*, marked Made in Edinburgh Scotland

£200 - 300

€230 - 340

US\$280 - 420

251

THIRTEEN EDINBURGH CRYSTAL 'THISTLE' WINE GLASSES

The body of each of thistle shaped form, on a short stem, seven of the glasses engraved with a band of thistles, the others without engraving, *12.5cm high*, some unmarked

£300 - 500

€340 - 570

US\$420 - 710

252

AN ENGRAVED GLASS RUMMER

Early 19th century

Engraved with the interlinked initial JJ, above a tied spray of thistles and roses, below a stylised leaf band, on a single knopped stem and spreading circular foot, *18.7cm high*

£250 - 350

€290 - 400

US\$350 - 490

253

THREE PERTSHIRE PAPERWEIGHTS, A DEACONS PAPERWEIGHT AND AN INKWELL

The three Perthshire weights including a scrambled millefiore example, an example with silhouette canes and complex canes on a white lace ground, and an example with five panels of blue and pink canes, spaced by a star of five white canes, the sides faceted with five round windows and one on the top, the John Deacons weight featuring garlands of green and blue canes on a ruby red ground, J signature cane to the centre, the sides faceted with six round windows and one to the top, the inkwell with garlands of star shaped canes, in various colours, on a turquoise blue ground, *13.8cm high, paperweights 5.4cm - 8cm diameter*

£150 - 250

€170 - 290

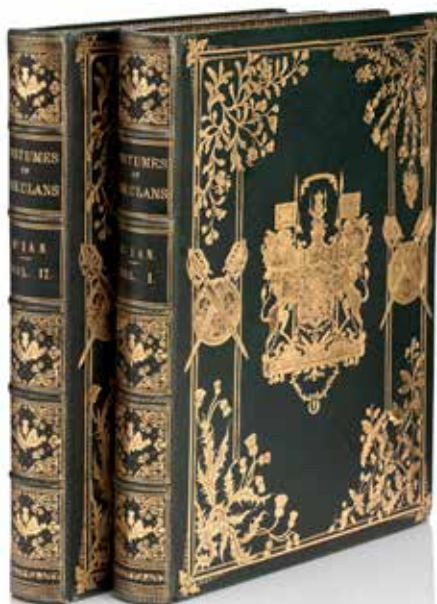
US\$210 - 350

BOOKS, MAPS AND MANUSCRIPTS

Lots 254 - 281



254



254

254 •

CLANS

LOGAN (JAMES) and ROBERT RONALD MCIAN *The Clans of the Scottish Highlands, Illustrated by Appropriate Figures, Displaying their Dress, Tartans, Arms, Armorial Insignia and Social Occupations*, 2 vol., first edition, *chromolithographed armorial frontispieces, dedication leaf printed in gilt, 72 hand-coloured aquatint plates, blue pictorial morocco gilt, covers with armorial and floral devices, spine elaborately gilt incorporating thistle devices, inner edges gilt, g.e.* [Abbey, Life 426], folio, Ackermann, 1845-1847

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800



255

255 •

CLANS

SOBIESKI (JOHN, STOLBERG STUART) and CHARLES EDWARD STUART *The Costumes of the Clans*, ONE OF 500 COPIES, *hand coloured frontispiece, patched repair to bottom right-hand corner, 35 engraved plates, modern quarter morocco, Elephant folio*, Edinburgh, J. Grant, 1892--[LOGAN (JAMES) *Gaëlic gatherings: or, The Highlanders at home*], *tipped in pictorial title, 24 chromolithographed plates after R.R. Mclan, later half morocco, e.g., oblong 8vo*, Ackermann, [1848]--GRANT (JAMES) *The Tartans of the Clans of Scotland*, 71 *chromolithographed plates of tartans, publisher's cloth gilt, folio*, W. Johnston, 1886--*The Tartans of the Clans and Septs of Scotland*, 2 vol., *ownership inscription to endpaper, 240 coloured plates, half morocco, 8vo*, W. Johnston, 1906, Edinburgh (4)

£400 - 600

€460 - 690

US\$570 - 850

256 •

DRUMMOND (JAMES)

Ancient Scottish Weapons, NUMBER 2 OF 500 COPIES, 54 *chromolithographed plates, publisher's quarter morocco, t.e.g., rubbed, folio*, Edinburgh, George Waterson, 1881

£200 - 300

€230 - 340

US\$280 - 420



255



257

257 •
PEERAGE

DOUGLAS (ROBERT) *The Peerage of Scotland*, first edition, *modern quarter calf*, Edinburgh, R. Fleming, 1864; idem, another copy, 2 vol., second edition, 17 *engraved plates*, *upper edge shaved*, *later half calf*, Edinburgh, G. Ramsay, 1813--STODART (ROBERT) *Scottish Arms*, being a Collection of Armorial Bearings, A.D. 1370-1678, 2 vol., NUMBER 42 OF 300 COPIES, 126 *chromolithographed plates*, Edinburgh, William Patterson, 1881--LANG (DAVID, editor) *Facsimile of an Ancient Heraldic Manuscript Emblazoned by David Lyndsay*, NUMBER 17 OF 250 COPIES, *chromolithographed title and plates*, *bookplate of Hamilton Meikle*, *rubbed*, *folio*, W. Paterons, 1878; idem, another copy, *publisher's cloth*, *gilt armorial device to upper board*--GUILLIM (JOHN) *A Display of Heraldry*[...] To which is added a Treatise of Honour, *two parts bound as one*, *fifth edition*, 122 *engraved plates* (of which 16 portraits), *contemporary calf*, *bookplate of Gilbert Monckton*, S. Roycroft, 1679, *folio* (6)

£400 - 600
€460 - 690
US\$570 - 850

258 •
SCOTTISH TRAVEL

BOSWELL (JAMES) *The Journal of a Tour to the Hebrides with Samuel Johnson*, *contemporary diced calf gilt*, *upper board detached*, Dublin, White, 1785--STODDART (JOHN) *Remarks on Local Scenery & Manners in Scotland during the years 1799 and 1800*, FIRST EDITION, 2 vol., *engraved frontispiece*, 32 *aquatint plates*, *bookplate of Montagu Abercromby*, *contemporary mottled calf*, *hinges split and reinforced with cloth tape*, W. Miller, 1801--CARR (JOHN) *Caledonian Sketches, or a Tour through Scotland*, *folding engraved frontispiece*, *rubbed*, 11 *aquatint plates*, *contemporary calf by Cherry Bookbinders*, *rebaked*, Mathews and Leigh, 1809--LETTICE (JOHN) *Letters on a Tour through various parts of Scotland in the year 1792*, FIRST EDITION, *contemporary mottled calf*, *front joint cracked*, T. Caddell, 1794, *8vo & 4to* (4)

£300 - 400
€340 - 460
US\$420 - 570



259 •
SCOTLAND

MORISON (DAVID) *Sketches of Scenes in Scotland*, *engraved plates*, *later quarter morocco*, *bookplate of Paul M. Stephens*, Perth, For the Author [1834]--GRAHAM (ROBERT) *The Carved Stones of Islay*, *photographic plates*, Glasgow, J. Maclehose, 1895--MCARTHUR (JOHN) *Antiquities of Arran*, *second edition*, *engraved plates*, Edinburgh, A. & C. Adam, 1873, *publisher's cloth*--SCOTT (GEORGE) *The Memories of Sir James Mevil of Hal-hill*, *contemporary calf*, *rebaked*, R. Boulter, 1683--A *Guide to the City of Perth*, *folding hand-coloured engraved map*, *later half calf*, *bookplate*, t.e.g., D. Morison, 1813--*Select Views of The Royal Palaces of Scotland*, *engraved plates*, *later half calf*, Glasgow, A. Fullarton, 1840, *second edition*--NICOLAS (NICOLAS) *The Siege of Carluke*, *publisher's cloth*, J. Nichols, 1828--MURRAY (THOMAS) *The Laws and Acts of Parliament Made by James the First, Second, Third, Fourth and Fifth...*, *engraved title*, *portraits*, *later half calf*, *folio*, 368 x 230mm., Edinburgh, D. Lindsay, 1681, *8vo & 4to unless otherwise stated* (8)

£200 - 300
€230 - 340
US\$280 - 420

260 •
SCOTLAND

[MUIR (THOMAS SCOTT)] *Characteristics of Old Church Architecture &c. in the Mainland & Western Isles of Scotland*, first edition, Edmonston, 1861; *Ecclesiological Notes on some of the Islands of Scotland*, David Douglas, 1885, *illustrations in text*, *publishers decorative cloth gilt*--[RAMSAY (EDWARD BANNERMAN)] *Reminiscences of Scottish Life*, *lithographed plates*, *half morocco*, Foulis, 1911--ANDERSON (GEORGE) *Guide to the Highlands and Islands of Scotland*, *publisher's cloth*, London, J. Murray, 1834--NICHOLSON (ALEXANDER edited by) *A Collection of Gaelic Proverbs*, *publishers cloth*, Maclachlan, 1881, *4to & 8vo*, *Edinburgh unless otherwise stated*; and four other books (9)

£250 - 350
€290 - 400
US\$350 - 490



261

261 •
BOUQUET (MICHEL)

An Artist's Ramble in the North of Scotland, first edition, *lithographed title, 24 lithographed plates, occasional foxing, calf backed, folio, 550 x 400 mm.*, Ackermann, 1849

£600 - 800
€690 - 920
US\$850 - 1,100

262 •
MILLAR (ALEXANDER HASTIE)

The Castles and Mansions of Ayrshire, NUMBER 30 OF 200 COPIES, *70 tipped-in photographic plates, publisher's cloth, boards loose and spine rubbed*, Edinburgh, William Paterson, 1885

£200 - 300
€230 - 340
US\$280 - 420

263 •
SCOTLAND

GROSE (FRANCIS) *The Antiquities of Scotland*, 2 vol., *engraved frontispiece, foxing, 184 of 190 engraved plates, hand-coloured folding map, modern quarter calf, 4to*, S. Hooper, 1789--SCOTT (WALTER) *The Border Antiquities of England and Scotland*, 2 vol., *engraved frontispiece, engraved plates, contemporary half morocco*, For the Author, 1889--LAWSON (JOHN PARKER) *Scotland Delineated*, *71 lithographed plates*, Glasgow, R. Griffin, [1858]--DRUMMOND (JAMES) *Sculptured Monuments in Iona & The West Highlands*, *chromolithographed plates*, Edinburgh, For Society of Antiquaries of Scotland, 1881, *folio* (4)

£400 - 600
€460 - 690
US\$570 - 850



264

JACOBITE PORTRAITS

After Thomas Hudson (1701-1779) Three Quarter length portrait, called Flora, engraved portrait, *255 x 205mm.*; After Allan Ramsay, portrait of Clementina Walkinshaw, engraved portrait, *210 x 175mm.*, an engraved portrait entitled 'The Consort of the Chevalier Stuart, commonly known as the Pretender', *155 x 104mm.*, *together with two other engravings of Jacobite interest*, all framed and glazed (5)

£250 - 350
€290 - 400
US\$350 - 490



263



265

265

HIGHLANDS

Three framed prints depicting Highland scenes, comprising 'On the Dunes' by Peter Graham R.A, published by Thomas Agnew and Sons, London, 1895, 870 x 655mm., 'Salmon Fishing on the Dee', by Joseph Farquharson, 1902, published by Frost and Reid, Bristol, 1903 640 x 890mm., and 'The Land of Rocks and Heather', by Charles Stuart, 1895-6, published by Graves & Co, London, 1897, 740 x 500mm, all framed and glazed (3)

£200 - 300
 €230 - 340
 US\$280 - 420



266 •

RECIPE BOOK AND DIARY

Autograph diary and recipe book of James Scott, and autographed diary of Walter Scott of Nether Bonchester, titled on first leaf "Jacobus Scotus, Est hujus Libri possessor Legitimus [...] scriptum 1721/22"; the 16th leaf headed "A Treasury of Rarities...", and opening with "To Perfume Cloaths", and including "Perfume to drive vermin out", "Rates & Mice to Kill", "How to Walk on the Water", "To make an Egg Fly in the Air", "How to separat Gold and Silver from Metals", "The Names of the Father's of the Primitive Church, with the Centuries wherein they lived", "Receipts Physical", and including "A Water that will make Man See in 40 Dyes...", "How to prolong Life", and the autographed diary of Walter Scott of Nether Bonchester entitled "Nether Boonchester, June 22 1727" consisting of notes of delivery to people of oats and malt etc., approximately 92 pages, ink on paper, written in two hands, contemporary calf, 16mo, 98 x 157mm., [1721-1722] and [1727-41]

£400 - 600
 €460 - 690
 US\$570 - 850

'A TREASURY OF RARITIES' -- An amusing collection of recipes written by James Scott between 1721-1722. The recipes range from the useful to the bizarre, from a recipe to 'Sweeten the breath' to 'How to Walk on Water - A thick leather Gutt, & blow it up well & tye both ends, Band it under your arm pitts, also take Drums of leather, and put under your foot, and with a staff with a leather Drum at the end of it you may to admiration walk on the water'.

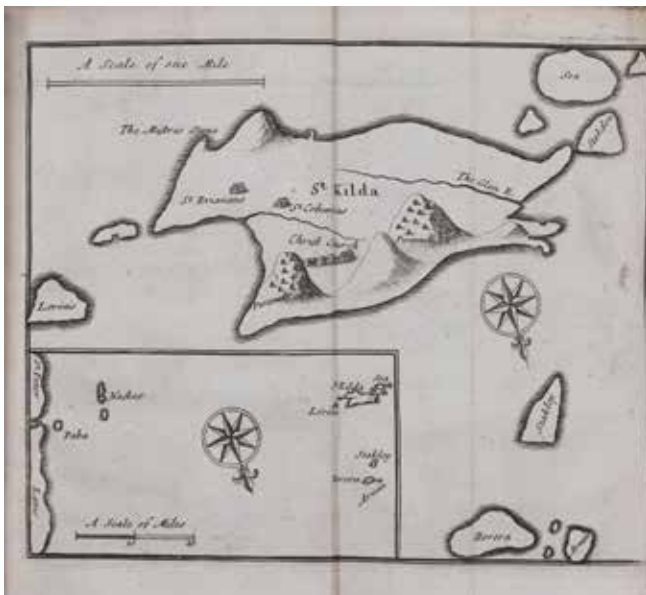
The diary also contains a record the life of Walter Scott (born c.1700) in Nether Bonchester, Roxburgshire between 1726 - 1741, and 'an account of my marriage and children's birth'.

267 •

ST KILDA

MARTIN (MARTIN) A Late voyage to St. Kilda, the Remotest of all the Hebrides or Western Isles of Scotland, first edition, folding engraved map and plate, lacking half title, inscription in ink to title page, later calf, rebound, rubbed [Wing M], 8vo, D. Brown and T. Goodwin, 1698

£300 - 400
 €340 - 460
 US\$420 - 570



267



269

268 •

SKENE (JOHN)

The Lawes and Actes of Parliament, maid be King James the First, and his successors kinges of Scotland, *engraved title, woodcut head and tail-pieces, lacks 10 leaves, genealogical chart defective, title and preliminaries soiled, some dampstaining, early limp vellum, soiled, small folio (265 x 179mm.)*, Edinburgh, Robert Walde-Grave, 1597

£300 - 500
 €340 - 570
 US\$420 - 710

Provenance

David Gray, handwritten inscription to p.179

This work contains the appearance in print for only the second time of the laws regarding golf: In the reign of King James the Second, Fourteenth Parliament, VI of March, 1457, "Item . . . It is Decreeded & ordained . . . that the Fute-ball and Golfe be utterly cryed downe, and not to be used".

269 •

DANIELL (WILLIAM)

A collection of 40 views from various editions of Daniell's 'A Voyage Round Great Britain, Undertaken in the Summer of the Year 1813', *chromolithographed plates, some hand-finished, 5 window mounted, the largest 300 x 225mm.*, [1814-1825]

£400 - 600
 €460 - 690
 US\$570 - 850

270 •

ROYAL FAMILY OF SCOTLAND

BROWN (JOHN) An Historical and Genealogical tree of the Royal Family of Scotland, *double-page hand-coloured engraved family tree, mounted on linen (rolled), light water stain to lower left-hand corner, on later wooden rollers, 1050 x 745mm.*, London & Edinburgh [circa 1797]

£300 - 500
 €340 - 570
 US\$420 - 710

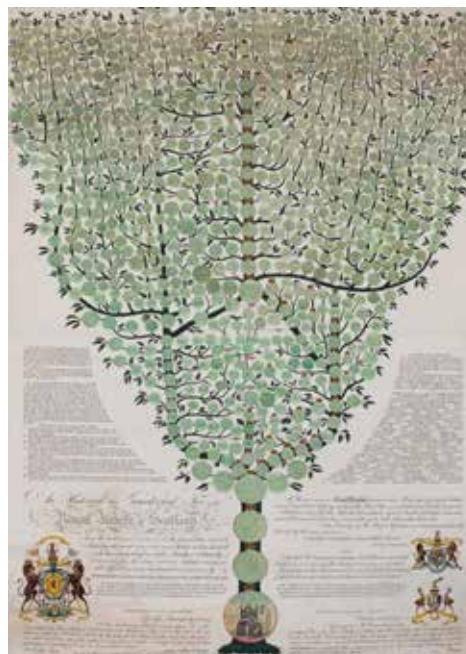


271 •

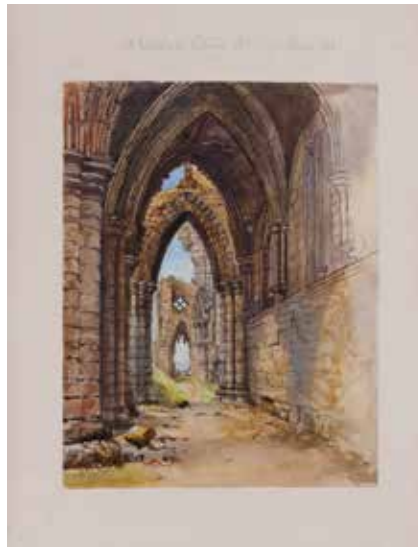
KING (JESSIE M.)

The Little White Town of Never-Weary, first edition, *pictorial title, 4 tipped-in colour plates, 16 uncoloured (mostly photographic by J. Bruce Cameron), publisher's pictorial cloth, 4to*, George G. Harrap, [1917]; Kirkcudbright. A Royal Burgh. A Book of Drawings, *publisher's pictorial wrappers designed by King, Gowans and Gray*, 1934; The City of the West [Glasgow], *FIRST EDITION, 25 tipped-in plates after King, pictorial wrappers printed in colours*, T.N. Foulis, 1911; idem, another copy, Polygon Books, 1984; The Grey City of the North [Edinburgh], *printed plates after King, pictorial wrappers*, McLagan & Cumming, 1911; idem, another copy, 1984; The Enchanted Capital of Scotland, Plaid, [1947]; idem, another copy--CORDER (ARTHUR) Our Lady's Garland, *illustrated by King, De La More*, 1934, 8vo & 4to (9)

£250 - 350
 €290 - 400
 US\$350 - 490



270



272

272 •
FORGLEN ESTATE

Five albums relating to the Abercromby family and Forglen Estate, comprising a visitors book with pasted visitors signatures, 105 photographs, occasional watercolours and sketches, upper board stamped 'Forglen', 'B.A.-N.A. 1883-1894', 4to; an album of photographs of the Abercromby family and guests abroad c.1891-95, including Gifford Abbey, Egypt, Lourdes, The Pyrenees, Biarritz and Erno Park, bookplate of Nina Abercromby, half morocco, folio; an album containing 54 watercolours, the largest 309 x 460 mm., 1881-5, including scenes of Whitby and Bowbuckhill, June 1883, St. Hilda's Abbey, Whitby, Aug 1881, [some removed], green half morocco, gilt 'Nina' to upper board, folio; together with a watercolour of Forglen House, 335 x 242mm., signed 'Countess of Aber...', together with an photo album of the Abercromby children, and another scrap book, green half morocco, (6)

£400 - 600
€460 - 690
US\$570 - 850

Forglen Estate, Aberdeenshire and was the home of the Abercromby family from the 18th century until 1974.

Robert John Abercromby (1850-1895), the 7th Baronet of Abercromby, had four children, Nina Abercromby (1885-1933), Sir George William Abercromby, 8th Baronet (1886 - 1964), Myrtle Abercromby (1890-1920), and Robert Alexander Abercromby, 9th Baronet, (1895-1972).

273
GREYFRIARS BOBBY

ATKINSON (ELEANOR), Autograph letter signed ((Mrs) Eleanor Atkinson), to Mr Thomas Gill, The Old Curoosity Shop, requesting photographs of a painting of Greyfriars Bobby and discussing the 60th anniversary of the death of the famous dog and subsequent representations, 3 pages with envelope, 187 x 155mm., postmarked April 24th, 1931; together with a copper printing plate entitled 'Greyfriars Bobby', 'The Greyfriars Bobbys Shop, Edinburgh Copyright, another later printing plate advertising the 'Tom Gil Dealer', a glazed photograph of a painting of Greyfriars Bobby, handwritten to the reverse 'Greyfriars Bobby, Lying on his Master's Grave in 1858, in Greyfriars Churchyard, Edinburgh', together with a collection of ceramics printed with the same Greyfriars Bobby scene, (qty)

£800 - 1,200
€920 - 1,400
US\$1,100 - 1,700

Eleanor Atkinson (1863-1942) was an American author and is best known for her novel *Greyfriars Bobby* (1912).

Her novel was the first to re-tell the famous story of Greyfriars Bobby the Skye Terrier who, after the death of his owner an Edinburgh city policeman, lay by his grave for 14 years until his death in 1872.

This book was the basis for the 1961 film of the same name.



273



274

274 *

BOTANICAL WATERCOLOURS

Album of 128 botanical watercolours by Florence Katherine Villiers, watercolours one per leaf, many captioned with pasted label with Latin name, dated and with their location, 10 uncompleted pen drawings, half green morocco, gilt verse to upper board 'Ye Shall Know Them By Their Fruits', 4to, 300 x 225mm., [c.1913-1914]

£400 - 600
 €460 - 690
 US\$570 - 850

Florence Katherine Villiers was born 6th March 1872, and married Henry Robert Baird in 1893, living in Aberdeenshire.

274A

REID (CHARLES)

An album of 42 Scottish agricultural scenes and animals, albumen prints (233 x 280mm.), mounted one to page, captioned in pencil, (approximately 18 lacking), morocco, gilt to upper board 'Permanent Photographs, Studies by Charles Reid', rubbed, oblong folio (345 x 410mm.), [c.1890]

£400-600

275 •

AUTOGRAPH MANUSCRIPTS

TRANTER (NIGEL) Lord in Waiting, written in ink on white card sheets, each 16 x 10cm., divided into 51 separate bundles, with separate typescript of the same, 507 leaves, 1991; Price of a Princess, written in ink on similar white card, divided into 29 separate bundles, with typescript of the same, 296 leaves; together with printed first editions of each novel, published by Hodder & Stoughton, 1995 & 1996, (6)

£500 - 700
 €570 - 800
 US\$710 - 990

276 •

ROAD MAPS

TAYLOR (GEORGE) and ANDREW SKINNER Taylor and Skinner's Survey and Maps of the Roads of North Britain, or Scotland, 61 engraved strip maps, engraved title, one map defective, some staining and rubbing, losses to the extremities, later quarter calf, 8vo, For the Authors, 1776

£200 - 300
 €230 - 340
 US\$280 - 420



277

277 •

MAP - SCOTLAND

AINSLIE (JOHN) Scotland Drawn and Engrav'd from a Series of Angles and Astronomical Observations, *large hand-coloured engraved map on 9 sheets mounted on linen (rolled), hand coloured in outline, large pictorial cartouche, on wooden rollers (lower broken), frayed edges, rubbed, short tears to lower half, total size 1800 x 1630mm., John and James Ainslie, Edinburgh, 1789*

£400 - 600
 €460 - 690
 US\$570 - 850

278 •

MAP - SCOTLAND

DORRET (JAMES) A General Map of Scotland and Islands there to belonging, *large engraved wall map on 4 sheets joined with quarter sheets added on the left hand-side, hand-coloured in outline, laid on linen (rolled and detached), on wooden roller, heavily soiled, losses, frayed, tears, occasionally worming, total size 1780 x 1360mm., London, 1750*

£200 - 300
 €230 - 340
 US\$280 - 420



279

279

MAP - SCOTLAND

SEUTTER (MATTHEUS) Nova et accurata totius Regni Scotia Secundum omnes Provincias, *double-page hand coloured engraved map, two allegorical cartouches and coat of arms, 573 x 490mm., [Augsburg, 1740, or later]*

£200 - 300
 €230 - 340
 US\$280 - 420

280 •

SCOTTISH RAILWAY

Haymarket to Abbeyhill Railway '1/2C 5 ft ORD HAYMARKET TO ABBEYHILL 1/2C', *printed ordinance survey map on 12 sheets, mounted on linen (rolled), hand written annotations, and hand coloured proposed changes in ink, soiled at ends, 540 x 4840mm., [c.1869]*

£300 - 500
 €340 - 570
 US\$420 - 710

Opened on 1 May 1869, Abbeyhill railway station was located in the Abbeyhill area of Edinburgh by the North British Railway. In 1923 it became part of the London and North Eastern Railway, and then passed on to the Scottish Region of the British Railway upon nationalisation in 1948. The station was closed in 1964 along with Piershill, Portobello, Joppa and Musselburgh stations.



280



281

281 •

BLAEU (WILLEM AND JAN)

Groote atlas, vol. 6: [Scotland and Ireland] Vyfde stuck der aerdrycksbeschryving, weick vervat Schotland en Yrlandt, *hand-coloured engraved title, heightened in gilt, and 55 engraved maps (54 double-page), all hand-coloured in outline, contemporary vellum, gilt, folio* [Koeman I, pp.237-239], Amsterdam, Jan Blaeu, 1662

£10,000 - 12,000

€11,000 - 14,000

US\$14,000 - 17,000

A very good copy with only a few maps slightly browned and very little offsetting. The vellum binding is also unusually well preserved.



281

FURNITURE, CLOCKS AND WORKS OF ART

Lots 282 - 328



282

282

A PAIR OF LARGE LAMPS ORIGINALLY FROM THE ROYAL TWEED BRIDGE, BERWICK-UPON-TWEED, GATEWAY TO SCOTLAND

Bronzed alloy and of octagonal art deco design, originally fitted for gas but with electric fittings, the sides with frosted glass panel, one opening and on an iron base (2)

43cm wide, 108cm high (16 1/2in wide, 42 1/2in high)

£600 - 800

€690 - 920

US\$850 - 1,100

The Royal Tweed Bridge was built to supplement the older Berwick Bridge a short distance downstream. Originally planned in 1896, further planning in 1914 but delayed until 1924 and built between 1925 & 1928. It was opened by the then Prince of Wales, later Edward VIII, on 16 May 1928.

It was designed by L.G. Mouchel & Partners, with consulting engineers Charles Bressey and J. H. Bean, and the contractors for construction were Holloway Brothers of London. It cost £180,000 and employed 170 people at the time.

The bridge was repaired in 1980, as it had been damaged by de-icing salt and its proximity to the sea and it is thought that these lamps were removed at this stage. It is now a Grade II* listed building in recognition of its innovative design and striking scale. At the time of its construction, it held the record for the longest single concrete span in the UK at 430 metres. While this bridge has never been in Scotland, Berwick has changed hands between England & Scotland approximately 13 times.



283

283

A LARGE CIRCULAR CUT CAIRNGORM GEM

Presented in a fitted gilt leather case, labelled for 'L.Hymans, 73 Buchanan Street Glasgow, weight 811g, diameter 97mm, depth 67mm

£500 - 800

€570 - 920

US\$710 - 1,100

With presentation card for J.C.Gordon of Windsor House, 46 Victoria Street, Westminster. Inscribed in ink 'To Mrs Stilgoe - The best Cairngorm ever cut in Scotland. J.C.Gordon'



284

284

A GEORGE III PEWTER COMMUNION CHALICE

The bowl inscribed 'Associate Congregation at Greenlaw 1786', with a knopped stem and spreading circular foot, housed within a mahogany case, with matching inscription and oval white metal plaque inscribed 'W.Skeoch Cumming', the chalice, height 19cm, 7in

£400 - 600

€460 - 690

US\$570 - 850

William Skeoch Cumming (1864-1929) was a Scottish draughtsman, painter and designer of tapestries. His subjects were often of military interest. He lived in Edinburgh.



285



285

AN 18TH CENTURY EARLY TARTAN DRESS COAT FOR THE ANCIENT CALEDONIAN SOCIETY

With thirteen circular brass buttons inscribed for the Ancient Caledonian Society and with the crown & thistle motif, the coat embroidered with the Jacobite motif of the white rose flanked by the two rose buds, the coat with internal waist pockets and vent to the rear and an early checked design

£600 - 800

€690 - 920

US\$850 - 1,100

The buttons on this Dress Coat are believed to relate to an older Caledonian Society in London, probably with strong Masonic Connections. The Jacobite influences are also very strong with the White Rose for King James and the buds for Princes Charles & Henry. The engraved thistle surmounted by a crown on the buttons was an ancient badge of Scotland.

Bonhams would like to thank Prof. D.W.R. Purdie MD FRCP Ed. FRSSA FSA Scot. Hon. Fellow, University of Edinburgh, for his kind assistance cataloguing this lot.



286

286

ATTRIBUTED TO CHRISTOPHER DRESSER (1834-1904)

A Falkirk Foundry stick stand

Cast iron and later painted, with registration 258 no. 40, kite mark and Falkirk inscription 43cm wide, 22cm deep, 79cm high (16 1/2in wide, 8 1/2in deep, 31in high)

£300 - 400

€340 - 460

US\$420 - 570

287 Φ

SCOTTISH SCHOOL, CIRCA 1800

A portrait miniature of Lord Hector Mackinnon, wearing black coat, yellow waistcoat and his clan's tartan. Watercolour on ivory, gilt-metal frame, the reverse featuring a portrait miniature of his wife, wearing white dress, fill-in and bandeau, also on ivory.

Oval, 62mm (2 7/16in) high (2)

£300 - 500

€340 - 570

US\$420 - 710



287



288

288
A WILLIAM IV MAHOGANY SERVING TABLE

The undulating gallery back with central carved scallop shell crest, above a pair of cushion-fronted drawers with lotus carved with acanthus leaves, 235cm wide, 68.5cm deep, 145.5cm high (92 1/2in wide, 26 1/2in deep, 57in high).

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,800 - 4,200



289

289 Y
A NEAR PAIR OF 19TH CENTURY BOBBIN TURNED ROSEWOOD ARMCHAIRS

Each with turned back and arms raised on corresponding legs, the front legs with brass caps and castors, 63cm wide, 77cm deep, 100cm high (24 1/2in wide, 30in deep, 39in high).

£800 - 1,000
 €920 - 1,100
 US\$1,100 - 1,400

290
A PAIR OF MACKAY'S OF EDINBURGH ALES PUB MIRRORS

With etched and reverse painted mirror plates, labelled for 'Mild Ale' and 'Pale Ale', both with manufacturers paper labels for Thomas J.Ford of Greenside Place, Edinburgh, in original frames, 43cm wide, 104cm high (16 1/2in wide, 40 1/2in high).

£400 - 600
 €460 - 690
 US\$570 - 850



291 Y

A GEORGE IV ROSEWOOD SIDE CABINET

In the manner of William Trotter.

The carrara marble top and projecting edge carved with scrolling leaves, above a pair of glazed doors enclosed by carved truss brackets, above a leaf-and-dart carved plinth base, 206cm wide, 60 cm deep, 94.5cm high (81in wide, 23 1/2in deep, 37in high).

291

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,800 - 4,200

It is interesting to compare the carving on the present lot with that of the sofas and bergere armchairs supplied by William Trotter to The Signet Library, Edinburgh in 1822.

Literature

Francis Bamford *The Dictionary of Edinburgh Cabinet Makers 1660-1840*, published by Furniture History Society 1983, plate 68, 70A and 71.

292

A 19TH CENTURY FIRECLAY BUST OF ROBERT BURNS

Stamped on the socle J & M Craig, Perceton, Kilmarnock Raised on a later plywood plinth. *The bust 72cm wide, 26cm deep, 103cm high (28in wide, 10in deep, 40 1/2in high) the pedestal 51cm wide, 51cm deep, 101cm high (20in wide, 20in deep, 39 1/2in high)*

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,400 - 2,100



292

293

A HARRY LAUDER FRAMED DISPLAY

With autograph letter and facsimile copy addressed to 'My dear friend, Willy Berry, I am with the fighting forces all the time. I do hope your son in the fighting forces is safe...', framed together with an autograph signed portrait photograph 'To his old friend Willy Berry' and a typed account of a sermon, given to three hundred officers during the First World War, framed, *height 75cm, width 32cm*

£300 - 500
 €340 - 570
 US\$420 - 710

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



294

294

A LATE 19TH CENTURY PINE DEED CABINET

From the offices of a firm of solicitors, Kirkwall, Orkney

The banks of recesses with hinged doors and brass label escutcheons above panel cupboards, raised on a plinth base *227cm wide x 49cm deep x 231.5cm high, (89in wide x 19in deep x 91in high)*

£1,000 - 1,500

€1,100 - 1,700

US\$1,400 - 2,100

295

A LATE 19TH CENTURY PINE DEED CABINET

From the offices of a firm of solicitors, Kirkwall, Orkney

The banks of hinged recesses with brass label escutcheons and cupboards below, raised on a plinth base *309.5cm wide x 47.5cm deep x 232cm high, (121 1/2in wide x 18 1/2in deep x 91in high)*

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800



296

296

OF FETTES INTEREST: A 19TH CENTURY BRASS EASEL CLOCK

Mappin and Webb Ltd

The 3-inch white enamel dial with Arabic numerals the single train movement contained within a pierced easel frame, surmounted by a lyre, engraved around the edges 'The Ellen Potts memorial Gymnastic, Prize 1890, Fettes College Won By W.J. Riddell'

£200 - 300

€230 - 340

US\$280 - 420



297

297

A GEORGE BAIN STYLE CARPET

The ivory field with knotwork devices, birds and mythical creatures, within a wide madder border woven with repeating entwined flower and knotwork patterns
 330cm long, 240cm wide

£500 - 700
 €570 - 800
 US\$710 - 990

298

OF GLASGOW CATHEDRAL INTEREST: A 19TH CENTURY OAK OCCASIONAL TABLE

The rectangular fold over top with moulded edge, raised on a cluster column and quadripartite pedestal, the top folding to reveal an engraved brass plaque inscribed 'The oak which this table is made formed part of the original roof of the cathedral of Glasgow till 1824 when it was removed at repairing the church', 44cm wide, 35cm deep, 72cm high (17in wide, 13 1/2in deep, 28in high).

£500 - 700
 €570 - 800
 US\$710 - 990

299

LAWSON AND SMITHS OSPREY WHISKY ETCHED GLASS PUB MIRROR

The bevelled glass plate, with inset rectangular label, in a later gilt frame, 60cm high, 35cm wide, together with a pair of Campbell's Ales mirror clocks, one lacking hands, 41cm high, 29cm wide (3)

£300 - 400
 €340 - 460
 US\$420 - 570



298



298



300

300

A RARE 19TH CENTURY SCOTTISH MAHOGANY SUMMER ICE CURLING TABLE

Circa 1870

The single timber surface with dished canvas cushion to one end, with accompanying numbered polished steel and cold painted 'stones', the whole being supported on three folding trestles, 100 cm. high, 376 cm. long

£2,000 - 3,000

€2,300 - 3,400

US\$2,800 - 4,200

Provenance

A Scottish country house.

301

A 34-STRING MAPLE 'GLENCOE' CLARSACH HARP

by Starfish Designs, Ballachulish

No.522, the paper label dated July 1999, with tooled leather pouch containing tuning key and soft case, 64cm wide, 118cm high (25in wide, 46in high)

£600 - 800

€690 - 920

US\$850 - 1,100



301

302

A 19TH CENTURY MAHOGANY LONGCASE CLOCK

Engraved W Dobbie Falkirk

The 12 1/2 inch arched brass dial with Roman and Arabic numerals, subsidiary seconds and date dial, the twin train movement striking a bell, contained with a hood with swan neck pediment with blind fretwork, raised on a trunk with plain door, on a box base with bracket feet, 51cm wide, 25cm deep, 217cm high, (20in wide, 9 1/2in deep, 85in high)

£400 - 600

€460 - 690

US\$570 - 850



303

AN IMPOSING 19TH CENTURY CARVED OAK CHIMNEY-PIECE

Originally from Aldourie Castle, Scottish Highlands
 The inverted break-front pediment above a central bust within reserves of griffin-heads and foliate scrolls, the jambs carved with caryatids, 256cm wide, 32cm deep, 161cm high (100 1/2in wide, 12 1/2in deep, 63in high). (the aperture 122.5cm x 115cm).

£3,000 - 5,000
 €3,400 - 5,700
 US\$4,200 - 7,100

OF BONNIE PRINCE CHARLIE INTEREST: A FRAGMENT OF HARD PLAID AND A BROOCH

Together with a letter to George Neilson dated 1945 stating that the tartan is a scrap of Prince Charles plaid from Hauchton House, Alford

£600 - 800
 €690 - 920
 US\$850 - 1,100

AN ORKNEY CHAIR

Kirkness type
 Oak-framed with black-oat straw woven back 63.5cm wide x 69cm deep x 107.5cm high, (25in wide x 27in deep x 42in high)

£400 - 600
 €460 - 690
 US\$570 - 850



304



306



307

COLLECTION OF JAMES TASSIE SULPHUR CAMEOS TITLED 'EMPREINTES DES CAMEES DE LA COLLECTION DE MONSIEUR TASSIE'

The oval cameo reliefs of cast vermillion glass and sulphur composition, depicting erotic scenes, Priapus and other subjects, after the original classical examples compiled by Tassie, each contained in a paper frame with with gilt fillet and numbered, contained within a gilt calf bound folio sized library cabinet, with thirteen fruitwood drawers, containing the 250 cameos (of which four are missing), sizes including paper frame 15mm-65mm, accompanied by a hand written catalogue. 20cm wide, 36cm deep, 51.5cm high (7 1/2in wide, 14in deep, 20in high)

£1,000 - 1,500
€1,100 - 1,700
US\$1,400 - 2,100

James Tassie's vermillion and glass medallions are thought to be uncommon and should not be confused with similar examples in plaster which are more readily available.

Tassie a Scotsman settled at first in Ireland where he went into partnership with Harry Quin who was imitating antique cameos and together they invented a powdered glass substance which had the appearance of porcelain. in 1766 Tassie moved to London and became Josiah Wedgwood's main competitor for relief portraits, but it was a friendly rivalry and Tassie later supplied sulphur moulds for seals and cameos for use at Etruria.

This collection was a commission for a French gentleman whose initials AS appear in gilt on the spine of the cabinet a number of times.



307

306
A PAIR OF GEORGE III SATINWOOD CARD TABLES, EDINBURGH

With ebony stringing, each semi-elliptical hinged raised on square tapering legs with inlaid *gothic end* detail, and spade feet, 42cm wide, 34.5cm deep, 72.5cm high (16 1/2in wide, 13 1/2in deep, 28 1/2in high).

£1,500 - 2,000
€1,700 - 2,300
US\$2,100 - 2,800

The *gothic end* detail is identified as a characteristic of Edinburgh-made furniture by David Jones in his introduction to *The Edinburgh Cabinet and Chair Makers' Book of Prices 1805-1825*. A circular card table made by Young, Trotter and Hamilton for the Levee Room of the apartments of the exiled Comte d'Artois in Holyrood Palace with the same distinctive inlay is illustrated p20, figure 33.

David Jones, *The Edinburgh Cabinet and Chair Makers' Book of Prices*, published Kirk Wynd Press.



308



308

308

A PAIR OF REGENCY SOLID SATINWOOD WINDOW SEATS

Edinburgh c.1800

Each reeded frame with outswept arms and sabre legs, terminating in gilt-brass caps and castors, 155.5cm wide, 46cm deep, 59.5cm high (61in wide, 18in deep, 23in high).

£3,000 - 5,000

€3,400 - 5,700

US\$4,200 - 7,100

309 Y

AN EARLY 20TH CENTURY SILVER MOUNTED WHALE BONE WALKING STICK

Edinburgh, 1913

The handle with silver band, on a circular tapering shaft, 96cm wide, (37 1/2in wide, 96cm long, (17 1/2in long)

£300 - 500

€340 - 570

US\$420 - 710



309

310

A RAM'S HORN SNUFF MULL

Unmarked

The hinged cover with silver thistle mount and oval agate gem, above a silver band inscribed 'Jan'y 1820 From DS to Donald Mitchell Dunnald', together with two other snuff mulls, height 6cm, length 13cm. (3)

£300 - 400

€340 - 460

US\$420 - 570



310



311

311

A LATE GEORGE III TWIN-PEDESTAL DINING TABLE

The rectangular top with rounded angles and reeded edge raised on a pair of turned pedestals with hipped claws terminating in brass caps and castors, includes two additional leaves, 251cm wide, 127.5cm deep, 71cm high (98 1/2in wide, 50in deep, 27 1/2in high).

£1,500 - 2,500
 €1,700 - 2,900
 US\$2,100 - 3,500

312

A REGENCY MAHOGANY SIDE TABLE

Probably Edinburgh c.1810

The associated carrara marble top, above a reeded frieze carved with a central scallop shell, raised on sabel front legs with acanthus carved capitals, 122cm wide, 56cm deep, 91cm high (48in wide, 22in deep, 35 1/2in high).

£1,500 - 2,000
 €1,700 - 2,300
 US\$2,100 - 2,800



312



313

313
AN ARCHIVE OF SEVENTY NINE 18TH/19TH CENTURY TARTAN SAMPLES,

Many with hand written paper labels together with PATON [ROBERT] Memoir of W. Skeoch Cumming, Artist and Designer of Scottish Tapestries, number 30 of 100 copies, signed by the author, *photographic plates, publishers cloth, 8vo*, T. Constable, Edinburgh, 1933

£3,000 - 5,000
 €3,400 - 5,700
 US\$4,200 - 7,100

Provenance

William Skeoch Cumming, who bought it from William Wilson of Bannockburn (principle tartan manufacturers to the military after 1746), this detail is printed in the book which accompanies this lot

314
AN EARLY 20TH CENTURY NICKLE PLATE OAK BAROGRAPH

Pollock & Stewart 41 Renfield St Glasgow
 With ten tier bellows, contained within bevelled glass plates, raised on a moulded base on squat bun feet, together with another example inscribed 'Whyte Thomson & Co Glasgow' with lacquered brass, with seven bellows, contained in a glazed mahogany case, 37cm wide, 22cm deep, 23m high, (14 1/2in wide, 8 1/2 deep, 9in high) and 37cm wide, 23cm deep, 22cm high, (14 12/in wide, 9in deep, 8in high), (2).

£500 - 700
 €570 - 800
 US\$710 - 990



315

315 Y

A SWISS NICOLE FRERES 12-AIR CYLINDER MUSIC BOX

Circa 1874

Retailed By *Imhof and Mülle of 547 Oxford Street London*, with drum, six bells and castenets, 19.5-inch cylinder playing Scottish tunes including 'Ye Banks and Breas', 'The Campbells are Coming' and others as listed on the tune sheet, in a marquetry and crossbanded rosewood case, serial no. 46113, Gamme no.3015, 77cm wide, 33cm deep, 26cm high (30in wide, 12 1/2in deep, 10in high)

£2,000 - 3,000

€2,300 - 3,400

US\$2,800 - 4,200

Provenance

Robert Gordon Foggo (1828-1911) Factor of Invercauld Estate, Deeside (1869-1900)

Bequeathed to Foggo's youngest child Rose Evaline Foggo (1873-1970)

Thence by family descent.

Rose Foggo maintained her father was gifted the box by Queen Victoria as a token of her gratitude for various factoring successes in Upper Deeside.



316

316

A MACKAY'S & CO STOUT MIRROR PUB MIRROR

The gilt etched and reverse painted etched glass plate with thistle trade mark, in original flower moulded frame, 67cm wide, 56cm high (26in wide, 22in high).

£300 - 500

€340 - 570

US\$420 - 710



317

317

A MCLAREN'S OF LEITH WHISKY PUB MIRROR

The plate with etched flower spandrels and roses to the reverse painted oval trawler trademark, inscribed 'D & G McLaren's Old Scotch Whisky Leith', in a flower moulded frame, 87cm wide, 66cm high (34in wide, 25 1/2in high).

£500 - 800

€570 - 920

US\$710 - 1,100

318 AR

**TIM STEAD (SCOTTISH 1952-2000)
A COFFEE TABLE**

Burr and pollard oak and mixed timbers, the top with brass-lined corner reserves, the underside inscribed in pencil *April 1998, 115cm wide, 85cm deep, 45cm high (45in wide, 33in deep, 17 1/2in high)*.

£400 - 600
€460 - 690
US\$570 - 850



318

319

**A GEORGE IV MAHOGANY BOW-FRONT
SIDEBOARD**

The shallow stage-back above a cupboard, a deep cellaret drawer and a cutlery drawer, raised on reeded tapering legs, *204cm wide x 75.5cm deep x 95.5cm high, (80in wide x 29 1/2in deep x 37 1/2in high)*

£600 - 800
€690 - 920
US\$850 - 1,100



320

320

**A CASED MODEL OF THE THREE-
MASTED BARQUE 'LOCH KATRINE'**

Early 20th century
Of the Loch Line of Glasgow shipping company, modelled in a stormy seascape, under tow by a steam tug, with parading cutters, in glazed mahogany case, *105.5cm wide, 56cm high (41 1/2in wide, 22in high)*

£300 - 500
€340 - 570
US\$420 - 710

The three-masted barque Loch Katrine, one of the Loch Line ships of Glasgow was built in 1869. On 27th April 1910, four days out from Melbourne, she was caught in a hurricane during which she was dismasted and subsequently taken in tow by the steam tug Heroic to Port Jackson where she arrived on May 11th 1910. She was then sold as a coaster to transport coal.



321

321

**A CASED MODEL OF THE IRON BARQUE
'DUNNIKIER' OF GLASGOW**

Early 20th century
Mounted on turned pedestals and within a glazed mahogany case, raised on bun feet *104cm wide, 74.5cm high (40 1/2in wide, 29in high)*

£300 - 500
€340 - 570
US\$420 - 710

The Dunnikier of Glasgow was built on the clyde in 1861 and foundered on the rocks, in Bay of Valparaiso on 13th August 1881.



322

322

A DEER ANTLER CHANDELIER

Comprising a quantity of red deer antlers, of circular form and applied with twelve electrified candles, 208cm diameter, 72cm high (81 1/2in diameter, 28in high)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,400 - 2,100



324

323

A 19TH CENTURY ELM AND PINE CAITHNESS CHAIR

The slatted seat and a possibly later board, raised on square legs united by stretchers, 40cm wide x 46cm deep x 80cm high, (15 1/2in wide x 18in deep x 31in high)

£300 - 400
 €340 - 460
 US\$420 - 570

324

A CHILD'S ORKNEY CHAIR

Kirkness type

The oak frame with black-oat straw woven back 55cm wide x 52cm deep x 83.5cm high, (21 1/2in wide x 20in deep x 32 1/2in high)

£400 - 600
 €460 - 690
 US\$570 - 850

325

A 19TH CENTURY ORKNEY CHAIR

The pine frame and box-base with woven black-oat straw back 56cm wide x 49 cm deep x 94cm high, (22in wide x 19in deep x 37in high)

£600 - 800
 €690 - 920
 US\$850 - 1,100

Literature

Bernard D. Cotton *Scottish Vernacular Furniture* published by Thames & Hudson 2008, pp 252-256



323



326

326

MARY SYME BOYD (1910-1997)
MOON

Executed early 1930's.
Carved Caen stone, with initials M.S.B, raised on an ebonised plinth,
23 wide, 26cm deep, 49.5cm high (9in wide, 10in deep, 19in high)
(61.5cm including base)

£2,000 - 3,000
€2,300 - 3,400
US\$2,800 - 4,200

Caen stone is a Jurassic limestone quarried near the town of Caen in north-west France.

Exhibited: Royal Scottish Academy 1935

327 AR

GARY MORGA (SCOTTISH/ITALIAN B.1961)

Sils Maria Cabinet, designed and executed in 2010
With Edinburgh assay office hallmark bearing maker's monogram,
painted wheat-board, silver and chromed metal

This work is unique, 205cm wide, 49cm deep, 209cm high (80 1/2in wide, 19in deep, 82in high).

£4,000 - 6,000
€4,600 - 6,900
US\$5,700 - 8,500



327

328 AR

GARY MORGA (SCOTTISH/ITALIAN B.1961)

Laissez-Faire designed and executed in 2010
Painted wheat-board with printed and hand-painted details.

This work is unique, 132cm wide, 51cm deep, 142cm high (51 1/2in wide, 20in deep, 55 1/2in high).

£4,000 - 6,000
€4,600 - 6,900
US\$5,700 - 8,500



328

END OF SALE

2018 SALE DATES

Entries now invited

Antique Arms & Armour

Wednesday 23 May

Wednesday 28 November

Modern Sporting Guns

Thursday 24 May

Thursday 29 November

Coins & Medals

Wednesday 21 March

Wednesday 18 July

Wednesday 21 November

ENQUIRIES

Arms & Armour

+44 (0) 20 7393 3807

david.williams@bonhams.com

+44 (0) 7967 552 519

chris.allen@bonhams.com

Modern Sporting Guns

+44 (0) 20 7393 3815

patrick.hawes@bonhams.com

Coins & Medals

+44 (0) 20 7393 3914

john.millensted@bonhams.com



Bonhams

bonhams.com

WASSENAAR ZOO

A Dutch Private Library

Wednesday 30 May 2018

New Bond Street, London

GOULD (JOHN)

The Birds of Australia, 7 vol. plus

Supplement, [1840]-1848-1869

£100,000 - 150,000 *

ENQUIRIES

+44 (0) 20 7393 3828

books@bonhams.com



Bonhams

LONDON

bonhams.com/books

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

25% up to £175,000 of the *Hammer Price*
20% from £175,001 to £3,000,000 of the *Hammer Price*
12.5% from £3,000,001 of the *Hammer Price*

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

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

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

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

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

8. VAT

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

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

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

9. PAYMENT

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

Bonhams' preferred payment method is by bank transfer.

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

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

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

Payment may also be made by one of the following methods:

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

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

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or

otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for

sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'SS8' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.

- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ . All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com 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		
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> .	10.3	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.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	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.
8.1.3	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> ;	10.6	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.
8.1.4	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;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;	9.3.3	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.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.10	Reference to a numbered paragraph is to a paragraph 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;	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.	10.11	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> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	GOVERNING LAW
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS	11	GOVERNING LAW
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	11	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.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
 - 3.1.1 the *Purchase Price* for the *Lot*;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
 - 3.1.3 if the *Lot* is marked [AP], 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>):			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;	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.	9.3.2	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> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	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> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	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> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	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.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	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> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	10	OUR LIABILITY
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	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> .
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	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:
		9	FORGERIES	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
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		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	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.
		9.2.2	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 for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams's* 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's* 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's* 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's* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

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

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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Madalina Lazen
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20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
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African, Oceanic & Pre-Columbian Art

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Fredric Backlar
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American Paintings

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Antiquities

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Antique Arms & Armour

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U.S.A
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Art Nouveau & Decorative Art & Design

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U.S.A
Benjamin Walker
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Dan Tolson
+1 917 206 1611

Australian Art

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Alex Clark
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Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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AUSTRALIA
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U.S.A
Jonathan Snellenburg
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Coins & Medals

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Paul Song
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Contemporary Art

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U.S.A
Jeremy Goldsmith
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Entertainment Memorabilia

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U.S.A
Catherine Williamson
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European Ceramics

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U.S.A
+1 415 503 3326

Furniture

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U.S.A
Andrew Jones
+1 415 503 3413

European Sculptures & Works of Art

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Greek Art

Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 131 240 2296

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

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India Phillips
+44 20 7468 8328
U.S.A
Nathania Nisonson
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Indian, Himalayan & Southeast Asian Art

H.K.
Edward Wilkinson
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U.S.A
Mark Rasmussen
+1 917 206 1688

Islamic & Indian Art

Oliver White
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Japanese Art

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U.S.A
Jeff Olson
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Mechanical Music

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Modern, Contemporary & Latin American Art

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Modern & Contemporary Middle Eastern Art

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Modern & Contemporary South Asian Art

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Modern Design

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Motor Cars

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EUROPE
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Automobilia

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Adrian Pipiros
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Orientalist Art

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Photography

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Prints and Multiples

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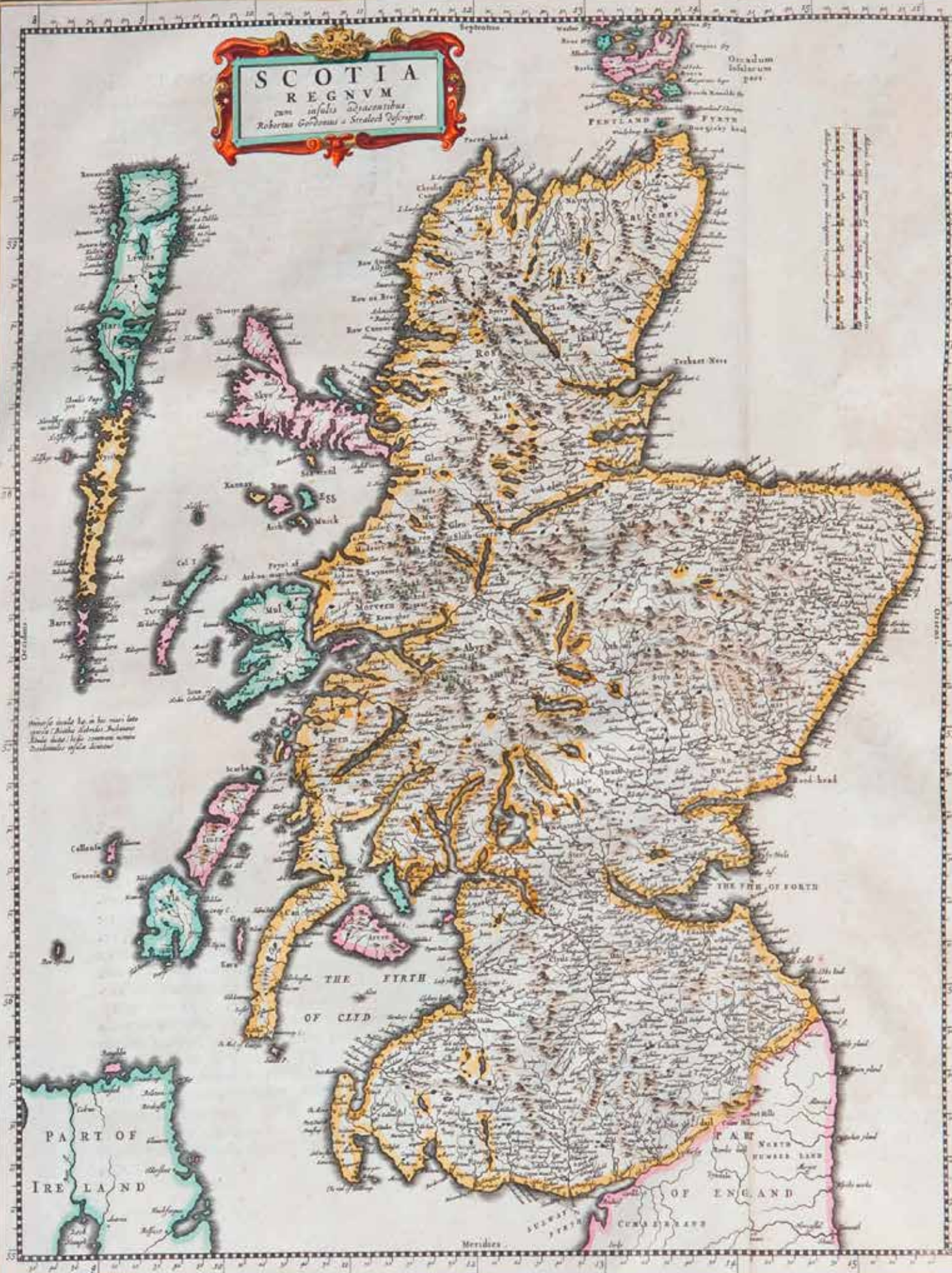
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