

Bonhams



**Fine Furniture,  
Decorative Arts  
and Asian Art**

25 – 27 November 2013

Byron Kennedy Hall, Moore Park, Sydney





# Fine Furniture, Decorative Arts and Asian Art

25 – 27 November 2013

Byron Kennedy Hall, Moore Park, Sydney

## **The Colonial Sale**

Monday 25 November at 4.30pm  
Lots 1 – 119

## **Asian Art**

Tuesday 26 November at 12pm  
Lots 120 – 386

## **The Create Pointe Shoe**

**Collection from the Friends  
of The Australian Ballet (S.A.) Inc.**  
Tuesday 26 November at 6pm  
Lots 400 – 438

## **Fine Furniture and Decorative Arts**

Wednesday 27 November at 6pm  
Lots 450 – 600

## **Bonhams**

76 Paddington Street  
Paddington NSW 2021  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com  
www.bonhams.com

## **Sale Number:**

21298

## **Catalogue:**

\$30

## **Viewing**

A selection of highlights will be on view  
in Melbourne. For further details please  
contact our specialist team.

## **Melbourne**

Como House  
Cnr Williams Road  
& Lechlade Avenue  
South Yarra VIC 3141

Friday 15 November 10am to 5pm  
Saturday 16 November 11am to 4pm  
Sunday 17 November 11am to 4pm

## **Sydney**

Byron Kennedy Hall  
The Entertainment Quarter  
122 Lang Road, Moore Park

Friday 22 November 10am to 5pm  
Saturday 23 November 11am to 4pm  
Sunday 24 November 11am to 4pm  
Monday 25 November 10am to 4pm  
Tuesday 26 November 9am to 11am  
Wednesday 27 November 10am to 4pm

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katie.lake@bonhams.com

Online bidding will be available  
for the auction. For further  
information please visit:  
www.bonhams.com/21298

**All bidders should make  
themselves aware of the  
important information on the  
following two pages relating  
to bidding, payment, collection  
and storage of any purchases.**

As a result of recent legislation ruby  
and jadeite gemstones of Burmese  
(Myanmar) origin may not be imported  
into the U.S. Rubies and jadeite of  
non-Burmese origin require certification  
before import into the US. Items  
affected are marked with a symbol ≈

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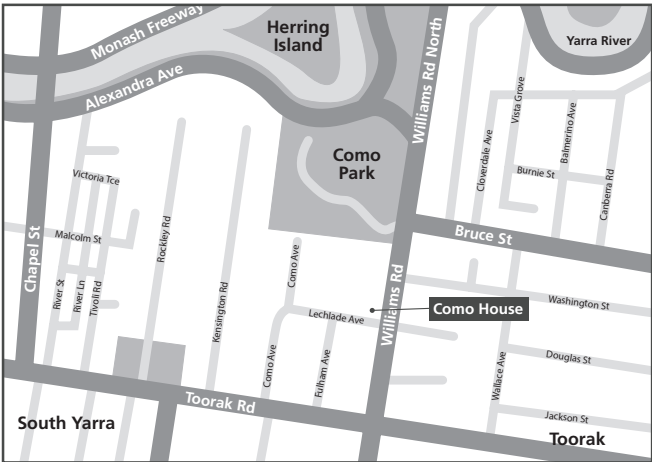




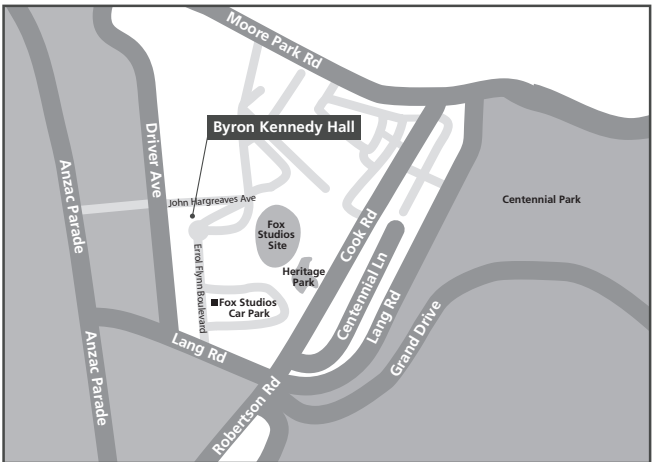




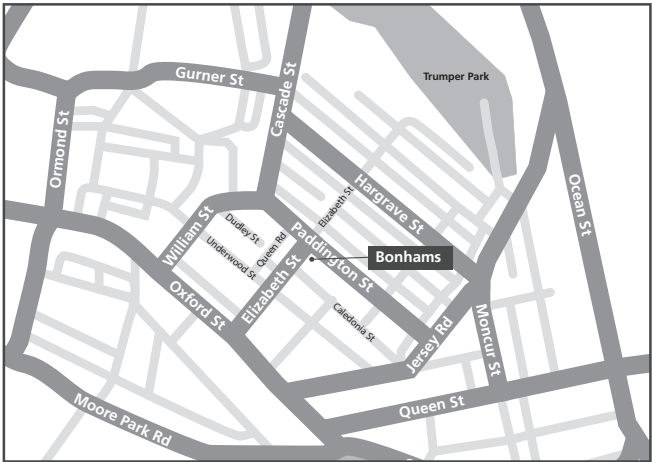
# Maps



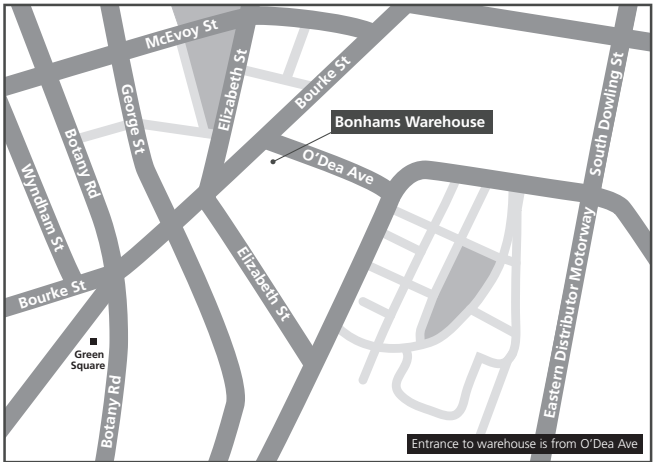
Como House



Byron Kennedy Hall



Bonhams Paddington Office



Bonhams Waterloo Warehouse



# Sale Information

To be read together with Bonhams Notice to Bidders located at the back of the catalogue.

## A Guide to Buying at Auction

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

### Pre-Sale

You can browse the sale online, in our catalogue and view it in person on the following viewing days:

#### Melbourne

Friday 15 November 10am to 5pm  
Saturday 16 November 11am to 4pm  
Sunday 17 November 11am to 4pm

#### Sydney

Friday 22 November 10am to 5pm  
Saturday 23 November 11am to 4pm  
Sunday 24 November 11am to 4pm  
Monday 25 November 10am to 4pm  
Tuesday 26 November 9am to 11am  
Wednesday 27 November 10am to 4pm

## Online Catalogue

Prior to the previews at Ormond Hall and Byron Kennedy Hall Lots are available to be viewed online at [www.bonhams.com/21298](http://www.bonhams.com/21298). The website search facility allows you to view the sale Lot by Lot, and keyword searches can be entered to find specific items.

## Condition Reports

Condition Reports are available upon request.

## Sale Information

Whether you are a first time or seasoned buyer at auction, our aim is to make your buying experience at Bonhams as simple and as quick as possible. Before attending the Sale, please make sure you have read and understood the following special arrangements.

## How to bid

### Registering To Bid In Person

Prior to bidding in the sale, you will need to register your details with us. To minimise queuing on the day of the sale, we would strongly encourage you to register with us in advance. This can be done in one of the following ways:

1. At the preview
2. Contacting our customer service team
3. Online at [www.bonhams.com/register](http://www.bonhams.com/register)

To register you will be required to provide proof of identity and address, Credit or EFTPOS/Debit card or a bank reference.

You will also be asked for an email address so that we are able to communicate with you as quickly as possible if your bids are successful. Once you have registered, you will be issued with a paddle number with which to bid – please keep your paddle number safe with you at all times.

### Absentee Bidding

If you are unable to attend the sale, you can leave an absentee bid. Simply fill out an absentee bidding form (available at the back of the catalogue) stating which Lot(s) you are interested in, and the maximum amount you would pay to secure it (them), (excluding the Buyer's Premium) the Auctioneer will then bid on your behalf. The lot will be bought as cheaply as possible subject to any other bids.

To leave a bid via the internet please visit [www.bonhams.com](http://www.bonhams.com)

### Telephone Bidding

This can be arranged on items with a low Estimate above \$1000 through our customer services team, at the registration desk or directly with a specialist. You may be asked to leave a covering bid – this is a pre-arranged bid amount that a Bonham's staff member may execute on behalf of a telephone bidder in the event that a telephone bidder cannot be contacted in time.

Bids/Customer Services, Sydney  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax

Bids/Customer Services, London  
+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax

### Online Bidding

Online bidding will be available for the auction. For further information please visit: [www.bonhams.com/21298](http://www.bonhams.com/21298)

### Buyer's Premium

A Buyer's Premium of 22% plus GST will be added to the Hammer Price on all lots.

## 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).

The refusal of any import or export or CITES license(s), any delay in obtaining such license(s), or any limitation on your ability to export a Lot shall not permit the rescission of any sale nor allow any delay in making full payment for the Lot.

## Cites Regulations

Please be aware that all Lots marked with symbol Y are subject to CITES when exporting these items outside Australia. Information about these regulations may be found at [www.environment.gov.au/biodiversity/trade-use/cites/index.html](http://www.environment.gov.au/biodiversity/trade-use/cites/index.html) or may be requested from:

The Director  
International Wildlife Trade  
Department of Sustainability, Environment,  
Water, Population and Communities  
GPO Box 787  
Canberra ACT 2601  
Telephone: +61 (0) 2 6274 1900  
Email: [wildlifetrade@environment.gov.au](mailto:wildlifetrade@environment.gov.au)

## Payment

Please note that payment for purchases is due by 4.30pm on Friday 29 November 2013.

Payment at Byron Kennedy Hall will be accepted on:  
25 - 27 November, during viewing hours and for the duration of the sales

Payment will also be available at Byron Kennedy Hall on:  
Thursday 28 November 9am to 12pm

Payment can be made at our Paddington office from Thursday 28 November 9am to 5pm.

Bank Transfer - Payment can be made by bank transfer, details of which will be on invoices or can be obtained by contacting our Customer Services departments. Please ensure that you either include the sale and lot number, your name or customer number in the reference field.



Account Name: BONHAMS 1793 LTD  
AU-CLIENT AC  
Account Number: 078193002  
Branch Name: Sydney Exchange Centre  
SWIFT: HKBAU2S  
Bank Name: HSBC Bank Australia Ltd  
BSB: 342011



BPAY - Payments can be made by BPAY. Please contact your participating bank, credit union or building society to make payment directly from your cheque or savings account. Enter the Biller Code 17723 and BPAY reference number as detailed on your invoice.

EFTPOS / Debit Cards - There is a 1.6% surcharge on the total invoice value when using non-Australian bank issued Debit cards.

Credit cards - We accept Visa, Mastercard and American Express. A surcharge on the total invoice value will apply, for American Express this is 3.1%, for Visa and Mastercard, 1.6%. Credit cards without a chip and pin are restricted to a limit of AU\$5000. Please note that only credit cards bearing the buyer's name can be used for any purchases, with only one attempt to be made on any one card.

Cash or traveller's cheques - We will accept cash payment in Australian Dollars or traveller's cheques up to a maximum amount of \$8000 for lots purchased by you in this sale.

Cheques/Bank Transfers - Personal cheques drawn on an Australian branch of a bank or building society: all cheques must be cleared before collection of your purchases.

Bankers draft/building society cheque: if you can provide suitable proof of identity we will allow you to collect your purchases once the monies are cleared.

For payment please contact:  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax

### Collections

Please note items can be collected from Byron Kennedy Hall from:

Monday 25 November 4.30pm to 7pm  
Tuesday 26 November 10am to 7pm  
Wednesday 27 November 10am to 9pm  
Thursday 28 November 9am to 12 noon

All items will then be removed and collection will take place at:

Bonhams  
Unit 14  
888 Bourke Street  
Waterloo NSW 2017

From Tuesday 3 December 9am to 5pm

Lots must be paid for before collection can be arranged. When you have made payment, we will issue you with a 'Buyer Collection' note, which you will need to present at the time of collection as proof of purchase. Please keep your 'Buyer Collection' note in a safe place.

You will need to provide photographic evidence of identity (driver's licence, passport) together with a Bonhams collection note in order for Bonhams to release your items to you.

If you are sending an agent on your behalf to collect your purchases, they will need to bring:

- 1) an original letter of authority from you confirming the name of your agent
- 2) the original purchase release form provided by Bonhams (issued to you upon payment of the item)
- 3) The agent must bring a form of photographic ID at the time of collection.

Lots are at the buyer's risk from the fall of the hammer. It is strongly advisable that overseas purchasers and absentee bidders make arrangements regarding collections in advance. King & Wilson are our preferred shippers (see DELIVERIES / SHIPPING for details).

### Storage

Handling and Storage Charges

Storage charges apply from:  
Monday 9 December 2013.

Small lots  
Daily storage charge per lot \$10 plus GST

Large lots  
Daily storage charge per lot \$20 plus GST

Collection of the lots will take place only after settlement of all duties, storage charges, and any other sums due to Bonhams.

### Deliveries/Shipping



For delivery and shipping enquiries please contact:

King & Wilson  
From Australia: 1300 365 804  
Rest of World: +61 2 9666 9200  
Email: [art@kingandwilson.com.au](mailto:art@kingandwilson.com.au)  
[www.kingandwilson.com.au](http://www.kingandwilson.com.au)

### Damage & Restoration

Please note, aside from restoration, there is no reference in this catalogue to the physical condition of any lot. Intending bidders must satisfy themselves as to the condition of any lot as specified in clause 15 of the notice to bidders contained at the end of the catalogue.

As a courtesy to intending bidders, Bonhams will provide a written Indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Alternatively all condition reports can be accessed via the online catalogue [www.bonhams.com/australia](http://www.bonhams.com/australia) upon registration. This written Indication is issued subject to Clause 1.6 of the Notice to Bidders.



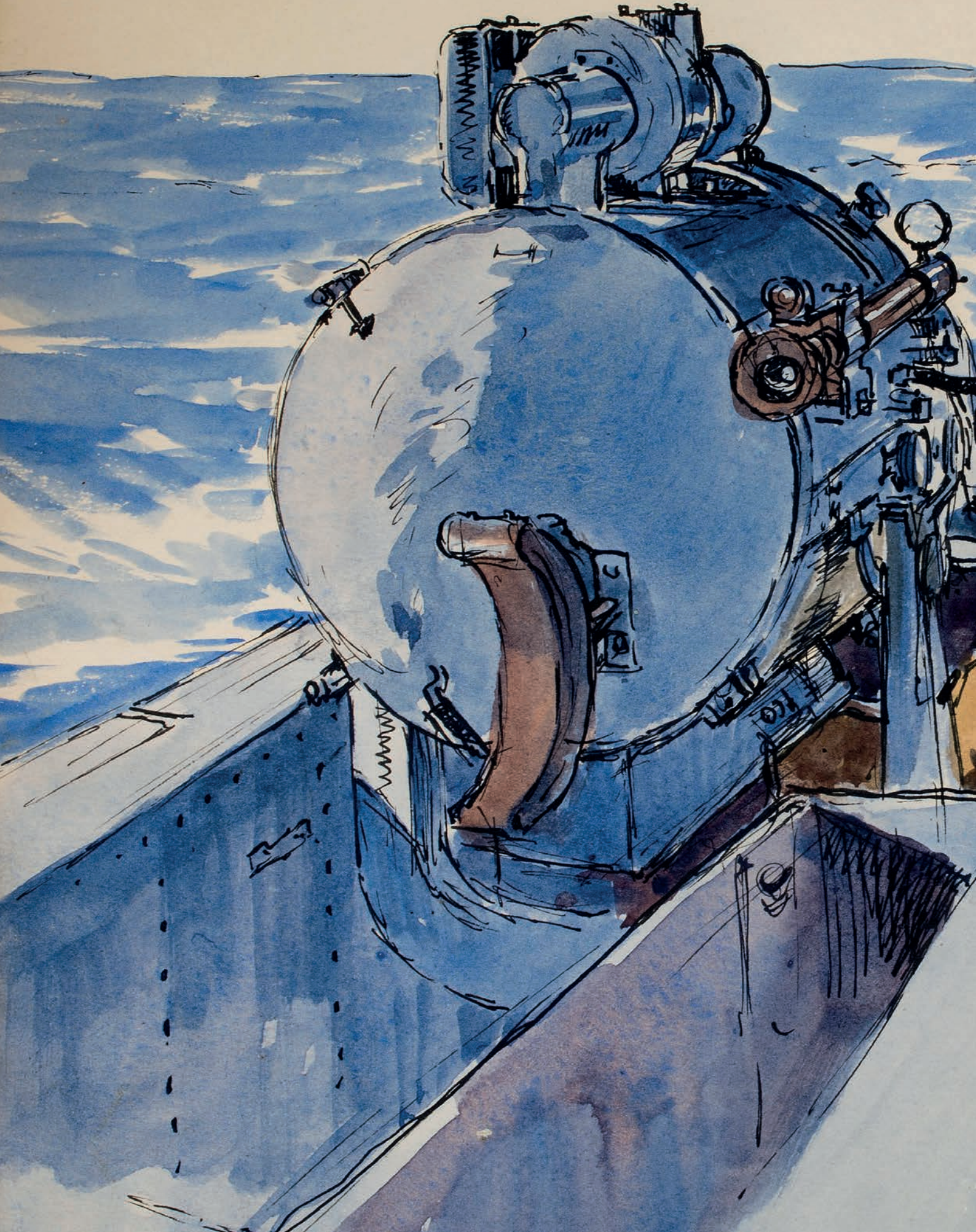




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# The Colonial Sale

Monday 25 November at 4.30pm

Lots 1 – 119





1



2



3



6



5

1

#### **An Australian gold signet ring**

Attributed to Robert Robertson, Collins Street, Melbourne, circa 1860 with a shield shaped cartouche engraved with script initials "JH", the shoulders cast and chased with a kangaroo and an emu, twice marked "Lion Rampant / RR / Thistle", 18 carat gold

**\$2,000 - 3,000**

#### **REFERENCE**

In 1820 Robert Robertson was born in Cupar, Fife and migrated to Australia in 1852, starting a jewellery business in Collins Street in 1854, and later moving to Little Collins Street. A silver trowel with the same hallmark as this ring, thought to be by Robertson, was in the 1988 Kozminsky Bicentennial Exhibition, Australian Silver Gold & Jewellery. Given Robertson's Scottish background, and coping Glasgow's hallmarks of the Thistle and Lion Rampant, adds weight to the attribution of this mark to Robert Robertson.

2

#### **An Australian Goldfields Miners brooch**

by Larard Brothers, Little Collins Street, Melbourne, circa 1895 designed with a crossed pick and shovel and gold nugget, marked "LARARD BROS", "15 / Golden fleece / Star" and Manufacturing Jewellers Association of Victoria registration mark and date "Reg No 6/29.3.94", 15 carat gold

**\$1,200 - 1,500**

3

#### **A Colonial gold nugget bar brooch**

circa 1890

set with a gold nugget on a flat bar engraved with scrolling floral sprays, marked "J.BREMNER / 15C", 15 carat and pure gold

**\$800 - 1,200**

#### **REFERENCE**

James Bremner is listed in the New Zealand Trade Directories as a Jeweller and Watchmaker at Balclutha 1890/00 and Dunedin 1906/7

4

No lot

5

#### **An Australian gold fob and a pair of enamel cufflinks**

by Willis & Sons, Little Collins Street, Melbourne, circa 1910 the fob with a vacant shield cartouche flanked by an emu and a kangaroo, surmounted by a boomerang and supported by crossed fern leaves and a circular pair of cufflinks enamelled with the Australian Coat of Arms, all marked "Unicorn / 9 / W", 9 carat gold

**\$800 - 1,200**

#### **REFERENCE**

For an identical fob see Australian Jewellery 19th and 20th Century by Anne Schofield & Kevin Fahy, p. 255

6

#### **An Australian gold signet ring**

by J Henry Steiner, 106 Rundle Street, Adelaide, circa 1880 with a shield shaped cartouche engraved with script initials "HJS", the shoulders cast and chased with floral scrolls, marked "H.STEINER / 18.C / Crown / ADELAIDE / Lion Passant", 18 carat gold

**\$1,200 - 1,600**





7



8



9



10

7

**An Australian Westralia Goldfields Miners brooch**

by Louis Boxhorn, Barrack Street, Perth, circa 1900

designed with arched gold lettering "WESTRALIA" above crossed pick, shovel with nugget and sledgehammer supporting a central windlass suspending a bucket through nuggets, marked "15 / LB", 18 carat and pure gold

**\$2,000 - 3,000**

8

**An Australian agate cameo stick pin**

by Edward Fischer, Ryrie Street, Geelong, circa 1880

set with a marquee hardstone cameo carved with a classical Greek maiden in a flowing robe, surrounded by four applied stars and rope work border, marked "FISCHER", yellow gold

**\$600 - 900**

9

**An Australian Goldfields Miners brooch**

circa 1895

designed with a crossed pick and shovel and gold nugget and a nugget entwined in rope suspending a bucket, marked "EGK & Co / 15CT", 15 carat gold

**\$2,000 - 3,000**

10

**An Australian ruby, seed pearl and gold star and crescent brooch**

by Johnson & Simonsen, Swanston Street, Melbourne, circa 1900

set with a cluster of a round ruby surrounded by seed pearls and eight points supporting crescent moons each centred by a ruby, marked "Fleece / 15 / Square & Compass", 15 carat gold

**\$1,500 - 2,500**



11



13



12



14

11

**An Australian garnet and moonstone gold ring**

by Edward Fischer, Ryrie Street, Geelong, circa 1880  
set with a round garnet flanked by moonstone all within chased scrolls,  
marked "E.FISCHER", 18 carat gold

**\$1,200 - 1,500**

12

**An Australian gold and bloodstone signet ring**

by Louis H Suhard & Co, Gawler Place, Adelaide, circa 1905  
set with an oval bloodstone intaglio engraved "The President of the Senate/  
Advance Australia" and a knight on horseback before a sunburst marked  
"SUHARD / 18C", 18 carat gold

**\$1,500 - 2,000**

**PROVENANCE**

The ring is believed to be that of Sir Richard Chaffey Baker (1841-1911).  
Sir Richard, Adelaide barrister and pastoralist had a successful career in  
South Australian colonial politics and was one of the founding fathers of  
Federation. In 1901 he was elected the first President of the Senate in the  
new Parliament, retiring in 1906 due to ill health.

13

**An Australian cameo gold bangle**

by Willis & Sons, Little Collins Street, Melbourne, circa 1910  
set with an oval shell cameo carved with the goddess Diana on a triple  
knife edge hinged bangle, marked "Unicorn / 9 / W", 9 carat gold

**\$1,000 - 1,500**

**REFERENCE**

For a near identical bangle see; Australian Jewellers Gold & Silversmiths  
Makers & Marks by Kenneth Cavill, Graham Cocks & Jack Grace, plate

14

**An Australian citrine and seed pearl gold bangle**

by Denis Brothers, Bourke Street, Melbourne, circa 1890  
set with a heart shaped citrine surrounded by four seed pearls flanked by  
gold scrolls on a square banded hinged bangle, marked "DENIS BROS. /  
15C", 15 carat gold

**\$1,000 - 1,500**





15



16



17



18

15

#### **An Australian gold Goldfields Miners brooch**

circa 1855

depicting a miner holding a pick and a nugget standing on a pan of nuggets and flanked by a shovel, rod and pan surrounded by bunches of grapes, vines and a swallow, and with a nugget drop, applied mark "Crown", 18 carat and pure gold

**\$3,000 - 5,000**

16

#### **An Australian opal and gold kangaroo brooch**

circa 1870

modelled with a kangaroo looking backwards standing on a gold nugget within a circle and a border of scrolling grape vines and two flowerheads, each set with a round solid white opal set within little nuggets, and surmounted by a flying swallow, unmarked, 18 carat and pure gold

**\$3,000 - 4,000**

17

#### **An Australian yellow citrine and gold brooch and pendant**

by W.J. Turner, Camp Street, Beechworth, circa 1865

set with an oval citrine surrounded by gold bunches of grapes and scrolling grape vines and a swallow, with a similarly set pendant drop set with a pear shape citrine, the reverse twice marked "TURNER", 18 carat gold(2)

**\$4,000 - 6,000**

#### **REFERENCE**

W. J. Turner exhibited in the 1861 Melbourne Exhibition and is recorded in the 1865 Exhibition of Gems and Works in the Jewellers Art held in the Hall of the Royal Society of Victoria as "Among the exhibits of Mr Turner, of Beechworth were a number of (quartz) of exceeding beauty and size, exquisitely cut, and tastefully set as brooches"

18

#### **An Australian gold suite of a brooch and earrings**

by William Lamborn & Leopold Wagner, Lonsdale Street, circa 1875

the brooch designed with three large vine leaves each set with green paste surrounded by a chased branch supporting a pendant fringe, the pendant earring similarly designed, all marked "Star / L & W / Star", yellow gold

**\$4,000 - 6,000**

#### **REFERENCE**

For a near identical suite see; Australian Jewellery 19th and 20th Century by Anne Schofield & Kevin Fahy, p. 212



19

19

**An Australian cedar secretaire bookcase, circa 1860**

the rectangular moulded cornice above a pair of arched glazed doors enclosing three adjustable shelves with green baize lining, above a secretaire drawer containing an arrangement of drawers and pigeon holes, and a pair of arched cupboard doors flanked by foliate scroll carved supports enclosing a single drawer, lined with green baize, re-polished, 126cm wide x 54cm deep x 251cm high, (49.5in wide x 21in deep x 98.5in high)

**\$3,000 - 5,000**



20

20

**An Australian full cedar gentleman's press, circa 1850**

the cornice with egg and dart decoration above a pair of rectangular panelled doors enclosing a plain interior above two short and two long graduated drawers with turned handles, raised on ring turned and tulip feet, 134cm wide, 58cm deep, 237cm high (52.5in wide, 22.5in deep, 93in high).

**\$2,500 - 4,000**





21

21

**An Australian full cedar pedestal sideboard, circa 1830**

the scrolled back with carved fan and applied roundel decoration above a rectangular top with one long and two short half round drawers, the two pedestals with raised panels between carved feather decoration, enclosing single shelves, raised on bun feet, 171cm wide, 53cm deep, 131cm in diameter, (67in wide, 20.5in deep, (51.5in in diameter, \$2,500 - 4,000

**PROVENANCE**

Private Collection Canberra

**NOTE**

Several original pages/sections from The Maitland Mercury, dated December 6, 1848 were discovered within the sideboard and there are a number of photographs of the original newspaper along with more recent copies.

22

**A rare Australian cedar food hutch, circa 1850**

the rectangular top above a large single mesh fronted door enclosing three shelves, with further mesh covers to each side, raised on square legs, 96cm wide, 52cm deep, 137cm high (37.5in wide, 20in deep, 53.5in high).

**\$2,000 - 3,000**

**PROVENANCE**

Private Collection, Sydney

**REFERENCE**

19th century Australian Furniture, Kevin Fahy, Christina Simpson, Andrew Simpson, David Ell Press, Sydney 1985, page 316, plate 92  
The Keith Okey Collection, Sotheby's Australia, lot 429, 15 & 16 May 2010



22



23

**23**

**An Australian full cedar three door bookcase, circa 1860**

the shallow moulded cornice above three square glazed doors enclosing adjustable shelves, the lower section with three arched panelled doors, enclosing shelves, raised on a plinth base, *213cm wide, 53cm deep, 235cm high (83.5in wide, 20.5in deep, 92.5in high).*

**\$3,000 - 5,000**

PROVENANCE

Private Collection, Canberra

**24**

**A 19th century Australian cedar butlers tray on stand**

the rectangular tray with pierced handles together with a folding stand, *77cm wide, 55cm deep, 88cm in diameter, (30in wide, 21.5in deep, 34.5in in diameter,*

**\$800 - 1,200**



24





25

25

**An Australian full cedar three door bookcase, circa 1860**

the moulded cornice above three arched glazed doors enclosing adjustable shelves, the lower section with three conforming arched panelled doors, the central one slides, enclosing shelves, raised on a plinth base, 240cm wide x 48cm deep x 274cm high, (94in wide x 18.5in deep x 107.5in high)

**\$4,000 - 6,000**

**PROVENANCE**

Private Collection, Canberra

26

**An Australian specimen wood revolving bookcase, circa 1890-1900**

of Exhibition quality, the square top with multiple banded borders and central star motif, above two shelves with ivory inlaid vertical dividers, above a single drawers and raised on a pedestal stand terminating in wooden wheeled castors, 53cm wide, 53cm deep, 95cm high (20.5in wide, 20.5in deep, 37in high).

**\$3,000 - 5,000**



26



27



28



29



30

27

**An Australian solid birdseye huon pine chest, circa 1860**

rectangular, with two short and two long graduated drawers with turned handles and brass escutcheons, raised on squat bun feet, 95cm wide x 55cm deep x 81cm high, (37in wide x 21.5in deep x 31.5in high)

**\$2,500 - 3,500**

PROVENANCE

Private Collection, Melbourne

28

**An Australian cedar brass bound campaign chest, circa 1845**

in two sections, the rectangular top with a pine banding and brass corner mounts, above two short and three long graduated drawers with turned handles and ivory escutcheons, raised on turned bun feet, 117cm wide x 55cm deep x 112cm high, (46in wide x 21.5in deep x 44in high)

**\$2,000 - 3,000**

PROVENANCE

Private Collection, Melbourne

29

**An Australian cedar secretaire chest, circa 1840**

the rectangular top with stepped moulded edge above a secretaire drawer conformed of two short and one long false drawers, enclosing and arrangement of drawers, with two locks, above three long graduated drawers, raised on turned feet, 100cm wide, 55cm deep, 116cm high (39in wide, 21.5in deep, 45.5in high).

**\$3,000 - 5,000**

PROVENANCE

Private Collection, Sydney

30

**An Australian full cedar chest of drawers, circa 1850**

the rectangular top above two short and three long drawers with turned handles and ivory escutcheons, raised on turned bun feet, 113cm wide x 50cm deep x 114cm high, (44in wide x 19.5in deep x 44.5in high)

**\$2,500 - 3,500**

PROVENANCE

Private Collection, Melbourne





31



32



33

31

**A mid 19th century Australian cedar hanging shelf**

the three tier rectangular shelves supported on turned columns, 189cm wide, 25cm deep, 67cm high (74in wide, 9.5in deep, 26in high).

**\$800 - 1,200**

**PROVENANCE**

Private Collection, Sydney

32

**An Australian cedar and blackwood kitchen table, circa 1860**

the single cedar slab top with thumb-nail edge above a plain frieze and raised on turned blackwood legs and castors, 172cm wide, 87cm deep, 75cm high (67.5in wide, 34in deep, 29.5in high).

**\$1,000 - 1,500**

33

**An Australian cedar and upholstered chaise longue, by John Fletcher, circa 1845**

the c-scroll carved back above a cushion seat, over-scrrolled arm above a concave moulded edge, raised on tulip carved feet with ceramic castors, stamped 'J. FLETCHER CARVER' to the rail, 201cm long.

**\$3,000 - 5,000**

**PROVENANCE**

Private Collection, Sydney

**NOTE**

John Fletcher worked as a wood carver in Sydney between 1844 and 1851. Some references place him at Clarence Street Sydney between 1844 and 1847 and at Edward Street Balmain in 1851.

**REFERENCE**

A large cedar sideboard, circa 1845, stamped J. FLETCHER CARVER, Vickers & Hoad Auctions, Directors Selection, lot 152, 19th May 2013. A cedar chiffonier, circa 1845, stamped 'FLETCHER', Sotheby's Australia, The Keith Okey Collection, lot 331, 15 & 16 May 2010.



34



35



36



37

34

**A blue and white porcelain dish, circa 1840**

the transfer printed dish with a rose decorated border centred by an image of a Hunter River Steam Navigation Company clipper ship, blue printed company mark and inscribed 'The Rose' to the base, 24cm diameter

**\$1,000 - 1,500**

**NOTE**

The Hunter River Steam Navigation Company was established in 1840 to provide a service between Sydney and the Hunter River. The Rose was the first new steamer acquired by the H.R.S.N Co., and the first iron hulled ship to arrive in Australia. Built by Fairbairn and Company, Millwall, London, The Rose was a schooner-rigged paddle steamer with a side lever jet condensing steam engine of 100 horse power. She departed London on 31st October 1840 under Captain Stewart and came via the Cape of Good Hope arriving in Sydney in April 1841.

The Sydney Herald reported that The Rose started on her first trip for the Hunter on the morning of the 15th April 1841 with about twenty passengers. She travelled between Sydney, Newcastle, Morpeth and Maitland as a passenger and cargo carrier.

35

**A Flight, Barr & Barr dish, circa 1838**

of shaped circular form with a turquoise edge and gilt gadrooned rim, centred with the coat of arms for Thomas Archer of Van Diemens Land, 27cm diameter

**\$800 - 1,200**

Four sons of Hertfordshire miller, William Archer (1754-1833), established themselves in Van Diemen's Land. Thomas Archer MLC (1790 - 1850), arrived in Sydney in 1812. Appointed to the Commissariat Department in Hobart in 1813, he acquired the properties Woolmers and Fairfield at Norfolk Plains. Joseph Archer, MLC (1795 - 1853), arrived in 1821 and acquired Panshanger, Burlington and Woodside. William Archer (1788 - 1879) followed and farmed Brickendon and Munden. The miller joined Thomas at Woolmers in 1827, and acquired Roxford and Altamont at Westbury. Joseph and William jointly owned Panshanger and Saundridge. Edward Archer (1793 - 1862) wound up his father's affairs in England before farming Northbury at Longford. Selling his father's lands, he purchased Leverington near Campbell Town.

Tens of thousands of acres have been farmed by Archer descendants, who remain central to agriculture in Tasmania. Perhaps the most notable was Thomas's son William, Fellow of the Linnean Society, MLC, MHA, of Cheshunt (1820-74), farmer, architect, engineer, eminent botanist and parliamentarian.

36

**A Copeland and Garrett plate, circa 1835**

the plate centred by the coat-of-arms for Sir John Franklin, within a finely painted border of birds and flowers with raised gilt scrolling anthemion, from the service ordered by Sir John Franklin just before his appointment as Governor of Van Diemen's Land, 24cm diameter

**\$1,000 - 1,500**

37

**A Chamberlain's Worcester jug, circa 1825**

of faceted form with a bold loop handle, the body finely decorated with a seaweed-like fruiting vine, the base bearing unique stamp for Mr. Dudley Fereday, Sheriff of Van Diemens Land, 18cm

**\$2,000 - 3,000**





38



39



40



41



38

**A Minton & Boyle muffin dish and cover made for the Union Club, Hobart, circa 1840**

the base and cover bearing a shield inscribed Union Club flanked by a kangaroo and an emu above a ribbon motto, this piece is with the words ships, colonies & commerce, this piece is from the breakfast service  
21.5cm wide (8in wide)

**\$1,200 - 1,500**

39

**A William Moorcroft Flambe Waratah vase, circa 1930**

the compressed baluster body painted with flowering Waratah on a rich red ground, 15cm high, signed in blue 'W.Moorcroft' impressed facsimile signature and 'Potter to HM The Queen'

**\$5,000 - 8,000**

40

**Melrose Ware Pottery**

a Toby jug in yellow brown and black glaze, factory marks, 19cm(7") high

**\$400 - 600**

41

**Grace Seccombe**

A pair of kookaburra bookends each bird seated on a tree trunk, the whole in naturalistic glazes 13cm high 9.5cm long and 7.5cm deep. each signed Grace Seccombe in script verso.

**\$4,000 - 6,000**



42



43



44



45

**42**  
**An Australian specimen wood tilt-top occasional table, circa 1890**  
 of oval form with a carved leaf edge, the top profusely decorated and inlaid with radiating specimen timbers interspersed with star motif medallions, raised on a turned standard with three scroll carved feet, 79cm wide x 50cm deep x 71cm high, (31in wide x 19.5in deep x 27.5in high)  
**\$2,000 - 3,000**

PROVENANCE  
 Private Collection, Melbourne

**43**  
**An Australian cedar breakfast table, circa 1845**  
 the circular top above a plain frieze over a faceted column and a triform platform raised on s-scroll feet with recessed castors, 121cm in diameter, 74cm high (47.5in in diameter, 29in high).  
**\$2,500 - 4,000**

PROVENANCE  
 Private Collection, Sydney

**44**  
**An Australian oak and leather Newman College dining chair designed by Walter Burley Griffin,**  
 attributed to James Moore & Sons Pty Ltd, Melbourne, circa 1916  
**\$2,500 - 3,500**

LITERATURE  
 National Gallery of Victoria, one hundred Modern chairs, NGV, Melbourne, 1974, no. 73(a)

**45**  
**A Jimmy Possum chair, Tasmania, circa 1895**  
 of typical construction from Australian Eucalypt, with a spindle back and slab seat, the legs jointed through to form the arm rests, 62cm wide x 45cm deep x 112cm high, (24in wide x 17.5in deep x 44in high)  
**\$2,000 - 3,000**

PROVENANCE  
 Private Collection, Melbourne

NOTE  
 In Tasmania, the name 'Jimmy Possum' is used to refer both to this type of chair and to a particular or apocryphal chair maker working in the Deloraine area in the north of the state in the late nineteenth and early twentieth centuries. It is probable that the name 'Jimmy Possum' represents a number of bush craftsmen working in the area at that time, rather than any single individual. The chair is essentially a vernacular version of the well-known British Windsor chair. Contemporaneous makers of similar chairs in the area have been identified: William and George Larcombe (n.d.) and Michael Cook (c. 1860-1920), both of Deloraine.





46



48

46

**An Australian cedar Wellington style chest, circa 1850**  
of unusual proportions, the rectangular top above four short and three long graduated drawers with turned handles and brass escutcheons, raised on later bun feet, 67cm wide x 41cm deep x 109cm high, (26in wide x 16in deep x 42.5in high)  
**\$2,500 - 4,000**

PROVENANCE  
Private Collection, Melbourne

47

**A small Australian cedar blanket box, circa 1860**  
of rectangular form with a hinged top and dovetail detail to the corners, 91cm wide x 49cm deep x 43cm high, (35.5in wide x 19in deep x 16.5in high)  
**\$1,000 - 1,500**

PROVENANCE  
Private Collection, Melbourne



47



49

48

**A rare New Zealand flame Kauri seven drawer chest, circa 1870**  
the projecting upper section with two short and two square drawers above three long drawers with moulded glass handles, raised on bun feet, 118cm wide x 60cm deep x 131cm high, (46in wide x 23.5in deep x 51.5in high)  
**\$2,500 - 4,000**

PROVENANCE  
Private Collection, Melbourne

49

**A rare Australian cedar X frame stool, circa 1840**  
of large proportions, the later square studded leather seat, raised on a stylized scroll decorated X support base united by a turned stretcher, 62cm wide x 62cm deep x 49cm high, (24in wide x 24in deep x 19in high)  
**\$2,000 - 3,000**

PROVENANCE  
Private Collection, Melbourne



50

**50**

**An Australian cedar pedestal sideboard, circa 1840**

the triangular pediment back with foliate s-scrollled decoration to either end above a rectangular top over three drawers with rounded cushion fronts, the pedestals with tapering raised panels, enclosing shelves, raised on small bun feet, 187cm wide, 63cm deep, 121cm high (73.5in wide, 24.5in deep, 47.5in high).

**\$5,000 - 7,000**

PROVENANCE

Private Collection, Sydney



51

**51**

**An Australian cedar extension dining table with three leaves, circa 1870**

the rectangular top with rounded ends above a plain frieze, raised on bulbous turned legs with ceramic castors, 125cm wide x 125cm deep x 76cm high, (49in wide x 49in deep x 29.5in high) 238cm long extended

**\$2,000 - 4,000**

**52**

**An Australian blackwood serving table, circa 1820**

the rectangular panelled top with thumb moulded edge above a single fiddle cut drawer, raised on square tapering legs joined by an H-stretcher, 121cm wide, 68cm deep, 71cm high (47.5in wide, 26.5in deep, 27.5in high).

**\$3,000 - 5,000**

PROVENANCE

Old Colony Inn, Tasmania

Lord McAlpine Collection, West Australia

Private Collection, Sydney

REFERENCE

G. Cornell, *Memories: A survey of early Australian furniture in the collection of Lord McAlpine of West Green*, Perth 1990.

**53**

**A New Zealand colonial specimen wood table, circa 1890**

the square form top inlaid in a stylized diamond pattern with mottled kauri, puriri and cedar, raised on a turned cedar standard with three out swept legs, 51cm wide x 51cm deep x 71cm high, (20in wide x 20in deep x 27.5in high)

**\$1,000 - 1,500**

PROVENANCE

Private Collection, Melbourne



52





53



54

**54  
A New Zealand colonial parquetry specimen  
wood sewing box, circa 1860**

of rectangular form, the hinged lid with star inlay including Puriri, Rewarewa, mottled Kauri, Maire and other New Zealand timbers, with burr totara to each corner, dovetail joints and original key, 33cm wide x 17cm deep x 13cm high, (12.5in wide x 6.5in deep x 5in high)

**\$2,000 - 3,000**

PROVENANCE  
Private Collection, Melbourne



55

**55  
A rare New Zealand colonial parquetry  
specimen woods sewing box, by William  
Norrie, circa 1860**

of rectangular form, the hinged lid with star inlay including Puriri, Rewarewa, mottled Kauri, Maire and other New Zealand timbers, on a burr totara ground, dovetail joints, raised on Norrie's signature turned feet, together with a card from 'W. Norrie, top of Shortland Street, Auckland' with a hand drawn wood legend in pencil to the reverse, 31cm wide x 20cm deep x 10cm high, (12in wide x 7.5in deep x 3.5in high)

**\$2,500 - 4,000**

PROVENANCE  
Private Collection, Melbourne

**56  
A New Zealand specimen wood apprentice  
chest, circa 1870**

Mottled Kauri, Totara knot and Puriri, the moulded rectangular top above two short and three long drawers on a plinth base, 36cm wide x 27cm deep x 42cm high, (14in wide x 10.5in deep x 16.5in high)

**\$2,000 - 3,000**

PROVENANCE  
Private Collection, Melbourne



56



57



58



59

57

**An Australian silver wine goblet,**

*by William Edwards, Melbourne, circa 1865*

the circular beaded foot and bowl relief decorated with convex vacant cartouches and a continuous frieze of water-lilies and reeds, 21cm high  
**\$1,800 - 2,500**

58

**An Australian silver two-handled cup and cover**

*by Frederick Basse, Adelaide, circa 1910*

on a circular foot, the tapered body with loop ring handles, domed cover with knopped finial, marked 'BASSE / ADELAIDE / crown / lion passant / Queen Victoria's head / BROKEN / HILL / SILVER', 27.5cm (10.5") high, 810 gms (26.1 oz)

**\$1,500 - 2,500**

**PROVENANCE**

The Collection of the late Graham & Elizabeth Cocks

59

**An Australian silver cup**

*by Jochim Matthias Wendt, circa 1880*

raised on a circular foot engraved and chased with fern and flower heads rising to a fern trunk, issuing fern leaves, the waisted bowl with embossed and chased fruit and flower swags and "Won by J Thomas for 300 yards Foot Race at Salisbury S.A. March 10 1880" above a band of waterlily leaves, marked "J.M. WENDT/ ADELAIDE", 26cm (10") high.300gms (9.6oz) 350grams (11.2 oz).

**\$3,000 - 5,000**

**PROVENANCE**

The Collection of the late Graham & Elizabeth Cocks





60

60

**An Australian silver gilt ecclesiastical ewer**

by James Steeth & Son, Melbourne, early 20th Century  
on a stepped circular foot, the body with spout and handle, embossed and chased with bunches of grapes, domed cover with sheaves of wheat and stylised cross, marked 'Southern Cross/JS&S/STG SIL/STEETH', 27cm (10.5") high, 1470 gms (47.4oz).

**\$800 - 1,200**

**PROVENANCE**

The Collection of the late Graham & Elizabeth Cocks



61

61

**An Australian silver mounted emu egg goblet**

by William Edwards, Melbourne, circa 1860  
with shaped circular domed base embossed and chased with flower heads, leaves and scrolls, trunk stem with vines, the 3/4 egg with pierced foral rim and gilt interior, marked "emu/W.E/kangaroo", 20cm (8") high.

**\$1,500 - 2,000**

**PROVENANCE**

The Collection of the late Graham & Elizabeth Cocks



62

62

**An Australian silver goblet**

by August Ludwig Brunkhorst, Adelaide, circa 1910  
on a plain base, the tapered bowl engraved "Agricultural College Roseworthy. S.A., Presented by the Agricultural Old Student's Association to the Student obtaining the highest marks in Diploma Agricultural and Veterinary Science won by Geoffrey Erskine Wells 1910". Marked "BRUNKHORST/ADELAIDE/lion passant/crown", 20.5cm (8") high, 220 gms (6.4oz)

**\$1,000 - 1,500**

**PROVENANCE**

Kozminsky Melbourne 1988

The Collection of the late Graham & Elizabeth Cocks



63



64



65

63

#### An Australian silver cup

by Johann Heinrich Steiner, Adelaide, circa 1860

raised on a sexfoil base engraved with rocaille shells, the stem with waterlily fronds and leaves, the bowl with band of stiff leaves and engraved "Presented to George Strickland Kingston Esq. M.P. by the committee of the S.A. Rifle Association in token of their appreciation of his exertion in 1861 as the Honry. Secretary of the Society", marked 'H.ST/14/Winged lion rampant', mounted on a wooden plinth, 29.5cm high.

**\$2,500 - 4,000**

#### PROVENANCE

The Pine Antiques, Ingleburn Sydney, Aug 1972. The Collection of the late Graham & Elizabeth Cocks

#### EXHIBITED

Powerhouse Museum Sydney 1984-1986.

#### NOTE

Sir George Strickland Kingston (1807-1880), engineer and politician, trained as an architect and civil engineer, took an active role in promoting the South Australian Act in 1834. Appointed Deputy Surveyor General, he co-discovered the River Torrens and largely supervised the initial surveys of Adelaide. These surveys were questioned and not used, he was later made inspector of public works and buildings. Some of the existing works under his command are the South East corner of Government House (1839), part of Adelaide Jail (1840), the residence of Cummins, Camden Park (1841) and the first monument to Colonel William Light in Light Square (1843). Kingston was interested in the first volunteer movement and was captain of the east Adelaide Rifles.

64

#### An Australian silver centrepiece

probably made by William Edwards, marked by Walsh Brothers, Melbourne, circa 1870

the later glass bowl raised on a triform base with three large embossed leaf feet, embossed flowerheads and bunches of grapes, and a plateau with a cast ram, bull and xanthorrhoea grass, fern stem with scrolling leaves issuing fern leaves, marked 'WALSH BRS', 37cm (14.5) high.

**\$4,000 - 6,000**

#### PROVENANCE

The Collection of the late Graham & Elizabeth Cocks

#### EXHIBITED

Powerhouse Museum Sydney 1984-1986.

65

#### "The Hannel Cricket Challenge Cup" an Australian silver two handled lidded cup

by Evan Jones, Sydney, circa 1880 EVAN JONES/SYDNEY

raised on a band of engraved stiff leaves, domed chased and embossed base, trunk stem issuing fern branches, the bowl engraved "Won by The Newcastle Cricket Club Seasons 1882, 83, 84" and a later applied shield engraved "And presented by them to their esteemed Vice-President Geo. Bewick, Sep. 12th 1895", two leaf capped handles and cover with a cast cricketer finial, marked 'EVAN JONES/SYDNEY', 39cm high, 600gms(19.3oz) .

**\$4,000 - 6,000**

The Challenge Cup was obviously named after James Hannel, the son of convicts born in 1813. Hannel was a Police Constable before becoming Newcastle's first Auctioneer. He had a political career, in 1887 he became Newcastle's first Major and later the Member of the NSW Legislative Assembly. He is credited for establishing the Newcastle Jockey Club, the Newcastle Regatta Club and the local Cricket Club.

#### PROVENANCE

Waratah Rural Auctions Wickham NSW, 7 March 1998  
The Collection of the late Graham & Elizabeth Cocks





66



67



68

66

**A pair of Australian silver fiddle pattern table spoons**

*by Alexander Dick, Sydney, circa 1839*

with engraved dragon rampant armorial crest to the heel, pseudo English marks, "Lion passant/Leopard's head/E/Kings head/DICK"

(2), 159 gms

**\$2,500 - 3,500**

67

**An Australian silver goblet**

*by William Edwards, Melbourne, circa 1870*

raised on a shaped beaded base engraved and chased with flowerheads and floral swags, the body similarly decorated, and an applied figure of a lawn bowler, marked "emu / W.E / kangaroo", 18cm (7")

**\$800 - 1,200**

**PROVENANCE**

Ellendon Auctions, 1 Jul 1982

The Collection of the late Graham & Elisabeth Cocks

68

**A Victorian Scottish silver quaich presented to Lord Hope, 1887**

*Possibly J. Crichton & Co, Edinburgh 1887*

Of conventional form, with engraved stylised wave decoration and a presentation inscription reading "Presented to Lord Hope by the ladies of the tenantry, 24th September 1887" the handles engraved with crest and motto, 452gms, 17cm across the handles

**\$1,500 - 2,500**

**PROVENANCE**

Private Collection, Melbourne

Seventh Earl of Hopetoun (1860-1908), governor-general, later 1st Marquess of Linlithgow, was born on 25 September 1860 at Hopetoun House, South Queensferry, Scotland, eldest son of John Alexander Hope, sixth earl, and his wife Ethelred Anne Birch, née Reynardson.

In 1889 Hopetoun was appointed governor of Victoria and G.C.M.G., arriving in Melbourne in sumptuous style in November. During a time of depression and ministerial instability, Hopetoun entertained extravagantly and handled the political situation ably. Notwithstanding poor health and colonial astonishment at his habit of wearing hair-powder, his youthful enthusiasm for routine duties and his fondness for informal horseback tours won him many friends, even in Sydney. But Lady Hopetoun was criticized for her haughty manner. His governorship coincided with important years of the Federation movement of which he was a fervent supporter. After an extension of his term he left Melbourne in March 1895.



69



69

**A cedar and mahogany secretaire bookcase, circa 1840**

constructed predominantly from solid Australian cedar with mahogany veneers, the moulded cornice above a pair of glazed doors with double arched top and bottom panels and simple geometric glazing bar, enclosing three adjustable shelves, above a secretaire drawer enclosing an arrangement of drawers and pigeon holes over a pair of cupboard doors with raised arched panels flanked by plain columns, raised on paw feet, 93cm wide, 45cm deep, 191cm high (36.5in wide, 17.5in deep, 75in high).

**\$12,000 - 18,000**

**PROVENANCE**

Bill Bradshaw, Sydney  
Private Collection, Sydney

**REFERENCE**

For a bookcase with similar double arched design to the glazed doors by Andrew Lenahan, see; 'Nineteenth Century Australian Furniture, Kevin Fahy, Christina Simpson, Andrew Simpson, David Ell Press, page 287, plate 58'.





70

70

**A rare early Australian myrtle desk, circa 1820**

the rectangular top with tooled leather insert above two long drawers and two short drawers with later turned huon handles, raised on slender ring turned legs, 123cm wide, 55cm deep, 73cm high (48in wide, 21.5in deep, 28.5in high).

**\$5,000 - 7,000**

PROVENANCE

Private Collection, Sydney

71

**An Australian full cedar chiffonier, circa 1845**

the back with a two tiered stepped shelf with recessed panelled back and finely turned column supports, above a rectangular top over a single long drawer with circular edge above a pair of cupboard doors enclosing a shelf and flanked by tapering pillasters, raised on ring turned bun feet, 108cm wide, 62cm deep, 165cm high (42.5in wide, 24in deep, 64.5in high).

**\$3,000 - 5,000**

PROVENANCE

Private Collection, Sydney



71



72

72

**An Australian cedar bookcase, circa 1880**

the deep moulded cornice above a pair of glazed doors enclosing three shelves above a single long ogee moulded drawer, a pair of panelled doors and raised on a plinth base, 116cm wide, 48cm deep, 217cm high (45.5in wide, 18.5in deep, 85in high).

**\$800 - 1,200**

PROVENANCE

Private Collection, Sydney



73

73

**An Australian cedar and line inlaid chest of drawers, circa 1840**

the rectangular top above two short and three long graduated drawers, raised on turned bun feet, 111cm wide, 48cm deep, 105cm high (43.5in wide, 18.5in deep, 41in high).

**\$2,000 - 3,000**

PROVENANCE

Private Collection, Sydney



74

74

**An Australian full cedar chest of drawers, circa 1850**

the rectangular top with thumb moulded edge above two short and three long graduated drawers with turned handles, raised on turned feet, 121cm wide, 52cm deep, 120cm high (47.5in wide, 20in deep, 47in high).

**\$800 - 1,200**

PROVENANCE

Private Collection, Sydney





75



76

75

**An Australian cedar card table, by Andrew Lenehan, circa 1845**

the rectangular hinged top enclosing a green baize, above a plain frieze, supported on a faceted bulbous column with stylised floral collar above a circular platform, raise on three paw feet with recessed castors, with paper label to the underside, 91.5cm wide, 45cm deep, 73cm high (36in wide, 17.5in deep, 28.5in high).

**\$6,000 - 8,000**

**PROVENANCE**

Private Collection, Sydney

**REFERENCE**

For a similar table see; Bonhams, The Dale Frank Collection of Early Colonial Furniture, Lot 27F, 20 November 2011

76

**An Australian cedar card table, circa 1845**

attributed to Andrew Lenehan

the rectangular hinged top enclosing a green baize, above a plain frieze, supported on a faceted bulbous column with stylised floral collar above a circular platform, raise on three paw feet with recessed castors, 91cm wide, 45cm deep, 73cm high (35.5in wide, 17.5in deep, 28.5in high).

**\$3,000 - 5,000**

**PROVENANCE**

Private Collection, Sydney

77

**A New Zealand specimen timber sewing table by Robert Anderson, circa 1890**

the octagonal specimen top with central compass design within a parquetry border with eight inlaid shamrocks above four velvet lined drawers and four fold down pin cushions, supported on a bulbous shaped column constructed from six vertical alternately coloured shaped sections of timber and raised on three out-swept legs, timbers include totara burr, Rewarewa and Puriri, 46cm wide, 46cm deep, 72.5cm high (18in wide, 18in deep, 28.5in high).

**\$3,000 - 5,000**

**PROVENANCE**

It is believed that Robert Anderson made the table at the end of the 19th century whilst living in New Zealand and from there sent the table back to his sister Marie (Minnie) Anderson in Belfast Ireland.

In 1962, the current owners father, Bob Dalkn whilst serving with the RAF visited Belfast and put an ad in a local paper which said, 'Australian visiting Belfast seeks any items of Australiana, letters, furniture, et al.' A lady (Marie Anderson) appeared at his hotel bearing the table and Bob Dalkin purchased it and brought it back to Australia.

Thence by descent to the present owner.



77



78



79



80



81



82



83



84

#### PROVENANCE

The Collection of Malcolm Denton, Maitland Gaol Museum  
*Bushrangers, 1860-1901: From Carcoar, Gilgandra to the Hunter*

#### 78

**A pair of large heavy duty punishment convict leg irons**  
with engraved detail, no key

#### PROVENANCE

The Collection of Malcolm Denton  
Maitland Gaol Museum, author of *Bushrangers, 1860-1901:*  
*From Carcoar, Gilgandra to the Hunter*  
**\$600 - 800**

#### 79

**Two Pairs of 'come along' T type convict handcuffs**  
comprising a brass pair and a plated steel pair

#### PROVENANCE

The Collection of Malcolm Denton  
Maitland Gaol Museum, author of *Bushrangers, 1860-1901:*  
*From Carcoar, Gilgandra to the Hunter*  
**\$600 - 800**

#### 80

**A pair of antique 'R.C.S.' figure eight steel convict handcuffs**  
with key, stamped 296  
**\$400 - 600**

#### 81

**A pair of convict punishment rivet leg irons, circa 1820**  
of heavy steel construction  
**\$300 - 500**

#### 82

**An antique hand carved sandstone Convict bowling ball**  
possibly circa 1810, found at a convict cedar cutter's camp at Morpeth,  
N.S.W., 17cm diameter  
**\$300 - 500**

#### 83

**A collection of four early 'comealong' type handcuffs**  
comprising two chromed and two iron pairs of hand cuffs, each with  
spring release, three stamped 'Hiatt' and one stamped '242'  
**\$1,200 - 1,800**

#### 84

**A set of convict hand forged wrought iron rivet leg irons with ball**  
**and chain**  
with key joining lock, slightly ovoid  
**\$1,000 - 1,500**

## Other Properties



85



86



87



88



89

85

**An early 19th century inlaid casuarina tea caddy**  
the rectangular hinged top enclosing dividers, raised on bun feet, 30cm wide, 15cm deep, 16cm high (11.5in wide, 5.5in deep, 6in high).  
**\$500 - 700**

PROVENANCE  
Private Collection, Sydney

86

**A rare 19th century Australian cedar egg cruet set**  
complete with ten egg cups, in the form of a miniature dumb waiter, each tier holding egg cups, raised on a quatreform base, 16cm wide, 36cm high, (6in wide 14in high)  
**\$1,500 - 2,000**

87

**An Australian fiddle-back blackwood swagger stick**  
of tapering cylindrical form carved with stylized banding and surmounted by a carved clenched fist, 48 cm long  
**\$1,000 - 1,500**

PROVENANCE  
Private Collection, Melbourne

88

**An Australian parquetry specimen wood box**  
of rectangular form with a hinged cover, finely inlaid with a double star motif and dual edge banding, 29cm wide x 26cm deep x 15cm high, (11in wide x 10in deep x 5.5in high)  
**\$1,000 - 1,500**

PROVENANCE  
Private Collection, Melbourne

89

**An Australian parquetry specimen wood writing box, circa 1860**  
in the Tunbridge Wells style with a hinged rectangular top inlaid with line and string banding and diamond escutcheon and cover motif, opening to a fitted interior, 34cm wide x 27cm deep x 14cm high, (13in wide x 10.5in deep x 5.5in high)  
**\$3,000 - 5,000**

PROVENANCE  
Private Collection, Melbourne





90

90

**A collection of signed British royal photographs including Prince Henry, 11th Governor-General of Australia, 1945-1947**

comprising a photograph of Prince Henry signed in 1934 during a visit to commemorate the founding of Victoria, together with signed images of David Lloyd George, King George V and Queen Mary, Prince Michael and a photograph of King George VI and Queen Elizabeth with Prince Charles and Princess Anne

**\$500 - 800**

Prince Henry, Duke of Gloucester (Henry William Frederick Albert; 31 March 1900 - 10 June 1974) was a soldier and member of the British Royal Family, the third son of King George V of the United Kingdom and Queen Mary.

He was appointed potential regent for his niece, Elizabeth II, when his brother (George VI) came to the throne in 1936, and was required to stay in the United Kingdom until she came of age in case her father died and she ascended the throne as a minor.

The Duke served as a soldier for most of his life. He was also the 11th Governor-General of Australia, from 1945 to 1947. At his death in 1974, he was the last surviving knight of the Order of St. Patrick as well as the last surviving child of King George V and Queen Mary.

91

**(Attrib.) Thomas Bock (1790-1855)**

Portrait of a Gentleman Graphite on paper watermark Wm Cresswell 1820

20 x 16.5cm

**\$500 - 800**

NOTE

Thomas Bock, born 1790 in Sutton, England. He was transported to Van Diemen's Land in 1824 for assisting in an abortion. He remained in Australia working as an engraver and photographer from that time until his death, in Hobart, Tasmania, 1855.



91

92

**Artist Unknown, circa 1835**

A Colonial portrait believed to be Sophia Howell, nee Wilkinson

oil on panel

bearing paper label verso for R. Davy, 83, Newman Street, London

26 x 21.5cm

**\$1,000 - 1,500**

NOTE

Sophia Howell, nee Wilkinson, was the second wife of the explorer William Howell

PROVENANCE

Purchased from the sale of the Estate of the late Hope Ryrie, Roseville, NSW.  
Private Collection, Sydney



92

93

**Norman Lindsay (Australian, 1879-1969) Arab Juggler, Port Said, 1909**

Arab Juggler, Port Said, 1909  
pencil  
22 x 18cm (8 11/16 x 7 1/16in).  
**\$1,200 - 1,800**

**PROVENANCE**

Bloomfield Galleries, Sydney (label attached verso)  
Private collection, New South Wales

**LITERATURE**

Lin Bloomfield, Norman Lindsay: The Impulse to Draw, Bay Books, Sydney, 1984, p. 60 (illus.)

94

**Norman Lindsay (Australian, 1879-1969) Ruth**

Ruth  
initialled lower right  
pencil  
31 x 23cm (12 3/16 x 9 1/16in).  
**\$1,200 - 1,800**

**PROVENANCE**

Private Collection New South Wales

95

**Norman Lindsay (Australian, 1879-1969)**

Sir Meliagrance, 1907  
pencil  
14 x 13.5cm (5 1/2 x 5 5/16in).  
**\$1,200 - 1,800**

**PROVENANCE**

The Bloomfield Galleries, Sydney (label attached verso)  
Private collection, New South Wales

**LITERATURE**

Bloomfield, L., Norman Lindsay: Impulse to Draw, Bay Books, Sydney, 1984, p. 45 (illus.)



93



94



95



96



97



98



98

96

**Clifford Possum Tjapaltjarri AO (Australia 1932-2002)**

Rock Wallaby Dreaming, 1988

acrylic on canvas

55.5 x 90.5cm (21 7/8 x 35 5/8in).

Clifford Possum was one of the first artists to be recognised in his own right. His illustrious career was celebrated in a major retrospective held by the Art Gallery of South Australia which toured nationally 2003 to 2005.

**\$1,000 - 1,500**

Inscribed verso CLIFFORD PoSSum/ROck Wallaby Dreaming in marker pen.

PROVENANCE Collection of Claude Cloirot and thence by descent to present owner.

97

**Isabella Parry attrib. (1801-1839)**

Scenes around Newcastle

Ink drawings on hairy leaves

showing scenes around Newcastle of coal boats, factories and farms, 28cm wide, 17 cm high.

**\$1,500 - 2,500**

PROVENANCE

Dunbar Sloane Auction

The estate of Sir William Parry who lived in Sydney from 1829-1834 in Port Stephens whose home faced out onto Sydney Harbour.

NOTE

Reputedly by Admiral Sir William Edward Parry's wife Isabella Louisa Parry

LITERATURE

See Joan Kerr's 'Dictionary of Australian Artists' which mentions Isabella Parry's drawings of coalworks at Newcastle

98

**A pair of Australian birdseye huon pine frames, circa 1840**

with Le Blond & Co, London oval prints

one entitled 'The Village Street', the other 'Towing the Prize', both signed, 37cm wide, 30cm high (14.5in wide, 11.5in high).

**\$1,500 - 2,000**

PROVENANCE

Private Collection, Sydney





99



99



100



101

99

**A rare early Australian cedar and brass bound writing box, circa 1820**

the rectangular flamed cedar top with brass fittings and central plain plaque, opening to a writing slope with fitted compartments, ink wells and pen holder, with brass handles to the sides, 51cm wide, 30cm deep, 20cm high (20in wide, 11.5in deep, 7.5in high).

**\$3,000 - 4,000**

PROVENANCE

Private Collection, Sydney

100

**An Australian full cedar sideboard by Joseph Sly, circa 1845**

the shaped back with foliate scroll carved decoration above an inverted breakfront top, over ogee moulded drawers and three cupboard doors, two enclosing single shelves and one with three original slides, raised on a plinth base, stamped J.SLY on the top edge of each drawer, 183cm wide, 60cm deep, 149cm high (72in wide, 23.5in deep, 58.5in high).

**\$6,000 - 8,000**

101

**A South Australian cedar miners couch, circa 1860**

the solid waved back above a cushion seat with ring turned arms to either end, above a plain frieze and straight legs, 210cm wide x 66cm deep x 87cm high, (82.5in wide x 25.5in deep x 34in high)

**\$1,000 - 1,500**

102

**A finely carved and fully-planked and rigged scale Navy model of the 100-gun *Sovereign of the Seas*, 1637, by Giovanni Scardinale**

modelled from the original plans for his ship provided by the Greenwich Maritime Museum, England along with additional research and in particular the specification of the Finnish illustrator and researcher Bjorn Landstrom (1917-2002). Woods include walnut, rosewood, jarrah, ebony, mahogany and blackwood and their natural colour tones, with extensively carved and 23 carat gilded hull decorated with Roman Emperors, Zodiac signs, Deities of Greek and Roman mythology, gargoyles, and an elaborately carved figurehead depicting *Edgar the Pacific* on horseback suppressing and conquering the seven Kings, hand wound rigging and ropes with over 5000 knots and stitched linen sails and 100 hand made cannons, some of which actually fire, a number with the Royal Coat of Arms on top, as was tradition, together with several plan drawings and a perspex case, the ship 300cm long, 120cm wide, 240cm high  
**\$20,000 - 30,000**

Giovanni Scardinale - Naval ship model maker born 1928 in the sea faring city of Naples, Italy. An Italian artisan and craftsman, Giovanni Scardinale is well known both in Italy and in Australia, for his naval model making. His trade has won him numerous medals and trophies.

Scardinale commenced model making at the age of 13 and whilst he made a living through carpentry, furniture building and shop fitting, his ship model building was always his true passion. At a young age he became a sculptor of miniature naval creations which gradually grew to larger enterprises. His models vary from 50 cm to his largest and most ambitious work, the *Sovereign of the Seas*, measuring over 3 metres in length.

Scardinale was attracted to ships which carried historical significance, thus evoking in him emotion and drive. With each ship he built, Scardinale always set higher and more ambitious goals for himself and in total has built 52 model ships.

**The Model**

The model being offered in this catalogue has been copied with the most meticulous attention to detail, she was constructed over a period of 6 years in the 1990s and is estimated to have taken approximately 20-30,000 hours to complete. Scardinale utilized 3500 meters of wood strips, 20 kilos of glue and 20 kilos of brass to construct the solid carcass and the 17/18,000 parts that form part of the ship.

**Sovereign of the Seas**

The *Sovereign of the Seas* was a 17th-century warship of the English Navy, created for and completed at the command of Charles I. She was ordered as a 90-gun first-rate ship of the line of the English Royal Navy, but at launch was armed with 102 bronze guns at the insistence of the King. At the time of her launch on 13 October 1637 she was the most remarkable ship in the world. Rechristened *Sovereign* after the King's execution in 1649 and subsequently renamed *Royal Sovereign* at Charles II's Restoration in 1660, her presence dominated the naval scene for the rest of the century and her long career was only ended when she was accidentally burned at Chatham in January 1696 whilst being prepared for her third rebuild.











103

**103  
The Chauvel Campaign Chest An Anglo-Indian teak and brass bound campaign chest, circa 1870**

property of Captain (later Major) C.G.T. Chauvel, 35th Regiment the rectangular top with brass corners above four long drawers with reeded decoration and brass handles, with iron carrying handles to the sides, in two sections, on iron castors, the top section inscribed 'Capt. CGT Chauvel 35th Regiment, No 10', the lower section inscribed 'Capt Chauvel, No 11', 75cm wide, 35cm deep, 91cm high (29.5in wide, 13.5in deep, 35.5in high).

**\$3,000 - 5,000**

**PROVENANCE**

Private Collection, Sydney

**NOTE**

This important campaign chest with direct links to Australian military history was sourced from the property of Captain C. Chauvel, an old Indian army man, whom along with other members of the Chauvel family settled at Tabulam Station on the northern rivers district of NSW in the 1880's.

In 1885 the Chauvel family responded to potential Russian threats and in true patriotic fervour formed the two troops of the Upper Clarence Light Horse, No 1 (Tabulam) and No 2 (Border). On 1 January 1886 celebrations were held at McLeans Hotel Tabulam with the swearing in of 129 men and subsequent banquet toasting the Queen, with the Chauvel family presiding.

This was to form the nucleus of what was to become the famous Australian Light Horse, which first served during the great Shearer's and Barrier Miner's strikes of the 1890's, with later service in the Boer War (1889-1902). It was the sport of these horsemen to engage in Emu chasing on the western plains with the trophy emu feathers being worn in their hats. This is the image that is now synonymous with the Anzac legend.

The Chauvel family continued to have important links with the Australian Light Horse. Harry Chauvel was to become General and president over the last great cavalry charge in military history with the taking of Beersheba in 1917 during the desert campaign in Palestine. A nephew of General Chauvel, Charles Chauvel, was to become the filmmaker who directed "Forty Thousand Horsemen".



104

**104  
'Cobbers' A titled bronze figure group of two World War I Australian infantrymen**

after the model by Wallace Anderson (1888-1975) depicting a standing figure throwing a grenade, another kneeling by his side holding a rifle, titled and incised and dated Anderson 1930, marble base 23cm(9") high overall.

**\$2,000 - 3,000**

**PROVENANCE**

The Collection of the late Graham & Elizabeth Cocks

The sculpture is a version of the original plaster sculpture held by the Australian War Memorial. In 1932 Anderson approached the Memorial with the idea of producing copies of the plaster to sell to the public. The Memorial purchased the copyright and original plaster from Anderson and between 1932 and 1940 had the Melbourne founder E.J. Gregory produced approximately 91 copies of 'Cobbers'.

For a similar bronze see Deutscher and Hackett, Important Australian Fine Art Melbourne 25/11/2009, Lot 86.



105



106

105

**A Columbia record entitled; Southern Cross: Australia-England Flight, 30 March 1929**

Comprises a farewell message from the cockpit of The Southern Cross by Squadron-Leader C.E. Kingsford Smith, Flight-Lieut C.T.P. Ulm, Lieut H.A. Litchfield & Lieut T.H. McWilliams, on March 30th 1929 at Richmond Airfield. Matrix number: T-734, together with a second record, also by Columbia, entitled; Kingsford Smith, Aussie is proud of you, a collection of songs recorded in relation to Kingsford Smith flights, together with a reference book entitled; 'Charles Kingsford Smith - Smithy, The World's Greatest Aviator by Pedr David', Landsdowne Press (3)

**\$300 - 500**

**REFERENCE**

To listen to the recording visit the National Film & Sound Archive website: <http://www.nfsa.gov.au/collection/sound/sounds-australia/our-heroes-air/>

106

**General Douglas Macarthur (1880-1964) letter and portfolio** comprising a typewritten letter of congratulations and commendation to Col. Norman H. Myers USAR dated 5 May, 1959 and signed Douglas MacArthur in ink, together with a scrapbook and a number of American and Australian magazines and a sheet music score, publisher Syd. E Allen dating from 1941.

**\$300 - 500**





107



108



109



110

**107**  
**John Skinner Prout (British, 1806-1876)**  
 River port  
 watercolour  
 18.5 x 25.0cm (7 5/16 x 9 13/16in).  
**\$500 - 800**

PROVENANCE  
 Private Collection, Perth

**108**  
**John Black Henderson (Australian, 1827-1918)**  
 Cumberland Street, Sydney 1881  
 initialed and dated 'J.B.H 1881' lower left; titled lower right  
 pencil, gouache and wash on coloured paper  
 10 x 16cm (3 15/16 x 6 5/16in).  
**\$2,000 - 4,000**

**109**  
**George Halstead (Australian, born working 1860-80s )**  
 The Basin at Pittwater, looking toward Barrenjoey  
 signed 'F. Halsted' lower right oil on linen  
 39 x 75cm (15 3/8 x 29 1/2in).  
**\$3,000 - 5,000**

NOTE  
 G.F. Halstead worked in Sydney from the 1860s to the 1880s. He was celebrated for the unique viewpoints of his compositions and for their accurate detail. In this work, the variety of native vegetation in the foreground is described with great attention to detail, an early dwelling is recorded behind the beach to the left, and a number of vessels may be seen in the water.

**110**  
**S.T. Gill (1818-1880)**  
 Paddle Steamer, Port Phillip, c.1850  
 initialed 'S T G' lower right watercolour  
 on paper  
 14 x 21cm (5 1/2 x 8 1/4in).  
**\$3,000 - 5,000**





111

**Samuel Thomas Gill (Australian, 1818-1880)**

Native Burial, Native Inquest and Native Sepulchre  
initialled 'S T G' lower left, titled lower right in pencil

sepia waatercolour

12.5 x 20.0 cm (4 15/16 x 7 7/8in).

housed in original maple frames (3)

**\$6,000 - 8,000**

PROVENANCE

Native Sepulchre acquired through Leonard Joel,  
Melbourne, 23 May 1979, lot 506



112

**John Barr Clarke Hoyte (1835-1913)**

A view of the Heads from Balmoral; and Within Port Jackson, Sydney Harbour

both signed 'JC Hoyte' lower left  
watercolour and gouache on card

16 x 30cm (6 5/16 x 11 13/16in).

**\$4,000 - 6,000**



113

**113**  
**Conrad Martens (1801-1878)**  
 Coastal scene  
 watercolour on paper  
 18.0 x 26.5cm (7 1/16 x 10 7/16in).  
**\$3,000 - 5,000**

PROVENANCE  
 Private Collection, Perth



114

**114**  
**John Peter Russell (1859-1930)**  
 River scene - Loire Valley  
 watercolour and pencil  
 24.0 x 30.0cm (9 7/16 x 11 13/16in).  
**\$4,000 - 6,000**

PROVENANCE  
 Private Collection, Perth



**115**

**A large Australian cedar and rose mahogany six door  
breakfront bookcase**

circa 1850

the moulded cornice above three pairs of geometrically glazed doors  
divided by applied panelled columns, enclosing later adjustable shelves,  
above three pairs of panelled cupboard doors, raised on a plinth base  
*568cm wide x 60cm deep x 290cm high, (223.5in wide x 23.5in deep  
x 114in high)*

**\$10,000 - 15,000**

**PROVENANCE**

The estate of the late Anthony Arthur Graham New South Wales





**116**

**John Charles Goodchild (1898-1980), circa 1945**

**Wartime Sketchbook** The sketchbook comprising 14 sketches in ink, graphite and watercolour depicting Australian Navy subjects including ships and sailors' life on board. Some pages annotated with details of certain sailors and colour indicators, together with a portrait sketch of Valerie Stanton-Hicks in pencil with inscribed dedication; 'To Valerie /John Goodchild'.

Some pages signed with monogram and dated. The cover inscribed 'Sketch Book of War Artist John Goodchild' and Gift to Lady Valerie Stanton- Hicks, 25.5 x 31cm (10 1/16 x 12 3/16in).

**\$6,000 - 8,000**

**PROVENANCE**

The Estate of the late Lady Stanton- Hicks who was a pupil of the artist and the subject of the included portrait.

The sketchbook was gifted by the artist to Lady Stanton-Hicks.

**117**

**A lace handkerchief; objet d'amour.**

with a crowned 'M' monogram decorated with a floral border, mounted in a frame

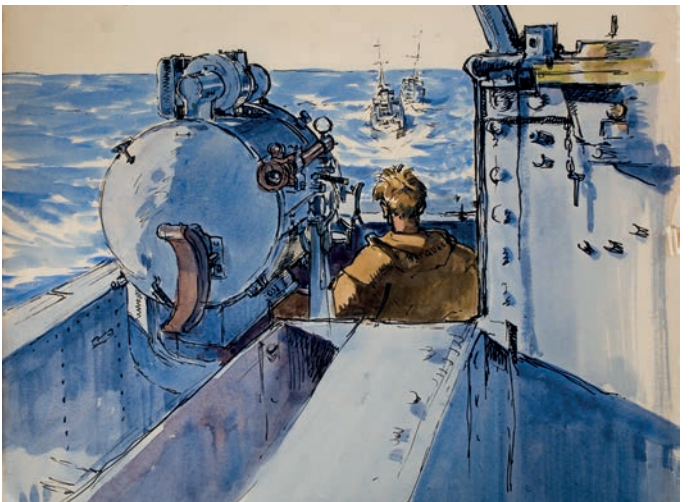
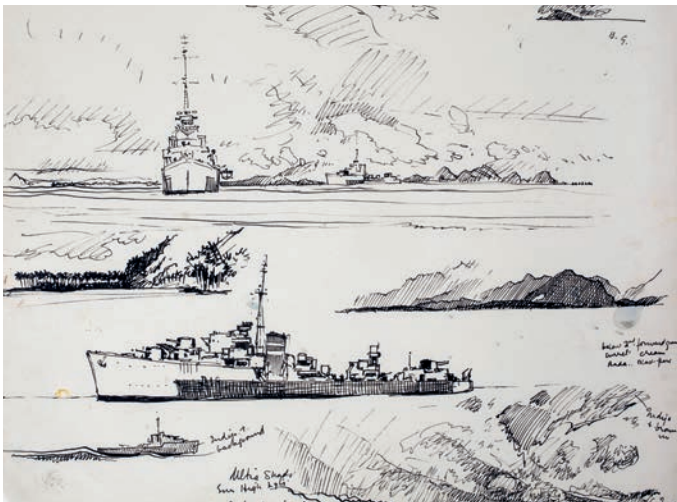
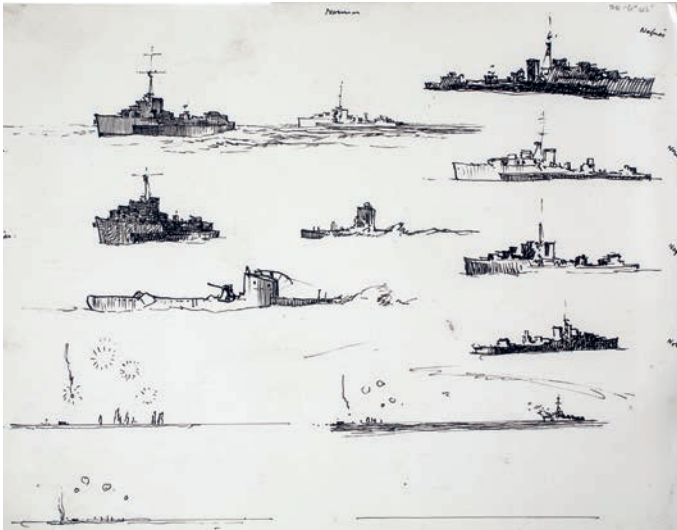
**\$40 - 60**

**Not Illustrated**

**PROVENANCE**

The Estate of the late Lady Stanton-Hicks and purchased by the owner whilst on honeymoon with her husband, Sir Cedric Stanton- Hicks in Paris, 1949-50.





**The historically significant John McDouall Stuart Explorer's pocket watch, circa 1859 by James Brock, London and presented from The Royal Geographical Society on 9th May 1859**

the circular white enamel dial with black Roman numerals, outer minute scale and subsidiary seconds dial, to an 18ct gold case hallmarked for London 1857, numbered 9921, and engraved 'J.M.STUART/FROM THE/ Royal Geographical Society/OF LONDON/9th May. 1859', together with a series of contemporary hand written letters from 1862-1864, watch case diameter 4.5cm.

**\$40,000 - 60,000**

**LIST OF DOCUMENTS**

1. Twelve testimonies to the magnitude and value of John McDouall Stuarts' Exploration services in South Australia from Adelaide to the North West Coast, including the following two examples; *'I shall have great pleasure in transmitting to Mr J.McDouall Stuart, the Society's Medal by the mail which would leave England that day, conscious as I am of the eminent services that Gentleman had rendered to Geographical science, to this Country and the World at large'*, Duke of Newcastle, Colonial Secretary, R.G.S. May 1861, Anniversary Meeting and *'The Governor of South Australia, Sir Richard McDonell has already anticipated the establishment of a Telegraphic communication across the Continent, when this is opened out from South to North, may the first message transmitted be, "Honour to McDouall Stuart"'*, Sir Richard Murchison, President, R.G.S, May 1861, Anniversary Meeting.
2. A letter addressed to John McDouall Stuart, 21 Cambridge Terrace, Hyde Park, no signature, however the address is Lat 12 13S, Long 131E, Adelaide River, Adam Bay on board "Henry Ellis", July 7th 1864; *'I wrote to you from Adelaide in April, Just as I was starting on the Northern Territory Expedition, so you will see from the above date.....I think a great mistake has been made already in taking our horses, bullocks and sheep up the Adelaide River, which at present is not navigable for ships of any size.....and if the principal town is founded there, the place cannot thrive, free communication with the colonies being essential to success. We are all enrolled as volunteers and have to wear a rough kind of uniform.....I have landed several times for shooting and am becoming an expert shot. I always carry a pair of Colt revolvers, as it is not safe to go unarmed for fear of surprise from the natives'*. The notepaper has an address on it; 2 Fenchurch Buildings EC London.
3. A letter from the inhabitants of Kooringa; *'Hearing the probability of your passing through our township this evening, we, the undersigned, have hurriedly assembled to congratulate you, on behalf of the inhabitants of Kooringa'* (25 signatures at bottom).
4. A parchment document dated December 17th 1862; *'We the mayor and Corporation of the town of Gawler on behalf of its' inhabitants most cordially welcome you on your return from your late gallant and successful expedition'*, signed James Martin, Mayor and 5 Councillors.
5. A second letter also from the Mayor of Gawler, inviting Stuart to spend the night at his house after meeting him at Gawler Station, dated January 14th 1863.
6. A letter from the inhabitants of the Burra, undated.
7. A letter from the inhabitants of Kapunda.
8. A letter dated 26th July 1864 from John Chambers to; *'Dear Stuart, I writing to you I enclose a summary of the register newspaper where in you will see a letter signed by W. D. Keckivick purporting to convey an impression that he never thought there was gold in the north. I cannot think what could induce him to contradict the reports he wrote you from the Freeling Spring'*.
9. A Freemason invitation to attend a meeting in Adelaide on February 29th 1864.
10. A printed map showing the 'Northern Sheet of the Plan of Discoveries by John McDouall Stuart showing his route across the centre of the Continent of Australia, with alterations and additions, to December, 1862'. Sent to Mrs Turnbull (his sister) in Johnstone, Renfrewshire, sent by a Mr Finke from Adelaide on Jan 27th 1863, hand written; *Stuarts Journal/Printed Paper only/From Mr Finke/Adelaide/via Southampton/ Mrs Turnbull/Johnstone/Renfrewshire and stamped C.P.O.ADELAIDE/JA 27/63/S.A., and B6/GLASGOW/IMR 23/63.*



**PROVENANCE**

Presented to John McDouall Stuart by The Royal Geographical Society, 9th May 1859

John McDouall Stuart's sister, Margaret Arthur née Stuart, who married John Arthur, thence by decent to Mary Hay Arthur (Stuart's great niece), thence by decent to the present owner, Private Collection, Scotland

John McDouall Stuart (1815–1866)

John McDouall Stuart, explorer, was born on 7 September 1815 at Dysart, Fife, Scotland, fifth son of William Stuart, army captain, and his wife Mary, née McDouall. Educated at the Scottish Naval and Military Academy, Edinburgh, in 1838 he decided to migrate to South Australia. He arrived in the Indus in January 1839 and joined a surveying party. Having had a taste of the outback, in 1844 he accepted Charles Sturt's offer to join a party exploring the centre of the continent. The seventeen-month journey revealed only desolation, but Stuart now knew the problems of exploring waterless regions with a large expedition: he had seen fatal scurvy at close hand, had observed the Aborigines and, having drawn many of the maps, had become familiar with the topography of the centre.



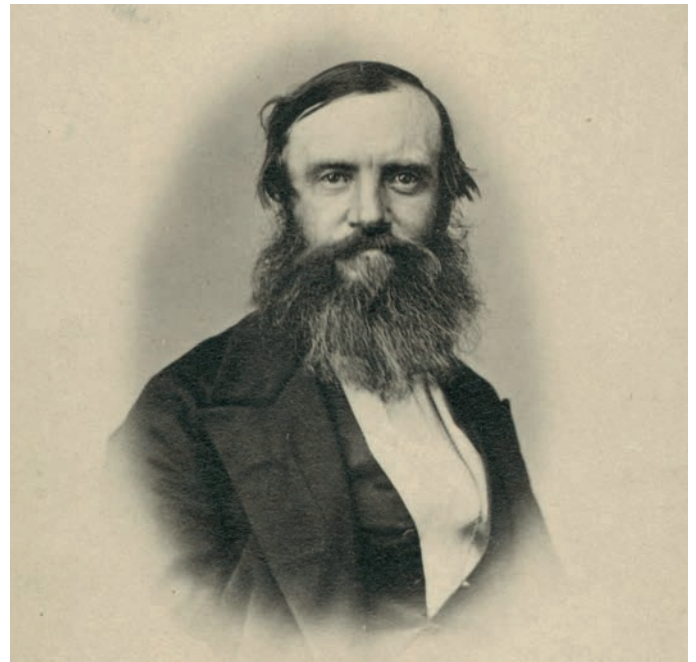
In 1846-58 Stuart practised as a surveyor, had an estate agency and spent some time at Port Lincoln. With financial help from William Finke, Stuart set out on 14 May 1858 with an assistant, an Aboriginal tracker and provisions for four weeks to explore beyond Lake Torrens and Lake Gairdner and to look for grazing land. He travelled as far as Coober Pedy before turning south and then west. The Aboriginal left them on 3 August, and with supplies and water almost exhausted and the horses lame they struggled into T. M. Gibson's outstation at Streaky Bay on 22 August. After ten days rest Stuart returned to Adelaide to an enthusiastic welcome. He had discovered 40,000 sq. miles (103,600 km<sup>2</sup>) of possible sheep country at minimal cost. He gave his diary and maps to the South Australian Government and was granted a lease of 1000 sq. miles (2590 km<sup>2</sup>) of the new country.

In 1859 Finke and James Chambers financed another expedition. Leaving in April with four others, Stuart travelled 500 miles (805 km) blazing a trail with sufficient water for a permanent route north. On 4 November he set out on his third expedition and spent six weeks surveying new runs. In the Davenport Range he found signs of gold; after three weeks fruitless prospecting his men rebelled and the party returned to Chambers Creek where all but William Kekwick were paid off. He set off again on 2 March 1860 with two men and thirteen horses. Most of their provisions were soon spoilt by floods, and when the party reached the freshwater creek that Stuart named after Finke on 4 April, they were suffering from scurvy and he had lost the sight of his right eye. They followed the Finke to the mountains that Stuart named after Governor Sir Richard Macdonnell and headed north again, naming Anna's Reservoir after Chambers' youngest daughter; on 22 April he camped where he calculated the centre of the continent to be. Two miles (3.2 km) away he named Central Mount Sturt (later changed to Stuart) and planted a flag as 'a sign to the natives that the dawn of liberty, civilization and Christianity was about to break on them'.

For the next month the party tried in vain to find a route with sufficient water to take them to the north-west. When rain fell late in May they travelled 200 miles (322 km) north to Tennant's Creek where they made a depot. Pressing on to Kekwick Ponds Stuart tried to penetrate the near-by scrub but on 25 June was forced back. Two months later the party staggered into Chambers Creek. On his return to Adelaide Stuart was fêted at a public banquet at Government House; one newspaper urged that he be given the government reward for crossing the continent because Attack Creek, his furthest point, was only 200 miles (322 km) from explored country in the north.

At the end of 1860 the South Australian government voted £2500 to equip a large expedition to be led by Stuart. Burke and Wills had already set out to cross the continent so there was no time to lose if a South Australian party was to arrive first. On 1 January 1861 he left Chambers Creek with eleven men and reached Attack Creek late in April; with two others he discovered a way through the scrub that had defeated him before, and found Sturt's Plain. After exhausting failures to pass the plains, with their provisions low and their clothes in shreds, Stuart gave in and on 12 July turned south to reach Adelaide on 23 September. He received the 1861 gold medal of the Royal Geographical Society from the governor.

Stuart was still convinced he could cross the continent. Shopkeepers gave him supplies for a fresh party, Chambers provided the horses and saddlery, and the government gave him £200 and instructions to take a botanist Frederick Waterhouse with him. They left Adelaide at the end of October 1861 but Stuart was delayed for five weeks by an accident; he joined the party at Moolooloo station where one of the men left after a quarrel. The party reached the centre on 12 March 1862, Attack Creek on the 28th and Sturt's Plain on 15 April where they were blocked and Stuart turned to the scrub. Although they only made a mile (1.6 km) an hour and the water-bags were badly torn they arrived at Daly Waters, named after the new governor, on 28 May and made camp for two weeks. His endurance was beginning to falter, but on 24 July they forced their way through a thick belt of scrub and came upon the Indian Ocean. Many of the horses were so weak they had to be abandoned on the way back. Ill with scurvy and nearly blind, Stuart had to be carried on a stretcher slung between



two horses; recovering sufficiently to ride by the time they reached Mount Margaret on 26 November, he pushed on with three of the party and arrived in Adelaide on 17 December. On a public holiday on 21 January 1863, crowds lined the streets amid banners strung from buildings. He was awarded £2000, though allowed only the interest from it, and his party received £1500 between them.

White-haired, exhausted and nearly blind, Stuart decided to visit his sister in Scotland and sailed in April 1864. He later went to London. His claims for a greater reward from the South Australian government led to another £1000, again with only the interest. His *Explorations in Australia. The Journals of John McDouall Stuart* was edited by W. Hardman and published in 1864. He died of ramollissement and cerebral effusion on 5 June 1866 in London and was buried in the Kensal Green cemetery. He has remained a controversial figure, lonely and independent, with a fierce pride. His reputation as a heavy drinker has led detractors to minimize his achievements, even to the extent of doubting that he reached the Indian Ocean in 1862, though the tree he had marked with JMDS was positively identified in 1883 and photographed in 1885.

It is important to note that Stuart's experience and the care he showed for his team ensured he never lost a man, despite the harshness of the country he encountered. His explorations eventually resulted in the Adelaide-Darwin Overland Telegraph being built and the main route from Port Augusta to Darwin being established, which is now known as the Stuart Highway in his honour.

James Brock (British 1826-1893)

He started work as a foreman in Edward John Dent's workshop overseeing the building of the Great Clock at the Palace of Westminster (Big Ben) before setting up his own business as a watch and chronometer maker at George Street, Portman Square, London.

#### REFERENCE

Deirdre Morris, 'Stuart, John McDouall (1815-1866)', Australian Dictionary of Biography, National Centre of Biography, Australian National University  
The Royal Geographical Society, London  
The National Archives, London  
The John McDouall Stuart Society, Adelaide  
The State Library of South Australia, Adelaide



119<sup>v</sup>

**Nathaniel Plimer (attributed) , Undated but circa 1803-1805**

A Miniature Portrait of Lieutenant-Colonel Thomas Makdougall Brisbane (1773-1860), Governor of New South Wales 1821-1825, his hair powdered and wearing a white shirt, scarlet coat with gold epaulettes and black stock  
Engraved verso, "Lieutt Coll Thoms Brisbane"  
on ivory, framed with a 9 carat yellow gold mounted  
7 x 5.3cm (2 3/4 x 2 1/16in).

**\$50,000 - 70,000**

**PROVENANCE**

Australian Book Auctions December 2008, lot 13  
Private Collection, New South Wales.

Sir Thomas Makdougall Brisbane (1773-1860)

Born Ayrshire, Educated University of Edinburgh and the English Academy, Kensington. In 1789 he was commissioned an ensign in the 38th Regiment and served in Flanders as Captain from 1793 to 1798 and in the West Indies as a major from 1795-1799. From 1800 to 1803 he commanded the 69th Regiment in Jamaica as a lieutenant-colonel, earning high praise from the governor, Sir George Nugent. He served in England from 1803-1805. Ill health caused him to spend time in Scotland where he pursued his interest in astronomy. He built the second observatory at Brisbane House and was elected a fellow of the Royal Society of London in 1810. In 1812, at the Duke of Wellington's request he was promoted to brigadier -general. In 1815 he was created a K.C.B. and a K.C.H. in 1817. Between 1815 and 1820 he commanded a division of the army in the occupation of France, commanded a brigade in the American war, and was commander of the Munster District in Ireland. He applied for position of Governor of New South Wales in 1815, but the position was not then vacant. In 1820, on Wellington's advice he was appointed, arriving in the colony on 7 November 1821 and on 1 December 1821 took over from Governor Lachlan Macquarie.

*"Brisbane's policies for the colony were usually sensible answers to pressing problems based on Commissioner Thomas Bigge's report and the instructions derived from it, modified by his own impressions" (ADB) He improved the system of land occupation and security, preferring to grant land to those who had the inclination and ability to use it productively. His appointment of additional surveyors improved the system of land occupation and security. He encouraged the establishment of new*

settlements as far afield as the Moreton Bay district, with the capital, Brisbane, bearing his name. The instructions issued from London in 1825 on the disposal of crown lands bore close similarities to the system Brisbane had adopted in New South Wales.

He strove to make the colony self sufficient and did much to correct the abuses of convict labour by introducing a system whereby convicts were hired for a fee. His improvements in liberalising society extended from the establishment of a Legislative Council, reforming the legal system by establishing trial by jury, improving economies of government expenditure, currency reform and allowing the establishment of an independent Australian newspaper by William Charles Wentworth, thus bringing to an end the control of government officials with the Sydney Gazette. The Colonial Office prevented his move to encourage and improve education by quashing his appointment of a Director- General of all public schools. Despite the lack of trustworthy men to assist him in doing the work of government, the conflicts and difficulties he incurred with the leading colonists, the corruption that marked much of the party-riven society of the colony at that time and the corrosion that marked his relationship with the Colonial-Secretary Goulburn, he succeeded in realising many improvements in the state of the colony and was regarded by many colonists as a quietly distinguished man and his administration benign.

Nathaniel Plimer (1757-1822)

The elder son of a Shropshire clockmaker, Nathaniel left home with his younger brother Andrew (1763-1837) and travelled around the country with a group of gypsies, making their own brushes and decorating caravans before reaching London in 1781. Nathaniel found employment at Henry Bone's house as a servant before joining Andrew as a pupil of Richard Cosway. He exhibited at the RA between 1787-1815 and at the Society of Artists between 1790-1791. He worked from 31 Maddox Street in London, married and had four daughters: Georgina, Mary, Louisa and Adela. Like his brother Andrew, Nathaniel stopped signing his work after 1789 (D. Foskett, *Miniatures Dictionary and Guide* , 1987, p.620).

**REFERENCE**

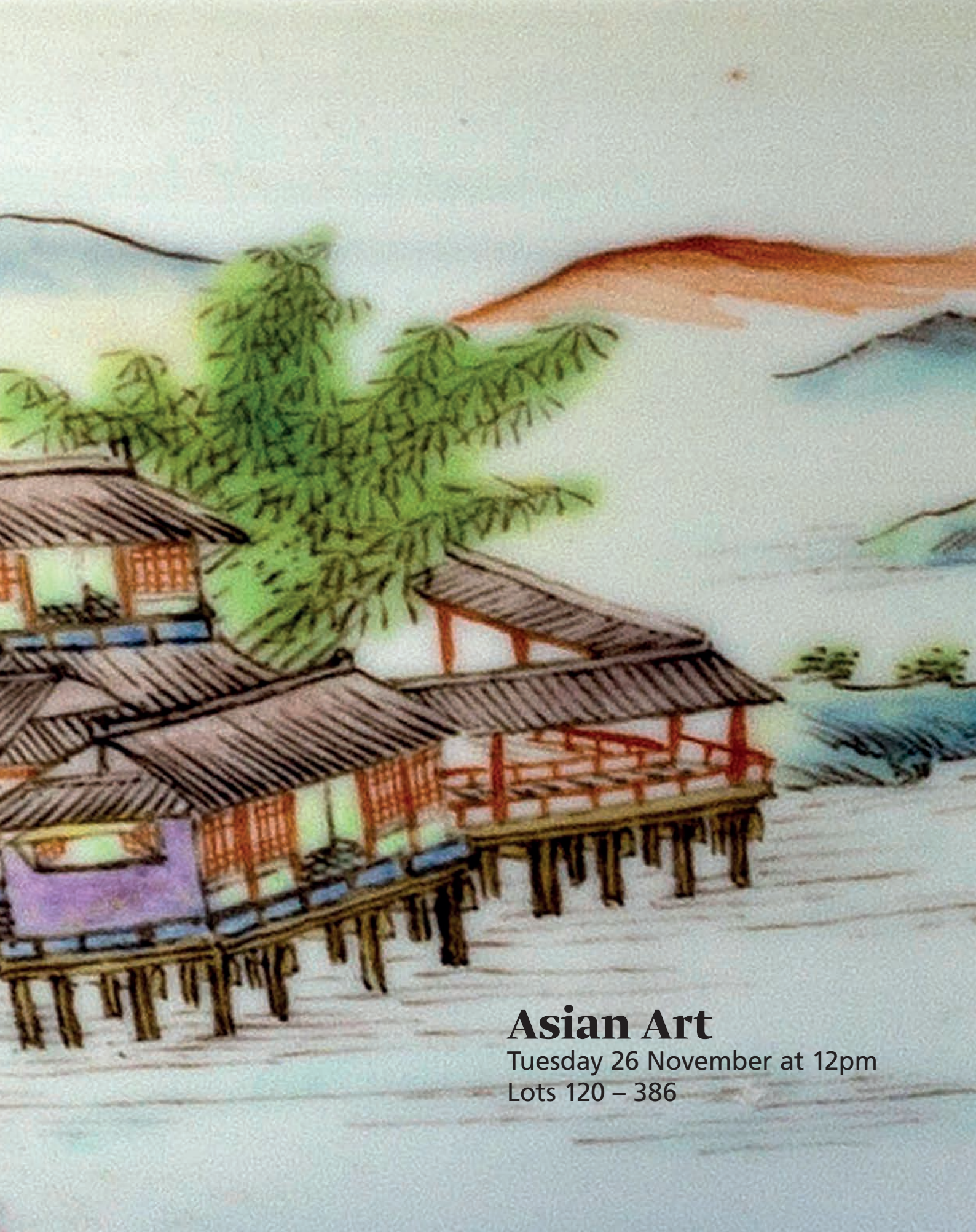
For a rare self portrait of the artist, see, Bonhams, Fine Portrait Miniatures, London, 30 May 2013, lot 111 and for another example of his work depicting an officer, see, Bonhams, Fine Portrait Miniatures, London, 23 May 2007, lot 91











## **Asian Art**

Tuesday 26 November at 12pm

Lots 120 – 386





120



121



122



123

120

**A Chinese blue-and-white ribbed jar**

the rim coated with brown glaze, painted around the body with a scene involving a few officials set in a garden landscape, all between two decorative borders,

22cm high

**\$800 - 1,200**

青花刻多棱龍鳳紋罐

121

**A Ming-style blue-and-white jar**

the rim coated with brown glaze, painted around the body with a scene involving a few officials set in a garden landscape, all between two decorative borders,

20cm high

**\$1,200 - 1,800**

晚明式青花蓮子罐

122

**A Chinese blue-and-white square shaped vase**

Republic period

painted on one side with wild geese by a pond amongst reeds, on the other with a crane resting on a pine tree, flanked by a pair of animal-mask handles with rings,

22.7cm high

**\$600 - 800**

123

**A Chinese blue-and-white octagonal charger**

Wanli period

painted with a central roundel of three figures in a garden landscape, surrounded by a repeated pattern of a child crossing a bridge, underside painted with decorative patterns,

28.5cm wide

**\$1,000 - 1,200**

PROVENANCE

Bearing a label 'R&V Tregaskis Oriental Art 2467'

明萬曆 青花人物故事紋八角盆

來源:

貼有 'R&V Tregaskis Oriental Art 2467' 標籤



124



125



126



127



128



129

124

**A famille-verte 'butterfly' jar**

Painted with four butterflies in two registers amongst various flowers, all between two 'flowing peony' bands, underglaze double-ring mark to the base,

23.8cm high

\$2,500 - 3,500

五彩花蝶紋罐

125

**A Chinese 'mirror black' ground gold-painted vase**

Painted in reserves with different flowers, against a hui-pattern ground, all between two decorative borders,

24.5cm high

\$800 - 1,200

黑地描金開光花卉紋罐

126

**A Chinese 'peach and bat' brushpot**

Qianlong six-character blue-and-white seal mark, Republic period of cylindrical form, painted on two opposing panels with peaches and bats, alternating with two pierced panels, all between two gold-painted bands against an iron-red ground, the base with a glazed recess with the mark,

10.3cm diam., 21.6cm high

\$1,200 - 2,200

民國 福壽紋鏤雕筆筒 乾隆六字青花篆書款

127

**A Chinese famille-rose 'bogu' cylindrical vase**

Iron-red Qianlong seal mark, Republic period of angular shoulder and flaring neck, painted on one side with scholars' objects and antiquities, the foot and mouth rim with decorative patterns in iron-red,

33.7cm high

\$1,000 - 1,200

民國 粉彩博古文筒瓶 乾隆六字樊紅篆書款

128

**A Chinese pierced wucai double-wall long-neck vase**

Kangxi six-character embossed seal mark, Late Qing or Republic the globular body moulded and carved in high relief the 18 arhats in groups, each with his representative attribute, the neck with a flying dragon, all against a field of pierced cloud, the inner wall of cylindrical form,

41.5cm high

\$800 - 1,200

晚清或民國 鏤雕五彩十八羅漢龍紋賞瓶 康熙六字篆書刻款

129

**A Chinese famille rose cylindrical vase**

Iron-red Tongzhi mark, Republic period painted in rectangular reserves with ladies from traditional Chinese folklore and landscapes, against an iron-red ground,

35cm high

\$1,200 - 1,500

民國 粉彩開光樊紅地賢女圖筒式瓶 同治四字樊紅篆書款





130



131



132



133



130

**A pair of Chinese enamelled bowls**

Guangxu six-character mark  
each painted with peasant resting on a rock issuing floral branches  
and *lingzhi* fungus, all between two bands,  
11.3cm diam. (2).

**\$500 - 800**

釉上彩花鳥紋小碗一對 光緒六字青花楷書款

131

**A Chinese enamelled conical bowl**

Tongzhi six-character mark, but probably Republic period  
painted around the body with two sparrows resting on a branch,  
the mouth rim gilded, inscribed and signed by the artist, with a seal  
of the artist,  
15.3cm diam.

**\$500 - 800**

釉上彩花鳥紋斗笠盞 同治六字青花楷書款

132

**Two associated Chinese enamelled 'fu shou' bowls**

Guangxu six-character iron-red mark, and probably of the period  
each painted around the body with five medallions with a stylised 'shou'  
character, the medallions each outlined by a pair of green-enamel bats,  
all between two decorative borders,  
15.1cm diam., 14.9cm diam. (2).

**\$1,500 - 1,800**

**NOTE**

Compare a similar sample with identical design illustrated in *From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th centuries in the Weishaupt Collection*, Bamboo Publishing, London, 1987, no.49

(或) 清光緒 釉上彩福壽紋碗兩 光緒六字樊紅楷書款

**註:**

*From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th centuries in the Weishaupt Collection*中有一碗於此二碗有相同紋飾，見書彩圖49號

133

**A pair of Chinese famille-rose yellow ground 'flower' medallion bowls**

Guangxu six-character iron-red mark  
each painted in three medallions with lotus, chrysanthemum, and peony,  
all reserved on a yellow sgraffito ground,  
12.9cm diam. (2).

**\$1,200 - 1,800**

粉彩開光黃地紮道荷菊牡丹紋碗一對 光緒六字樊紅楷書款



134

134

**A Chinese polychrome bowl**

Guangxu six-character underglaze blue mark painted in three medallions with a dragon and a phoenix chasing a flaming jewel, reserved against a field of scrolling foliage against a yellow ground, the interior painted in iron-red with five bats loosely arranged, 20.8cm diam., 9.7cm high

\$800 - 1,200

黃地開光龍鳳戲珠燵紅五福紋碗 光緒六字青花楷書款



135

135

**A large Chinese Canton famille-rose charger**

Six-character iron-red studio mark, late Qing or Republic period painted with six concentric panels of alternating images of court ladies and flowers and birds, the centre with a medallion painted with a floral scene, all reserved against a field profusely decorated with peonies and butterflies, the underside with butterflies and flowers, 46.7cm diam.

\$900 - 1,200

晚清或民國 廣彩人物花鳥大盤 '義謙堂龍年制' 款



136

136

**A large Chinese Canton famille-rose bowl**

Late Qing or Republic period painted on both the interior and the underside with four panels of court scenes, the interior with a central medallion painted with a similar scene, all outlined with gold-painted hui-borders, and all reserved against a field profusely decorated with butterflies and flowers, 60.3cm diam.

\$1,500 - 2,200

晚清或民國 廣彩描金開光人物花鳥地大盆



137

137

**A famille-rose fish jar**

painted with scenes from the Romance of the Three Kingdoms between two decorative borders, 33cm high

\$2,200 - 2,500

PROVENANCE

Christie's Australia, 5 July 2005, Lot 441

民國 粉彩'三國'魚缸

來源: 2005年澳洲嘉士得



138



139



140

**138**

**A Chinese blanc-de-chine figure of a court lady**

Qing dynasty

clad in robes with an elegant 'cloud' collar and holding a lotus flower in her right hand,

77cm high

**\$15,000 - 18,000**

PROVENANCE

Collection of the New England Regional Art Museum

Lot 249, Sotheby's, 1 - 2 May 2007, Melbourne

清 德化白瓷仕女像

**139**

**A Chinese Yuan-style white-glazed Guanyin**

the Goddess in half-seating position, wearing flowing robes, the base sealed, a circular opening at the back,

21cm high

**\$500 - 800**

元式白瓷观音坐像

**140**

**A Chinese celadon-glaze vase**

covered with a celadon glaze except for the foot rim, exposing burnt orange in the firing, carved with a repeated scene of blooming lotus flower drawing a dragonfly, all between two decorative borders, the neck carved with lappets,

40.3cm high

**\$500 - 800**

青瓷蜻蜓點荷紋膽瓶





141



142



143



144



145

141

**A Chinese *jun* glaze washer**

raised on a short foot rim, covered over all with a striated glaze, the rim with firing white,

11.5cm diam.

\$800 - 1,200

鈎釉圈足小水洗

142

**A flambé twin-handled incense burner**

Yongzheng four-character incised mark of compressed globular form flanked by a pair of looped handles supported on a flaring foot, the body covered with a striated flambé glaze, the interior with a greyish-crackle glaze,

8.2cm high, 19.5cm ear to ear

\$1,200 - 2,000

**PROVENANCE**

According to the owner, the censer was purchased on July 9, 1979, Lot 133, 'Important Chinese and Korean Ceramics, Bronzes, Enamels and Works of Art', Christie's

窯變釉雙耳圈足香爐 雍正四字篆書刻款

**來源:**

據所有者稱, 該香爐購自1979年7月9日, 佳士得'重要中國及韓國瓷器、銅器、琺瑯器及其他工藝品', 拍品133號

143

**A Chinese celadon-glaze barbed-rim washer**

with upright-sides folding into a barbed rim supported on a short foot rim, the centre moulded in high relief with Han-dynasty-styled motifs with flying phoenixes and unicorns, the base with five spur marks,

21cm diam., 4.9cm high

\$2,000 - 3,000

青瓷摹印鳳凰麒麟紋洗

144

**A Chinese *longquan* celadon-glaze plate**

Yuan or Ming dynasty moulded with a peony in low relief to the centre, covered overall with a sea-green glaze except for a circle within the foot rim exposing the burnt orange during the firing process,

25cm diam.

\$1,200 - 1,800

**PROVENANCE**

Bearing a label 'National Museum of the Philippines Manila, Registration: 91H-145'

元或明代 龍泉青瓷牡丹摹印紋盤

**來源:**

貼有菲律賓國家博物館標籤 'National Museum of the Philippines Manila, Registration: 91H-145'

145

**A Chinese dark-celadon-glaze bowl**

probably of *jun* type, the glaze stopping unevenly around the foot rim exposing a stoneware biscuit, supported on a sturdy and short foot rim,

18.5cm diam.

\$800 - 1,200



146



147



148



149



150



151

146

**A Chinese jade carving of a reclining mythical beast**

Qing dynasty  
the stone with striated and spotted reddish brown inclusions, the beast holding a branch of *ruyi* in its mouth, looking back,  
8.5cm wide  
**\$2,000 - 3,000**

清 青玉雕靈獸擺件

147

**A Chinese white jade carving of a horse**

the horse looking back and resting its head on its back, with stand,  
8.7cm wide  
**\$2,000 - 3,000**

白玉雕回頭馬擺件

148

**A carved Chinese celadon jade tiger**

Qing dynasty  
the tiger recumbent on all fours, with brown and stone inclusions on its forehead, back, and forefeet,  
9cm long  
**\$6,000 - 8,000**

清 青玉帶皮雕臥虎擺件

149

**A group of three Chinese celadon jade carvings**

one of a carved 'poem and painting' plaque, one of a pair of 'horse head' hairpins,  
5.3cm high, 8.1cm high (3).  
**\$1,500 - 2,200**

青玉'杖藜道次過村南'詩文牌、馬頭髮簪一對

150

**A group of three Chinese celadon jade carvings**

one of a archaic-style 'kui dragon' plaque, one of a 'chi dragon' censer top, one of a cylindrical 'cloud' hat attachment,  
10.4cm high, 4.8cm diam., 7.8cm high (3).  
**\$1,500 - 2,200**

青玉仿古夔龍佩、螭龍爐頂、仿古雲紋翎管三樣

151

**A carved Chinese celadon jade plaque and a branch of lufas**

the plaque reticulated with three double-gourds suspending from a branch, the lufas joined and suspending from a branch,  
double-gourd: 5.8cm long, lufas: 5.2cm long (2).  
**\$1,000 - 2,000**

青玉雕葫蘆、絲瓜掛件



152



153



154



155



156



157



158



159



154

**A carved Chinese white jade pendant**  
with brown inclusions, carved in high relief of a  
leaping horse under a flying bird,  
6.8cm long  
**\$6,000 - 8,000**

白玉帶皮雕'馬上報喜'掛件

155

**A carved Chinese pale celadon jade plaque**  
Qing dynasty  
with two monkeys and a branch of peaches in  
high relief,  
8cm high, 1.7cm deep  
**\$2,500 - 3,000**

清 青白玉'靈猴獻壽'掛件

156

**A Chinese carved celadon jade figure group**  
of the two gods of *hehe*, holding together a  
branch of lotus stigma  
5.4cm high  
**\$1,200 - 2,000**

青白玉雕和合二仙把件

157

**A carved Chinese lavender jade pebble**  
of a lioness and two cubs  
6.2cm long  
**\$800 - 1,200**

紫羅蘭玉雕獅子母獅把件

158

**Three carved Chinese jade pieces**  
of a celadon '*chi*'-dragon jade buckle, a celadon  
lion pebble, and a celadon laughing Buddha  
with brown inclusions,  
buckles: 11.5 cm assembled, dog: 5cm long,  
Buddha 7.5cm long (4).  
**\$800 - 1,200**

青玉雕螭龍紋帶扣、獅、米勒把件

159

**A group of three Chinese celadon jade**  
carvings  
one of a pierced jade pendant, one of a carved  
'Mi Fu' plaque, one of a 'Guanyin' plaque,  
5.2cm high, 5.5cm high, 5.5cm high (3).  
**\$1,500 - 1,800**

青玉鏤雕鳳鳥紋、'米芾拜石'、'普渡眾生'掛件  
三樣

152

**A carved Chinese green jade figure group**  
Qing dynasty  
of a child figure holding a large *ruyi* sceptre, a  
bat about his feet, all against a lotus leaf with a  
three legged toad to the back,  
5.3cm high  
**\$800 - 1,200**

清 青玉雕荷葉童子三足金蟾把件

153

**A Chinese celadon jade carving of a child**  
holding one of his toes to his mouth,  
5.9cm high  
**\$1,000 - 1,200**

青玉雕童子把件





160



161



162



163



164



165



166

160

**A carved Chinese celadon jade belt buckle**

Qing dynasty  
each of a greyish celadon tone in the shape of a double-gourd, the loop reticulated with a spotted deer and a bat amongst scrolling foliage and *lingzhi* fungus, the hook with a dragon head, and the body reticulated with a pheasant amongst floral scrolls,  
each 7cm long (2).

**\$3,000 - 4,000**

清 青玉鏤雕福壽錦雞紋帶扣

161

**A carved Chinese celadon jade 'dragon' belt buckle**

Qing dynasty  
with a hooked dragon head and a *chi*-dragon in high relief swirling towards it,  
11.3cm long

**\$3,000 - 4,000**

清 青玉雕刻螭龍紋帶鉤

162

**A carved Chinese celadon jade 'nipple' hair piece**

10cm wide

**\$800 - 1,200**

青玉雕乳釘紋頭飾

163

**A carved Chinese figure**

Qing dynasty  
the stone of creamy beige tone darkening into a greyish to one side, of probably a central Asian figure with a hat carved out of the dark brown inclusion imitating tiger skin, his hands joined and hidden inside his long sleeves, fitted with an amber beard at the base,  
5.6cm long

**\$1,200 - 2,500**

清 青白玉雕巧色虎皮帽胡人掛件

164

**A Chinese cylindrical nephrite candleholder**

in archaic form, pierced on the sides with various mythical animals,  
8.3cm high

**\$1,500 - 1,800**

軟玉或硬石透雕靈獸紋仿古蠟燭座

165~

**A Chinese carved jadeite cabbage**

the stone of pale green tone with darker green inclusions,  
6.5cm high

**\$800 - 1,200**

翡翠雕白菜（百財）掛件

166

**A carved Chinese square jade urn**

of greyish celadon tone, both the cover and the vessel flanked with 'cloud' handles with loose rings,  
14.5cm high

**\$1,000 - 1,500**

青玉雕小方瓶並蓋



167



168



169



170



171



172



173



174

167

**A carved Chinese blue glass snuff bottle**

carved with two mice in the front, a string of coins suspending from the neck to the back, a metal coin inside the bottle, fitted with a hard-stone stopper,

8.9cm high

**\$800 - 1,200**

藍料雕“數”財鼠鼻煙壺

168

**Three Chinese snuff bottles**

one of carved celadon jade flanked with goat-head handles, one of agate carved in low relief of an old man and a child under a pine tree, and one of carved rock crystal of a leaping carp, all with associated hardstone stoppers,

6.5cm high, 7cm high, 8.5cm high (3).

**\$1,200 - 1,800**

169

**Two Chinese snuff bottles of various materials**

one of a carved horn with mythical-beast decoration, one of silvered metal with gold-fish decoration,

7.5cm high, 8cm high (2).

**\$500 - 800**

170

**A Chinese horn carved snuff bottle**

carved on each side with the God of Fortune, one side with a spotted deer and the other of a bamboo garden, fitted with a coral stopper,

7.5cm high

**\$400 - 800**

角雕福星鼻煙壺

171

**A small Chinese horn carved washer**

with a long and waisted opening, carved with two catfish in high relief amongst clouds,

6.2cm long

**\$400 - 800**

角雕鯰魚紋小水承

172

**A Chinese carved aubergine glass snuff bottle**

each side carved with *bogu*-image in low relief, fitted with an agate stopper,

7.3cm high

**\$800 - 1,200**

紫料雕博古紋鼻煙壺

173

**A Chinese amber beaded bracelet**

consisting of 27 similar-sized beads,

9cm diam. approx.

**\$1,000 - 2,000**

174

**An amber necklace**

consisting of 30 beads of varying sizes of an even orange tone,

17.5cm long when stretched

**\$300 - 400**



175



176



177



178



179



180

175

**A miniature Chinese famille-rose faceted bottle vase**

Qianlong six-character iron-red seal mark enamelled in each facet with a flower spray on decorative grounds, and gilded ridges, the neck and foot rim with *hui* and scrolling flower patterns in blue enamel, the flaring neck with *ruyi* heads in pink against a yellow ground, 12.8cm high

**\$500 - 800**

仿乾隆琺瑯彩八不正小長頸瓶 乾隆六字樊紅篆書款

176

**A Chinese gold-painted brown-glaze 'dragon' washer**

Qianlong four-character gold-painted seal mark but later painted around the body with two dragons against a field of scrolling lotus, between two decorative bands, 8cm high

**\$500 - 800**

赭紅底描金龍紋水盂 乾隆四字描金篆書款

177

**Three pieces of Chinese export porcelain**

18th to 19th century comprising a paired Imari cup and saucer, and a blue and white saucer with Kangxi four-character mark, 10.4cm diam. (Imari saucer), 3.6cm high (Imari cup), 10.3cm diam. (blue and white saucer) (3).

**\$600 - 800**

清康熙 伊萬裏茶盞並碟、清光緒 青花小碟

178

**A Chinese turquoise-ground brush pot**

of cylindrical shape, moulded in high relief with branches of prunus blossoms, 12.5cm high

**\$300 - 500**

松石綠地堆刻摹印梅樹紋小筆筒

179

**A small Chinese Chenghua-style yellow glazed jar with cover**

Underglaze blue 'Tian'-character mark to the base incised around the body with the Eight Buddhist Treasures amidst scrolling lotus, all between two bands of lappets, the cover with a central lotus flower encircled by lappets, the rim with 'cloud' decoration, 9.7cm high

**\$800 - 1,200**

成化式黃釉暗花八寶洋蓮紋小罐及蓋 青花天字款

180

**A Chinese sang-de-boeuf vase, and a small Chinese crackle-glaze vase**

the sang-de-boeuf vase of slope neck raising to a narrow neck, the crackle-glaze vase of similar shape with flat base, 19cm high, 8cm high (2).

**\$1,500 - 1,800**

祭紅柳葉瓶及白釉開片小瓶





181



182



183



181

**A small Chinese blue-and-white double-gourd shaped vessel**

Late Ming dynasty  
painted around the upper and lower body with floral designs, separated by banded rings, the mouth rim with lappet pattern,  
9.5cm high

**\$1,000 - 1,500**

晚明 青花花草紋小葫蘆瓶

182

**A small Chinese blue-and-white vessel**

Yuan Dynasty, 14th century  
with eight concave sides, a short neck flanked by two lugs, painted on alternate panels with floral sprays,  
5.4cm high

**\$4,000 - 6,000**

**PROVENANCE**

Private Collection NSW  
R&V Tregaskis Oriental Art  
F. W. Bodor

**EXHIBITION AND PUBLICATION**

Lot 50, Guy, John, *Oriental trade ceramics in Southeast Asia, 10th to 16th century: Selected from Australian collections, including the Art Gallery of South Australia and the Bodor Collection*, National Gallery of Victoria, 1980

元 八棱雙系花卉紋鳥食罐

來源:

紐省私人收藏  
R&V Tregaskis Oriental Art  
F. W. Bodor 舊藏

展出與出版:

Guy, John, 十世紀至十六世紀東南亞的東方貿易瓷器: 澳大利亞收藏, 其中包括紐省博物館及Bodor的收藏, 維省博物館, 1980, 展品號50

183

**A Chinese export wucai tea-pot, and a blue-and-white mug**

18th to 19th century  
the tea pot painted with a flower spray on each side, fitted with copper lid, the mug painted around the body with a landscape between two decorative borders, the handle moulded as a dragon, the mouth rim and the spine of the dragon gilded,  
tea pot: 12.5cm high, mug: 14.7cm high (2).

**\$1,200 - 1,500**

**PROVENANCE**

The tea pot bearing a label 'Christie's East: 9/30/81, 555'

晚清出口五彩花卉紋壺 乾隆出口青花山水紋描金杯

來源: 茶壺貼有佳士得標簽 'Christie's East: 9/30/81, 555'



184



185



186



187

184

**A Chinese *doucai* brush pot**

Four-character underglaze-blue studio mark painted with figures of officials, female attendant, armed people in a garden pavilion, all between two banded borders, 13.9cm high, 10.9cm diam.

**\$1,000 - 1,500**

鬥彩人物故事紋筆筒 '文章山斗'青花款

185

**A Chinese famille-rose 'floral' brush pot**

Guangxu six-character iron-red mark, Late Qing or Republic period painted around the body with a pheasant resting on a rock amongst branches of various flowers, 9.6cm diam., 9cm high

**\$800 - 1,200**

晚清或民國 粉彩錦雞花卉紋筆筒 光緒六字樊紅楷書款

186

**An enamelled 'dragon' brush pot**

Guangxu six-character mark painted around the body with dragons of the Four Seas chasing flaming balls, all against an incised 'sea wave' ground, 8.5cm high

**\$800 - 1,500**

釉上彩四海龍王海地筆筒 光緒六字青花款

187

**A Chinese famille-verte tall cup**

painted around the body with figures in a garden pavilion, possibly from The Story of the Western Wing, 10.8cm high

**\$800 - 1,200**

五彩人物故事（或許為《西廂記》片段）杯



188



189



190



188

**A famille-rose shell-shaped box**

Republic period

painted to the four corners with four historical figures of Cao E, Wen Tianxiang, Sun Ce, and Feng Dao, each accompanied with a short poem attributed to their life stories, in the central medallion painted with Li Bai, the short foot rim in similar shape as the vessel, 27cm wide, 4.8cm high

**\$600 - 1,200**

民國 扇貝形粉彩戲劇人物紋碟

189

**A square Chinese famille-rose 'lotus' washer**

Daoguang six-character iron-red mark

with rounded corners on a recessed base, painted around the body with scrolling lotus, the top edges decorated with a band of *hui*-pattern in pink,

18.1cm x 12.2cm x 7.6cm

**\$800 - 1,200**

圓角四方洋蓮紋筆洗 道光六字樊紅篆字款

190

**Two large Chinese famille rose bowls**

19th century

one painted with large peony blossoms and a bird, and the other with lobed sides painted with landscape, 23.5cm diam., 24cm diam. (2).

**\$1,000 - 1,500**

清中晚期 '花鳥' 及 '山水樓閣' 粉彩大碗兩





191

191

**A Chinese tea-dust-glaze cylindrical 'bagua' vase, *cong***

Qianlong six-character embossed seal-mark moulded and carved on all four sides with symbols of the eight trigrams, supported on the circular foot rim and raising to a narrowing and circular neck,

25.4cm high

**\$800 - 1,200**

茶葉末釉八卦琮式瓶 乾隆六字篆書款



192

192

**A Chinese blue-glaze 'elephant'-handle square vase, *cong***

Qianlong six-character seal mark the square body supported on a circular foot rim and raised to a circular neck, flanked by a pair of 'elephant' each suspended with a ring, covered overall with a blue glaze only exposing the foot base,

29.3cm high

**\$1,200 - 1,800**

乾隆六字篆書款 霽藍釉象耳琮



193

193

**A turquoise-glaze 'elephant'-handle vase, *hu***

of compressed globular body, covered overall with a bright-bluish-turquoise ground except for the foot rim, carved around the body with two *taotie* masks against a *hui*-ground, the neck with six lappets of vertical *kui*-dragons, the foot with four horizontal *kui*-dragons, flanked by a pair of 'elephant' handles,

24.5cm high

**\$2,000 - 3,000**

孔雀藍釉象耳饕餮紋壺

194

**A famille-rose Tibetan-style ewer, penba**

Jiaqing six-character mark to the base but later the compressed globular body finely enamelled with the bajixiang, the Eight Buddhist Emblems, between two decorative borders, all reserved on a yellow ground, surmounted by the lobed neck simulating a chrysanthemum blossom, below the galleried upper section with dense foliate floral scrolls on a yellow ground, the vase raised on a spreading foot with overlapping lappets, the base turquoise enamelled, 25.5cm high

**\$1,000 - 1,500**

**NOTE**

Vessels of this form, imitating Tibetan metalwork, were first made in the Qianlong period. They were intended either for use in the Lamaist temples in Beijing or as gifts for Tibetan lamas visiting the Imperial Court.

黃地粉彩花卉八寶黃巴壺 嘉慶六字樊紅篆書款

**注:**

類似黃巴壺器型的瓷器，效仿藏式金銀器，從乾隆朝始有製作，或為北京的喇嘛寺院供奉，或為贈送進京喇嘛的禮物。

195

**A yellow-ground square 'dragon' bowl**

Jiajin six-character underglaze blue mark with flaring sides each painted in underglaze blue with a ferocious dragon amongst scrolling *lingzhi*, all between two banded borders, the interior with a 'shou'-character to the centre within double-banded square, the rim with a band of scrolling-foilage decoration, all against a yellow ground, stand and box, 7.7cm high, 16cm wide approx.

**\$2,000 - 3,000**

黃地青花龍紋方碗 嘉靖六字楷書款

196

**Two associated yellow-ground marriage spittoons**

Guangxu four-character iron-red mark enamelled in five registers with 'xi', happiness, around the body and the flaring mouth rim, separated in the neck with a gilded band, the rim and the foot gilded, all reserved against a yellow ground, 9cm high (2).

**\$1,000 - 2,000**

黃地樊紅'喜'字渣斗兩 光緒四字樊紅楷書款



194



195



196



197



198

197

**A pair of small iron-red-enamel 'dragon' plates**

Late Qing or Republic period with flaring sides, painted in iron-red with a vigorous, four-clawed full-frontal dragon amongst clouds in blue, yellow and aubergine, the white glaze continuing to the outer rim of the base, leaving an unglazed central circle exposing the grey ware, 11.4cm diam., 0.9cm high (2).

**\$800 - 1,200**

晚清或民國 樊紅素三彩四爪雲龍紋小碟一對

198

**A pair of Chinese green-and-aubergine enamelled 'dragon' dishes**

Guangxu six-character mark and of the period each incised in the central medallion with two dragons chasing a flaming pearl, one in green and the other in aubergine enamel, encircling the medallion painted with six branches of fruit and flowers, the underside with two opposing dragons separated by two branches of *lingzhi* fungus, all against a yellow ground, 10.8cm diam. (2).

**\$1,000 - 1,500**

PROVENANCE

Private Collection, Victoria

清光緒 黃地素三彩龍紋盤一對 光緒六字黑釉楷書款

來源：維省私人收藏





199



200

199

**A yellow glazed 'dragon and phoenix' spittoon**

Guangxu six-character mark and of the period covered over all with a yellow glaze bar the foot rim, incised around the body with a dragon and a phoenix pursuing a flaming jewel, the shoulder decorated with a band of *hui* patterns and the neck encircled with overlapping leaves,

8.4cm high

**\$1,000 - 1,500**

**PROVENANCE**

Private Collection, Victoria

清光緒 黃釉暗花龍鳳戲珠蕉葉紋渣鬥 光緒六字黑釉楷書款

來源：維省私人收藏



201

200

**A Chinese brown-glaze bowl**

Guangxu six-character mark and of the period supported on a short foot rim, covered over all with a metallic brown glaze thinning to the rim to reveal a white glaze, box, 12.5cm diam., 5.9cm high

**\$6,500 - 8,500**

**PROVENANCE**

Ex-Taiwanese private collection, box bearing a 'Yunbaoxuan' label

清光緒 紫金釉碗 光緒青花六字楷書款

來源：

前臺灣私人收藏 盒有'藝寶軒'收藏標籤

201

**A Chinese gold-painted wucai 'dragon' bowl**

Guangxu six-character iron-red mark and of the period painted around the body with two dragons chasing flaming jewels above a green 'sea wave' borders, the interior with a central 'shou'-character surrounded by five bats, mouth rim gilded, 17.5cm diam., 7.7cm high

**\$7,000 - 8,000**

清光緒 五彩描金雙龍趕珠五蝠團壽紋碗 光緒六字樊紅楷書款



202



203

202

**A Chinese blue-and-white 'phoenix' bowl**

Xuande six-character underglaze-blue mark, Kangxi period painted around the body in two registers with four phoenix-medallions alternating with 'shou'-characters, and four flaming mandalas connected with scrolling lotus, all between two banded borders, the interior with a 'shou'-character within floral borders with *ruyi* decoration to the central medallion, the rim with decorative border,

15.8cm diam., 8.4cm high

**\$5,000 - 8,000**

清康熙 青花團鳳壽字紋碗 宣德六字楷書雙圈款

203

**A Chinese turquoise-ground famille-rose 'floral' bowl**

Qianlong six-character underglaze-blue seal mark and of the period of shallow form with flaring mouth on short and slightly-flaring foot rim, painted with a branch of flowers on one side and a single Chinese Rose on the other, the rim coated with brown glaze,

21cm diam.,

**\$5,000 - 6,000**

清乾隆 松石綠地醬口粉彩花卉紋碗 乾隆六字青花篆書款



204



205



204

**A pair of Chinese enamelled tea cups with covers**

Daoguang six-character iron-red seal mark to each cup and cover, and of the period each painted in vibrant blue enamel with a large chrysanthemum amongst smaller ones and leaves in green enamel, the design repeated on the cover, all against a pale-brown ground, mouth rim of tea cup and foot rim of cover gilded, each needled with a character 'Song' (literally, pine) to the interior, boxes, cups: 11cm diam., 5.8cm high; covers: 9.4cm diam., 3.2cm high (4).

**\$8,000 - 10,000**

**PROVENANCE**

Purchased from Tony Omura, a specialist in Chinese Works of Art with Sotheby's in HK during the 90s.

**NOTE**

The needled character 'song' may be an indication of where the tea cups were used, possibly a shortened name of a hall in a palace or residence.

清道光 釉上彩菊花紋淡黃底茶盞並蓋一對 道光六字樊紅篆書款

**來源:**

據所有者言, 該對茶盞購自香港蘇富比九零年代左右中國藝術部Tony Omura

**註:**

茶盞及蓋的內部的刺字“松”或許是該對茶盞當年日用場所的簡稱

205

**A pair of Chinese coral-red-ground gold-painted 'longevity' bowls**

Guangxu six-character mark and of the period inscribed around the bodies with three different 'longevity' phrases each accompanied with a large correspondent seal mark, the rim coated with gold, box, 16.9cm diam., 7cm high (2).

**\$6,500 - 7,200**

**PROVENANCE**

Ex-Taiwanese private collection, box bearing a 'Yunbaoxuan' label

清光緒 珊瑚紅描金'高壽'碗一對 光緒六字楷書款

來源: 前臺灣私人收藏 盒有'雲寶軒'收藏標籤



**Lot 206 to 209: Private Collection of Lockwood de Forest**

**Lot 206 to 209: Lockwood de Forest 的家族收藏**



206



207



208



209

**206**

**A Chinese blue and white charger**

Wanli Period, Ming Dynasty

the central medallion painted with cranes flying about or resting in a lotus pond, the rim decorated with sketchy birds and flowers, the underside freely painted with two bands of scrolling foliage and birds, a square factory or shop mark to the base

30cm diam.

**\$800 - 1,200**

明萬曆 青花荷塘仙鶴紋盤

**207**

**A Chinese yellow glaze bowl**

Daoguang six-character seal mark

supported on a short foot rim, covered with a thin yellow glaze over all stopping near the foot rim,

12.5cm diam.

**\$1,500 - 2,000**

黃釉碗 道光六字清花篆書款

**208**

**A Chinese celadon-glaze conical bowl**

Song dynasty

moulded to the interior with three floral sprays, supported on a short unglazed foot rim,

17.2cm diam.

**\$600 - 800**

宋 青釉摹印花卉紋碗

**209**

**A carved crackle celadon-glaze plate**

sturdily potted with everted rim raised on a short foot rim, carved freely with foliage and decorative patterns,

20.7cm diam.

**\$600 - 800**

明萬曆 青花荷塘仙鶴紋盤



210



211



212



213

210

#### A Chinese famille-rose tea cup with cover

Qianlong six-character seal mark and of the period painted in both the cup and the cover with scenes from *Story from the Western Wing*, each inscribed with a verse from the play, 11.8cm diam.,

**\$4,000 - 5,000**

清乾隆 粉彩西廂記人物故事紋蓋碗 乾隆六字青花篆書款  
款識：

碗：願天下有情的都成了眷屬

蓋：得了個紙條兒恁般綿裏針

211

#### A small Chinese export famille-rose jug

Qianlong period painted around the body with a scene of a Manchu official enjoying a day in a garden pavilion with his children and his lady, the mouth and foot rim with gilded bands, 11cm high

**\$500 - 800**

清乾隆 出口粉彩人物故事紋小罐

212

#### A Chinese wucai vase

Late Qing dynasty painted around the body with two branches of flowers accompanied by birds and insects, between stylised *ruyi* heads and leafy borders, the shoulder and the neck decorated with bands of decoration including four panels of fruits reserved against a diaper ground and prunus blossoms against an ice-crackle ground, 42cm high

**\$1,200 - 2,200**

清晚期 五彩花鳥紋長頸瓶

213

#### A Chinese export hexagonal vase and cover

Qianlong period painted on each side in a reserve with a continuous image of figures set in a garden pavilion, each side accompanied by two smaller reserves around the neck and near the foot rim, painted with landscapes in alternating iron-red and light brown, repeated on the cover surmounted by a gold-painted lion dog, all against a reserve of a diaper ground, 41cm high

**\$1,600 - 2,200**

清乾隆 開光彩繪人物故事六角瓶連描金獅鈕蓋



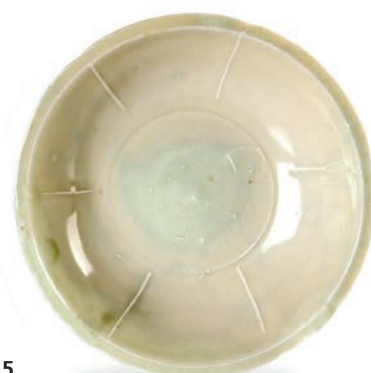
214



216



215



214

**A Chinese white glaze *xingyao* pentalobe tea cup**

Late Tang to Five Dynasties, 10th century  
elegantly shaped in the form of a prunus blossom with a faintly recessed rim to the centre, covered inside and out with a glaze of slightly greyish tone falling short at the foot rim to expose the white biscuit,  
13cm diam., 4cm high

**AUS\$1,500 - 1,800**

**FOOTNOTE**

Compare a similar cup catalogued in Watson, William, *Tang and Liao Ceramics*, Thames and Hudson, 1984, p.135. According to Watson, the five-lobed shape is 'one of the most elegant forms produced in answer to late Tang fashion as dictated by silverware'.

晚唐至五代間（十世紀）邢窯白釉梅花盞

**註：**

見一類似小盞，Watson, William, 唐遼瓷器, Thames and Hudson, 1984, 頁135。根據Watson的觀點，梅花或五瓣是在篤受中亞銀器器形風格影響下衍化出的極致高雅的一種晚唐器形。

215

**A pair of Chinese *qingbai* lobed dishes**

Northern Song Dynasty  
in the style of *ding*-ware, each with raised slip decoration and everted petal-lobed mouth rim, supported on a short foot rim,  
14.5cm diam., 3.3cm high (2).

**AUS\$3,300 - 4,000**

**PROVENANCE**

Ex K.Y. Fine Art, bearing a label of such

北宋 定式青白梅花盞一對

**來源：**

前香港繼遠美術 並標籤

216

**A Chinese *qingbai* moulded 'phoenix and peony' bowl**

Song Dynasty  
with slightly curved sides supported on a short foot rim, covered with a blue-tinted pale-white glaze stopping at the mouth rim, moulded in the central medallion with a branch of peonies, surrounded by a band decorated with two phoenix interspersed with peony sprays below a band of *hui* patterns,  
18.1cm diam., 3.3cm high

**AUS\$3,300 - 3,500**

**PROVENANCE**

Ex K. Y. Fine Art, bearing a label of such

宋 青白摹印鳳穿牡丹紋盞

**來源：**

前香港繼遠美術，並標籤





217 Two views

218 Two views

## 217

### A small Chinese *jizhou* 'tortoise shell' tea bowl

Song Dynasty

with conical sides rounding up towards the rim, covered inside and out with a rich dark brown glaze splashed in translucent golden glaze in imitation of mottled tortoiseshell, the glaze ending short of the foot to expose the buff-colored granular ware, a faint ink mark to the base supposedly a collector's mark,

11.3cm diam., 5.5cm high

\$6,500 - 8,500

宋 吉州窯玳瑁釉茶盃

## 218

### A pair of Chinese moulded *yaozhou* celadon bowls

12th century, Northern Song to Jin Dynasty

the slightly rounded flaring sides rising to a lipped rim, decorated on the interior with a crisply moulded design of six scrolling blooms, joined by a slender meandering stalk with tendrils of curling leaves, surrounding a flowerhead with radiating petals in the centre, the exterior incised with vertical patterns, covered all over in a shiny translucent olive-green glaze thinning in places near the base to orange-brown, the rim of the small foot and part of the countersunk base left unglazed, exposing the gray stoneware,

11cm diam., 4.8cm high (2).

\$9,500 - 10,500

## REFERENCE

The design of this pair of bowls was characteristic of the *yaozhou* kiln. Its moulding technique was also the most efficient method of shaping and decorating pottery then. A stoneware mould with impression of an identical design is illustrated in *A Handbook of Chinese Ceramics*.

Damp clay would have been pressed against the matrix, which was carved in reserve; the mould helped to shape the vessel and also left a positive imprint of the design in relief on the inside.

See: Valenstein, Suzanne G., *A Handbook of Chinese Ceramics*, The Metropolitan Museum of Art, 1975, P.84

There are many examples of this form and pattern collected by public institutes around the world, such as the Metropolitan Museum of Art, the Tokyo National Museum, and the National Palace Museum in Taipei. J.J. Lally & Co. Oriental Art lists an extensive publications of bowls of such by these institutes in the catalogue *Brush & Clay: Paintings by Robert Ferris, Chinese Ceramics of the Song Dynasty from the Artist's Collection*, J.J. Lally & Co. Oriental Art, 19 Sep to 18 Oct 1997, footnote to lot 6

## 註:

該對盞的花紋在當時北部中國非常流行，它們的制作工藝也是最有效率的。《A Handbook of Chinese Ceramics》中有記錄一個專用作塑形模印的石器模，與本拍品紋飾幾乎一致。塑形陶土時，將模壓印其上，既成器形又加裝飾，一步到位。

見: Valenstein, Suzanne G., *A Handbook of Chinese Ceramics*, 紐約大都會博物館, 1975, 頁84

類似器型與紋樣的例子在全世界各大博物館畫廊多有收藏。美國大都會、東京國立及臺北故宮博物院皆有相近藏品。在紐約J.J. Lally & Co. Oriental Art 1997年9月19日至10月18日的展覽圖錄*Brush & Clay: Paintings by Robert Ferris, Chinese Ceramics of the Song Dynasty from the Artist's Collection*中詳細記載了各大機構的相關出版，見圖錄拍品6號的註腳



219

**219**  
**A Chinese painted-enamel vase**

Attributed to Wang Qi  
 painted around the body with figures of an old gentleman and his servant resting in an autumn forest, inscribed with a poem appropriating the scene, signed, 'Year of *kuiyou* (1933), Wang Qi, Zhu Shan', all between two purplish brown decorative borders, iron-red seal mark to the base, 38.2cm high  
**\$3,500 - 4,500**

王琦款釉上彩繪'停車坐愛楓林晚'膽瓶'陶齋'樊紅印章底款  
 款識: 停車坐愛楓林晚 霜葉紅於二月花 癸酉三月西昌甸迷人王琦畫於珠山客次



220

**220**  
**A Chinese painted-enamel 'roaster' bottle vase**

Attributed to Liu Yucen, Republic period  
 painted around the body with two roosters in front of a branch of peonies under a tree, inscribed and signed 'Year of Dingmao (1927), Liu Yucen, Zhu Shan', 30.5cm high  
**\$3,000 - 5,000**

民國 劉雨岑款釉上彩繪'聞雞起舞'燈籠瓶'雨岑'樊紅印章底款  
 款識: 丁卯年秋月劉雨岑寫於珠山



221



221

**A painted-enamel 'landscape' brushpot**

Attributed to Zhang Zhitang  
 painted around the body with a landscape of a mountain village by a lake, inscribed with a poem appropriating the scene, signed 'year of wuzi (1948), Zhang Zhitang, Zhu Shan', iron-red studio seal mark to the base,  
 5.3cm high, 12.2cm diam.

**\$2,000 - 3,000**

張誌湯款釉上彩繪'輕舟浮水面'筆筒 '亦甸齋'樊紅印章底款  
 款識: 輕舟浮水面 芳徑引山家 戊子年夏月星江張誌湯寫於珠山





222

222

**A Chinese *qianjiangcai* 'landscape' hexagonal vase**

Attributed to Xu Shanqin, Republic period  
with angular shoulder, painted on five sides with a landscape of  
mountains and trees, inscribed on the sixth with a verse from a poem by  
Xu Ben, signed 'winter of *yichou* (1925) year, Xu Shanqin', the shoulder  
inscribed with two characters on each side,  
13.7cm high, 10cm wide

**\$1,200 - 1,800**

民國 淺絳彩山水紋六角小瓶

款識：天風吹不去 石壁如飛帆 時在乙丑(1925)冬月徐善琴寫



223

223

**A painted-enamel 'landscape' brushpot**

Attributed to Zhang Zhitang, Republic  
painted around the body with a landscape of a mountain village by a  
lake, inscribed with a poem appropriating the scene, signed 'year of *wuzi*  
(1948), Zhang Zhitang, Zhu Shan', iron-red studio seal mark to the base,  
5.3cm high, 12.2cm diam.,

**\$2,000 - 3,000**

民國 張誌湯款釉上彩繪'輕舟浮水面'筆筒 '亦匋齋'樊紅印章底款

款識：輕舟浮水面 芳徑引山家 戊子年夏月星江張誌湯寫於珠山

224

**A Chinese enamelled bottle-shaped vase**

Signed Shi Yuchu (1090 - 1972), Republic period  
painted with two butterflies flying about a field of daisies, with stand  
and box

16.5cm high

**\$5,000 - 7,000**

**PROVENANCE**

Ex K. Y. Fine Art

**EXHIBITED**

Lot 21, *Innovation and Continuity: 20th Century Chinese Ceramics*, Asian  
Arts Institute of Australia, October 2012

**NOTE**

This vase attributed to Shi Yuchu is a good example of the continuity  
or transmission of skills from one generation of painters to the next.  
Pan Taoyu taught Liu Yucen, one of the Eight Friends of Zhushan in the  
Jiangxi Porcelain Factory School. He in turn taught Shi Yuchu who taught  
painting in Jingdezhen in the early years of the People's Republic of  
China.

民國（傳）石宇初 釉上彩繪花卉蝴蝶紋瓶

來源：

前香港繼遠美術

參展：

2012年10月，澳大利亞亞洲藝術學會，傳統與革新：二十世紀的中國  
瓷器，展品21號

註：

石宇初，20世紀40年代景德鎮陶瓷名家，"珠山八友"之一劉雨岑的大  
弟子，擅長花鳥，亦被稱為"珠山小八友"之一。劉雨岑授業於民初粉  
彩奠基人潘匄宇。該花瓶施色素雅，畫風精緻細密，體現出清末民初釉  
上彩繪技術與省美的沿革。



224

225

**A small Chinese enamelled vase**

Dated by inscription 1956, attributed to Wei Yongsheng (1910 - 1975)  
of bottle shape with a flaring neck, painted with the Goddess of the Luo  
River elevated above the waves, the neck and foot rim with decorative  
patterns in overglaze blue, the rim painted with gold, inscribed 'The  
Goddess of the Luo River, 1956, Wei Yongsheng at Zhushan' followed by  
an iron-red seal, 'Sheng', of the artist, and another, 'Yongsheng', to the  
base,

12cm high

**\$2,500 - 3,200**

**PROVENANCE**

Private Collection, Victoria

For another vase of the same subject painted by Wei Yongsheng, please  
refer to *Innovation and Creations: A Retrospect of 20th Century Porcelain  
from Jingdezhen*, Jingdezhen Ceramic Museum and Art Museum, The  
Chinese University of Hong Kong 2004, colour plate 79

二十世紀中（傳）魏堉生 彩繪'洛神'小瓷瓶 一九五六年作

款識：一九五六年魏堉生寫于珠山客次

鈐印：堉 堉生（底款）

來源：維省私人收藏

魏堉生另有一只同樣題材的粉彩花瓶，見於《薪火英華：二十世紀景德  
鎮瓷藝回顧》，景德鎮陶瓷館 香港中文大學文物館，2004，彩圖79號



225



226

226

**A Chinese *qianjiangcai* pillow**

Late Qing dynasty or Republic period  
the four sides each painted with a reclining lady in a garden, by a window, or in a study, all between two borders of diaper ground, one end with a Begonia-blossom-shaped opening, the other reticulated and gilt with a double-circular symbol, both accompanied by surrounding painted floral branches,

14.5cm x 12.3cm x 6cm

**\$500 - 800**

晚清或民國 淺絳彩仕女紋瓷枕



227

227

**A pair of enamelled 'landscape' brush pots**

Wang Yunquan (1916 - 1998), dated according to inscription 1957  
each painted with similar landscapes of cottages by mountain streams, all between two black-glaze decorative border, each accompanied with a poem describing the scene, signed and inscribed by the artist, with one seal to the poem and another to the base, box,

18.9cm high, 5.2cm diam. (2).

**\$1,200 - 2,200**

(傳)王雲泉 青山綠水筆插一對

款識:

雨過山含翠 迎風森作秋 丁酉年春月 雲山王雲泉寫於珠山

林塘多秀色 山水有清音 丁酉年春月 雲山王雲泉寫於珠山

鈐印: 王印、王雲泉





228

228

**A Chinese painted-enamel 'landscape' bowl**

Xuantong six-character underglaze-blue mark, early Republic period with a subtly levelled rim, painted around the body with a garden pavilion by a lake amongst a landscape of mountains and trees, two ferries crossing the river and two figures near the bank, 18.4cm diam., 8.5cm high

**\$15,000 - 22,000**

清宣統或民國早期 琺瑯彩山水紋碗 宣統六字青花楷書款

229

**A framed and enamelled Chinese ceramic plaque**

20th century, attributed to Liu Shuren painted elaborately with a *guanyin* standing in front of a naturalistic rock-deck placed with her willow-vase and sutras, signed and inscribed by the artist, 42.9cm x 79.3cm

**\$6,000 - 8,000**

瓷板畫觀世音菩薩立像  
款識：古南前港弟子焚香敬造



229



230



231

230

**A framed Chinese painted ceramic plaque**

Attributed to Liu Yucen (1904 - 1969), dated by inscription 1927, Republic period  
 painted in enamel with two sparrows resting on a floral branch, inscribed and signed by the artist with two seals,  
 29.5cm x 52.5cm  
**\$2,000 - 3,000**

**NOTE**

The back of the frame is removable, revealing the base of the plaque with traces of four rails running in parallel, and marks of linen cloth covering the unglazed back, the signs of the firing process particularly during the Republic period where the plaques were placed on linen cloth to prevent it from warping, and then on a rack for firing.

民國（傳）劉雨岑（1904 - 1969）花鳥釉上彩瓷板畫  
 款識：香遠溢清 風來花自笑 枝頭鳥和鳴  
 丁卯年秋月上旬 劉雨岑寫於珠山客次

**註：**

該物件畫框背部可打開，瓷板背部的麻布底及四條縱向淺槽清晰可見。

231

**A Chinese painted-enamel 'lady' plaque**

Attributed to Ma Qingyun, Republic period  
 painted with a lady holding a fan, standing amongst a garden landscape, inscribed a poem attributing to her, signed, 'summer of year of *renyin* (1902), painted in Changjiang, by Ma Qingyun',  
 36.6cm x 25.4cm x 1.2cm  
**\$2,500 - 3,000**

(傳)民國 馬慶雲款釉上彩繪仕女瓷板  
 款識：紅顏稱絕代 欲並真無侶 壬寅仲夏畫於昌江客次 馬慶雲作



232 Two views



232

232

**A yixing stoneware lotus-shaped box with cover**

dated by inscription 1911  
with design repeated on both box and cover, blue glaze to the interior and the recess of the foot rim, incised poems by Zheng Banqiao to the exterior, 17.3cm diam., 7.7cm high

**\$1,500 - 2,500**

二十世紀早期 段泥十稜蓮花式內掛天藍釉板橋詩句捧盒 1911作

款識:

蓋: 積雨新晴江日吐 小橋著水煙纏樹 茅屋數間誰是主 王介甫 而今曉得青苗誤 辛亥之夏月雨鄰主人仿古於自怡齋

盒: 畫雁分明見雁鳴 綠細風颭荻蘆聲 筆頭何限秋風冷 盡是關山別離情 天上人間盡辛苦 飛橋斜渡水粼粼 一年一會多隔離 好把牛郎觀得真



233

233

**A contemporary Chinese yixing hexagonal tea pot**

Attributed to Shi Xiaoma  
moulded on four sides in low relief dragons and phoenix, impressed seal mark 'Xiaoma' to the base, 6.2cm high, 12.3cm at the widest

**\$1,800 - 2,500**

(傳) 施小馬 宜興紫砂六方摹印龍鳳紋壺



234

234

**A Chinese yixing stoneware 'landscape' vase**

moulded and carved in high relief with clay of different colours with a landscape with garden pavilions, the other side with a poem appreciating the scene, 8.8cm high

**\$800 - 1,200**

宜興紫泥堆刻山水詩文小瓶





235

**235**  
**A small Chinese embossed bamboo 'cowboy' brush holder**  
 Zhao Weiyang  
 in the style of the cowboy paintings by Fan Zeng (1938 - ), embossed with an old gentleman asking direction with a child riding an ox, under a pine tree, inscribed with a poem describing the scene, with a seal of the artist, 10.1cm high, 5.3cm diam  
**\$1,800 - 2,200**

趙偉陽 仿範曾筆意竹雕留青'松下問童子'小筆插  
 款識: 松下問童子 言師采藥去 只在此山中 雲深不知處  
 鈐印: 趙偉陽

**236**  
**A coral-red-ground gold-painted brush pot**  
 Jiaqing six-character iron-red mark to the base painted around the body in gold with four panels of lotus flowers separated by a column of floral and *changpan*-knot spray, all between two decorative borders and an coral-red ground, mouth rim gilded, the interior and the base with turquoise enamel, 6.7cm diam, 12cm high  
**\$800 - 1,200**

樊紅地描金洋蓮紋筆筒 嘉慶六字樊紅篆書款



236

**237**  
**A double-gourd vase**  
 painted with a pavilion by a rocky outcrop against a creamy and crackle glaze, 32cm high  
**\$600 - 900**



237

**238**  
**A Chinese rosewood brush pot**  
 the straight sided body with defined graining, 15cm high, 15cm diameter  
**\$600 - 800**



238

紅木素紋筆筒



239

239

**A Chinese iron-red 'dragon-and-phoenix' washer**

Daoguang six-character iron-red seal mark painted around the body with a dragon and a phoenix pursuing a flaming ball, all above a band of sea-wave border, 9.3cm diam

**\$1,500 - 2,200**

樊紅彩龍鳳戲珠海水紋水盂 道光樊紅六字篆書款

240

**A Chinese famille verte brush pot**

Late Qing dynasty painted around the body with figurines set in garden landscape, on one side a seated official, possibly Su Shi, surrounded by two of his close friends, possibly Huang Tingjian and Fo Yin, enjoying tea, attended by two servants on the other side, the base with a central glazed recess, 19.9cm diam

**\$1,500 - 2,200**

Su Shi, a famous poet and calligraphist during the Northern Song dynasty, was well known for his love for tea. Historical records and paintings often show Su as a bearded man wearing a tall hat, and sometimes accompanied by his two close friends, calligraphist Huang Tingjian and Buddhist Fo Yin, engaging in various cultural activities. The painting on this brushpot is possibly a tribute to the great friendship.

晚清 五彩三友茗茶筆筒

東坡愛茶，能栽種，能品味，頻見於諸多歷史記載。流於後世對東坡神形的描寫及繪畫，多記其“峨冠而多髯”，且常與好友黃庭堅及佛印相交出遊。該筆筒中所繪三人，觀其形貌衣著，或許乃此三人。



240

241

**A Chinese carved bamboo 'spring' brushpot**

Signed Chengzhi carved in high relief with groups of people enjoying spring in a landscape of garden pavilion amongst mountains and adjacent to a river, incised 'Spring, year of dingsi, made by Chengzhi', 6.3cm high

**\$3,500 - 5,000**

竹雕'春意圖'筆筒  
款識：丁巳年冬 澄之制

242

**A Chinese carved bamboo brushpot**

carved with a group of people playing chess amongst a landscape of pine trees and mountain, 16cm high, 14cm diam

**\$3,000 - 5,000**

竹雕松山對弈筆筒



243

243

**A carved Chinese square soapstone 'lioness and cub' seal**

Artist unknown

carved for collector Weng Guangping (1760 - 1842), the stone of an orange tone, the lioness and the cub in mutual pursuit, carved on the four sides a short attribution to the painting of Weng Guangping which humbling the artist's seal-carving skill, inscription dated the tenth month of the year of *Gengchen* (1842), box,

5.4cm high

**\$50,000 - 60,000**

為翁廣平作壽山石雕獅鈕方章

款識：衡山筆墨秀翹 沈石田意態蒼渾 是畫是書各稱其體 余謂印章與書畫亦當相稱 廣平之書工絕余印 殊愧粗浮 譬之野叟山僧 置諸繡戶綺窗 正下見之未有不掩口胡盧耳 庚辰清和月十五日為先生制此佳石 並請教於明入居士記於吳江青山草堂

朱文：翁廣平鑒賞金石書畫之寶



244

244

**A small Chinese soapstone seal**

Attributed to Zhou Bin

the stone of creamy tone with black and brown inclusions, the finial carved of a squatting dragon, *dun long*, the side incised with a verse attributed to the dragon and the artist's style-name, the seal script, *jinshen*, meaning 'prudence', box

3.5cm high

**\$2,000 - 3,000**

*Dun long*, literally a squatting dragon, a mythical creature originally used to decorate roofs of palaces and temples, imperial chariots, and later also appearing on seals, is a type of dragon that is always depicted as seated, and, more often than not, looking up.

Shangjun, was the style name of Zhou Bin, a well-known carver during the early Qing Dynasty in southern China whose work included small-sized display pieces for scholar's studio and seal carvings, often of soapstone.

尚均款 蹲龍鈕壽山芙蓉石閑章 朱文篆書"謹慎"

款識（疑似）：唐蹲龍 若而蟠 若而蹲 法父取象 服禦是尊 尚均

蹲龍，據明朝《三才圖會》中記載是一種“龍狀而蹲之”的神獸，並常作守望之姿。“疑宮廟乘輿以為之飾。考其器，則唐物也”，後世也常用之於裝點金石印章。

尚均，是清初福建的雕刻名手周彬的字號。其作品包括印紐及各種文房擺件，雕工“凝滑無纖隙”，《舊學齋筆記、前塵夢影錄》稱其“鬼工”矣。



245

245

**A carved Chinese gaoshan soapstone seal**

the stone of reddish brown and creamy beige tones, carved with a climbing slender *chi* dragon, one seal incised 'linfuoyuanzhu', the other embossed 'panshui',

5cm wide

**\$4,000 - 6,000**

PROVENANCE

Lot 2451 Autumn Series 2009, Xiling Yinshe Auction

巧色高山石雕螭龍鈕閑章

白文：鄰佛園主 朱文：盤水

来源：西泠印社2009秋拍 文房清玩·近现代名家篆刻专场



246

**A Chinese carved jade brush stand**

incised Qianlong four-character seal mark  
one side carved with floral design, the other with a poem in seal script,  
7.3cm wide  
**\$2,000 - 2,500**

雕花並篆書筆擱 乾隆四字篆書款



246

247

**A Chinese carved jadeite 'carp' boulder**

the stone with pale green tone with slight lavender shade and emerald inclusions, carved with nine carps leaping out of a wave, with stand,  
7.9cm high  
**\$2,000 - 3,000**

翠玉九魚躍泉山子並座



247

248

**A Chinese hardstone scholars' rock**

of creamy white tone with brown inclusions, with stand,  
21.5cm high (stone)  
**\$1,200 - 1,800**

硬石隨形山子



248

249

**A Chinese scholar's stone**

the stone of greyish and maroon shades, stand,  
28cm high  
**\$700 - 900**



249



250



251



252



253



254



255

**250**  
**A carved Chinese nephrite figure group**  
of a reclining Buddhist lion,  
2.5cm high, 7cm wide  
**\$1,000 - 1,500**

秀玉雕靈獸掛件

**251**  
**A carved Chinese celadon 'mythical beasts'**  
**bangle**  
Qing dynasty  
carved with four mythical beasts running in the  
same direction, one amongst clouds,  
8cm diam.  
**\$3,000 - 3,500**

清 青白玉神獸紋鐲

**252**  
**A Chinese celadon jade dog**  
the reclining animal with a curling tail,  
looking back,  
5cm long  
**\$4,500 - 5,500**

青玉雕小狗把件

**253**  
**A Chinese celadon jade 'lotus leaf' washer**  
Qing dynasty  
with some brown inclusions in either side, a  
roundel recess to the bottom,  
11cm wide  
**\$3,500 - 5,000**

清 青玉帶皮荷葉形洗

**254**  
**A Chinese celadon jade washer**  
carved as a lotus petal supported by a its  
branch,  
13cm long  
**\$3,500 - 4,000**

PROVENANCE  
Bearing a label 'Gregory Collection'

青玉帶皮荷花瓣水承

來源：貼有 'Gregory Collection' 收藏標籤

**255**  
**Three Chinese jade carvings**  
of a spinach-jade archer's ring, a pale-celadon  
double-gourd and green-jade Buddha  
buddha: 5.8cm high, gourd: 4.6cm, ring: 2.5cm  
high (3).  
**\$1,000 - 1,500**

玉雕一組 翠玉扳指 青白玉葫蘆掛件 青玉米勒  
擺件



256  
Front



256  
Back

#### 256

#### **A carved large Chinese pale-celadon jade pendant**

Qing dynasty, 18th century

carved in the front of a *chi*-dragon and a flying phoenix swirling in mutual pursuit, the back with a squarish-circular disc carved with cloud motif, the top with a bat carved out of the brown inclusion, 9cm long, 144g

**\$15,000 - 20,000**

清十八世紀 帶皮青白玉龍鳳紋掛件





257



258



259



260



261

257

**A Chinese pale celadon jade carving of a censer top**

Qing dynasty

the stone with some light brown inclusions, one side carved with a lady figure with a spotted deer, the other side with a spotted deer, all amongst pine trees, *lingzhi* fungus and *bajiao* plants,

4.5cm high

**\$800 - 1,200**

清 青白玉雕麻姑梅花鹿爐頂

258

**A carved Chinese pale-celadon jade censer top**

of circular shape, pierced with two cranes, one holding a branch of *ruyi* in its mouth, with stand

5.3cm diam.

**\$1,200 - 1,500**

青白玉透雕雙鶴爐頂

259

**A plain Chinese celadon jade archer's ring**

3.3cm diam.

**\$1,000 - 2,000**

青玉素扳指

260

**A plain Chinese celadon jade arm-bangle**

9.5cm diam.

**\$3,000 - 3,500**

青白玉素臂鐲

261

**A plain Chinese archer's ring**

Qing dynasty  
with pale brown inclusion

3.5cm diam.

**\$2,500 - 3,500**

清 青玉帶皮素扳指



262



263



264



265



266

262

**A Chinese white jade figure group**

of a reclining elephant, his head resting on one foot,  
4.5cm high, 8cm wide

**\$800 - 1,200**

白玉雕太平有象擺件

263

**A Chinese carved white jade fish**

the stone with slight inclusion, suspending from a beaded necklace,  
6.2cm wide

**\$1,200 - 1,800**

白玉雕'魚'掛件並珠串

264

**A Chinese celadon jade bangle**

8.1cm diam.

**\$1,000 - 1,500**

青玉素手鐲

265

**A small Chinese carved agate plaque**

the stone of creamy tone, with striated orange inclusion, carved out  
of the dark orange inclusion with a sage carrying a gourd on his back,  
resting on a rock, a pine tree branching out from a tall mountain in the  
background,

4cm (W) x 5.2cm (H) x 0.7cm (D)

**\$1,500 - 2,200**

巧色瑪瑙雕獨步松山掛牌

266

**A small plain Chinese celadon jade bangle**

7.8cm diam.

**\$2,000 - 5,000**

青白玉小素鐲

## Lot 267 – 268 A Private Collection in Queensland, formerly belonging to Arthur Stewart Briggs

Arthur Stewart Briggs was employed by Lord William Vestey and his brother Sir Edmund Vestey to manage their business operations in the Far East. Briggs worked for the Vestey Brothers and lived in Shanghai between 1950-1956. During his stay in China, Briggs was acquainted with high ranking officials including Chairman Mao himself. He received many gifts of Chinese furniture, porcelain, ivory, snuff bottle and carpet from a wealthy family friend, most of which were confiscated by the Chinese government before he left China in 1956.

All items in this private collection were first exported from Shanghai to UK and then imported to Queensland by Briggs' descendants.

Arthur Stewart Briggs 於1950至1956年間受聘於 Lord William Vestey 及其兄 Sir Edmund Vestey，在上海助其管理家族在遠東的事業。其間多與國共雙方高層來往交好，其後人至今留有其與毛澤東合影。Briggs 當年與社會名流禮尚往來，獲贈中國家具、瓷器、象牙、鼻煙壺及地毯等，其中絕大部分在其離境前被政府扣留。此次拍賣所有Briggs以前的私藏先從上海出口至英國，後再由其後人帶往昆省。



267



268

267

### A group of five Chinese snuff bottles

Early to mid-20th century  
of various materials including agate, nephrite, and rock crystal, some carved, some inside-painted, each fitted with a stopper of hard stone, coral, or jadeite, box  
varying from 6.7cm to 8cm high (5).

**\$800 - 1,200**

二十世紀中早期 鼻煙壺一組五件

268

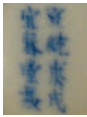
### A carved Chinese miniature agate tripot

Qing dynasty  
of greyish creamy tone with orange inclusions, the cover with a 'lingzhi' finial possibly of hard stone, fitted with its original stand and box,  
7.6cm high (including stand)

**\$200 - 300**

清 瑪瑙三足小鼎





269



270



271



269

**A small Chinese blue-and-white wine cup**

Xuantong eight-character studio mark and of the period, 1910 with no foot rim, the exterior painted with eight individual flower sprays between two borders, the mark translated as 'Xuantong gengxu (1910) year, made for the Hall of Appropriate Spring', 7.9cm diam., 2.8cm high

**\$1,000 - 1,500**

**NOTE**

For a cup with identical design and mark, see Lot 65, Wilson, Ming (1998) Rare Marks on Chinese Ceramics: a joint exhibition from the Percival David Foundation of Chinese Art and the Victoria and Albert Museum, 19 November 1998 to 28 May 1999, London, P.150 - 151. According to Wilson, Yichun Tang (Hall of Appropriate Spring) was the studio name of Liu Shiheng (1875 - 1937), whose father was assistant to Li Hongzhang (1823 - 1901), one of the most influential ministers of the 19th-century China. An unofficial history describes Liu Shiheng as an ardent collector of antiques. During the Xuantong reign, he placed two orders for porcelain - one in 1909 and the other in 1910, thus objects with *Yichun Tang* mark have either the cyclical year *jizhou* or *gengxu* to them. Based on published material all *Yichun Tang* pieces are blue and white wares.

清宣統二年 青花花卉紋臥足小盞 '宣統庚戌宜春堂制' 青花紀年堂名款

**註:**

1998年至99年英國大維德美術館及維多利亞博物館聯合舉辦的'堂名款瓷器'展覽中有一相同器物, 見該展圖錄展品65號, Wilson, Ming (1998) Rare Marks on Chinese Ceramics: a joint exhibition from the Percival David Foundation of Chinese Art and the Victoria and Albert Museum, 19 November 1998 to 28 May 1999, London, P.150 - 151. 據Wilson的研究, 宜春堂乃清末民初劉世珩(1875 - 1937)的堂名。劉父瑞芬是晚清權臣李鴻章的副手。劉世珩於宣統元年及二年均有訂燒'宜春堂'款瓷器, 是以有'宣統乙酉'或'宣統庚戌'紀年, 皆青花。

270

**A small Chinese blue-and-white washer**

Qianlong four-character mark, Late Qing or Republic period with inverted and curved rim, painted with fish amongst water plants, the rim with 'ruyi' border, the unglazed foot rim recessed, the mark to a central glazed recess, 9.1cm diam., 2.5cm high

**\$800 - 1,200**

晚清或民國 青花魚藻紋小洗 乾隆四字撰述款

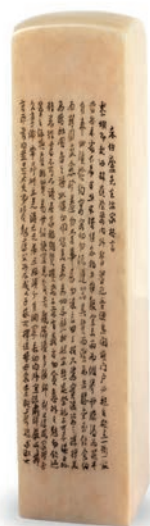
271

**Three small Chinese turquoise ground 'Chinese Rose' plates**

Qianlong four-character iron-red mark, Republic period each painted in the centre with a Chinese Rose, and a few other flowers around it, 10cm diam. (3).

**\$200 - 300**

民國 松石綠地月季紋小碟三 乾隆四字樊紅楷書款



272



273



274



272<sup>Y</sup>

#### An inscribed ivory seal

Attributed to Yu Shuo (1873 - 1957), Late Qing or Republic incised on opposing two sides with the full text of *Zhuzi Jiaxun*, a 17th-century educational classics in the Neo-Confucian canon, signed 'winter of Xinchou (1901), Yu Shuo, Beijing', uncarved, 6.4cm high

**\$800 - 1,200**

#### NOTE

Yu Shuo (1873 - 1957), arguably the most popular and refined artist in modern Chinese history in minuscule texts worked on ivories. Yu was renowned for a technique called 'blind carving', which is carving under a condition where the work is not entirely clear to the naked eye because of the size, and largely depended on intuition.

民國 于碩款朱子家訓全文象牙微雕圖章

款識：辛丑（1901）冬十二月中浣刻於北平寄叟 嘯軒于碩

#### 註：

于碩，字嘯軒，善治印，又工微刻，是中國近現代最著名的微雕大師，被稱為“牙雕一粒米”。擅長用盲刻法，即在肉眼看不清的情況下，全憑手感運刀雕刻而成，入刀有力，意在刀先，輕重緩急，隨心所欲。

273<sup>Y</sup>

#### A Chinese carved ivory belt buckle and an associated decorating piece

Qing dynasty each carved with similar design of a dragon in high relief pursuing a flaming jewel amongst clouds, the buckle sliding into two pieces each with a square loop to the back, the decorating piece suspending with a 'dragon' loose ring, with a square loop to the back, 5.3cm wide (buckle), 4.5cm widest (decorating piece) (2).

**\$500 - 800**

清 象牙雕刻雲龍紋帶鉤及飾物

274

#### A pair of small Chinese enamelled bronze plates

'Qingwan'-mark to the base, Late Qing or Republic period each with lobed and rounded corners and supported on four bracketed short feet, painted with a landscape of a pavilion by a lake amongst rocks and trees, the border with stylised 'kui' dragon motif, the underside with decorative borders,

10.2cm x 10.2cm x 1.7cm (2).

**\$300 - 500**

晚清或民國 銅胎琺瑯山水紋小方碟一對 '清玩'篆書款



275



276



277

**275**

**A Chinese painted-enamel 'bat and peony' plate**

Chenghua six-character iron-red mark, Republic period painted concentrically with layers of auspicious symbols such as peony, bat, scrolling lotus, all encircling a central *ruyi* sceptre, 24cm diam.

**\$500 - 800**

民國 牡丹福壽紋盤 成化六字樊紅楷書款

**276**

**A Chinese celadon-glaze tripod censer**

Qianlong six-character blue-and-white mark, Republic period the compressed globular body with two looped handles, the base with an unglazed ring, the reign mark to the central recess against a celadon ground, 8.5cm high

**\$500 - 800**

民國 豆青釉雙系三足香爐 乾隆六字篆書款

**277**

**A Chinese celadon-glaze square vase**

Early to mid-20th century of rounded shoulder and tall neck, flanked with a pair of 'dragon' handles, supported on a flaring and tall foot, original stand, 22cm high

**\$500 - 800**

二十世紀中早期 豆青釉龍耳方壺





278



279



280



281

278<sup>Y</sup>

**A Japanese carved ivory cylindrical vessel with cover**

Taisho period

carved around the body with various animals including a frog, a lizard, two birds, a snail and a butterfly among leaves, the cover with a finial in the form of a snail removable from the cover, incised probably Gyoumi [暁璿] to the base of the snail,

13cm high

\$800 - 1,200

279<sup>Y</sup>

**A pair of carved and tinted Chinese ivory whist-rest**

carved almost symmetrically with children playing various games amongst a garden pavilion, each carved with pine trees and willows to its back, 11cm high (2).

\$800 - 1,200

民國 染色象牙雕嬰戲腕搁

280<sup>Y</sup>

**A carved and pierced Chinese ivory tusk**

Early to mid-20th century

in the shape of a dragon boat with its 'dragon's head' amongst the figures, carved with figures of all ages, varying social groups and ethnicities engaging in various activities under pine and peach trees, with its original stand and box,

43cm wide

\$2,000 - 3,000

二十世紀中早期 象牙雕龍船人物擺件

281<sup>Y</sup>

**A carved Japanese figure group**

Incised 'Jushan' [壽山] to the base, Meiji or Taisho period of the God of Longevity accompanied by a child and a potted deer, holding a basket of fruit in his hand, wood stand and box,

19.5cm high

\$800 - 1,200



282



283



285



286



284

282<sup>Y</sup>

**A carved and tinted Chinese ivory of Iron-Crutch Li, *Li Tieguai***

Qing dynasty

the Daoist Immortal in the form a beggar supported with his iron-crutch, carrying on his back a gourd bottle, a vapour cloud emanating from the gourd, midst the cloud raising a circular jewel symbolising the Immortal's soul, fitted with its original base protector and wood box, 17.8cm high

**\$1,200 - 1,800**

清 染色象牙雕鐵拐李立像

283<sup>Y</sup>

**A Chinese carved ivory of Tao Yuanmin**

Late Qing or Republic period

the recluse-poet holding a branch of chrysanthemum in his left hand, and bamboo stick on his right hand attached with a straw hat resting on his shoulder, fitted with a wood stand with silver inlaid and cloisonné decoration, box, 23.5cm high (without stand)

**\$1,500 - 2,200**

晚清或民國 象牙雕陶淵明執菊立像

284<sup>Y</sup>

**A carved Chinese ivory figure group**

Qianlong four-character embossed mark to the base, early to mid-20th century

the two halves of the clam shell open and revealing a scene of a *Guanyin* holding a child in her arms accompanied by her attendant amongst rocks and bamboos, all supported on a continuation of the landscape with a child kneeling on a lotus flower worshipping the Goddess amongst a field of lotus flowers with various insects, below, a group of smaller-scaled fishermen and villagers engaging in various activities above a 'wave' base, base and stand, 31.5cm high

**\$1,000 - 1,500**

二十世紀中早期 象牙雕貝殼仙景擺件

285<sup>Y</sup>

**A group of three Chinese ivory carvings**

Qing dynasty to Republic period

of a Canton 'figures and pine trees' magic ball supported on a tall stand, a 'dragon' magic ball, and a 'children' toggle, 24.5cm high (assembled magic ball), 6cm diam. ('dragon' magic ball), 3.5cm wide (toggle) (3).

**\$500 - 800**

清至民國 象牙雕物一組

286<sup>Y</sup>

**Ten pairs of Chinese ivory chopsticks with silver fitting**

Early to mid-20th century

26.8cm long (20).

**\$200 - 300**

二十世紀中早期 包銀象牙方筷十對



277



278



279



280



281

**287<sup>y</sup>**  
**A carved ivory chess set with a marble board**  
 19th century  
 the 'white' pieces carved as European figures, and the 'black' pieces, tinted red, and carved as Asian figures, the board of green onyx and black marble,  
*the pieces of 5.3cm to 10.3cm high, the board: 28.4cm x 28cm x 1.5cm (33).*  
**\$4,000 - 6,000**

**288<sup>y</sup>**  
**A late Victorian carved ivory chess set**  
 together with a hinged board  
**\$800 - 1,200**

**289**  
**A Chinese carved ivory cylindrical cricket cage**  
 incised around the body with erotic images, the top pierced with a dragon design,  
*11.3cm high*  
**\$300 - 500**

象牙雕春宮圖蟋蟀籠

**290<sup>y</sup>**  
**A Chinese carved and pierced ivory brush pot**  
 Republic period  
 of various figures amongst a garden pavilion, against a pierced brocade field, the base removable,  
*11cm high*  
**\$500 - 800**

民國 象牙鑲雕人物故事筆筒

**291<sup>y</sup>**  
**A Chinese carved ivory figure of an old man**  
 Republic period  
 holding a walking stick in his right hand suspending from it a double-gourd, and a string of Buddhist beads in his left hand, a branch of pomegranate hanging on his waist, stand,  
*22.6cm high*  
**\$1,200 - 1,800**

民國 象牙雕執杖老者立像





292



293



294



295



296

292<sup>y</sup>

**A pair of Chinese rhinoceros-horn carvings**

each carved in the shape of a double-gourd suspending from its branch, 9.5cm high (2).

**\$1,500 - 2,000**

角雕葫蘆形掛件一對

293

**A pair of small Chinese horn washers**

of compressed globular form with short rims, one with stand, 5.5cm diam.

**\$300 - 500**

角雕小水承一對

294<sup>y</sup>

**A Chinese carved rhinoceros-horn libation**

Qianlong four-character mark in the form of a lotus leaf, carved around the body in high relief with a bird resting amongst a lotus pond, 7cm high

**\$10,000 - 15,000**

雕'蓮花池'荷葉形角杯

295<sup>y</sup>

**A large carved Chinese rhinoceros horn**

carved profusely in high relief with sages amongst garden pavilions with pine trees, fitted with a carved wooden stand, 29cm high, 645.5g

**\$30,000 - 50,000**

雕'松林亭臺'紋角

296<sup>y</sup>

**A carved Chinese horn**

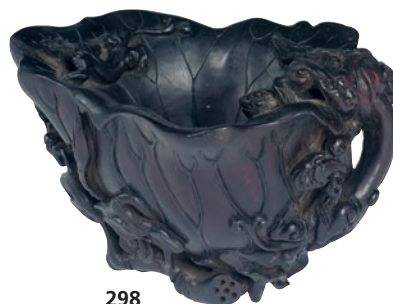
in high relief around the body three branches of different plants, the tip and the base in plain design, 32cm long

**\$3,000 - 5,000**

雕樹葉紋角



297



298



299

300



301

**297**  
A Chinese *huali* bracelet  
consisting of 12 beads,  
each bead about 1.5cm diam.  
**\$800 - 1,200**

海南花梨木手串

**298**  
A carved Chinese *zitan* libation cup  
in the shape of a lotus leaf supported by a branch issuing lotus root and  
buds, with *chi*-dragons climbing on both the interior and the exterior,  
9.8cm high  
**\$2,000 - 4,000**

紫檀雕螭龍荷葉水洗

**299**  
A Chinese carved boxwood figure group  
of a reclining horse and a monkey climbing over it, stand,  
11cm high  
**\$600 - 800**

黃洋木雕馬上封侯擺件

**300**  
A Chinese carved boxwood figure group  
of two cow boys climbing over a reclining buffalo,  
11cm high  
**\$600 - 800**

黃楊木雕牧童戲水牛擺件

**301**  
A Chinese carved wood figure group  
of Liuhai riding a wave, wearing a lotus leaf as a hat, his left hand holding  
a water vessel, a string of money suspended from the forearm, his  
right leg stepping on a three-legged toad emerging from the wave and  
catching the other end of the string of money in its mouth,  
23.5cm high  
**\$800 - 1,200**

硬木雕劉海戲金蟾



303

302

**A carved Chinese horn Zhongli Quan**

19th century, Qing dynasty  
the Taoist immortal seated, holding his fan in his right hand, wearing a  
open and loose jacket and pantaloons, fitted wood stand,  
12.2cm high  
**\$2,500 - 4,000**

清十九世紀 角雕鍾離權坐像並座



302

303

**Three tortoise shells**

12cm long, 9.5cm long, 7.5cm long (3).

304

**A Chinese moulded and carved gourd vase with ivory and tortoise shell cover**

Guangxu incised mark to the base  
moulded and carved around the body with a landscape of garden  
pavilions and gate towers amongst rocks and pine trees, accompanied  
with a poem describing the scene, the neck with *hui*-and-lappet  
border, fitted with an ivory rim, the cover screw-removable, the ivory  
base and the tortoiseshell top pierced with movable butterflies amongst  
scrolling foliage,  
36cm high

**\$1,000 - 2,000**

**NOTE**

The traditional technique of making a gourd vase is an interesting and  
unique one. An artisan would grow gourds into decorated moulds placed  
around the young fruit. When the fruit is matured, the gourd would bear  
the impressed design which would only need slight fine-tuning.

匏製山水紋賞瓶 象牙及玳瑁旋蓋 並錄李太白詩「山中問答」 光緒四字  
篆書刻款

款識：問余何意棲碧山 笑而不答心自閒 桃花流水窅然去 別有天地非人  
間 甲子年冬月作

鈐印：陳

**注：**

匏，即葫芦。匏制瓶即葫芦器，其制作方法为中国所独有的传统工艺。  
工匠将葫芦嫩果纳入阴文范中，待其长成，最后结成所制器物。依此方  
法制成的匏器不经雕琢，却纹饰清朗，浑然天成。



304





305



306



307



308



309

**305**  
**A Chinese bamboo opium pipe**  
with a later stopper,  
44.5cm long  
**\$300 - 500**

**306**  
**A Chinese carved boxwood *lingzhi* fungus**  
the branch issuing two small and a large fungus,  
38.5cm long  
**\$800 - 1,200**

黄楊木雕靈芝擺件

**307**  
**A pair of Chinese *weiqi*-stone bowls with lids**  
of plain design in compressed globular shape,  
11.2cm diam., (2).  
**\$800 - 1,200**

硬木围棋子罐并盖一对

**308**  
**A carved boxwood figure of Zhao Yun**  
depicting the general suited in his armour, holding a infant in his right  
hand, holding a spear in his left - a famous anecdote in the *Romance of*  
*the Three Kingdoms* where Zhao Yun saved Liu Bei's newborn during the  
battle of Changban,  
35cm high  
**\$3,000 - 5,000**

黄楊木雕子龍護主立像

**309**  
**A Chinese carved boxwood Yaksa, *yecha***  
the semi-god poised for combat, holding a trident in his hands, riding  
waves,  
38cm high  
**\$1,500 - 1,800**

黄楊木巡海夜叉立像



310

### 310

#### An unusual Sino-Tibetan silver inlaid casket and cover

Wanli six-character embossed mark and of the period of rectangular shape, flanked with two upturned 'crane' handles, the long sides each decorated with a circular 'prunus' panel, and other auspicious motifs on a fretwork silver ground, the cover pierced and applied with roundels and sword-shaped motifs and scrolling dragons around the rim, all covered with silver-work 'lei'-patterns, raising to a 'shou' knob, 34cm x 16cm x 29cm

\$8,000 - 10,000

#### NOTE

This type of metal work was produced in exceedingly high quality and vast number in Tibet as early as the 14th and 15th century. Iron is one of the five treasures of Tibetan Buddhism, amongst gold, silver, copper and brass. Hence it is not surprising that the Tibetans made so many pieces of lowly iron and lavishly decorated them with gold and silver.

The unique technology has been known as "damascening" to Europeans, but called "Derge" in China, the name of the town through which the metalwork was brought to the China-proper. Different from the common inlaid-works, "Derge" works have their surface of the wrought iron abraded and then gold and/or silver beaten on in the pattern of decoration desired. Known pieces with Chinese reign-marks usually bear the Yongle, Xuande, and Qianlong marks. Qianlong emperor, especially, commissioned a group of Tibetans to produce vessels and objects of daily use, such as brush pots and plates, besides those for the traditional ceremonial and religious purpose.

Compare a globular jar and cover also from the Wanli period, illustrated by Rose Kerr in *Later Chinese Bronzes*, London, 1990, p. 55, no. 44, from the Victoria and Albert Museum ref no 108-1876. The revitted ornaments resemble those on this lot. Kerr further suggests such metalwork was produced by armourers due to the rivetting technique used in its assembly.

明萬曆 鐵鑄錯銀方形櫃

#### 註:

此類金屬器早在十四十五世紀藏人已大量制作，並且工藝極其高明。鐵是藏傳佛教五大金屬之一，所以以鐵為身並鑲嵌金銀的藏傳金屬器傳世屢見不鮮。

其鑲嵌工藝在歐洲被稱為 "damascening" [金屬絲編織]，而在中國被稱為 "德格"，一藏川邊境的文化交流重鎮，傳此種金屬器便是由德格傳入中原。與傳統金屬絲編織所不同，"德格" 器是先將鍛鐵表面磨切出凹陷花紋，然後再以金銀捶打入內。已知的此類金屬器具有明清年號款的無多，基本以永宣及乾隆朝為主。乾隆帝甚至邀請藏人入京打造 "德格" 器，並將其運用從宗教禮祭衍生至皇家日用。

比較 Rose Kerr 的《中國晚期銅器》中介紹的一球形鐵鑄有蓋器物（英國維多利亞與埃伯特博物館館藏 108-1876），同是萬曆朝物品，運用及其相似的鑄造鑲錯技術。見書頁55，圖版44，倫敦，1990。



311



312



313



314

311

**A small Chinese cloisonné 'morning glory' vase**

Laotianli four character workshop mark, late Qing or Republic period worked with metal inlay of scrolling pink-and-red morning glories against a white ground, between two bands of decorative patterns, 21.9cm high

**\$800 - 1,200**

**PROVENANCE**

Private Collection, Victoria

**NOTE**

For an example with the Laotianli-workshop mark, see "Metal-bodied Enamel Ware: The Complete Collection of Treasures of the (Beijing) Palace Museum," Hong Kong, 2001, p.172 no. 164.

民國 銅胎掐絲牽牛花紋琺瑯膽瓶 老天利四字刻款

來源：維省私人收藏

**注：**

《金屬胎琺瑯器：故宮博物院藏文物珍品大系》中記載有一件法朗器為“老天利”底款，見書頁172，圖版164號。

312

**A Chinese carved 'cloud' black lacquer plate**

Xuande four-character embossed mark carved with the classic 'cloud' motif to both the interior and the underside with simulated effect of layered black and cinnabar lacquer, supported on a short foot rim, 28.3cm diam.

**\$1,200 - 1,800**

黑漆刻雲紋圓盤 宣德四字楷書浮雕款

313

**A Chinese coloured overlay glass vase**

Four-character Qianlong mark

Of four facets with angular shoulder and flaring mouth rim, and short foot rim, each facet decorated with yellow, green, red and blue overlay of children celebrating the Lantern Festival, all against a dusted white ground, the foot rim of red overlay with carved *hui* pattern.

23.6cm high

**\$2,200 - 2,500**

藕粉胎套彩料嬰戲紋瓶 乾隆四字楷書款

314

**A Chinese blue glass bottle-neck vase**

Qianlong four-character incised mark but later

carved in high relief of a fisherman catching a carp by a lotus pond, accompanied by various symbols of longevity and fortuity such as peaches, cranes, pine trees, and *ruyi* fungus, all against an incised 'sea wave' ground,

28.3cm high

**\$800 - 1,200**

藍料琉璃荷塘垂釣松鶴海水紋長頸瓶 乾隆四字篆書刻款





315

315

**A Chinese gilded bronze buckle**

the central panel carved in high relief with a full-frontal dragon, the two side panels with two smaller dragons, all against a *lei*-ground in low relief, the buckle sliding into two parts,  
7cm wide

\$600 - 800

銅鑲金龍紋帶扣

316

**A Chinese silver plaque**

late Qing or Republic period  
worked in low relief with a *qilin* and a phoenix amongst peonies, stamped 'solid silver' to the back,  
10cm x 5.6cm x 0.4cm, 195g

\$800 - 1,200

晚清或民國 鳳凰麒麟牡丹紋銀牌



316

317

**A small Chinese gilded bronze tripod 'dragon' censer**

Qianlong four-character embossed mark, early to mid 20th century  
cast with a dragon accompanied by small lion dogs against a 'sea wave' ground on each side of the body, supported on three 'beast'-masked legs, flanked by 'dragon' handles, the cover worked with two dragons against 'cloud' ground with 'lion dogs' finial,  
11.5cm high

\$1,000 - 1,500

二十世紀中早期 銅鑲金獸耳龍紋香爐 '乾隆禦玩'四字楷書鑄款



317

318

**A small Chinese 'lion'-handle bronze censer**

embossed '*xuan*' to the base  
of compressed globular form supported on a short foot rim, flanked by two 'lion' handles,  
12cm widest, 4.8cm high, 569g

\$1,000 - 1,500

獅耳銅香爐 '宣'字楷書鑄款



318

319

**A Chinese parcel-gilt bronze censer**

Xuande six-character embossed mark  
of compressed globular form raised in a foot rim, flanked by a pair of gilded 'elephant' handles,  
23cm wide, 2315g

\$4,000 - 5,000

銅鑄鑲金象耳圈足香爐 '大明宣德年制'楷書浮雕款



319



320



321



322



323



324



325

320

**A carved Chinese stone figure of Dharuma**

in flowing robe, his right hand holding a scroll, in the left hand a walking stick, carrying a straw hat on his back, a Buddhist-lion by his feet, stand, 18cm high

**\$1,500 - 2,200**

石雕達摩立像

321

**A Chinese carved and tinted bamboo arhat**

the arhat hunched back, holding a scroll in his hands, a lion-dog climbing over his right foot, 19.3cm high

**\$1,800 - 2,200**

染色竹羅漢

322

**A Chinese bronze statue of Weituo**

Probably Ming dynasty the standing Buddhist guardian figure dressed in armour with billowing ribbon, hands in prayer position, 29cm high

**\$1,000 - 1,200**

(或) 明代 銅鑄韋陀立像

323

**A Chinese cloisonné tripod censer**

Qianlong four-character embossed mark decorated around the body with scrolling Indian lotus against a turquoise ground, flanked with a pair of 'elephant' handles and supported on three 'elephant' feet, the cover of a seated elephant above reticulated scrolling foliage raising to a 'lotus' prayer wheel with an animal finial, the tripod stand of scrolling floral pattern, raising to a flat 'lotus' knob in the centre, 47cm high

**\$1,700 - 2,000**

銅胎琺瑯'太平有象'雙耳香爐

324

**A Chinese twin-handled bronze tripod censer**

the compressed globular body supported by three 'qilin'-masked feet and flanked by a pair of baluster handles, the waisted neck with 12 'bixi' nipples against an embossed 'hui' ground, 45.5cm high

**\$4,000 - 5,000**

銅鑄雙耳麒麟足鈕釘紋三足香爐

325

**A Chinese cloisonné twin-handled tripod censer**

Four-character embossed studio mark decorated with three panels of Indian lotus against a sea-green ground worked with cloud motif, all reserved against a turquoise ground with floral decoration, studio mark 'private collection of Landao' to the base, 18.4cm high

**\$1,400 - 1,800**

銅胎琺瑯洋蓮紋三足香爐 蘭島私藏



326



327



328



329



330

326

**A carved Chinese soapstone monk**

seated in a relaxed position with his hands wrapped around his left knee, wearing long and flowing robes with brocade borders and floral patterns, his straw *zafu* carved with brocade borders, 11.5cm high (2).

**\$1,600 - 2,200**

壽山石雕抱膝羅漢坐像及蒲團

327

**A carved Chinese soapstone arhat with hardstone inlay**

seated in relaxed position with his eyes closed, his flowing robes decorated with hard-stone inlay along the edges, cuddling a lion cub, all supported on a carved 'cloud' base, 8.3cm high

**\$8,000 - 10,000**

壽山石雕笑獅羅漢坐像

328

**A Chinese bronze figure of a seated Bhaisajyaguru**

the Medicine Buddha with serene expression, seated in dhyanasana on a double-lotus base, wearing layered robes, his left hand holding a medicine nectar, his right hand resting on his knee, holding the myrobalan plant, incised double vajra to a recess in the base, 23cm high

**\$1,800 - 2,200**

銅藥師如來坐像

329

**A Chinese parcel-gilt bronze newborn Shakyamuni**

the infant Buddha right hand pointing to the sky and left hand to the earth, standing on a double lotus base, 20.5cm high

**\$3,500 - 5,500**

部分鑲金釋伽誕生'天上地下唯我獨尊'蓮花座立像

330

**A Sino-Tibetan bronze figure of a seated Bodhisattva**

her hands in Abhaya and Varada mudra, seated in dhyanasana on a double lotus base, 16.3cm high

**\$1,200 - 1,800**

銅鑄三眼菩薩坐像





331



332



333



334



335

331

**A Chinese *furong* soapstone carving of Vajraputra**

the reclining arhat wearing flowing robes, holding a lion cub in his hands,

9cm high

**\$4,000 - 6,000**

壽山芙蓉石雕笑獅羅漢坐像

332

**A carved Chinese soapstone Arhat**

the stone of creamy beige tone with varying shades of pink inclusions, the Arhat, resting cross-legged, wearing flowing robes, holding a Buddhist lion in his right hand, and a bead in his left,

11cm high

**\$3,500 - 4,500**

壽山石雕笑獅羅漢坐像

333

**A Sino-Tibetan yab-yum icon of a seated Yi dam Hevajra with his consort**

the Hevajra and his consort, both three-faced and six-armed, embracing each other, hands in various mudra, hair with blue pigment, both seated on a double lotus base, the torso of the consort removable from the figure group, base unsealed,

17.3cm high

**\$2,500 - 3,200**

銅鑲金藏傳喜金剛座像

334

**A Chinese seated Buddha**

his hands in Abhaya and Varada mudra, seated in Dhyanasana on a double lotus base,

21cm high

**\$500 - 800**

335

**A small Sino-Tibetan gilt bronze figure of Vaisravana, duowentian**

the Heavenly King of the North in half seated position on a double lotus base, his hair with red pigmentation, his left hand holding a mongoose ejecting a jewel from its mouth, the right hand carrying a citron, the right foot pendant and supported by possibly a drum on which is a conch shell, the base sealed and incised with a double-vajra mark,

10cm high

**\$1,200 - 1,500**

銅鑲金多聞天坐像

多聞天是佛教的四大護法神，守護北方，統領四大天王，同時也是知識之神、財神，及一個很重要的武神。多聞天王原形為右手托寶塔，左手持三叉戟。在藏傳佛教中常見左手摯口吐珠寶的貓鼬，右手托一佛手果，右腳常懸



336

### 336

#### **A Chinese gilded bronze figure of a seated Amitabha**

Yongle six-character incised mark, probably Ming dynasty the deity seated majestically in padmasana, the hands in dhyanamudra holding the vase of longevity, the rounded face with eyes downcast providing a benevolent expression, the hair swept back in a topknot behind an elaborate eight-leaf crown with short sashes tied behind the ears, wearing a gossamer shawl over the broad shoulders revealing a bare torso festooned with jewelled chains, the beaded lotus base incised with six-character Yongle reign mark, 'Bestowed in the Yongle period of the Great Ming Dynasty', incised double-vajra to the base,

25.3cm high

**\$20,000 - 30,000**

(或) 明代 銅鑲金无量寿佛坐像 '大明永乐年施' 楷書刻款



337

337

**A Chinese gilded bronze Buddha**

seated in rajalilasana on a rock, wearing flowing robes with brocade borders opening to reveal his chest and belly, his left hand holding probably a peach,

15.9cm high

**\$2,500 - 4,000**

銅鑲金執壽桃尊者坐像



338

338

**A Chinese gilded bronze Samantabhadra, puxian**

Qianlong four-character embossed mark to the back, Republic period the bodhisattva riding a kneeling elephant with three pairs of tusks while carrying a lotus leaf 'parasol', all on a single lotus base,

47cm high

**\$2,800 - 3,200**

Samantabhadra, is one of the two bodhisattva that form the Shakyamuni trinity along side the Buddha. Known as *puxian* in China, his iconography is often time interchangeable with that of *guanyin*, bearing similar dress and features to some feminine depictions. His mount is a white elephant with three pairs of tusks, which some believe is the same elephant that appeared to Queen Maya in her dream, foretelling the birth of her son, Shakyamuni.

民國 普賢菩薩騎乘靈牙仙六牙白象坐像 '大清乾隆年造' 楷書款

三曼多跋陀羅，在中國稱普賢菩薩，「華嚴三聖」中與文殊菩薩侍立釋迦牟尼左右。在中國佛教藝術中普賢的法像常與觀音相類，多有具女性色彩的裝束及容顏。其座騎為一六牙白象，有傳說便是王后摩耶夫人夢中感孕時釋迦牟尼所乘之象。





339

339

**A Sino-Tibetan hollow dry-lacquer Amitayus**

Qing dynasty

seated in *dhyana* mudra on a round double-lotus base, his hands resting in *dhyana* mudra and supporting a vessel containing the nectar of immortality, clad in a robe of maroon and green with gilded edges, with strong shoulders and a compassionate expression, a beak-like nose and fine eyebrows centred by a raised *urna*, the hair arranged in tight knots over a pronounced *ushnisha*,

35.5cm high

**\$13,000 - 15,000**

**NOTE**

Hollow dry-lacquer is a traditional lacquer technique which matured during the 4th century in China. It was very popular during the Tang dynasty, then abandoned and revived again in the late Yuan and early Ming dynasty. Its method involved wrapping lacquer soaked linen around a wooden structure, and on this foundation the details were built up sometimes with pure lacquer. After the whole had sufficiently hardened, and details fine tuned, the core would be cut out from the base and a statue remained, light in weight but perfectly strong.

The Metropolitan Museum of Art has an early example of hollow dry-lacquer, see their collection of 'Buddha, probably Amitabha (Amituo), Tang dynasty (618–906), early 7th century, China', collection number 19.186

幹漆夾紵無量壽佛坐像

註：

夾紵是成熟於大約公元四世紀時六朝間的一種漆器造像工藝，興盛於唐代，於宋幾近失傳，後又於元明間復蘇。其制作方法是先用泥塑成胎，後用漆把麻布貼在泥胎外面，利用麻布的張力結構與漆的粘性，凝結成為堅固的形像，最後把泥胎取空，因此又有“脫空像”之稱。

夾紵之興，實與六朝以來佛教造像有著極密切的關係。相傳印度有所謂“行像”的傳統，“行像”就是於宗教慶典時迎請佛像，必須把佛像請出寺院以外，類似現在的繞境，我們現在依然可見這種儀式於印度出現。由於以夾紵作像其質輕便，利於攜運，較之石像大為輕便。當佛教傳入中國以後，行像的傳統也流行於中國，另一方面中土寺院規模愈來愈大，佛像制作也變得愈高大，石材或木材取得不易，因此，夾紵之法隨而被廣泛應用是順理成章之事，夾紵漆像由是盛極一時。

在紐約大都會博物館藏有一尊唐代的夾紵佛像。見該館館藏號19.186



340

**340**

**A parcel-gilt bronze figure of a seated Lama**

Qianlong incised mark

seated in dhyanasana and wearing layered sectional robes, his hands in mudra symbolising turning the wheel of Dharma while in meditation, raised upon a double-lotus base with beaded rims, double-vajra incised to the base,

23cm high

**\$3,000 - 5,000**

清晚期 銅部分鑲金上師佛坐像 '大清乾隆年施'



341

**341**

**A Sino-Tibetan gilded bronze figure of a seated Shakyamuni**

Qing dynasty

in dhyanasana on a lotus base above a stepped plinth supported by lions, his right hand extended in bhūmisparśa mudra and his left held in dhyana mudra, wearing a sanghati with beaded borders, the curled hair pulled over a high ushnisha with blue pigment, incised double-vajra to the base,

15.7cm high

**\$6,500 - 7,200**

清代 銅鑲金釋伽坐像



342

**342**

**A gilded copper figure of Tara**

Qing dynasty

seated on a waisted lotus plinth, with hands held in dharmacakra mudra, wearing a loosely draped dhoti incised with floral scroll border and a scarf trailing over the shoulders and arms, the hair partly drawn into a high looped chignon with long tresses falling over the shoulders with traces of blue pigment,

18.3cm high

**\$6,000 - 8,000**

清代 銅鑲金度母坐像

343

**A Chinese lacquered wood figure of Zhenwu**

Qing dynasty

stiffly seated with hands on his knees and wearing long robes over his armour cast, his long hair combed back smoothly, with extensive remnants of red lacquer, a square opening to the back,

111cm high

**\$10,000 - 15,000**

清 漆木雕真武坐像



343

344

**A carved polychrome wood figure of a seated Avalokitesvara, the 'Watermoon' Guanyin,**

Probably Yuan to Ming dynasty

with naturalistic facial features framed by a Amitabha-Buddha crown the voluminous yet relaxed body seated at ease with one arm gently resting on a raised knee, the other leg supported by a lotus flower floating amongst waves,

131cm high

**\$20,000 - 30,000**

NOTE

Such larger-than-life constructions are particularly associated with Shanxi province in northern China where the two pre-eminent centers of Buddhist activity were located at the time, in Taiyuan and the Wutai Mountain

(或) 元明時期 木雕彩繪水月觀音坐像

注：此類大型雕像於陝西地區地處太原於五台山的兩個佛教中心息息相關



344

345

**A cast-iron Guanyin**

Chenghua period, Ming dynasty

the Goddess seated in Lalitasana, her right leg supported by a lotus flower, mounted on a lotus her left hand in Vitarka Mudra, seated on a lotus base, all supported by a Buddhist lion, *hou*, a paragraph of inscription embossed to the back attributing the date and reason for bestowing the statue, ascribing the date to the Chenghua period,

93cm high

**\$6,500 - 7,500**

明永樂 鑄鐵騎獅觀音 背部印文禱'國泰民安風調雨順'于大明成化年間永豐府



345





346

346

**An early Chinese pottery tomb figure**

Tang dynasty  
covered with a buff tinted glaze, of a mourner with long sleeves and  
folded hands, stand

16cm high

**\$600 - 800**

**PROVENANCE**

Purchased from Buett & Sons, 1961

Private Collection, Victoria

唐 陶俑仕女

來源:

1961購於倫敦Buett & Sons

維省私人收藏

347

**A Chinese Neolithic painted pottery jar**

Majiyao Culture, Machang type, 3rd Millennium BC  
of bulging hemispherical upper and conical lower half, short neck and  
flaring mouth rim, flanked by two loop handles, painted in dark pigment  
in the upper half with four swirl patterns,

41.2cm high

**\$2,500 - 3,200**

**PROVENANCE**

Private Collection NSW

馬家窯文化 馬廠類型 彩繪陶壺

來源:

紐省私人收藏



347



348

348

**A Chinese early Yue-ware storage jar, hu**

Han Dynasty

of early bronze form with a flaring mouth, covered with an ash-olive  
glaze collected by three concentric and raised rings stopping the glaze  
from running, the neck unglazed and decorated with two wavy bands,  
the shoulder flanked by two 'taotie'-mask handles,

42.3cm high, 35.3cm wide

**\$2,500 - 3,500**

**PROVENANCE**

Private Collection NSW

Exhibited:

Asian Arts Institute of Australia, 2009, lot G1 3/09

漢 越窯青釉饕餮耳雙系壺

來源:

紐省私人收藏

參展:

澳大利亞亞洲藝術學會，2009，參展號 G1 3/09



348 Part 1



348 Part 2



350



351

349

### Two framed Chinese mirror paintings

Late Qing or Republic period

one of a portrait of a beauty seated in a dining room interior, one of a landscape of three Taoist immortals served by two attendants in amongst a mountain landscape, 31cm x 49cm (portrait), 60cm x 43.5cm (landscape) (2).

\$1,000 - 2,000

晚清或民國 鏡畫兩副 美人及道教三仙

350

### A framed Chinese landscape mirror painting

Painted with a scene of the Guanghan Palace, of a group of immortals enjoying singing and dancing, and the Jade Rabbit pounding medicine in the background, 74cm x 49cm

\$1,500 - 2,200

鏡畫廣寒宮圖

351

### Fu Hua (1926 - )

Squirrel and Grapes

Ink and colour on paper, framed

Signed Fu Hua, with one seal of the artist

Undated

43cm x 32cm

\$1,000 - 1,500

富華 松鼠葡萄多子圖 設色紙本 鏡框

款識：富華 戲作

鈐印：富華





352

**352**  
**Attributed to Sha Menghai (1900-1992)**  
 Calligraphy  
 Ink on paper, mounted  
 Signed Sha Menghai with one seal of the artist  
 Dated by inscription 1987  
 66.5cm x 32cm  
**\$800 - 1,200**

(傳)沙孟海 書法 紙本 約1987年作  
 款識：采菱渡頭風急 策杖林西日斜 杏樹壇邊  
 漁父 桃花源裏人家  
 沙孟海年八十七  
 鈐印：孟海



353

**353**  
**Attributed to Wang Shuhui (1912-1985)**  
 Court Ladies  
 ink and colour on paper, hanging scroll  
 signed Shuhui, with one seal of the artist, and  
 two collector's seals,  
 112cm x 42cm  
**\$1,000 - 1,500**

(傳)王叔暉 仕女 設色紙本 立軸  
 款識：叔暉  
 鈐印：王叔暉



354

**354**  
**Attributed to Zhang Ding (1917-2010)**  
 Landscape  
 ink on paper, hanging scroll  
 inscribed and signed by the artist, with three  
 seals of the artist  
 dated 1991  
 118.2cm x 69.2cm  
**\$800 - 1,200**

(傳)張仃 水墨紙本 立軸 1991年作  
 款識：辛未冬盡寫此避寒它山張仃於金華





355

### Liu Rongqing and Qiao Ruiqing

Calligraphy and landscape paintings

ink and colour on paper, framed fan painting leaves

the calligraphy inscribed Liu Rongqing, with one seal of the artist, dated 1850

the paintings inscribed Qiao Ruiqing, with two seals of the artist, 51cm wide

\$1,500 - 2,200

設色紙本 扇面 鏡芯

書法:

款識: 庚戌初夏為應長大兄先生雅正 劉榮卿

鈐印: 榮卿

山水:

款識: 春山如笑略擬耕煙散人筆意為應長大兄先生雅正 喬瑞卿

鈐印: 瑞卿



355

356

### Various artists

Calligraphy and paintings

ink and colour on paper, framed fan painting leaves

the calligraphy inscribed He Jialu, with one seal of the artist

the paintings collaborated among a few artists each inscribed and signed,

57cm wide

\$1,500 - 2,000

設色紙本 扇面 鏡芯

書法:

款識: 蓬仙先生雅屬 質卿家輅

鈐印: 何

繪畫由多位文人藝術家合作並屬, 據落款推測作畫大約於1860至1862年間



356



357

357

**Attributed to Tang Yun (1910-1993)**

Sparrow and Bamboo

Ink and colour on paper, glazed

Signed Tang Yun with two seals of the artist

Undated

44cm x 69cm

**\$3,000 - 4,000**

(傳) 唐雲 麻雀 設色紙本 裱

款識: 唐雲畫

鈐印: 大石千萬 唐雲之印

358

**Attributed to Yang Shanshen (1913-2004)**

Nude

Ink and colour on paper, hanging scroll

Inscribed and signed Shanshen, with two seals of the artist

Dated 1986

103cm x 39cm

**\$7,000 - 8,000**

PUBLICATION:

Lot 66, *Yiyuan Duo Ying: selected works by Lingnan School, Zhao Shaoang, Yang Shanshen,, Guan Shanyue, Li Xiongcai*, Shanghai People's Art Publishing House



358

(傳) 楊善深 明月夜留別 設色紙本 立軸 1986年作

款識: 離人無語月無聲 明月有光人有情 別後相思人似月 雲間水上到曾城 丙寅七月 善深

鈐印: 楊 善深

出版:

Lot 66, *Yiyuan Duo Ying: selected works by Lingnan School, Zhao Shaoang, Yang Shanshen,, Guan Shanyue, Li Xiongcai*, Shanghai People's Art Publishing House

圖版66號, 藝苑掇英: 嶺南畫派趙少昂, 楊善深, 關山月, 黎胸才作品集, 人民美術出版社

**359 Not Illustrated**

**A group of 23 pieces of Chinese stone rubbings**

10 pages of calligraphy by Chen Tuan, 12 pages of calligraphy by Liu Yong, and one painting by Luo Pin, all rubbed originally by Zhang Chungao during the Qing dynasty,

38cm x 60cm (23).

**\$1,200 - 1,800**

拓片 清張春阜刻石拓片 紙本 二十三張 收張春阜鐫刻舊拓《陳希夷先生十字卷》、《劉墉讀坡公題閣立本職貢圖詩書後》、羅聘《釋伽成道》三種



360

360

**Attributed to Xie Zhiliu (1910-1997)**

Mount Wanfu of Emei

Ink and colour on paper, hanging scroll

Inscribed and signed by the artist, with one seal of the artist

Date by inscription 1977

49cm x 98.5cm

**\$3,000 - 5,000**

(傳) 謝稚柳 峨眉萬佛頂 設色紙本 立軸

款識：峨眉三頂金頂最著稱 而以萬佛頂為最高 丁巳春月寄玉弟於

廣州 稚柳

鈐印：謝稚柳



361

361

**Attributed to Lu Yanshao (1909-1993)**

Lake Dongting

Ink and colour on paper, hanging scroll

Inscribed and signed by the artists, with four seals of the artist

Dated by inscription 1977

117cm x 58.5cm

**\$4,000 - 6,000**

(傳) 陸儼少 洞庭山水 設色紙本 立軸 1977年作

款識：丁巳三月陸儼少並記

鈐印：陸儼少 宛若 嘉定 穆如館





362



362 Interior

362

**A Chinese *huanghuali* table-top chest, *guanpixiang***

Qing dynasty

of rectangular form with a bail handle on each side, the hinged domed cover set with brass *ruyi*-head corner mounts and chain, opening to reveal a separate compartment above a pair of doors with *ruyi*-shaped baitong clasp and circular lockplate, the doors and cover opening to reveal four short drawers and one long drawer with shaped drawer pulls, the wood of warm chestnut brown tone,

34.5cm wide, 25.5cm deep, 33.5cm height

**\$6,000 - 8,000**

**NOTE**

Compare a similar chest sold by Sotheby's in New York, lot 129, 20 March 2012

清 黄花梨官皮箱

註:

紐約蘇富比2012年3月20日有一類似官皮箱，拍品129號



363



364

363

**A Chinese painted sideboard**

20th century

the rectangular top above five short drawers and a pair of cupboard doors all fitted with brass handles, raised on bracket feet 141cm wide x 48cm deep x 90cm high, (55.5in wide x 18.5in deep x 35in high)

**\$800 - 1,200**

364

**A Chinese painted and lacquered bench**

Early 20th century

the pierced back decorated with carved bats, above shaped arms and a solid seat, raised on conforming end supports 141cm wide x 43cm deep x 80cm high, (55.5in wide x 16.5in deep x 31in high)

**\$800 - 1,200**



365



366

**365**

**A large Chinese rosewood side cabinet**

of rectangular form with six drawers and six doors each with stylised handles and circular lock plates, raised on block feet, 312cm wide, 45cm deep, 87cm high  
\$4,000 - 6,000

**366**

**A Chinese painted lacquer two door side cabinet**

Early 20th century  
the rectangular top above a pair of cupboard doors painted with a village scene, enclosing a shelf with a single short drawer and hidden compartment, above a carved and painted apron on square legs 106cm wide x 50cm deep x 175cm high, (41.5in wide x 19.5in deep x 68.5in high)  
\$1,000 - 1,500





367

**367**

**A Japanese cloisonné vase with a tall stand**

Taisho or early Showa period  
decorated around the body with sparrows flying about a bamboo and daisy forest, between two decorative borders, the rims emphasised with brocade decorations, the stand with four baluster legs joined by two X-stretchers, the frieze pierced with floral decorations,  
Vase: 47cm high, stand: 92cm high (2).

**\$1,500 - 2,000**



368 Part

**368**

**A Chinese export writing desk together with an associated chair**

Early 20th century  
the superstructure with an arrangement of cupboards, drawers and pigeon holes, surmounted by a carved dragon, above a rectangular desk surface over an ornately carved front with four short drawers, raised on heavily carved cabriole legs, the chair with similar decoration including a dragon to the back,  
115cm wide, 68cm deep, 148cm high (2).

**\$1,500 - 2,200**



369



370



371



372



373

**369**  
**A Japanese Imari lobed-rim dish**

early 18th century  
fluted in sixteen lobes with scalloped rim, decorated in underglaze blue and red, green, aubergine and yellow enamels and gilt, the central medallion painted with a bird perched on a rock looking up at a pine tree overhanging a turbulent stream, surrounded by a richly decorated border, three flower sprays to the underside, box,  
9.4cm diam.

**\$800 - 1,200**

**PROVENANCE**

The estate of Raymond Mitchell  
Lot 512, 26 & 27 February, 2007, Mossgreen  
Private collection NSW

**REFERENCE**

See a dish with identical design in British Museum, JA 533  
The design is also catalogued in Ayers, John; Impey, Oliver; Mallet, J.V.G.; *Porcelain for Palaces: The Fashion for Japan in Europe 1650 - 1750*, Colour Plate 237, P.224. In the book, it is noted that the dish was carefully copied at Meissen (See Colour Plate 307) where a 'pink lustre' pigment was employed

**370**  
**A Japanese cast-iron Buddha and a carved wood okimono**

the Buddha seated on a lotus base, signed 'owned by Nobunaga' [信長公所持], the okimono carved with pine trees and a crane to the front, and incised 'in memory of Ikishima' [壱岐島記念],  
Buddha: 12.6cm high without stand, Okimono: 16.7cm high (2).

**\$300 - 500**

**371**  
**A gilt bronze gardian figure with a prayer bowl**

Taisho period  
his right hand with a halberd, the left extended upward to support a prayer bowl, fitted on a wood stand,  
32.4cm high without stand

**\$6,000 - 8,000**

**372**  
**A Japanese gilded-bronze figure of a standing archer**

Taisho period  
with his bow pulled back and just about to release his arrow, fitted on a wood stand,  
24cm high without stand

**\$5,000 - 7,000**

**373**  
**A Japanese gilded-bronze figure of an umbrella seller**

wearing a brocade-tunic, holding a closed umbrella in his right hand, and waving his left, fitted on a wood stand,  
23.7cm high without stand

**\$3,000 - 5,000**



374



375

374<sup>Y</sup>

**A carved and tinted Japanese ivory figure group**

Meiji or Taisho period  
assembled from different pieces by ivory hinges, carved with a group of mice climbing over each other and fighting for food such as peanuts, chestnuts, and beans, each mouse inlaid with rock-crystal eyes, 22cm wide

**\$15,000 - 20,000**

375

**A Japanese square black lacquer 'dragon' box with cover, *bako***

Taisho period  
the overlapping cover lacquered in gold *takamakie* with two swirling dragons, one in black and the other in black, in the centre, the faceted edges each lined in gold *hiramakie* with a *Maruni chigai takanoha kamon* in the centre flanked by bands of scrolling foliage, the base with a rich *nashiji* ground to the interior, with box, inscribed, 'Toorimachi, Ohayashi' [通町 小林], 25.4cm x 26.8cm x 11.9cm

**\$4,000 - 6,000**

丸に遼鷹羽紋龍図蒔絵箱 無銘 大正時代





376

**376**

**A Japanese blue and white ceremonial charger**

Meiji period

Painted profusely with a peacock standing in front of a landscape of peonies and bamboos, the underside with decorative patterns, 79.5cm diam.

**\$4,000 - 6,000**



377

**377**

**A Japanese Satsuma vase**

Taisho or early Showa period

heavily potted with a strong shoulder supported on a short foot rim and raising to a flaring mouth, the body of plain design with a clear and crackle glaze, between two bands of blossomed paulownia and of floral brocade, near the brocade inscribed vertically, 'The Women's Association in Kakoshima' 「鹿兒島婦人會」, the neck with decorative border, inscribed 'Satsuma, Tanoura, made by Keida' 「薩廣田之浦 慶田」 to the base, 32.8cm high

**\$800 - 1,200**



378



379

**378**

**An impressive Japanese lacquer and mother of pearl inlaid cabinet, Meiji period**

of rectangular form with an arrangement of sliding panels, drawers and doors with brass mounts and lock plates, all finely inlaid in mother-of-pearl with exotic birds amongst bamboo trees, flowers and vines, raised on conforming bracket feet, 154.5cm wide x 41cm deep x 179cm high, (60.5in wide x 16in deep x 70in high)

**\$6,000 - 8,000**

This lot is accompanied by paper work and letters addressed to the Victoria & Albert Museum in London from the present owners father (deceased) speculating as to whether this cabinet was produced for the 1862 Great Exhibition.

**379**

**A Japanese painted six-fold screen**

Taisho period

painted in ink with two dragons swirling amongst a field of heavy cloud, framed with brocade textile, unsigned, 173.3cm high, 59.9cm wide each panel

**\$2,200 - 2,800**



380



381



382



380

**A Tibetan bronze counter-flowing kettle and pouch**

the kettle embossed with a seated Buddhist monk on both sides reserved against a profusely decorated field of Indian lotus, the spout issuing from a demon's mouth, the handle in the shape of an arching lion dog, the pouch embossed with a flower in the centre on one side, the border lined with similar design of petals, the other side plain of design, the edge with circular loops suspending shells, bronze bells and other small decorations, kettle: 21cm high, pouch: 23cm long (2).

**\$600 - 800**

381

**A painted Tibetan Mandala Thangka**

20th century  
mounted with silk frame,  
50cm x 69cm (Thangka)

**\$300 - 500**

382<sup>y</sup>

**A group of five Tibetan objects and a Thangka**

18 to 19th century, the Thangka later  
consisting of two prayer's wheels, a carved ivory drum with animal  
skins suspended with a silk embroidery, a carved skull with silver rim, a  
knife and its sheath, the Thangka painted with the three-eyed Worldly  
Protector Dorje Setrap,  
various sizes from 17cm, thangka: 64.7cm x 43.4cm (6).

**\$1,000 - 1,500**





383



384



385



386

**383**  
**A Rajasthan Gupta glazed earthenware fertility icon**  
 300-500 A.D.  
 recto with a female figure, verso with a fertility icon,  
 26.4cm high  
**\$6,500 - 7,500**

EXHIBITED  
 Lot 11, *Jitish Kallat: Circa*, The Ian Potter Museum of Art, The University of Melbourne (13th Oct 2012 - 7th Apr 2013)

**384\***  
**A carved Indian ivory figure group of Krishna and Radha**  
 20th century  
 the ivory nicely patinated, both figures in a dancing position with their right arms raise high, supporting a large bouquet, dressed with elaborately with flowing robes and jewels, all supported on a platform sprinkled with flowers, the wood stand inscribed, 'Made in T.C. State of India'  
 44.5cm high with stand  
**\$1,500 - 2,500**

**385**  
**A set of Thai Buddhist sutra on bamboo slivers**  
 written in possibly Lanna, consisting of 18 blades, double-sided, of the sutra, one of the title, and one blank, all between two wooden covers sprayed in gold powder with scrolling-leaf pattern,  
 58cm long  
**\$300 - 500**

**386**  
**A gilded-bronze figure of Krishna**  
 Bengal, 19th century  
 his hair gathered in a bun and wearing earrings, standing playing the flute, later, his right leg flexed on a square base, evidence of original pigment, 28cm high  
**\$800 - 1,200**

**387 - 399**  
 No lots

**The Create Pointe Shoe  
Collection from the Friends of  
The Australian Ballet (S.A.) Inc.**

Tuesday 26 November at 6pm

Lots 400 – 438





Ballet as an art form has the capacity to weave magic and speak to the hearts and minds of people the world over.

The Australian Ballet epitomizes this, and it is our honour to support them in the creation of their outstanding ballet productions, and also the work that is done in schools through *Out There - The Australian Ballet in Schools* program. This is designed to engage and stimulate the imaginations of primary school children around Australia.

It is these inspirational qualities, magic and passion for dance that has captured the unique creativity of leading Australian Designers and enabled us to be able to present to you the CREATE. Pointe Shoe Collection

From humble beginnings, the Create project has surpassed everything we thought possible. Committee member Rachel Gelis and interior designer Michelle Leslie conceived the idea to invite Australian designers to transform a simple satin Pointe Shoe and have it mounted and enclosed in a glass cloche, becoming the very works of art you see today. This magic would have been impossible without the infinite talents, the passion and the generosity of spirit of 37 of Australia's leading designers...we sincerely thank them.

Like any ballet production, there is much support 'backstage' and thus we would like to thank the following people:

Bloch Australia – Sandy Windsor-Richards National Manager - Dance Products & Services Australasia  
 Black Sheep Advertising – Andrew Millar, Creative Director  
 Hughes PR – Tim Hughes, Managing Director  
 Northline – David Harford, Executive Chairman  
 Peter Fisher – Photography  
 One Rundle Trading – Amanda Swayle, Director  
 Clockworks Digital – Paul Wilson, Director  
 Bonhams – Jennifer Gibson – Head of Fine Furniture, Decorative Arts and Asian Arts

It is with great pleasure that we present to you for auction by Bonhams the **CREATE. Pointe Shoe collection** where ballet, fashion, art and design have joined together centre stage in support of The Australian Ballet to transform these iconic ballet shoes into this timeless collection of Objet D'Arte.

**Miranda Hodge**  
 President  
 On behalf of the Friends of  
 The Australian Ballet S.A Inc.



**Create.**  
friendsoftheaustralianballetsa.com.au



400

**400  
 'Create' Pointe shoe by Andros Georgiou  
 for Lexi Clothing**

custom digital printed satin in a nest of laser cut floral steel wiring, Bloch pointe shoe and steel wiring

**\$500 - 1,000**



**401  
 'Create' Pointe shoe by Dyann Smith  
 for Raw Pearls**

Bloch pointe shoe with white tulle, South Sea freshwater pearls, diamonds, white gold and yellow gold

**\$3,000 - 5,000**

See Illustration page 137



**402  
 'Create' Pointe shoe by Nicholas Pike**

Bloch pointe shoe with black and white feathers, brushed aluminium in a geometric cut-away design, one sterling silver pike fish bead set with twenty eight diamonds, plate engraved 'Von Rothbart casts his spell'

**\$3,000 - 5,000**

See Illustration page 145

**NICHOLAS PIKE**





403

**403**  
**'Create' Pointe shoe by Pat Georgiou for Alexis George**  
 Bloch pointe shoe with black satin, pheasant and coque feathers each individually shaped and glued onto the shoe, framed by wired feather wings  
**\$500 - 1,000**

**AG**  
 ALEXIS GEORGE  
 by Pat Georgiou

**404**  
**'Create' Pointe shoe by Fleur Wood**  
 hand beaded Bloch pointe shoe with sequins and metal butterflies  
**\$500 - 1,000**

fleur wood



404

**405**  
**'Create' Pointe shoe by Akira Isogowa**  
 vintage sequins and beads hand stitched personally by Akira Isogowa, Bloch pointe shoe dyed black, vintage beads and sequins, some hand dyed and painted  
**\$500 - 1,000**

Akira

**406**  
**'Create' Pointe shoe by Helen Heithersay for Elizabeth V**  
 Bloch pointe shoe hand decorated with two ballerinas, silk satin, silk Georgette, tulle, lace and wire  
**\$500 - 1,000**

Elizabeth V®



405

**407**  
**'Create' Pointe shoe by Brad Ngata**  
 Bloch pointe shoe, partial pink wig, yellow hair weft, faux pearl, black wire and black ribbon  
**\$500 - 1,000**

brad ngata  
 HAIR DISSECTION

**408**  
**'Create' Pointe shoe by Cami James and Nadia Napreychikov for Discount Universe**  
 Bloch pointe shoe with polished metal silver spikes, silver eyelets and a vintage boxing shoelace  
**\$500 - 1,000**





409

**409**  
**'Create' Pointe shoe by Razak for Miss Gladys Sym Choon**  
 Bloch pointe shoe, Fowlers Vacola preserving kit and a vintage jar  
**\$500 - 1,000**

razak

**410**  
**'Create' Pointe shoe by Heidi Middleton for sass & bide**  
 Bloch pointe shoe hand cut from a brass sheet to a design drawn by Heidi, then soldered, polished and nano plated  
**\$500 - 1,000**

sass & bide



410

**411**  
**'Create' Pointe shoe by Rosemary Armstrong for Tea Rose**  
 Bloch pointe shoe with metallic hand dyed lace and diamantes stitched onto the shoe  
**\$500 - 1,000**

Tea Rose

**412**  
**'Create' Pointe shoe by Connie Rhigas for Adelaide Flower House**  
 Bloch pointe shoe decorated with latte coloured hydrangea flowerettes with a hint of sparkle and ribboning  
**\$500 - 1,000**

AfH  
 ADELAIDE  
 FLOWER  
 HOUSE



411

**413**  
**'Create' Pointe shoe by Steven Kahlil**  
 Bloch pointe shoe incorporating Italian lace detail and delicate hand beading of antique bugle beads, Swarovski pearls and grosgrain ribbon  
**\$500 - 1,000**

Steven Kahlil

**414**  
**'Create' Pointe shoe by Tiffany Causby for Tutu & Twirl**  
 Bloch pointe shoe decorated with French couture fine lace and Swarovski crystals  
**\$500 - 1,000**

Tutu & Twirl





415



416



417



418



419



420

**415**  
**'Create' Pointe shoe by Heidi Stewart for Heidi and Jasper**  
Bloch pointe shoe decorated with feathers, faux pearls and cotton wool balls  
**\$500 - 1,000**

*Heidi and Jasper*

**416**  
**'Create' Pointe shoe by Penelope Loorham for Perri Cutten**  
Bloch pointe shoe with Swiss Guipure, purchased from a traditional manufacturer  
**\$500 - 1,000**

**PERRI CUTTEN**

**417**  
**'Create' Pointe shoe by alice McCALL**  
pressed with resin crystals using a swan motif to align with the ballet theme  
**\$500 - 1,000**

*aliceMcCALL*

**418**  
**'Create' Pointe shoe by Sibella Court for The Society Inc.**  
Bloch pointe shoe created using functional materials; linen, lead and leather  
**\$500 - 1,000**



**419**  
**'Create' Pointe shoe by Danielle Kawtarani for Crystalize Couture**  
individual Swarovski element crystals fastened one by one, Bloch pointe shoe and Swarovski crystals  
**\$500 - 1,000**



**420**  
**'Create' Pointe shoe by Genevieve Smart and Alexandra Smart for Ginger and Smart**  
ballet slipper with caged peony insole and metalized rubber finish  
**\$500 - 1,000**

**GINGER & SMART**



421



422



423



424



425



426

**421**  
**'Create' Pointe Shoe by George Gross and Harry Watt for George Gross and Harry Who**  
black Bloch pointe shoe hand embellished with silver and black sequins, beading and feathers  
**\$500 - 1,000**

GeorgeGrossHarryWho

**422**  
**'Create' Pointe Shoe by George Gross and Harry Watt for George Gross and Harry Who**  
red Bloch pointe shoe hand embellished with red sequins, beading and feathers  
**\$500 - 1,000**

GeorgeGrossHarryWho

**423**  
**'Create' Pointe shoe by Rebekah Wilcox for Crystal Couture**  
hand painted Bloch pointe shoe, individually set Swarovski crystal elements, laser cut stainless steel snowflake design and micro-shine glitter  
**\$500 - 1,000**



**424**  
**'Create' Pointe shoe by Cain Rumbelow and Markus Hamence for Cain & Markus**  
Bloch pointe shoe decorated to create a visual and playful piece using metallic lycra and Swarovski diamantes  
**\$500 - 1,000**

Cain & Markus

**425**  
**'Create' Pointe shoe by Sally Cook**  
Bloch pointe shoe with hand applied red Swarovski crystals, embellished with a red satin bow  
**\$500 - 1,000**

**426**  
**'Create' Pointe shoe by Michelle Leslie for Curious and The Specimen**  
a Parisian hand blown glass bat suspended above antiqued glass and hand dyed black pointe shoe  
**\$500 - 1,000**

Curious & The Specimen



427

**427**  
**'Create' Pointe shoe by Megan O'Hara**  
 hand painted Bloch pointe shoe, acrylic paint  
 and gold leaf on satin  
**\$500 - 1,000**

*O'Hara*

**428**  
**'Create' Pointe shoe by Kate Bowden**  
 for 'The Adelaide Magazine'  
 Bloch pointe shoe decorated with exclusive  
 prints, bold and colourful extra materials  
 including raffia and feathers  
**\$500 - 1,000**

the  
Adelaide  
magazine



428

**429**  
**'Create' Pointe shoe by Tiffany Manuell**  
 for tiffmanuell  
 Bloch pointe shoe decorated with acrylic paints,  
 individual hand cut feather/scale shapes from  
 several different painted canvases  
**\$500 - 1,000**

**tiff**  
MANUELL

**430**  
**'Create' Pointe shoe by Sally Phillips**  
 Bloch pointe shoe decorated with vintage  
 coins, raffia, beads and fabric  
**\$500 - 1,000**

S A L L Y P H I L L I P S



429

**431**  
**'Create' Pointe shoe by Tom Twopeny**  
 Bloch pointe shoe with ribbon, hand woven silk  
 on the inner sole and vinyl decals  
**\$500 - 1,000**

**T** Tom Twopeny Design

**432**  
**'Create' Pointe shoe by Pelle Fisher**  
 Bloch pointe shoe covered with papier-mâché  
 using comics  
**\$500 - 1,000**

Pfischer





433

**433**  
**'Create' Pointe shoe by Sarina Suriano**  
 Bloch pointe shoe decorated using hand set and hand sewn Swarovski crystals, brass four claw settings, brass chain and wire  
**\$500 - 1,000**

SARINA SURIANO



436

**434**  
**'Create' Pointe shoe by Megan Park**  
 Bloch pointe shoe hand embroidered with bronze and gold sequins, beads and crystals  
**\$500 - 1,000**

MEGAN PARK



434

**435**  
**'Create' Pointe shoe by Lillian and Dianne Khallouf Liade Couture**  
 hand stitched and embroidered Swarovski crystals and pearls, Bloch pointe shoe, cultured pearls and white tulle  
**\$500 - 1,000**



**436**  
**'Create' Pointe shoe by Rachel Williams (Gilbert) for Rachel Gilbert**  
 Bloch pointe shoe hand crafted with crystals, each one stitched directly onto the shoe, a hand crafted silk organza bow and crystals  
**\$500 - 1,000**

RACHEL GILBERT



435

**437**  
**'Create' Pointe shoe by Paulo Sebastian**  
 Bloch pointe shoe with duck feathers, embroidered French lace and a silk satin ribbon  
**\$500 - 1,000**

PAOLO SEBASTIAN



438

**438**  
**'Create' Point shoe by Paul Vasileff for Paulo Sebastian**  
 Bloch pointe shoe, duck feathers, French lace and silk satin ribbon  
**\$500 - 1,000**

PAOLO SEBASTIAN

**439 - 449**  
 No lots



# **Fine Furniture and Decorative Arts**

Wednesday 27 November at 6pm  
Lots 450 – 600







450



451



452

**450**

**A Royal Worcester reticulated vase and cover by George Owen, dated 1912**

of quatrelobed form, pierced with a large band of honeycomb below a unique band of scrollwork piercing divided into the four arcaded panels beneath tooled gold ornament, conforming cover with gilt finial, *10cm high*, gold factory mark, shape number H175, incised signature G Owen  
**\$3,000 - 5,000**

**451**

**A Chamberlain's Worcester and a Royal Worcester reticulated cup and saucer, circa 1885**

each with honeycomb pierced reticulation, one painted in colours of turquoise and pink with raised jewelled decoration, the other finely pierced with gilt decoration and highlights, *6.5cm high*, green printed factory marks (4)

**\$400 - 600**

**452**

**A Royal Worcester reticulated vase and cover by George Owen, dated 1907**

the tapered cylindrical body with bands of reticulated honeycomb, trellis work and acanthus decoration, the handles formed as delicately modelled tree branches, with a domed pierced cover decorated with beaded decoration surmounted by branch form finial, extensive gilt highlights throughout, *12cm*, gold factory mark, shape number 2366, incised G Owen

**\$3,000 - 5,000**





453

453

**A Royal Worcester reticulated porcelain tea set, circa 1880**

comprising a teapot, a cream jug, a covered sugar basin, a plate and a cup and saucer, each with honeycomb reticulation, painted in colours of turquoise, red and pink with raised jewelled decoration and gilt highlights, the teapot 13cm high, puce and green factory marks

**\$1,500 - 2,500**

454

**A Royal Worcester reticulated vase by George Owen, dated 1922**

raised on a pierced circular foot, the body with dual bands of honeycomb reticulation flanked by leaf capped handles, slender fluted neck, gilt highlights and fine all-over gilt decoration, 16cm high, gold mark, gilder's mark 61, shape number 1539, incised signature G Owen

**\$4,000 - 6,000**

455

**A Royal Worcester reticulated vase by George Owen, dated 1909**

raised on a circular foot the baluster body finely pierced with a band of honeycomb and foliate reticulation, flanked by shaped handles rising to a slender fluted neck, 16cm, gold factory mark, shape number 2440, incised G Owen

**\$4,000 - 6,000**



454



455





456



457



458

456

**A Royal Worcester reticulated vase by George Owen, dated 1923**  
raised on a pierced circular foot, the body with dual bands of beaded honeycomb reticulation flanked by leaf capped pierced handles, slender fluted neck, gilt highlights and fine all-over gilt decoration, *16cm high*, gold mark, shape number 1539, incised signature G Owen  
**\$4,000 - 6,000**

457

**A Pair of Grainger Worcester urns and a covered pot pourri, circa 1900**  
each with fine scrolling pierced and reticulated decoration and gilt highlights on a trefoil base, *the vases 22cm high*, printed Grainger factory marks (3)  
**\$900 - 1,200**

458

**A Kerr & Binns Worcester reticulated vase, circa 1860**  
raised on a circular foot, the tapering body above a knopped stem with pierced decoration and gilt highlights, *33cm high*, printed Kerr & Binns factory marks  
**\$500 - 800**



459

459

**A Grainger and Co Worcester tea set**

Comprising a teapot, two handled sugar basin/sweetmeat dish and a cup and saucer with gilt highlights and decoration, the teacup with double wall construction, *the tea pot 12cm high*, each piece with printed Grainger factory marks (4)

**\$900 - 1,200**



460

460

**A Royal Worcester reticulated plate by George Owen, dated 1908**

of circular form with dual honeycomb bands and a beaded gilt border, the centre with an acanthus leaf gilt decoration, *20cm diameter*, gold factory mark, unsigned

**\$4,000 - 6,000**

This lot is accompanied by a letter of authenticity from the Royal Worcester Porcelain Works stating that the plate is the work of George Owen.

461

**A Royal Worcester reticulated vase by George Owen, dated 1910**

of tapering pear form with a slender neck, flanked by 'wishbone' handles terminating with loops of applied pearls, the shoulder and base of the neck moulded and pierced with acanthus leaves highlighted in gold, the body pierced with a wide band of graduated honeycomb beneath an intricate border of unique reticulation, the piercing highlighted with raised gold dots, a border of tooled gold ornament below, *16cm high*, gold mark, shape number H305, incised signature G Owen

**\$4,000 - 6,000**



461



462



464



463

462

**A Royal Worcester reticulated vase and cover by George Owen, dated 1910**

raised on a circular pierced foot, the urn form body with a band of honeycomb piercing flanked by delicate scroll handles, the cover with conforming decoration, and a bud finial, 19cm, gold factory mark, shape number 2402, incised G Owen

**\$7,000 - 9,000**

463

**A matched pair of Royal Worcester reticulated vases by George Owen, 1890 and 1921**

each ovoid form body of double-walled construction with a beaded neck, pierced with a wide band of honeycomb enclosing quatrefoil cartouches painted and gilt with a landscape scene, 9cm high, gold factory marks, gilders mark HD, one vase incised G Owen

**\$2,000 - 3,000**

464

**A Royal Worcester reticulated vase and cover by George Owen, dated 1912**

of quatrelobed form with a conforming cover, both finely pierced with a band of honey comb, pierced cone finial, 15cm, gold factory mark, shape number 639, incised G Owen

**\$5,000 - 8,000**





465



466



467



468

465

**Two Flight, Barr & Barr Worcester cups and saucers, circa 1830**  
one painted with an exotic bird in a landscape, each detailed with delicate gilt foliage reserves on a white ground, printed factory marks (4)  
**\$200 - 300**

466

**A Royal Worcester reticulated plate by George Owen, dated 1904**  
of circular form with dual honeycomb bands and a beaded gilt border, the centre gilt with an acanthus leaf decoration, 19.6cm, gold factory mark, unsigned  
**\$3,500 - 4,500**

467

**A Grainger Worcester reticulated vase and cover, late 19th century**  
the baluster body raised on a circular foot with finely pierced scroll work decoration and gilt highlights, 30cm high, shape number G409, green printed factory mark  
**\$400 - 600**

468

**A Grainger reticulated silver capped scent bottle, circa 1900**  
of compressed circular form, both walls pierced with a scrolling motif centred by a flower head, moulded foliate bead borders and silver screw cover, 7cm diameter,  
**\$300 - 500**



469



470



471



472

469

**Two Royal Worcester vases by Kitty Blake, dated 1930 and 1934**  
one of boat shaped form with scrolling acanthus handles, the other of globular form with four out swept feet, each painted with flowers, berries and leaves within gilt borders, puce printed factory marks and shape numbers H230 and H194, 23cm and 16cm high, puce factory marks, shape number H194 and 169  
**\$800 - 1,200**

470

**A Royal Worcester vase and cover by John Stinton, dated 1903**  
the baluster body painted with a scene of highland cattle grazing in a wooded landscape, flanked by acanthus embellished handles, associated cover, 21cm high, puce factory marks, shape number 1995  
**\$1,200 - 1,400**

471

**A Royal Worcester painted fruit pot pourri vase by Harry Ayrton, dated 1952**  
of lobed baluster form, painted with fruit, berries and leaves within gilt pendant borders, 16cm high, black printed factory marks, shape number H169  
**\$600 - 800**

472

**A Royal Worcester Vase by Harry Stinton, dated 1911**  
of baluster form with loop handles, painted with a scene of highland cattle, the reverse with a lesser vignette, 15cm high, printed factory mark, shape number G995  
**\$1,000 - 1,500**



473

**473**  
**A Royal Worcester porcelain plaque by Edward Townsend, circa 1970**  
 of rectangular form within a gilt frame, painted with a scene of highland cattle by a stream, 17 x 24cm, black printed factory marks  
**\$1,500 - 1,800**



474

**475**  
**A Royal Doulton vase by George White, circa 1910**  
 titled 'An Idle Chase', of tapering cylindrical form, painted in pastel tones with a winged female fairy chasing a dragonfly, within gilt borders, 30cm high, green printed factory mark, signed G. White  
**\$600 - 800**



475

**474**  
**A Royal Worcester vase and cover by Harry Stinton, dated 1958**  
 of baluster form with a pierced cover, painted with a scene of highland cattle, the reverse with a lesser vignette, 13cm high, black printed factory marks, shape number H279  
**\$500 - 700**



476

**476**  
**Two Royal Worcester cabinet plates by Raymond Rushton, dated 1935 and 1941**  
 each finely painted with a landscape scene, one with a thatched cottage, within gilt borders, inscribed verso Bluebells, Kew Gardens and Anne Hathaways Cottage, 27.5cm diameter, blue printed factory marks  
**\$600 - 800**



## Other Properties



477



478



479

**477**

**A George III mahogany triple pedestal dining table with later top**  
the rectangular top with rounded D-ends with reeded edge supported on period gun barrel columns with ring turned decoration and out-splayed legs terminating in brass castors, together with two leaves, 110cm wide 74cm high, (43in wide 29in high) 234cm long, 366cm long (fully extended)  
**\$4,000 - 6,000**

PROVENANCE  
Sir Bernard Heinz Collection  
The Estate of the Late Bernard Heinz  
Private Collection, Sydney

**478**

**A Queen Ann walnut single chair**  
the shaped back with curved vase shaped splat above a drop in seat, raised on slender cabriole legs with pad feet, joined by an H-stretcher  
**\$400 - 600**

**479**

**A George III mahogany three tiered dumb waiter**  
the three circular tiers supported on a carved column and raised on a tripod base with pad feet, 60cm wide 113cm high, (23.5in wide 44in high)  
**\$1,500 - 2,500**



476



476 detail

480

**An 18th century walnut, yew and oyster veneered chest on stand**  
 the moulded cornice above a rounded frieze, two short and three long graduated drawers, the stand with three drawers and a central carved apron, raised on slender cabriole legs terminating in pad feet, 114cm wide x 51cm deep x 173cm high, (44.5in wide x 20in deep x 68in high)  
**\$4,000 - 6,000**



481



481

481

**A George III satinwood and tulip wood cross banded tea table**  
 the serpentine shaped fold over top with cross-banded border and edge above a fiddle back veneered frieze with central raised panel, raised on slender tapering legs, 94cm wide x 46cm deep x 74cm high, (37in wide x 18in deep x 29in high)  
**\$2,000 - 3,000**



482



484



485



483

**482**

**A fine mid 19th century gilt wall mirror**

the rectangular bevelled plate within a foliate scroll carved frame with raised foliate carved corner decoration and four empty cartouch decorations, surmounted by a Royal Crown on a cushion, 168cm wide 272cm high, (66in wide 107in high)

**\$3,000 - 5,000**

**483**

**A large pair of Neo-classical design painted bookcases**

in the George II style

the architectural pediments with central foliate design flanked by urn finials, above a pair of glazed doors enclosing three shelves with mirrored backs and sides, above a pair of panelled doors with applied urn decoration, raised on an egg and dart decorated plinth base, 172cm wide, 55cm deep, 292cm high (67.5in wide, 21.5in deep, 114.5in high).

**\$7,000 - 10,000**

**REFERENCE**

This design has clearly been influenced by Batty Langley's "Treasury of Designs," 1740, see *The Dictionary of English Furniture, Volume One* ACA-CHA Ralph Edwards, Antiques Collectors' Club, 1986, page 83, Fig. 10 & 11.

**484**

**An Isfahan silk and wool carpet**

*Central Persia*

the blue field decorated with scrolling leafy vines and palmettes centred by a cusped medallion framed by spandrels and ivory flowerhead borders

431 x 309cms

**\$3,000 - 5,000**

**485**

**A silk Hereke rug in tree of life pattern of birds and flowers**

with spreading tree and exotic birds on a floral ground within multiple borders of birds and flowers, 157cm wide x 103cm deep x (61.5in wide x 40.5in deep)

**\$2,000 - 2,500**





486

486

**A George III mahogany chest of drawers**

the rectangular top above a brushing slide and four graduated drawers, raised on bracket feet, 76cm wide x 44cm deep x 78cm high, (29.5in wide x 17in deep x 30.5in high)

**\$1,500 - 2,500**

487

**A Regency giltwood convex mirror**

the circular convex plate with an ebonised reeded slip within a circular frame mounted with balls, surmounted by a winged eagle with ball and chain, with foliate scrolled arms to either side and finial to base, 82cm wide x 117cm deep x (32in wide x 46in deep)

**\$1,500 - 2,000**



487



488

488

**A Regency mahogany and ebony inlaid miniature chest of drawers together with another miniature chest**

the rectangular top with brass handle above four graduated drawers with ebony line inlay and brass handles, raised on turned feet, the second smaller chest with three drawers each with turned handles and bracket feet, 38cm wide x 15cm deep x 44cm high, (14.5in wide x 5.5in deep x 17in high), the second one: 28cm wide, 15cm deep, 31cm high (2)

**\$1,000 - 1,500**

489

**A George III gilt brass Argand lamp**

the two branches with acrolled acanthus attenuations issuing for the central tulip-shaped reservoir and cover within four radiating arms, the lower bowl decorated with four applied Pan masks wired for electricity, 50cm wide, 30cm high (19.5in wide, 11.5in high)

**\$800 - 1,200**

**Not Illustrated**



488



490



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492



493



494

#### PROVENANCE

Collection of the late Arthur Lane, Keeper of the Department of Ceramics, Victoria and Albert Museum: 1950-1963. Thence by descent

**490**

#### **An Italian maiolica plate and a tazza**

17th century

of Apulian origin, the plate painted with a lady holding a flower in her mouth on a yellow ground with blue borders and decorative motifs, the tazza similarly decorated in blue with the head of a young lady wearing a necklace and crown, *the plate 23.5cm diameter*

**\$1,200 - 1,500**

**491**

#### **Two Lombardy maiolica dishes**

second half of the 18th century

Probably Pavia, painted with scenes of ruins and figures in a mountain landscape with other buildings in the background, the back painted with plants in brown, *26cm diameter*

**\$1,200 - 1,500**

The attribution of these plates and dishes is much discussed. There are similar examples but monogrammed on the back that have been attributed to the Manardi factory in Bassano, but there has been no archaeological or archival evidence for this. See Julia E. Poole, *Italian Maiolica* (1995), pp. 493-496.

**492**

#### **A Dutch Delft dish**

first half of 18th century

of moulded circular form, painted in under glaze blue and yellow with a running hare and a border of stylized tulips,

*34cm diameter*

**\$300 - 500**

**493**

#### **An Italian maiolica wet drug jar**

possibly Venetian, 17th century

of bulbous form with a small spout and vertical handle, decorated with a portrait cartouche to each side on a blue ground with foliate decoration,

*23.5cm high*

**\$400 - 600**

**494**

#### **Four English and Dutch Delft plates**

18th century

comprising two Dutch delft plates, one decorated in blue with the standing figure of a man, the other with a gentleman and a lady strolling through a wooded park, a Bristol plate decorated with a river scene and an English plate with Chinese figures in a landscape within a white foliate decorated border, *the largest 22cm diameter*

**\$800 - 1,200**



495



496



497



498



499

495

#### A collection of European porcelain

18th century

comprising a Meissen two handled cup and saucer decorated with 'ombrierte' flowers and insects; a Zurich saucer painted with figures in a landscape; a Nove saucer and tea bowl painted in colours with lovers in a classical landscape; and Doccia tea bowl decorated with a 'galetto' design of fighting cockerels, the saucer 14cm diameter (6)

**\$500 - 800**

#### Other Properties

496

#### Four 19th century English salt glaze jugs

comprising two Ridgeway and Abington jugs relief decorated with swans among reeds and branch handles, a Copeland and Garrett jug with a Bacchanalian scene and branch handle and a Samuel Alcock and Company jug relief decorated with a battle scene on a pale mauve ground, the tallest 22cm high

**\$500 - 800**

497

#### A Vienna porcelain vase

early 20th century

raised on a circular foot, the baluster body painted with a small red crested bird on a gilded branch, flanked by scrolling drop-ring handles rising to a pierced and fluted neck, gilt highlights, 33cm high, (red printed Vienna factory mark and scripted 5380II 13./2450)

**\$600 - 800**

498

#### A Royal Worcester dish by Reginald Austin

dated 1930

of shallow boat shaped form painted with pheasants sitting on pine branches, within beaded gilt borders flanked by acanthus capped scrolling gilt handles, 24cm across the handles, puce factory mark, shape number H254

**\$400 - 600**

499

#### A Royal Worcester vase by John Stinton

dated 1913

of baluster form with a gilt decorated foot and neck, the body painted with a scene of highland cattle on a rocky hill side, with a smaller landscape vignette to the reverse, puce factory mark and shape number 1847, 32cm

**\$2,500 - 4,000**





500



501



502



503



504



505

500

**A large Dresden porcelain vase**

of fluted turquoise baluster form profusely decorated in high relief with a multitude of flowers and foliate decoration, flanked by gilded rams mask handles, gilt highlights, 62cm high, blue under glaze factory mark

**\$2,000 - 3,000**

501

**A Royal Worcester pot pourri**

circa 1960

the bulbous spherical body painted with peaches and berries by D.S.Hinnie, gilded accents to the crowned cover, 21cm high, painted signature, printed factory marks and painted numbers 1286/3/3

**\$2,500 - 4,000**

502

**A Royal Doulton twin handled vase, by George White**

circa 1920

the pear shaped body painted with mermaids in an underwater garden by George White, gilded accents to the scrolled twin handles and base, 31cm high, painted signature, printed factory marks to base.

**\$1,500 - 2,000**

**REFERENCE**

For a similar example see, Christies, Decorative Arts, Melbourne, 30-31 March 2004, lot 61, sold for \$7,768.

503

**A Royal Worcester ewer shaped vase by P. Stanley**

circa 1960

painted with peaches and berries and highlighted with gilded accents, 31cm high, painted signature, painted monogram TH to base, printed factory marks, painted signature and numbers 1962

**\$3,000 - 5,000**

504

**A Royal Worcester jardiniere by P. Platt**

circa 1960

painted with fruit and gilded accents to the rim, drop-ring handles and foot, 21cm high, 23cm diam, printed factory marks, painted signature, painted monograms to base and numbers 8/18

**\$3,000 - 5,000**

505

**A Royal Worcester pot pourri by P. Platt**

circa 1960

the ovoid body painted with fruit, grapes and nuts, with gilded accents to the pierced cover and base, 25cm high, painted signature and model numbers 2048 3/3, printed factory marks

**\$2,000 - 3,000**



506

**506**

**A Royal Worcester vase and cover by John Stinton**

dated 1912

of baluster form with satyr mask handles and swags rising to a pierced neck and cover, the body painted with a scene of highland cattle by a stream, with a smaller landscape vignette to the reverse, 34cm high, puce factory mark, shape number 1847

**\$3,000 - 4,000**



507

**507**

**A Royal Worcester vase and cover by N. Creed**

circa 1960

the twin handled baluster vase and cover richly gilded and painted with "Fruit and Berries" 34cm high, painted signature, printed factory marks, painted numbers 1961

**\$5,000 - 7,000**



508



510



509

**508**

**A English fallow antler twelve light chandelier**

of substantial circular construction, fitted with twelve metal candle sconces and drip pans, 98cm high

**\$4,500 - 5,500**

**509**

**A pair of English fallow antler library chairs**

each with an antler applied hide upholstered shield back, arms and seat, raised on antler supports

**\$3,000 - 4,000**

**510**

**A pair of Solomonian columns, 19th century**

each of serpentine form relief decorated with an entwined fruiting vine in black and gilt gesso, surmounted by a Corinthian capital, raised on a square plinth base, 222cm high

**\$3,000 - 5,000**





511



512



513



514



514A

511

**A late 17th century carved oak bible box**

the sloping hinged top enclosing three pigeon holes, the front carved with foliage, 79cm wide x 48cm deep x 31cm high, (31in wide x 18.5in deep x 12in high)

**\$700 - 1,000**

512

**A Regency mahogany bracket clock**

by Jackson & Son, Bristol

the rectangular case with triangular pediment top with acroteria decoration, above a convex 8 inch white painted dial with Roman numerals, pierced sound frets to the sides, above a moulded plinth raised on bun feet, with a twin fuse movement striking on a bell, with engraved backplate

**\$4,000 - 6,000**

513

**A silk Hereke prayer rug**

with central medallion on foliate and floral field within multiple borders in delicate tones of red, buff and black on cream ground, 110cm high x 75cm wide x (43in high x 29.5in wide)

**\$1,500 - 2,000**

514

**A silk Hereke rug**

with shaped central medallion of radiating flowers on a rich cobalt ground within multiple floral borders in buff and ruby tones, 100cm high x 72cm wide x (39in high x 28in wide)

**\$1,200 - 1,800**

514A

**A Kashan silk carpet**

with a central rose medallion on a cream foliate decorated field within conforming rose and cream borders, 185cm high x 120cm wide, (47in high, 72.5in wide)

**\$3,000 - 5,000**



515



515

515

**A large Victorian mahogany and oak extension dining table with six extra leaves, together with sixteen contemporary upholstered dining chairs**

the rectangular top with rounded corners above a plain frieze, raised on six large oak carved and lobed tapering legs terminating in brass castors, re-polished, 150cm wide 77.5cm high, (59in wide 30.5in high) 360cm long (extended), 200cm long (closed)

**\$10,000 - 15,000**

516

**A 19th century French gilt wood mirror**

in the Louis XV style

the rectangular plate within a foliate c-scroll decorated frame, 118cm wide 170cm high, (46in wide 66.5in high)

**\$3,000 - 5,000**



516





517

517

**An early Victorian mahogany three door bookcase**

Circa 1845

the moulded cornice with out-stepped ends surmounted by a foliate scroll carved crest, above three arched glazed doors with fruit carved corbals, enclosing three shelves, the lower section with three conforming panelled doors, raised on a plinth base 224cm wide x 53cm deep x 243cm high, (88in wide x 20.5in deep x 95.5in high)

**\$3,000 - 4,000**



518

518

**A George IV mahogany cellarette**

of sarcophagus form, the flame mahogany caddy hinged top enclosing a lead lined interior, with tapered sides over a moulded base and raised on acanthus carved bun feet with recessed brass castors, 80cm wide x 50cm deep x 48cm high, (31in wide x 19.5in deep x 18.5in high)

**\$1,500 - 2,000**



519

519

**A Regency mahogany and upholstered bergere**

the curved top rail with panel carved decoration above a conforming splat, the padded cushion seat and down swept reeded arms on turned supports, raised on turned tapering legs with brass castors

**\$2,500 - 4,000**





520



521



522



523

520

**A pair of George II silver cauldron salts**

*by Edward Jennings, London 1741*

each of circular form with relief moulded lion masks and floral swags, raised on lion paw feet, gilt interiors, *diameter 9cm, weight 376gms. (2)*

**\$1,200 - 1,500**

521

**A Victorian silver sugar caster**

*by H. Matthews, Birmingham 1900*

of baluster form with a pierced cover, raised on three delicate scrolling pad feet, *height 15.5cm, weight 128gms.*

**\$150 - 250**

522

**A George III silver ale jug (with altered handle)**

*possibly by Charles Wright, London 1772*

of plain baluster form with a leaf-capped scroll handle, raised on a stepped circular base, *height 18cm, weight 684gms.*

**\$800 - 1,200**

523

**An 18th century silver lemon strainer**

*maker's mark I D, possibly John Deacon, circa 1775*

of circular form with a beaded rim and pierced bowl, flanked by scrolling shell motif decorated handles, *length 20cm, weight 80gms.*

**\$800 - 1,200**



524



525



526



527

**524**

**A George III silver sauceboat**

*by Thomas Shepherd, London 1784*

of oval form with a gadrooned rim and leaf-capped scroll handle, raised on three shell embellished stepped hoof feet, *height 11cm, weight 140gms.*

**\$800 - 1,200**

**525**

**A George II silver salver**

*by Denis Wilks, London 1737*

of shaped circular form with a raised foliate embellished pie-crust rim, the centre engraved with a coat of arms, raised on three scrolling feet, *diameter 14.5cm, weight 584gms.*

**\$1,500 - 2,500**

The crest recorded for CLEPOLE of Nottinghamshire, DANVERS of London and Buckinghamshire, FENTON of Yorkshire, Notts., and Ireland. WARDOR of Hants. and of Westbury, Wilts.

**526**

**A George III silver salver**

*by Ebenezer Coker, London 1764*

of circular form with a fluted gadroon rim, raised on three delicate hoof feet, *diameter 18.5cm, weight 278gms.*

**\$1,000 - 1,500**

**527**

**A pair of George II silver salt cellars**

*unidentified maker see Grimwade 3693 and 3694, London 1741*  
cauldron form with an everted rim, raised on stepped hoof feet, *diameter 7.5cm, weight 130gms.*

**\$800 - 1,200**



528



529



530



531

**528**

**A George I Britannia standard footed salver**

*by Christopher Canner II, London 1719*

raised on a stepped circular foot, the salver centred with a coat of arms, diameter 14.5cm, weight 194gms.

**\$2,000 - 3,000**

The arms of Henchman or Hinchman of Northampton, impaling Lawrence

**529**

**Two pairs of Victorian silver hemispherical salts**

*by W. W. Williams and Arthur Sibley, London 1874*

each with a beaded rim and beaded circular foot, gilt interiors, diameter 8cm, weight 374gms. (4)

**\$800 - 1,200**

**530**

**A pair of silver bon bon dishes**

*Chester 1910*

each raised on a circular foot with swagged decoration, the shaped square form bowl with over hanging pierced foliate borders and quatrefoil pierced interior with further moulded swags, height 8.5cm, weight 230gms.

**\$150 - 250**

**531**

**A Victorian silver shell butter dish**

*by H. W. Dee, London 1869*

of conventional scallop form with a squared handle and bun feet, length 11.5cm, weight 118gms.

**\$200 - 300**





532



533

**532**

**A pair of George II silver meat platters**

*by William Cripps, London 1748*

each of shaped oval outline with a moulded edge and gadrooned borders, engraved with a crest and coat of arms, *length 31.5cm, weight 1247gms. (2)*

**\$3,000 - 5,000**

The crest and coronet of BRODRICK, Viscount MIDLETON.

George Brodrick was born in October 1730 and succeeded as 3rd Viscount

Midleton in the Peerage of Ireland, on the death of his father on 8 June, 1747.

He married Lavinia, sister of the 1st Viscount Sydney in 1752 and died in August 1765. Of the couple's four sons Charles became Archbishop of Cashel and John became a General in the army.

**533**

**A pair of Edwardian silver plates**

*by Goldsmiths and Silversmiths, London 1910*

each of shaped circular form with a gadrooned rim, bearing engraved initials and armorial, *diameter 25cm, weight 1198gms. (2)*

**\$1,000 - 1,500**

The crest recorded for SALT, SAND, SAPTIE, SCARISBROOKE, SCOTT, SHANAN, SHEARMAN, SINCLAIR, SKIRROW, SOUTHCOMB, STUART, SURDEVILE among others.

**534**

**A George III silver caddy spoon**

*by John Shiels, Dublin*

with a shell bowl and shaped handle, *length 9.5cm, weight 14gms.*

**\$100 - 150**

Not Illustrated



535



536

535

**A silver six piece tea service**

*Heming & Co., London 1922, 1923, 1926*

of Regency design, with ebony handles, gadrooned borders, lobed bodies and raised on round feet, 3413gms (120.2oz) (6)

**\$2,000 - 3,000**

536

**An early 20th century silver batchelor's tea set**

*Birmingham 1911*

of lobed melon form with fluted decoration, raised on pad feet, engraved with monogram, in original leather retail case with plaque, 'Made in England for Thos. Webb & Sons, Melbourne', weight 23oz, weight 651gms (3)

**\$800 - 1,200**



537



538



539

537

**A George III silver salver**

*by John Carter II 1773*

of shaped-circular form with beaded rim, raised on three pad feet, the centre engraved with a coat of arms, *diameter 45.5cm, weight 79.8oz, weight 2284gms.*

**\$2,000 - 3,000**

538

**A George III silver salver**

*by Richard Rugg 1763*

of shaped-circular form with beaded rim, raised on three pad feet, the centre engraved with a coat of arms, *diameter 30cm, weight 31.8oz, weight 902gms.*

**\$1,200 - 1,800**

**REFERENCE**

For a similar salver see Bonhams Knightsbridge, Silver & Vertu, 13 June, lot 363.

**NOTE**

Richard Rugg was a specialist in making salvers.

539

**A Victorian silver dinner plate**

*London 1859*

of shaped-circular form, with raised foliate c-scroll and shell border, *weight 38.7oz, weight 1097gms 30cm dia*

**\$1,000 - 1,500**





540



541

**540**

**An extensive Continental silver plate cutlery service, first half 20th century**

comprising twelve each, coffee spoons, teaspoons, parfait spoons, cake forks, entree forks, desert forks, dinner forks, soup spoons (small ladles), entree knives and dinner knives, ten table spoons, a pair of salad servers, a pair of basting spoons, a large soup ladle, two butter knives, a cake slide, two non-matching fish slides, three large serving forks, three small pronged forks and a pair of meat skewers.

**\$3,000 - 4,000**

**541**

**An extensive Continental silver plate cutlery service, first half 20th century**

a setting for twelve with extra pieces comprising twelve each, coffee spoons, teaspoons, melon spoons, cake forks, entree forks, fish forks, dinner forks, entree knives and dinner knives, fish knives, tablespoons, desert spoons, fruit knives, a strawberry spoon, two large soup ladles, a cake slide, two serving spoons, a butter knife, a large carving fork, a small carving fork and a spatula

**\$3,000 - 4,000**



542



542

**542**

**A George III mahogany and satinwood fitted knife box with a harlequin suite of English silver flatware**

with a cross-banded string inlaid sloping lid and arc-en-arbalette shaped front with a silvered plaque and escutcheon, the hinged cover opening to a fitted interior with a harlequin suite of silver cutlery comprising twelve large dinner knives, ten entree knives, six butter knives, six fruit knives, six dinner forks, six table spoons, a ladle and a carving fork, 23cm wide x 34cm deep x 38cm high, (9in wide x 13in deep x 14.5in high)

**\$1,500 - 2,500**



543

**543**

**An enamel silver gilt kovsch**

of boat-shaped form with elaborate scrolled handle and leaf-shaped thumb piece enamelled with scrolled leaves and flowers beneath a blossom border and raised on a short slightly conical foot, height 6.5cm, length 13cm, weight 143gms.

**\$1,200 - 1,500**



544



545



546



547

544

**A brass refracting table telescope, early 19th century**  
the tube with star finder mounted in parallel, supported by a bracket and telescopic strut above a tapering column with azimuth adjustment, folding tripod base, the brass tube 96cm long  
**\$4,000 - 5,000**

545

**An Anglo-Indian brass armillary sphere on stand**  
the horizon ring supported by four brackets and engraved with degree scale and wind directions, the primary sphere with three parallel rings and polar circles graduated with degree scales, a zodiacal band engraved with zodiac signs and names attached to the colures, raised on knopped stem and pierced dome base, 137cm high  
**\$3,500 - 4,500**

546

**A pair of Empire style gilt bronze torch wall lights**  
French, early 20th century  
of typical form with stylised material backs issuing a pair of crossed torches, wired for electricity, one shade damaged, 28cm wide x 20cm deep x 61cm high, (11in wide x 7.5in deep x 24in high)  
**\$400 - 500**

547

**A pair of Regency bronze cassioles**  
in the form of urns with rams' head mounts and floral garlands, surmounted by reversible laurel leaf finials, supported on gadrooned and turned columns, raised on stepped plinth bases with bun feet, 21cm high 8in high)  
**\$1,200 - 1,800**





548

**548**

**An attic red-figure bell krater**

circa 380-360 B.C.

the decoration enlivened with added white paint, showing on side (a) a battle between Arimasps and Griffins, composed with four Arimasps, three standing and one kneeling, all wearing typical 'oriental' dress of patterned smocks with striped trousers and sleeves, wearing Phrygian caps over their long wavy hair, three holding spears and one holding a shield with a snake motif, fighting two white-painted winged griffins, side (b) showing a central figure of winged Nike, holding a phiale in her left hand, her right arm outstretched towards the draped youth on the right holding a staff, another youth behind her bearing a timpanum, double palmettes under the handles, meander with chequered squares along the baseline, a band of laurel beneath the rim, ovolo around the handles, 42cm high and 44cm diameter

**\$35,000 - 45,000**

**PROVENANCE**

Acquired at Sotheby's London, May 20th, 1985.

**EXHIBITED**

On loan to the Borchardt Library, La Trobe University, Melbourne, Australia, March 1995 - April 2008.

**PUBLISHED**

Sotheby's London, Antiquities, May 20th, 1985, lot 383.

**LITERATURE**

The Retorted Painter is associated with the Telos Group and derives its name from the eyes of its reverse figures which are often turned in instead of out - oculi retorti. Cf. J.D. Beazley, *Attic Red-figure Vase-painters*, (2nd edition, Oxford 1968), vol. II, pp. 1429-31; and J.D. Beazley & M. Robinson, *Corpus Vasorum Antiquorum*, (Castle Ashby, Oxford), vol. I, pls. 24/4 & 25/9.



549

**549**

**A marble torso in the manner of a Roman god or athlete**

18th century

depicting a male, the muscular figure originally standing with left arm lowered, the right raised and projecting forwards, with evidence of attachment strut to left leg, mounted on a marble plinth, 88cm high 34.5in high) the figure 77cm high

**\$10,000 - 15,000**

**550**

**An Egyptian bronze seated figure of Sekhmet, Late Period, circa 664-332 B.C.**

the lion-headed goddess depicted seated wearing solar disc headdress and uraeus, with finely incised mane, collar & armlets, mounted, 26cm high

**\$28,000 - 35,000**

**PROVENANCE**

Acquired at Sotheby's London, December 20th, 1986, lot 175

**EXHIBITED**

On loan to the Museum of Mediterranean Antiquities, Monash University, Melbourne, March 1988 - April 2008.



550



551



552



551



553



553

551

**Two pairs of Regency bronze candlesticks**

one pair in the form of an urn with removable lid and twin arms, raised on a quatreform base, the other with single sconces above three stylised griffin monopodia, on triform plinth bases, 19cm high 7in high) (4)

**\$1,000 - 1,500**

552

**A European bronze box**

of rectangular form the whole ornately cast with various scenes including a hunting party, Bacchanalian revellers, griffins and mythical creatures, 29cm wide x 15.5cm deep x 10cm high, (11in wide x 6in deep x 3.5in high)

**\$800 - 1,200**

553

**A pair of Edwardian painted wall brackets**

the shaped backs with circular flower decoration and balustrade fronts, together with a Georgian hair picture, 33cm wide x 17cm deep x 30cm high, (12.5in wide x 6.5in deep x 11.5in high) (2)

**\$500 - 700**



554



555

PROVENANCE  
Collection of Miss Lai Dashwood, United Kingdom  
Thence by descent

**554**  
**Six various Georgian air twist and opaque twist wine and cordial glasses**

comprising three opaque twist glasses and three air twist glasses with conical and bell shaped bowls, *the tallest 17cm high*

**\$1,000 - 1,500**

**555**  
**Seven various Georgian wine, and cordial glasses**  
comprising a large stemmed wine glass and with six fluted and conical bowl cordial and wine glasses, *tallest 21cm high*  
**\$1,000 - 1,500**





556



557

**556**

**Seven various Georgian wine, ale and cordial glasses**

each with a knopped stem and various shaped bowls, one with etched decoration, the tallest 16cm high

**\$1,000 - 1,500**

**557**

**Eight various Georgian wine, ale and cordial glasses**

each variously moulded with conical and fluted bowls, one with an etched vine decoration, the tallest 15cm high

**\$1,000 - 1,500**

**558**

**An antique green glass wine bottle**

of bulbous form with an impressed medallion of a crescent, a star and a cross, 21cm high

**\$300 - 400**



558



559



560



561

559

**Five various Georgian wine and cordial glasses**

each with a plain stem and etched bell shaped bowl, *the tallest 15.5cm high*

**\$1,000 - 1,200**

560

**Five various Georgian wine and cordial glasses**

each with a faceted stem and conical bowl, two with etching to the bowl, *the tallest 15cm high*

**\$1,000 - 1,200**

561

**Six various Georgian glasses**

comprising two rummers, a beaker and three sweet meat glasses, each with a faceted bowl and stepped foot, *the tallest 15cm high*

**\$1,000 - 1,500**

## Other Properties



562



563



564

**562**

**A large French marble and wrought iron butchers table**

the rectangular marble top above a scroll cast stand with foliate border and brass mounts, 203cm wide x 78cm deep x 81cm high, (79.5in wide x 30.5in deep x 31.5in high)

**\$3,000 - 5,000**

**563**

**A pair of Louis XV style provincial walnut and upholstered fauteuils**

French late 19th century  
the shaped medallion backs, with padded arms on shaped supports above a sprung seat and raised on cabriole legs terminating in brass castors

**\$1,000 - 1,500**

**564**

**A 19th century French Provincial oak buffet**

in the Louis XV style

the rectangular top with rounded corners above a pair of shaped panelled doors enclosing a shelf, raised on short cabriole legs 168cm wide x 55cm deep x 104cm high, (66in wide x 21.5in deep x 40.5in high)

**\$1,500 - 2,500**





565



566

**565**

**A Louis XV style giltwood and composition console table**

French 19th century

the later shaped travertine top above a foliate scroll carved frieze and raised on c-scroll legs joined by a foliate stretcher 114cm wide x 44cm deep x 93cm high, (44.5in wide x 17in deep x 36.5in high)

**\$1,200 - 1,800**

**566**

**A Louis XV kingwood, tulipwood and gilt bronze mounted commode**

the marble top with moulded edge above two short drawers with a central secret drawer above two long drawers above a shaped apron and shaped legs, applied with gilt bronze foliate mounts

**\$4,000 - 6,000**



567



568



569



570

567

**Two Art Nouveau painted terracotta busts**

one titled 'Cleopatra', the other depicting a lady with a headdress, each mounted on a giltwood and marble pedestal, unsigned, 68 cm high and 61 cm high (busts) 186 cm high and 178 cm high (with stands)

**\$1,200 - 1,800**

568

**An Italian modernist bronze and marble clock garniture**

comprising a clock and a pair of matching lamps with shades, the movement suspended within a glass case flanked by columnar supports, surmounted by a panther, 44cm wide x 14cm deep x 51cm high, (17in wide x 5.5in deep x 20in high)

**\$1,500 - 2,000**

569

**A Bernard Leach studio pottery dish, mid 20th century**

Attributed to Bernard Leach of circular form centred with the image of a stylised leaping deer within a serpentine line rim, stamped with St Ives pottery seal mark, 26.5cm diameter

**\$800 - 1,200**

570

**A gilt brass solar powered mantel clock**

Patek Philippe circa 1979 with enamelled blue dial and stroke numerals in an engine-turned case, Registration number: 1802520. Reference number 1505, with original box and documentation

**\$3,000 - 5,000**



571



572



573

**571**

**An Italian patinated bronze and marble figure by P. E. Fiaschi, circa 1900**  
finely cast and carved as an Arab and a slave girl riding a camel, raised on a rectangular pink marble base, signed P. E. Fiaschi, Firenze, 41cm wide, 19cm deep, 49cm high (16in wide, 7in deep, 19in high).

**\$8,000 - 12,000**

**572**

**A pair of brass mounted Italian glass wall sconces, second half 20th century**  
Possibly Vetri d'Arte  
each with a central cluster of vibrant green grapes surrounded by delicately moulded pastel and amber coloured flowers, brass mounts, 32cm high

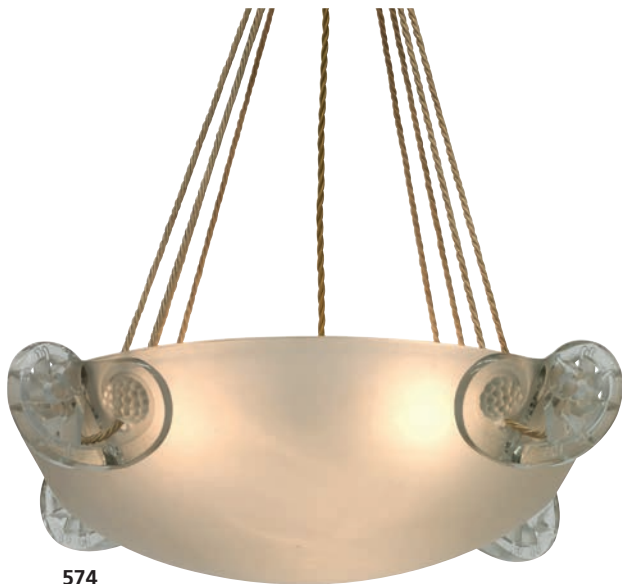
**\$800 - 1,000**

**573**

**An Art Deco wrought iron lamp**  
with two scrolled arms with leaf and berry decoration, wired for electricity 52cm high 20in high).

**\$300 - 500**





574

574

**A Rene Lalique 'Ronces' chandelier**

Model introduced 1926, Marilhac 2465

the frosted glass bowl with four applied scrolling stylized mounts connected with satin cords, wheel carved R LALIQUE FRANCE, 50cm diameter of bowl

**\$6,000 - 8,000**



575

575

**A Marc Lalique 'Rinceaux' mirror**

Designed circa 1950

the rectangular mirror plate within a conforming mount with applied moulded glass interlinking scroll decorated semi-spheres, Lalique stock number 1020800, 166 cm wide 86cm high, (65in wide 34in high)

**\$3,000 - 4,000**



576



577



578

576

**A large Italian "Diamante" Bowl, second half 20th century**

Attributed to Archimede Seguso  
the translucent pink opaline bowl with ribbed decoration and inverted rim, 40cm wide 11cm high, (15.5in wide 4in high)

**\$500 - 800**

577

**A Favrite style trumpet shaped vase**

the elegant trumpet shaped bowl and a knopped stem raised on a domed petal-lobed circular foot, with incised marks L.C. Tiffany-Favrite G 721, 33cm high (12.5in high)

**\$300 - 400**

578

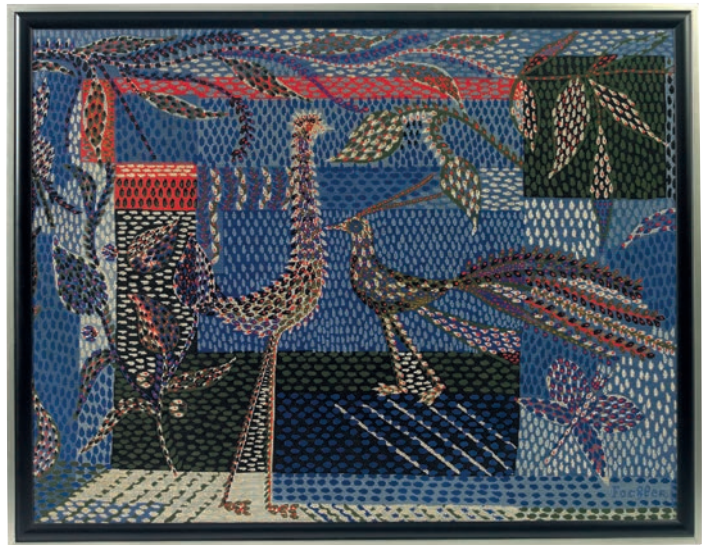
**A large art glass vase**

Attributed to Galle  
of substantial proportions, the square form smoke glass vase internally decorated with red and white flecking, unsigned, 41cm high

**\$800 - 1,200**



579



580

579

**A rare silver plate Asprey & Co cocktail shaker**

The Thirst Extinguisher, circa 1932

in the form of a period fire extinguisher, the revolving base with eight cocktail recipes, stamped manufacturer's marks with number 3212S and REGD. NO. 833773, 40cm high

**\$1,000 - 1,200**

580

**Lotte Frommel-Fochler (1884 - 1972)**

A needlepoint tapestry, circa 1920

embroidered in colours of red, blue, white, black and green with stylised birds, butterflies and foliate motifs, 148cm wide 114cm high, (58in wide 44.5in high)

**\$800 - 1,200**

Lotte Frommel-Fochler was an Austrian textile designer who produced a range of dynamic design work for the Wiener Werkstatte for some years before the outbreak of the First World War. She produced both fashion and interior fabrics and was one of the leading innovators in textile design during the first years of the twentieth century. She studied directly under Josef Hoffmann, the dynamo of the Wiener Werkstatte, until about 1908, and therefore in some respects at least, her work could be said to have been influenced by Hoffmann as designer and innovator. However, much of Frommel-Fochler's work is her own and is easily identifiable and individualistic enough within the Wiener Werkstatte framework to confidently say that she added to the Austrian experience in contemporary textile design during this period.

581

**An Arts and Crafts silver two handled cup by S Blanckensee & Sons LTD, Birmingham 1923**

with angular handles and applied birds, 15cm(6") high, 325gms (10.4oz).

**\$300 - 500**



581





582



583

**582**

**A Georg Jensen 'Cactus' pattern sterling silver flatware service**

designed by Gundorph Albertus

a setting for twelve comprising, 12 dinner knives, 12 dinner forks, 12 dinner spoons, 6 luncheon knives, 12 luncheon forks, 12 dessert spoons, 6 fish knives, 12 fish forks, 12 large teaspoons, 12 mocha spoons, one large serving fork, one large serving spoon, one meat fork, one medium serving spoons, 2 cheese knives, one sugar spoon, 2 butter spreaders, all stamped Georg Jensen, Copenhagen with post 1945 mark (117)

**\$8,000 - 12,000**

**583**

**A pair of silver candlesticks**

Designed by Sigvard Bernadotte for Georg Jensen in 1938,

Post 1945 Marks

of classical fluted columnar form on a stepped circular foot, marked sterling Denmark, designers and makers marks, numbered 855B, height 25cm, weight 26.9oz, weight 764gms.

**\$5,000 - 7,000**



584



585



586

**584**  
**Follower of Andries Vermeulen (1763-1814)**  
 Dutch skating scene  
 Oil on panel  
 28 x 42cm  
**\$800 - 1,200**

This lot is accompanied by a letter from Christie's Old Master Pictures department from whom the present owners father (deceased) sought an opinion from images. The letter is dated 16 June, 1995.

**585**  
**Hippolyte Poterlet (Attrib.) 1803-1835**  
 The bombardment of Cadiz  
 watercolour  
 initialed HP in oval lower right  
 40 x 60cm  
**\$600 - 800**

**586**  
**Kaiser Wilhelm II, (Attrib.) 1859-1941**  
 Battleships at anchor  
 watercolour on board  
 signed 'Wilhelm Prinz von Preussen 1887'  
 lower left  
 24 x 31cm  
**\$500 - 800**





587

**587**  
**A pair of 19th century Italian oval bird paintings**  
 Still life, song birds  
 Oil on board  
 Carlo Coppini, Firenze, 1874  
 Michelangelo Meucci, Firenze, 1874  
 21.5 x 17.5cm (each)  
**\$800 - 1,200**

**588**  
**Indian school, circa 1921**  
 portrait of an Indian noble woman  
 inscribed in Hindi to the base of the portrait  
 41cm x 33cm  
**\$1,000 - 2,000**

**589**  
**Princess Royal Victoria (Attrib.) (1868-1935)**  
 Lady in a Mediaeval Dress  
 watercolour  
 signed Victoria  
 26 x 16.5cm  
**\$400 - 600**

The Princess Victoria (Victoria Alexandra Olga Mary; 6 July 1868 - 3 December 1935), also called "Toria", was a member of the British Royal Family, the fourth child and second daughter of Edward VII; the younger sister of George V.



588



589





590

590

**Princess Henry of Battenberg (Attrib.)**

An Italian Garden

Watercolour

Signed with and dated 'B.1906'

lower left 20.5 x 40cm

**\$800 - 1,200**

A letter owned by the present owner's father (deceased) notes that this work is "almost certainly the Italian garden at the Royal residence at Osborne House, Isle of Wight."

Princess Beatrice of the United Kingdom (Beatrice Mary Victoria Feodore; later Princess Henry of Battenberg; 14 April 1857 - 26 October 1944) was the fifth daughter and youngest child of Queen Victoria and Prince Albert.



591

591

**Princess Alexandra (Attrib.)**

Garden scene with pink blossom trees

Watercolour

Signed in Greek characters lower right

25.5 x 35.5cm

**\$600 - 800**

The present work is signed 'Alexandra' in Greek script lower right. This water colour is reputed to be by H.R.H. Alexandra, Princess of Denmark and later Princess of Wales. An accompanying letter from The Hon. Mrs. Roberts curator of the Print Room at the Royal Collection Trust from May 8, 1996 was sent to the present owners father noting three separate occasions on which the Princess visited Greece and stating that "It appears that your water colour may have been painted on one of these visits."

Alexandra of Denmark (Alexandra Caroline Marie Charlotte Louise Julia; 1 December 1844 - 20 November 1925) was Queen of the United Kingdom and Empress of India as the wife of King-Emperor Edward VII.



592

592

**Thomas Leeson Rowbotham, 1783-1853 (Attrib.)**

Brenty Hill, Gloucestershire

watercolour

25 x 36cm

**\$400 - 600**



593



594

593

**European School**

Untitled floral still life

signed J.Pickard lower left

oil on canvas

52 x 43cm (20 1/2 x 16 15/16in).

**\$800 - 1,200**

594

**European School**

Floral still life

oil on canvas

36 x 63cm (14 3/16 x 24 13/16in).

**\$600 - 800**



595

595

**R. E. Hill**

Portrait of Countess Lovelace

watercolour

signed lower right

inscribed on reverse 'Left to Lady Waldegrave by the Rev. H.E.E.

Nelson Ward, who died in Bath, Summer 1953'

30 x 21cm

**\$2,000 - 3,000**

BYRON, (AUGUSTA) ADA, COUNTESS OF LOVELACE,  
1815-1852 - Portrait of Countess Lovelace, by R.E. Hill

Daughter, and the only child, of George Gordon Noel, Lord Byron the poet, and his wife Anne Isabella, Ada was born on 10 December 1815. Shortly after her birth and the subsequent break-up of her parents' marriage she became famous through the lines of Byron's poem 'Childe Harold' (canto 3, lines 1-5):

"Is thy face like thy mother's, my fair child  
Ada! sole daughter of my house and of my heart?  
When last I saw thy young blue eyes they smiled,  
And then we parted, - not as now we part,  
But with a hope"

He also wrote of her as  
"The child of Love! though born in bitterness  
And nurtured in Convulsion! Of thy sire  
These were the elements..."

When Ada was 20 she married William King, eighth Baron King and Baron Ockham, Lord Lieutenant of Surrey, who was created Earl of Lovelace in 1838. She was an expert horsewoman and a talented mathematician. She met Charles Babbage, the computer pioneer,

and in 1843 translated a paper by General Menabrea, later prime minister of Italy, describing Babbage's Analytical Engine, a prototype of the modern computer. Closely supervised by Babbage she made extensive supplementary notes which constitute the best description of Babbage's views on the attributes of his engines. She is considered by some to be the world's first programmer. Separated from her by her mother's influence, Byron often thought of his daughter and was always concerned for her well-being. She was on Byron's mind during his last lucid moments before his death in Missolonghi. Knowledge of her father, and his picture, had been kept from her in her childhood, but due greatly to her husband Lord King, she came to revere her father's poetry and his memory. In 1850 she discovered that she had cancer of the uterus. She died on 27th November 1852 at her house in London and, by her own desire, she was buried beside her father in the family vault at Hucknall Torkard.

The present portrait is one of only a few of Lady Lovelace as an adult, and is accompanied by a letter from the National Portrait Gallery, London, to the present vendor, referring to this portrait, 'George Scharf, Director of the National Portrait Gallery, in 1872, made a sketch of a drawing by Elizabeth Hill of the Countess of Lovelace (which must be after Chalon [who painted 2 portraits of Lady Lovelace in 1833 and circa 1842])'. The present portrait is undated but probably painted circa 1860.

#### LITERATURE

Doris Langley Moore: *Ada, Countess of Lovelace*, 1977

Leslie Marchand: *Byron, a portrait*, 1971

Anthony Hyman: *Charles Babbage, Pioneer of the Computer*, 1982

#### PROVENANCE

Rev. H.E.E. Nelson Ward

Lady Waldegrave, who consigned it to a Conservative Party Fundraising sale held in the Octagon Hall of the Pump Room, Bath, 1970, when it was acquired by the present owners father (deceased).





596



597

**596**

**John Glover (British, 1767-1849)**

Durham Cathedral: Misty Morning

watercolour

74.0 x 110.0cm (29 1/8 x 43 5/16in).

**\$15,000 - 20,000**

PROVENANCE

Private collection, Perth

**597**

**Jean Louis Forain (French, 1852-1931)**

La Plaidoirie

signed 'Forain' lower right

pastel on paper

55.0 x 41.5cm (21 5/8 x 16 5/16in).

**\$4,000 - 6,000**

PROVENANCE

*Australian and International Fine Art*, Deutscher Menzies, Melbourne,  
11 March 2004, lot 355

Private collection, Melbourne





600

598

**Irma Stern (South African, 1894-1966)**

Mother and Child 1961

signed and dated 'Irma Stern 1961' lower right ink, crayon and pastel on paper

28 x 20cm (11 x 7 7/8in).

**\$2,000 - 3,000**

599

**Follower of Feininger**

Sketch for Gables III

Watercolour

39.5 x 34cm

**\$800 - 1,200**

This lot is accompanied by a letter addressed to the present owners father (deceased) from Julian Barran, Sotheby Parke Bernet & Co., Department of Impressionist, Modern and Contemporary Art, dated 23rd, September, 1975 stating the opinion that the present work is possibly by one of Feininger's pupils.

**LABEL VERSO**

"Lyonel Feininger: Sketch for Gables III (Luneberg)1929, an oil painting (size 42 1/2 by 34 1/2 ins.) in collection of Stanley Rogers Resor in 1948 - see illustration in "American Painting by Denys Sutton."

600

**European School, early 20th century**

Landscape

signed and dated indistinctly 'B Habozond 1907' lower left oil on composition board

46 x 62cm (18 1/8 x 24 7/16in).

**\$800 - 1,200**

**PROVENANCE**

Private collection, Latvia

thence by descent

Private collection, Queensland



598



599

**DEMETRE CHIPARUS**

'The Finale'

An Impressive Bronze and Ivory Group,  
circa 1925

£200,000 - £300,000

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### 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.

If the *Lot* is knocked down to you, you will be liable to pay the *Purchase Price*, which is the *Hammer Price* which includes any applicable *GST*, plus *Buyers Premium* and any *Additional Premium* on the *Hammer Price*. Payments by credit cards are subject to a surcharge up to 3.1%. See sections 6, 7 and 9 below for more details.

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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, w, 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.

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Where the *Seller* has indicated that it is registered or required to be registered for *GST*, *GST* will be included in the *Hammer Price*.

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## 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, in the case of dispute, 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, financial details and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving license (or similar photographic proof of identity) and a debit or credit card. 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 (only available on lots with a low estimate greater than AU\$1,000).** 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 and you are responsible for checking with us that we have received the bid. 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 when submitting bids. Failure to do this may result in your bid not being placed.

## Bidding via the internet

Please visit our *Website* at [www.bonhams.com](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 may 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*. At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been any.

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

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to GST. For this Sale the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*: 22% of the *Hammer Price*. With the exception of Collectors' Motor Cars and Motorcycles where the *buyer's* premium will be 15% on the first AU\$100,000 and 10% thereafter.

## 8. GST

The prevailing rate of GST at the time of going to press is 10% but this is subject to government change and the rate payable will be the rate in force on the date of the sale.

The *Hammer Price* is inclusive of GST where applicable.

Where the *Lot* will be exported from Australia, GST may not apply to the sale of the *Lot*. You should discuss the position further with us.

For a list of lots consigned by GST registered entities please consult a specialist.

GST at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a GST 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 GST 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 seventh working day after the Sale. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited).

**Australian Dollar personal cheque drawn on an Australian bank:** all cheques must be cleared before you can collect your purchases;

**Bank cheque:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the cheque, we will allow you to collect your purchases immediately;

**Cash:** you may pay for *Lots* purchased by you at this Sale with notes, coins or travellers cheques in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the Sale does not exceed AU\$8,000, or the equivalent in the currency in which the Sale is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

**Australian Dollar travellers cheques:** you may pay for *Lots* purchased by you at this Sale with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the Sale does not exceed AU\$8,000. We will need to see your passport if you wish to pay using travellers cheques;

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

Bank: HSBC Bank Australia Ltd  
Address: 28 Bridge Street  
Sydney  
NSW 2000  
Account Name: Bonhams 1793 Ltd Au - Client AC  
Account Number: 078193002  
BSB: 342011  
SWIFT code: HKBAU2S

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 Australian Dollar amount payable, as set out on the invoice.

All payments must be cleared before you can collect your purchases.



Payments can be made by BPAY. Please contact your participating bank, credit union or building society to make payment directly from your cheque or savings account. Enter the Biller Code 17723 and BPAY reference number as detailed on your invoice.

**EFTPOS cards issued by an Australian bank:** there is no additional charge for purchases made with EFTPOS cards. EFTPOS cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 1.65% surcharge.

**Credit cards:** Visa, Mastercard and Amex only. Please note there is a surcharge (1.6% for Visa and Mastercard; 3.1% for Amex) on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

## 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 at the end of this *Notice to Bidders*.

## 11. SHIPPING

Please refer all enquiries to our shipping department [henry.sisley@bonhams.com](mailto:henry.sisley@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

*Lots* may be subject to special regulations based on their nature. In particular, if a *Lot* is of Australian cultural significance, such as for ethnological, historical, archaeological literary, artistic, scientific or technological reasons its export may be regulated by the Protection of Moveable Cultural Heritage Act 1986 (Cth). If you purchase, or plan to purchase, a *Lot* that may be subject to this Act, you should acquaint yourself with the impact of the Act on your purchase. Under this Act, some objects may not be able to be exported, whilst others will not be able to be exported without permission. For more information on the Act: see [www.arts.gov.au/movable](http://www.arts.gov.au/movable).

To comply with the Aboriginal Heritage Act 2006, section 36(1) (e), lots marked with the symbol "A" in the *catalogue* indicate Indigenous artefacts made in the State of Victoria that require a Cultural Heritage Permit to be removed from the state. If required, *Bonhams* will assist in obtaining the permit(s). *Lots* purchased must be paid for in accordance with the terms and conditions and the denial of a cultural heritage permit or any delay in obtaining such licenses shall not warrant the rescission or cancellation of any sale or any delay in making payment. For further enquiries please contact the department specialists.

The refusal of any import or export licence(s), any delay in obtaining such licence(s), or any limitation on your ability to export a *Lot* 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, which may, for example, include objects of ivory, tortoiseshell and other wildlife items outside Australia. Information about these regulations may be found at [www.environment.gov.au/biodiversity/trade-use/cites/index.html](http://www.environment.gov.au/biodiversity/trade-use/cites/index.html) or may be requested from:

The Director  
International Wildlife Trade  
Department of the Environment, Water, Heritage and the Arts  
GPO Box 787  
Canberra ACT 2601

## 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*, and to the extent permitted by law, 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. To the extent permitted by law, 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. To the extent permitted by law, 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) any other liability to the extent the same may not be excluded or restricted as a matter of law or (iv) 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 10 of the *Buyers Agreement*.

## 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. 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.

## 18. JEWELLERY

### Ruby and Jadeite

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

### Gemstones

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

In so far that it is reasonably practicable, *Descriptions* of jewellery will conform to the guidelines set out by the International Jewellery Confederation, CIBJO, a copy of the Blue Book detailing their guidelines is available to *Bidders*. Please contact our jewellery department if you wish to view it.

### 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.

## 19. PHOTOGRAPHS

'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.

## 20. 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 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 in the artist's hand;
- "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.

## 21. PORCELAIN

### 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.

## 22. IMPORTANT NOTICE

Readers of this catalogue should be aware that some of the illustrated works of art may contain images of a sacred and/or secret nature. It is suggested that art centre managers in Aboriginal communities vet the illustrations with the appropriate local elders before distributing this catalogue in the community.

Every effort has been made to use current orthographies for Indigenous words, names of artists and people, titles of works, places, ancestral beings and so on, however some inconsistencies may result from a lack of current documentation or from local variations of the spellings of similar or identical words.

## DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 9 of the Corporations Act 2001, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of six years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Australia, in particular the United Kingdom, and you agree to this transfer. Even when information is stored outside Australia, we will continue to comply with the National Privacy Principles set out in the Australian Privacy Act.

You have the right to request us not to use your information for these purposes by contacting Bonhams 1793 Limited at 76 Paddington Street, Paddington, NSW 2021, Australia or by email at [info.aus@bonhams.com](mailto:info.aus@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 <i>Seller</i> undertakes to you that:
2.1.1	the <i>Seller</i> is the owner of the <i>Lot</i> or is duly authorised to sell the <i>Lot</i> by the owner;
2.1.2	save as disclosed in the <i>Entry</i> for the <i>Lot</i> in the <i>Catalogue</i> , the <i>Seller</i> sells the <i>Lot</i> with full title guarantee and free from any encumbrance or charge or, where the seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the <i>Lot</i>
2.1.3	except where the <i>Sale</i> is by an executor, trustee, liquidator, receiver or administrator the <i>Seller</i> is both legally entitled to sell the <i>Lot</i> , and legally capable of conferring on you quiet possession of the <i>Lot</i> ;



2.1.4	the <i>Seller</i> has complied with all requirements, legal or otherwise, relating to any export or import of the <i>Lot</i> , and all duties and taxes in respect of the export or import of the <i>Lot</i> have (unless stated to the contrary in the <i>Catalogue</i> or announced by the <i>Auctioneer</i> ) been paid and, so far as the <i>Seller</i> is aware, all third parties have complied with such requirements in the past;	6	<b>PAYMENT</b>	9.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;
2.1.5	subject to any alterations expressly identified as such made by announcement or notice at the <i>Sale</i> venue or by the <i>Notice to Bidders</i> or by an insert in the <i>Catalogue</i> , the <i>Lot</i> corresponds with the <i>Contractual Description</i> of the <i>Lot</i> , being that part of the <i>Entry</i> about the <i>Lot</i> in the <i>Catalogue</i> which is in bold letters and (except for colour) with any photograph of the <i>Lot</i> in the <i>Catalogue</i> and the contents of any <i>Condition Report</i> which has been provided to the <i>Buyer</i> .	6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's hammer</i> in respect of the <i>Lot</i> .	9.1.6	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 Australia and New Zealand Banking Group Limited 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;
3	<b>DESCRIPTIONS OF THE LOT</b>	6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	9.1.7	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;
3.1	Paragraph 2.1.5 sets out what is the <i>Contractual Description</i> of the <i>Lot</i> . In particular, the <i>Lot</i> is not sold as corresponding with that part of the <i>Entry</i> in the <i>Catalogue</i> which is not printed in bold letters, which merely sets out (on the <i>Seller's</i> behalf) <i>Bonhams'</i> opinion (given on a reasonable basis and honestly) about the <i>Lot</i> and which is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i> , whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i> , or by conduct, or otherwise, and whether by or on behalf of the <i>Seller</i> or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i> , is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.	7	<b>GST</b>  If the <i>Seller</i> is registered or required to be registered for <i>GST</i> , unless otherwise indicated, the sale of the <i>Lot</i> will be a taxable supply by the <i>Seller</i> and subject to <i>GST</i> and <i>GST</i> will be included in the Hammer Price.  Where the <i>Sale</i> is a taxable supply, <i>Bonhams</i> (on behalf of the <i>Seller</i> ) will issue a tax invoice to you for the sale of the <i>Lot</i> .	9.1.8	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;
3.2	Except as provided in paragraph 2.1.5, the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by or on behalf of the <i>Seller</i> including by <i>Bonhams</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i> .	8	<b>COLLECTION OF THE LOT</b>	9.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and
4	<b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b>	8.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> .	9.1.10	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.
4.1	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	8.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i> .	9.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses 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.
4.2	The <i>Seller</i> will not be liable for any breach of any alleged undertaking, as to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.	8.3	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	9.3	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.
5	<b>RISK, PROPERTY AND TITLE</b>	8.4	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	10	<b>THE SELLER'S LIABILITY</b>
5.1	Risk in the <i>Lot</i> passes to you when it is knocked down to you on the fall of the <i>Auctioneer's hammer</i> in respect of the <i>Lot</i> . The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> after the fall of the <i>Auctioneer's hammer</i> until you obtain full title to it.	8.5	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 8 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.	10.1	The <i>Seller</i> acknowledges that certain laws imply terms, conditions or warranties into contracts for the supply of goods or services (including this agreement) that cannot be excluded. For example, for Consumers, purchasing goods at auction (including those under this agreement) come with non - excludable warranties under consumer protection legislation as to title and quiet possession and that the goods are free from encumbrance. The <i>Seller</i> also acknowledges that certain other laws cannot be excluded. Nothing in paragraphs 9.2 to 9.5 is intended to exclude or restrict:
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i> .	9	<b>FAILURE TO PAY FOR THE LOT</b>	10.1.1	the application of any consumer protection legislation; or
		9.1	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):	10.1.2	our liability for fraud or death or persona injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or from whom the <i>Seller</i> is legally responsible); or
		9.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	10.1.3	any other liability to the extent that such liability may not be excluded or restricted as a matter of law.
		9.1.2	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;		
		9.1.3	to retain possession of the <i>Lot</i> ;		
		9.1.4	to remove and store the <i>Lot</i> at your expense;		

10.2	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> .	<i>tract 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.	12.2.4	all costs and fees incurred in connection with the resolution of a dispute in accordance with paragraph 11.2 will be borne by the <i>Seller</i> and <i>Buyer</i> in such manner as the expert(s) or the arbitrator, as the case may be, determines.
10.3	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 Trade Practices Act 1974 or otherwise.	11.6	References in the <i>Contract for Sale to Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.	
10.4	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> ,	11.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.	
10.4.1	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 Trade Practices Act 1974, 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> ;	11.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".	
10.4.2	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;	11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.	
10.4.3	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.	11.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	1
		11.11	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> .	1.1
		11.12	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 (and <i>Bonhams</i> enters into this agreement on trust for each such person).	1.2
		12	<b>GOVERNING LAW &amp; DISPUTE RESOLUTION</b>	1.3
		12.1	Law  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 state or territory of Australia where the <i>Sale</i> takes place and (except as provided in paragraph 11.2) the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that state or territory of Australia, 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.	1.4
11	<b>MISCELLANEOUS</b>	12.2	Dispute Resolution  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 <i>Business</i> :	1.5
11.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	12.2.1	any dispute concerning the <i>Description</i> , authorship, attribution, condition, provenance, authenticity, age, suitability, quality or origin of the <i>Lot</i> , or the conformity of the <i>Lot</i> with any <i>Description</i> , or whether the <i>Lot</i> is or is not a <i>Forgery</i> shall be referred, if so required by <i>Bonhams</i> , to an expert or a panel of up to three experts appointed, in the absence of agreement among the <i>Seller</i> , you and (if applicable) <i>Bonhams</i> , by the professional body most appropriate in <i>Bonhams'</i> opinion to advise upon the subject matter of the dispute in question or, in the absence of such a professional body, by the President of The Law Society of New South Wales from time to time;	1.5.1
11.2	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> .	12.2.2	such experts appointed in accordance with paragraph 11.2.1 will act as experts and not as arbitrators and their decision will be final and binding on the relevant parties;	1.5.2
11.3	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.	12.2.3	any other dispute relating to or arising out of the sale of the <i>Lot</i> or this agreement shall be finally resolved, if so required by <i>Bonhams</i> , by arbitration, under the UNCITRAL arbitration rules in force at the date of the reference to the arbitration, and the tribunal for such arbitration will consist of a single arbitrator appointed, in the absence of agreement between the <i>Seller</i> , you and (if applicable) <i>Bonhams</i> , by the President of The Law Society of New South Wales from time to time. The arbitration will take place in Sydney and all proceedings (whether oral or written) will be conducted in the English language;	1.5.3
11.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.			1.6
11.5	If any term or any part of any term of the <i>Con-</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 at the beginning of the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 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, is given on a reasonable basis and honestly and (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2	<b>PERFORMANCE OF THE CONTRACT FOR SALE</b>		the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of AU\$5.50 inclusive of <i>GST</i> per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</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;
3	<b>PAYMENT</b>				
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</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;
3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;				
3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> , and	4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .	7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
3.1.3	if the <i>Lot</i> is marked <sup>[A8]</sup> , an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with <i>GST</i> on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .			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 sale) until all sums due to us have been paid in full;
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.	4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</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;
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> 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.	4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i> ), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.	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 sale) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;
3.4	If <i>GST</i> is or will be payable on a supply of services made by us to you under or in connection with this agreement, where the sums payable are not expressly stated to include <i>GST</i> , the sums otherwise payable are increased by the amount of <i>GST</i> and you must make payment of the increase at the same time as you must pay the other sums due.	5	<b>STORING THE LOT</b>	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> .
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and <i>GST</i> and any interest earned and/or incurred until payment to the <i>Seller</i> .		We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i> ). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.	7.2	You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.			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.
3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro - rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro - rata to pay all amounts due to <i>Bonhams</i> .	6	<b>RESPONSIBILITY FOR THE LOT</b>	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the <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.
4	<b>COLLECTION OF THE LOT</b>	6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.		
4.1	Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.	6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .		
4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .	7	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>		
4.3	For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> 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 <i>Notice to Bidders</i> .	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> ):	8	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>
4.4	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with a <i>Storage Contractor</i> for the storage of	7.1.1	to terminate this agreement immediately for your breach of contract;	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 reasonable discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
		7.1.2	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;		



8.1.1	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	10	<b>OUR LIABILITY</b>	11	<b>MISCELLANEOUS</b>
8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	10.1	We acknowledge that certain laws imply terms, conditions or warranties into contracts for the supply of goods or services (including this agreement) that cannot be excluded. For example, for Consumers, services (including those under this agreement) come with non - excludable warranties under consumer protection legislation that they will be provided with due care and skill and be reasonably fit for their purpose (where the purpose is made known). We also acknowledge that certain other laws cannot be excluded. Nothing in paragraphs 10.2 to 10.4 is intended to exclude or restrict:	11.1	You may not assign either the benefit or burden of this agreement.
8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or			11.2	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.
8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.			11.3	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.
8.2	The discretion referred to in paragraph 8.1:	10.1.1	the application of any consumer protection legislation; or		
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	10.1.2	our liability for fraud or death or personal injury caused by our negligence (or any person under our control for whom we are legally responsible); or		
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.	10.1.3	any other liability to the extent that such liability may not be excluded or restricted on a matter of law.	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
9	<b>FORGERIES</b>	10.2	Subject to paragraph 10.1, we will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Trade Practices Act 1974 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> .	11.5	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.
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.3	Subject to paragraph 10.1, 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 due care and skill 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:	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
9.2	Paragraph 9 applies only if:			11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
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	10.3.1	handling the <i>Lot</i> if it was affected at the time of sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or	11.8	In this agreement "including" means "including, without limitation".
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	10.3.2	changes in atmospheric pressure; nor will we be liable for:	11.9	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.
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> .	10.3.3	damage to tension stringed musical instruments; or	11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:	10.3.4	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.	11.11	Save as expressly provided in paragraph 11.12 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.
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	10.4.1	Subject to paragraph 10.1 we will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or 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.	11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction (and <i>Bonhams</i> enter into this agreement on trust for each such person).
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our reasonable discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .	10.4.2	Subject to paragraph 10.1 in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	12	<b>GOVERNING LAW AND DISPUTE RESOLUTION</b>
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, and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>GST</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .			12.1	Law
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.				All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that state or territory of Australia where the <i>Sale</i> takes place and (except as provided in paragraph 12.2) we and you each submit to the exclusive jurisdiction of the courts of that state or territory of Australia, 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.
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.				
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .				
			You may wish to protect yourself against loss by obtaining insurance.		

- 12.2 Dispute Resolution  
Unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of *Business*:
- 12.2.1 any dispute concerning the *Description*, authorship, attribution, condition, provenance, authenticity, age, suitability, quality or origin of the *Lot*, or the conformity of the *Lot* with any *Description*, or whether the *Lot* is or is not a *Forgery* shall be referred, if so required by *Bonhams*, to an expert or a panel of up to three experts appointed, in the absence of agreement among the *Seller*, you and (if applicable) *Bonhams*, by the professional body most appropriate in *Bonhams'* opinion to advise upon the subject matter of the dispute in question or, in the absence of such a professional body, by the President of The Law Society of New South Wales from time to time;
- 12.2.2 such experts appointed in accordance with paragraph 11.2.1 will act as experts and not as arbitrators and their decision will be final and binding on the relevant parties;
- 12.2.3 any other dispute relating to or arising out of the sale of the *Lot* or this agreement shall be finally resolved, if so required by *Bonhams*, by arbitration, under the UNCITRAL arbitration rules in force at the date of the reference to the arbitration, and the tribunal for such arbitration will consist of a single arbitrator appointed, in the absence of agreement between the *Seller*, you and (if applicable) *Bonhams*, by the President of The Law Society of New South Wales from time to time. The arbitration will take place in Sydney and all proceedings (whether oral or written) will be conducted in the English language;
- 12.2.4 all costs and fees incurred in connection with the resolution of a dispute in accordance with paragraph 11.2 will be borne by the *Seller* and *Buyer* in such manner as the expert(s) or the arbitrator, as the case may be, determines.

#### DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 9 of the Corporations Act 2001, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of six years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Australia, particularly the United Kingdom, and you agree to this transfer. Even when information is stored outside Australia, we will continue to comply with the National Privacy Principles set out in the Australian Privacy Act.

You have the right to request us not to use your information for these purposes by contacting Bonhams 1793 Limited at 76 Paddington Street, Paddington, NSW 2021, Australia or by email at [info.aus@bonhams.com](mailto:info.aus@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

**"ABN"** means the same as ABN means in the A New Tax System (Australian Business Number) Act 1999.

**"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 of 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.

**"Consignment Fee"** a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

**"Consumer"** a consumer within the meaning of that term in the *Trade Practices Act 1974*.

**"Contract Form"** the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Bonhams.

**"Contract for Sale"** the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

**"Contractual Description"** the only description of the *Lot* (being that part of the Entry about the *Lot* in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the *Lot* corresponds.

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

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

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

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

**"GST"** means the same as GST means in the A New Tax System (Goods and Services Tax) Act 1999.

**"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 (including GST, if any) at which a *Lot* is knocked down by the Auctioneer.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2.1 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.

**"Notional Charges"** the amount of Commission and GST 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 Hammer Price.

**"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 GST chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage stamp offered for sale at a Specialist Stamp sale.

**"Standard Examination"** a visual examination of a *Lot* by a non - specialist member of Bonhams' staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

**"Storage Contractor"** means the company identified as such in the Catalogue.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of Bonhams into which all sums received in respect of the Purchase Price of any *Lot* will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account. **"Website"** Bonhams website at [www.bonhams.com](http://www.bonhams.com).

**"Withdrawal Notice"** the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a *Lot*.

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

#### GLOSSARY

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

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on Sales of that work subsequent to the original Sale of that work by the creator of it as set out in the Resale Royalty Right for Visual Artists Act 2009.

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

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

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

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

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

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

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

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

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# Registration & Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

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

## Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website ([www.bonhams.com](http://www.bonhams.com)) or requested by post from Customer Services Department, 76 Paddington Street, Paddington, NSW 2021 [info.aus@bonhams.com](mailto:info.aus@bonhams.com).

## Credit and Debit Card Payments

There is no surcharge for payments made by debit cards or EFTPOS cards issued by an Australian bank. On the total invoice price all other Visa, Mastercard and non Australian debit cards are subject to a 1.6% surcharge, and Amex is 3.1%.

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

# Bonhams

1793

Sale title:	Sale date:
Sale no.	Sale venue: Sydney
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
<b>General Bid Increments AU\$:</b> \$500 - 1,000 .....by 50s \$1,000 - 2,000 .....by 100s \$2,000 - 5,000 .....by 200 / 500 / 800s \$5,000 - 10,000 .....by 500s \$10,000 - 20,000 .....by 1,000s \$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000 .....by 5,000s \$100,000 - 200,000 .....by 10,000s above \$200,000 .....at the auctioneer's discretion	
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
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Company name (to be invoiced if applicable)	
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E-mail (in capitals) <input type="text"/>	
<input type="text"/>	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
If registered for ABN please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>	Please tick if you have registered with us before <input type="checkbox"/>

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in AU\$ (excluding premium & GST)	Covering bid*

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

\* Covering Bid: A maximum bid (exclusive of Buyers Premium and GST) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

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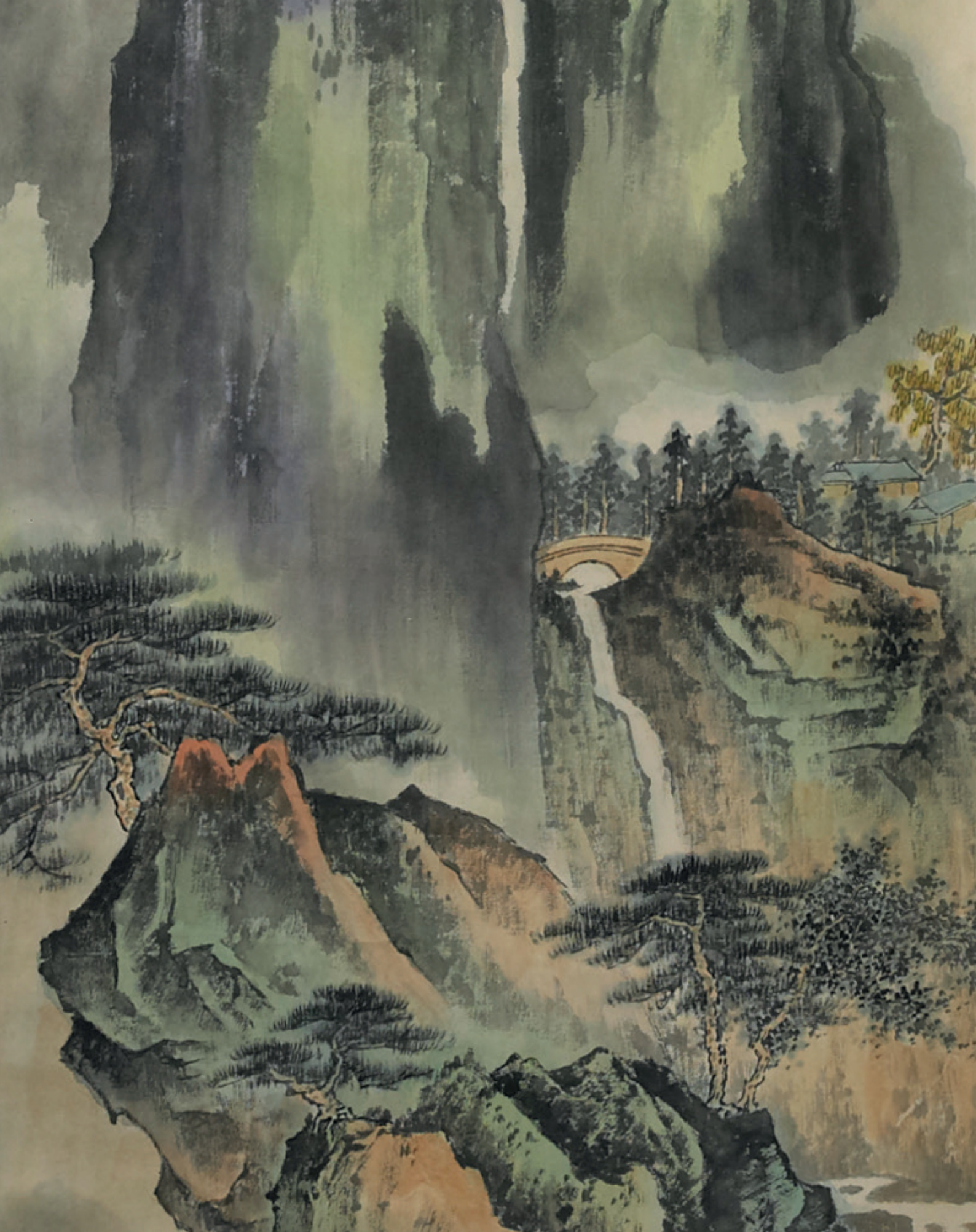
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