

Bonhams



THE CLASSICS

Fine Decorative Arts

New Bond Street, London | 26 November 2024



Fine Decorative Arts

New Bond Street, London | Tuesday 26 November 2024 at 2pm

BONHAMS

101 New Bond Street
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SALE NUMBER

29448
Lots 1 - 115

ILLUSTRATIONS

Front Cover: Lot 85
Inside Front Cover: Lots 51
Page 126-127: Lot 104 (detail)
Inside Back Cover: Lot 76
Back Cover: Lot 19 (detail)

VIEWING

Sunday 24 November: 11am - 3pm
Monday 25 November: 10.30am - 5pm
Tuesday 26 November: 9am - 2pm

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Lots not collected by this time will be returned to the department, storage charges may apply.

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

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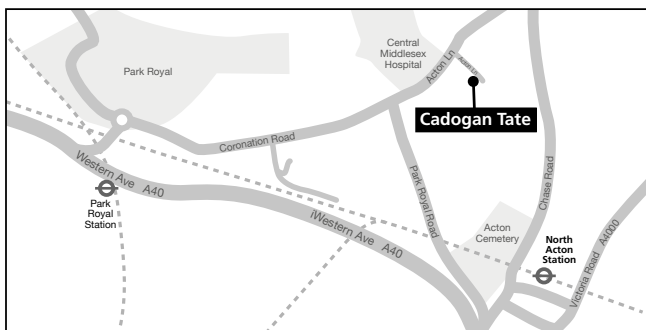
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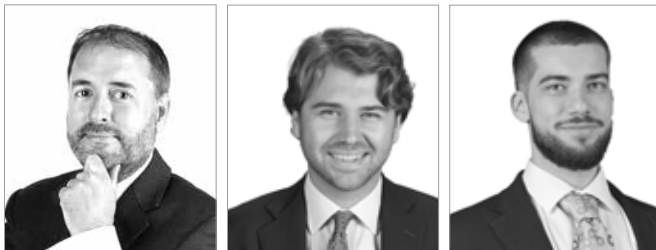


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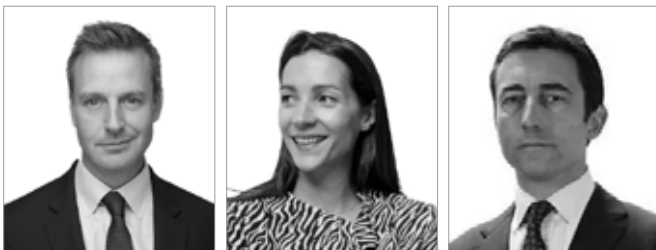
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THE CLASSICS

We invite you to preview our Classics auctions at Knightsbridge and New Bond Street from 22 November - 11 December, showcasing Collections, Decorative Arts, Ceramics, Fine Clocks, Old Master Paintings and Antiquities.

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**The Classics London Online:
Antiquities, Clocks, European
Ceramics**

Online | 22 November - 9 December

**The Classics London Online:
Glass and British Ceramics**
Online | 28 November - 11 December



(Top)

1 ^{TP} **A WILLIAM AND MARY OLIVEWOOD, OYSTER VENEERED, WALNUT AND HOLLY BANDED CHEST OF EXCELLENT COLOUR AND PATINA**

Circa 1690

With stringing, the quarter veneered top inlaid with a shaped and scrolled cartouche inset with a central flowerhead roundel, with an ogee moulded edge above two short oak lined drawers and three long graduated oak lined drawers, the drawers variously inlaid with roundels, lunettes and quatrefoils, on a reverse ogee moulded plinth base terminating in large bun feet, 96cm wide x 59.5cm deep x 90cm high, (37 1/2in wide x 23in deep x 35in high)

£5,000 - 7,000

€6,000 - 8,300

US\$6,500 - 9,100

Provenance

With Rolleston Antiques, London.



2 TPY

A GEORGE III ORMOLU MOUNTED PADOUK AND ROSEWOOD SERPENTINE COMMODE ATTRIBUTED TO PIERRE LANGLOIS (1718-1767)

circa 1765, The moulded top with a quarter veneered central reserve panel, the two short and two long graduated drawers with scrolling foliate handles, escutcheons and pierced C-scroll *rocaille* angle mounts with husk pendants, on pierced sabot feet, inlaid throughout with purplewood bandings, spandrels and stringing, 123cm wide x 59cm deep x 85cm high, (48in wide x 23in deep x 33in high)

£6,000 - 9,000

€7,100 - 11,000

US\$7,800 - 12,000

Provenance

Formerly belonged to the Hon. John Murray of Edinburgh, circa 1820. Subsequently with Samuel Spencer Esq. Sold Christie's, London, 24 June 1982, lot 115. Sold Christie's, London, 26 January 2011, lot 99.

A similar commode, albeit a smaller model than the present lot, was offered for sale Bonhams, London, 12 July 2023, Fine Decorative Arts, lot 49. Four further related commodes, which are also attributed to Pierre Langlois, have sold at Christie's; London, 27 November 2003, Important English Furniture, lot 79; New York, 25 April 2008, Important English Furniture, lot 65; New York, 7 June 2012, 500 Years: Decorative Arts, lot 20; and London, 10 November 2021, Mackinnon: Fine Furniture, lot 138.

Each one of these commodes, including the current example, has a number of shared characteristics such as: a similar bombe serpentine form, a quarter veneered top with a moulded edge, half or quarter veneered tablets, triple tablet inlay to the drawer fronts and a shaped apron which is separate from the bottom drawer. Added to this, and perhaps most significantly, all of the commodes show distinctive signs of French construction. In regards to the above, the drawer linings are very much constructed in the French manner.

Langlois' work was identified and discussed in a pioneering series of five articles by P. Thornton and W. Rieder in "The Connoisseur", published between December 1971 and May 1972. Born to French emigré parents, and probably trained in the Parisian workshop of the ébéniste, Jean-Francois Oeben, the French Rococo inspiration is very evident in his work. Also, the typically French Rococo ormolu mounts were probably supplied by the bronze-founder and gilder, Dominique Jean (c. 1736-1812), who was both son-in-law and business associate of Langlois.



3 TP

A LATE 16TH/EARLY 17TH CENTURY BRUSSELS TAPESTRY

Allegorical of one of The Planets

Designed with a palace complex in a hilly and wooded landscape, a King wearing a solar crown and pointing heavenwards with two attendants by his side, other figures also pointing to the sky, chickens and a dog to the foreground, the original border to the sides and bottom edge stitched with a pair of charioteers to each bottom corner, and classical motifs and putti, and ovals stitched with hunting scenes, 384cm x 298cm (the upper border associated)

£5,000 - 8,000

€6,000 - 9,500

US\$6,500 - 10,000

Provenance

Purchased Sotheby's, 1985.

This tapestry was bought to decorate Handforth Hall when Dr Douglas was saving money to buy Sara, his fiancée, an engagement ring. As a result, the ring's purchase was delayed by nine months!

The original sets of Planet tapestries, depicting their influence on mankind, included seven panels attributed to the planets Sol, Jupiter, Mars, Saturn, Luna, Venus, Mercury, and two additional subjects, Time and Fortuna, were added to the series.

The influence of the planets was a popular theme in the late Middle Ages, and depictions extend back to 15th century Italy with Baccio Baldini's engravings which distinctively included the gods travelling through the sky on chariots drawn by lesser beasts and birds, with humanity undertaking various pursuits, labours and leisure pursuits, under the ruling influence of the relevant planet. The theme of the Gods in their chariots overlooking their 'children' under their influence was taken up in the Northern countries, (incorporating gods from their mythology) and proliferated in the 16th and 17th centuries, and was woven to great effect by the Flemish weavers.

The modifications at the top of this tapestry - the later border and the folding over of the top edge of the tapestry (this strip is now concealed behind the visible parts) - have resulted in the concealment/loss of the charioteer, and thus it is unclear which of the Planets is being represented here.



4 TP

A FLEMISH GAME PARK TAPESTRY

Brussels, second half 16th century

Woven in wools and silks, signed to one edge, the central field with idyllic garden-scape to the middle distance, two classical maidens 'in conversazione' to the left edge, the border filled with boisterous urns and abundant fruiting vines, the whole with restorations, 341cm x 315cm approximately

£4,000 - 6,000

€4,800 - 7,100

US\$5,200 - 7,800

Provenance

Christies, 30 September 2014, European Noble and Private Collections, Lot 230.

Signature similar to Appendix Makers Marks in Helen Wyld's The Art of Tapestry, p.233, figures 23, and 25,26 -the marks of Jacques II Geubels, (fl.1621 -9) Brussels.



5 TPYΦ

A GEORGE II ROSEWOOD, KINGWOOD OYSTER VENEERED, WALNUT, IVORY AND EBONY CHEQUER-INLAID BUREAU CABINET OF GENEROUS PROPORTIONS

Circa 1745, possibly Anglo-Dutch

With chequer pattern mouldings and chequered featherbandings throughout, the triangular segmental pediment with an ogee and dentil moulded cornice above a pair of bevelled mirror glass inset panelled doors, each plate within a giltwood foliate slip, enclosing two adjustable shelves, over ten pigeon holes and four short drawers, with candle slides below, above a twin radiating segmentally oyster veneered fall enclosing a central arch-inlaid door, flanked by two leather bound bookends and eight pigeon holes, over two long and four short drawers, with lopers and four long graduated drawers below, on shaped ogee bracket feet, *the oyster veneering to the fall front possibly of an earlier date, 122cm wide x 63cm deep x 259cm high, (48in wide x 24 1/2in deep x 101 1/2in high)*

£4,000 - 6,000
 €4,800 - 7,100
 US\$5,200 - 7,800

Provenance

By repute within the current owner's family, the offered lot originally belonged to Frederick, Prince of Wales (1707-1751), who died before his father, George II, who reigned until 1760. Specifically this purported historic Royal ownership of the present bureau cabinet was proposed by the wife of the vendor's great grandfather.

It is then presumed to have been owned by George III, Prince Frederick's brother, and later inherited by William IV, the latter being George III's son.

It is believed that Queen Adelaide inherited the above cabinet following the death of William IV.

And subsequently it appears to have been given to Rev. Thomas Pearson, the Queen's esteemed chaplain at Great Witley, where Queen Adelaide resided during the period 1842-1846.

Thereafter, the offered lot passed by descent via the eldest sons to the current owner and has been housed at the latter's properties in Bath and Newbury.

see www.bonhams.com for further footnote

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref VATALYB6.





6

6 TP

**A PAIR OF SPANISH GILT AND POLYCHROME PANELS
DEPICTING THE CIRCUMCISION OF THE INFANT CHRIST
BEFORE THE ELDERS AND THE YOUNG CHRIST AT THE
TEMPLE**

Probably late 16th / early 17th century, perhaps Castile in the manner of Pedro de la Cuadra of Valladolid (Spanish, a. 1589, d. 1629)
The first depicting the infant Christ held by the Virgin with Joseph at a draped altar, an arched colonnade with landscape views beyond, the second showing Christ as a youth seated on a stepped dais before the Gospel writers, a similar arched landscape view to the background, some gilded areas to both with estofado incised decoration, *The first, 79cm x 54cm x 10cm, the second 78cm x 54cm x 11cm respectively* (2)

£3,000 - 4,000
€3,600 - 4,800
US\$3,900 - 5,200

Provenance

Christies London, Old Masters II, 23 April 2021, Lot 32.

Literature

M. Trusted, 'Spanish Sculpture: A Catalogue of The Collection in the Victoria & Albert Museum', V&A publications, 1996, pp.55-6 and pl. 7.

7

**A LATE 17TH/EARLY 18TH CENTURY
IRON BOUND OYSTER VENEERED
KINGWOOD TRAVELLING STRONGBOX
OR COFFRE-FORT**

Probably Franco-Flemish
Of small proportions, the corners and front lock-plate of barbed scrolling outline, the sides with the strapwork hinges and hasp with scallop edged oval terminals, the sides with knopped bail handles with matching scallop edged circular backplates, the lid opening to an unfitted interior, with key, *16cm high, 28cm wide, 19.5cm deep*

£1,500 - 2,500
€1,800 - 3,000
US\$1,900 - 3,200



7



8 TP

**ATTRIBUTED TO GAETANO PENNINO (ITALIAN, D. 1797):
A CARVED WHITE MARBLE PORTRAIT RELIEF OF A
GENTLEMAN, POSSIBLY A MEMBER OF THE PENNINO FAMILY,
MOUNTED ON A SIENA MARBLE CIRCULAR BACKPLATE**

The sitter modelled in three quarter profile facing sinister and with curled wig, his buttoned draped robe with plain square collar, the roundel backplate with moulded edge, 77.5cm diameter approximately

£7,000 - 10,000

€8,300 - 12,000

US\$9,100 - 13,000

Provenance:

With Brun Fine Art, Masterpiece, London 2015.

Private collection (acquired as above)

Offered Christie's London, View over St. James's Square: A Private Collection, 3-17 May 2022, Lot 42.

Literature

A. Bacchi, ed., *A Taste for Sculpture II*, London, 2015, pp. 64-7, no. 10.

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

Selected Furniture from Montgomerie House

Lots 9-10



g TP

**A GEORGE III SATINWOOD, MAHOGANY, TULIPWOOD
CROSSBANDED AND CHEQUER INLAID FEATHERBANDED
SERPENTINE COMMODE**

1780-1800, probably Scottish

With ebonised and boxwood line-inlay and chequered stringing, the shaped top above four long graduated drawers, flanked by canted tulipwood crossbanded angles, on shaped bracket feet each inlaid with the Prince of Wales feathers within oval and rectangular tablet surrounds, 125cm wide x 57cm deep x 99cm high, (49in wide x 22in deep x 38 1/2in high)

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Provenance

The lots 9 and 10 belonged to Hugh Montgomerie, 12th Earl of Eglinton, who built Coilsfield House (later known as Montgomerie House) on the site of Coilsfield Castle in 1801. Robert Burns wrote about Coilsfield and the Montgomerie family in his poems about Mary Campbell (Highland Mary).

The property passed into the Arthur family in around 1900 and subsequently burnt down after the Arthur family sold it in 1969 but fortunately, they retained some of the furniture and furnishings.

Hugh Montgomerie commissioned furniture from Gillows in 1794 for Eglinton Castle.

Archibald Montgomerie commissioned Gillows to supply furniture in 1800 and multiple orders thereafter for both Coilsfield House and Eglinton Castle. Some examples from the house are mentioned and illustrated in S.E. Stuart, *Gillows of Lancaster and London, 1730-1840*, 2008, Woodbridge.

Related Literature

D. Jones & J. Urquhart, *Gillow in Scotland, 1770-1830*, Regional Furniture, Vol. XII, 1998.



(Lot 9 shown in the drawing room)





10 TP

A PAIR OF GEORGE I GILT GESSO MIRRORS

Circa 1725

Each with a shaped and arched cresting centred by the Prince of Wales feather plumes and with gadrooned ornament above acanthus scrolls on a punched ground, the replaced bevelled plates with conformingly decorated and moulded frames and shaped aprons, *slight variations to dimensions, missing the later replaced brass candle arm attachments, 114cm high x 66.5cm wide. (2)*

£8,000 - 12,000

€9,500 - 14,000

US\$10,000 - 16,000





11 TP

A HERIZ CARPET

North West Persia

Designed with all-over pattern, filled with boisterous palmettes and serrated leaves,
336cm x 278cm

£3,000 - 4,000

€3,600 - 4,800

US\$3,900 - 5,200

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 6.8.2018.

12 TP

A KHOY TABRIZ CARPET

North West Persia, c. 1900

Designed with delicate undulating leafy and floral swags, on rich maroon ground, the border filled with an abundance of floral motifs and palmettes,
560cm x 340cm

£6,000 - 8,000

€7,100 - 9,500

US\$7,800 - 10,000

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 6.8.2018.



Provenance

Bought by Harry and Dorothy Wheatcroft.

Mr Wheatcroft was an internationally-known rose grower who introduced the "Peace" rose to the UK. The carpet was in their West Bridgford home for about 50 years before it passed to the vendor's mother and thence by descent.

13 TP

A REGENCY PADOUK WINDOW SEAT OR HALL STOOL

1815-1820, in the manner of George Bullock

The panelled rectangular seat with a reeded edge, surmounted to each end by a roundel-headed reeded and ring turned bolster on two lotus leaf wrapped baluster form supports, above an apron comprised of repeating lunettes and pommels, on four ring turned and reeded tapering legs, 75cm wide x 43.5cm deep x 61cm high, (29 1/2in wide x 17in deep x 24in high)

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

A virtually identical mahogany model of hall stool or small bench attributed to George Bullock sold Sotheby's, New York, 18 October 2014, Kentshire, lot 328. Another closely comparable example to the offered lot, albeit slightly larger, sold Christie's, London, 19 November 2015, The English Collector, lot 581.



13



14

14 TP

A LOUIS XV GILTWOOD CONSOLE TABLE

1750-1760, the marble top of a later date

Of shaped outline with projecting eared front angles, the later marble top with a moulded edge, above a pierced c- and s-scroll, floral swagged, trellis work and scrolled acanthus carved apron centred by a floral wreath, on s-scroll form legs embellished with cabochon embedded foliate sprays and scrolled acanthus, with a scrolled, trellis work and shaped twin s-scroll form stretcher surmounted by a central bouquet of flowers, re-gilt, 92cm wide x 45cm deep x 81cm high, (36in wide x 17 1/2in deep x 31 1/2in high)

£1,600 - 2,000

€1,900 - 2,400

US\$2,100 - 2,600



15 TPY

A SCOTTISH REGENCY ROSEWOOD SOFA TABLE ATTRIBUTED TO WILLIAM TROTTER

Circa 1820

The rounded rectangular top above two short mahogany lined frieze drawers, over a gadrooned moulded edge, on panelled square section end supports with beaded edging to the block, the two opposing panelled cross stiles surmounted by corbel shaped cappings, terminating in four scrolled scallop shell headed and scrolled acanthus carved hairy lion paw feet and recessed castors, with a ring turned baluster cross stretcher, 98cm wide x 71cm deep x 73cm high, (38 1/2in wide x 27 1/2in deep x 28 1/2in high)

£2,500 - 4,000

€3,000 - 4,800

US\$3,200 - 5,200

The offered lot appears to be identical to a sofa table of the same date which is attributed to the famous Scottish cabinet maker, William Trotter. This comparable example is illustrated in situ inside Penicuik House in F. Bamford, *A Dictionary of Edinburgh Furniture Makers, 1660-1840*, 1983, the Furniture History Society, pl.'s 75A and 75B.

A further closely related Scottish writing or library table version of the present model sold Bonhams, Edinburgh, 27 April 2017, The Scottish Sale, lot 346.

William Trotter of Ballindean JP DL was a Scottish cabinet maker who served as Lord Provost of Edinburgh from 1825 to 1827. A highly respected figure within the realm of Regency furniture; he has been called Scotland's greatest cabinet maker.



16

16

ATTRIBUTED TO NICOLO MERLINI (ITALIAN, FL. 18TH CENTURY): A FLORENTINE PIETRA DURA PLAQUE OF A BACCHANALIAN GROUP

The rectangular panel inlaid in various coloured stones depicting a seated Satyr holding grapes, a recumbent Bacchante and a crouching putto beside a wine urn, all within a landscape setting before a horizon with mottled turquoise tinted alabaster sky, the rear with indistinct incised signature *Fatto da me Nicolo Merlini fatto ****, the whole mounted within a later ebonised wood frame with inset gilt rope twist mount, *the panel, 12.5cm x 9cm, the frame, 15cm x 19cm*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

17

BIAGIO BARZOTTI (ITALIAN, FL. C. 1835-1908): A RARE THIRD QUARTER 19TH CENTURY ITALIAN MICRO MOSAIC OVAL PLAQUE DEPICTING A MEDIEVAL KNIGHT ON HORSEBACK ABOVE AN ARMORIAL SHIELD, THE WHOLE MOUNTED WITHIN A MARMO ROSSO RECTANGULAR BACKPLATE

The figure clad in full armour with closed visor holding an upheld sword and seated on a pacing horse above an armorial centred by a sword and with pseudo lettering to the sides and top indistinctly marked ***** Mock Coat of Arms*, the rear with incised signature *B. Bazzetti, Roma* and indistinct incised workshop address *>Babuino, Biagio, ff. 57*, the whole set within a moulded wood frame, *17.5cm high, 13.5cm wide, the frame, 20cm high, 16.5cm wide overall*

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

Provenance

Private UK Collection.

The Roman mosaicist Biagio Barzotti was active in capital during the latter part of the 19th century. He completed various commissions for the Vatican workshops, including notable works for Pope Leo XIII (who passed away in 1903), the most significant of which featured the Pontiff blessing a congregation at St. Peter's Basilica. Operating from his studio at 57 via del Babuino, it is likely that Barzotti created the offered lot as a sample to showcase to his English-speaking clients. This would demonstrate how a family coat of arms could be incorporated beneath the knight and his horse before placing an order.



17

18 TP

AN ITALIAN PIETRE DURE TABLE TOP

In the late 16th century style, probably Roman, late 19th century

With all-over strapwork inlaid with specimen marbles and hardstones, including lapis lazuli and 'vert de Grece' centred with an oval alabaster medallion and enclosed by an elaborate marble border inlaid with anthemion's, 75.5cm wide, 4cm deep, 149cm in diameter, (29 1/2in wide, 1 1/2in deep, (58 1/2in in diameter, 150cm wide, 76cm deep, (59in wide, 29.5in deep).

£7,000 - 10,000

€8,300 - 12,000

US\$9,100 - 13,000

Provenance

Acquired from a Noble Italian Private Collection from their Roman residence at Palazzo Colonna Verdini, Rome.

For a comparable Roman or Florentine table top dated after 1565, see F. Giunti, 'Splendori di Pietra Dure, L'Arte di Corte nella Firenze dei Granduchi', Florence, 1988, p. 89.





(Showing side)

19 TP

A GEORGE III HAREWOOD, PURPLEWOOD, EBONISED AND FRUITWOOD MARQUETRY SERPENTINE COMMODE

1775-1780, possibly made by the cabinet making partnership of Ince and Mayhew

With boxwood stringing, the top with projecting keeled angles inlaid with a central foliate and bellflower pendant-adorned pelta shield with two spreading ribbon tied 'thyrsi', the roundel with a foliate tendril pattern surround, the oak leaf garland hung from two ring chains flanking the roundel, the swag ends terminating in two opposing inlaid interlocking oval shields and Neoclassical quivers of arrows, each shield inset with scrolled acanthus, stylised foliage and an anthemion, above a pair of twin panel inlaid doors divided by an alternating opposing palmette and foliate s-scroll pattern frieze, the panels and frieze of each door overlaid with a patera and within a re-entrant tablet, over an oak leaf garland hung from four suspended ring chains, enclosing one shelf, with a shaped apron below, flanked by square tapering panel inlaid angles intersected with flute inlaid blocks, on square section supports terminating in later brass cappings and castors, 137cm wide x 58cm deep x 80cm high, (53 1/2in wide x 22 1/2in deep x 31in high)

£8,000 - 12,000

€9,500 - 14,000

US\$10,000 - 16,000

Provenance

It is believed within the family of the current owner and vendor that the present lot historically formed part of the Trevelyan family collection. It is thought that this commode resided in the house of the present vendor's great grandfather, Sir Ernest John Trevelyan (1851-1924), at 1 Marston Ferry Road, Oxford.

Later on, it was evidently passed on to his daughter, Sylvia, and then subsequently inherited by her daughter, Charlotte.

The ancestral home where the commode may have come from is that of Nettlecombe Court in Somerset, an Elizabethan country mansion that has belonged to the Trevelyan family since the 15th century. It was one of the two great houses owned by the family and has since passed into public ownership from the mid-20th century onwards. The Trevelyans have a rich connection to the arts, most notably through the painter and poet Julian Trevelyan (1910-1988).

A number of Ince and Mayhew commodes with related Neoclassical inlay or similar inlaid Neoclassical motifs and designs to those featuring on the offered lot are illustrated in C. Cator and H. Roberts, *Industry and Ingenuity, the Partnership of William Ince and John Mayhew*, 2022, London. These include the following, variously dated between circa 1770 and 1785, which are pictured therein: fig.'s 115-120, 131-134, 167-171, 181, 222-225, 229 & 250, pp.'s 295-6, 301, 317, 329-330 & 338.

Four of these examples incorporate striking Neoclassical elements which are notably inlaid 'sans traverse', as on the offered lot, across the combined surface area of their pair of doors. These appear therein, *Ibid*, fig.'s 184, 222, 224 & 235, pp.'s 318, 329-330 & 334. Interestingly, two of these 'sans traverse' models also utilise a *trompe l'oeil* effect in the manipulation of areas of their marquetry which is reminiscent of the three dimensional characteristics of certain aspects of the inlay on the above. One was made circa 1770 for the Duke of Marlborough whilst the other was a piece, likewise circa 1770, supplied by this cabinet making partnership upon behalf of Sir James Lowther.

A more restrained Neoclassical commode (one of a pair in fact), of a slightly later circa 1780 date and which was made for Lord Digby, employs a similar palmette pattern of inlay to that featuring so prominently on the present example. This comparable is also illustrated as before, *Ibid*, fig. 163 & 164, p. 310. As an additional point of interest, the pelta-shield inlay on the top of the offered lot is reminiscent of the closely comparable recurrent pelta-form pattern features inlaid into the top of a demi-lune pier table made for Sir Cecil Bishopp by Ince and Mayhew in 1781, *Ibid*, fig.'s 500 & 501, p. 422.



(Showing top)



20

A COLLECTION OF THREE SECOND HALF 18TH CENTURY CARVED AND PIERCED MOTHER OF PEARL FOLDING FANS

Probably French

The first fan with vellum leaf painted in colours, the obverse with a central vignette depicting a coastal fortified island with ships to the foreground and one to the horizon on a trompe l'oeil intertwined and trailing white and black lace ground interspersed with garden flowers, the obverse similarly depicting trompe l'oeil trailing lace together with an oval miniature of lady reserved on a black lace overlaid red oval ground, flanked by floral sprays and borders and butterflies on a blue ground, the carved and pierced sticks with incised figural decoration, the guard sticks with carved foliate and figural decoration heightened in silver and gilt, the second fan with vellum leaf painted in puce grisaille, the obverse with three cartouches depicting scenes from the Commedia dell'arte within floral entwined rusticated and trellis borders, the reserve with quiver of arrows and torch trophy below a pair of love birds, the sticks carved and pierced with figural decoration of a pair of courtly lovers and attendant within flowers and scrolls, the guard sticks similarly decorated, the third fan with vellum leaf painted in colours, the obverse with a classical figural scene of Europa and the Bull in an extensive landscape within gilt foliate and pink rose blossom borders, the reserve later backed in 19th century ivory satin painted with a floral and butterfly garland and crowned monogram, the sticks elaborately carved and pierced with figures, temples and scrolling foliage, the guard sticks with carved rocaille, flowers and shells heightened in gilt, *The first fan , 44cm wide, 26.5cm long overall, the second fan, 46cm wide, 26.5cm long overall, the third fan, 51cm wide, 31cm long overall (3)*

£800 - 1,000
€950 - 1,200
US\$1,000 - 1,300

Provenance
Private UK Collection.



21



20

21

A COLLECTION OF FOUR SECOND HALF 18TH CENTURY CARVED AND PIERCED MOTHER OF PEARL FOLDING FANS

Probably French

the first with vellum leaf, the obverse decorated in black/red grisaille and colours with a trompe l'oeil subject of three old master style engravings and a fly on a lace ground with fine trellis border, the reverse with a trompe l'oeil oval of further folded engravings on a lace ground flanked by colourful flower sprays, the carved and pierced sticks heightened in gilt with figural, trellis and floral vase ovals and smaller profile portrait, bird, pagoda and floral canted rectangular medallions, the guard sticks similarly decorated, the second fan with vellum leaf painted in colours, the obverse with a figural pastoral scene depicting courtiers at leisure and play and rustics at their various labours before an extensive landscape with ruins and extensive fields and hills, the reverse with a sparser scene of a courtly couple in a garden parkland, the carved and pierced sticks with putto cartouches and foliate scrolls heightened with gilt, the guard sticks similar decorated, the third fan with vellum leaf painted in colours, the obverse depicting a old testament figural scene, probably Mordecai in royal apparel with the Tribe of Benjamin, the reserve with an extensive landscape with figures before a ruined building, the elaborately carved and pierced sticks with figural cartouche decoration of a courtly couple, and putti heightened and flowers and scrolls heightened with gilt and polychrome enamels, the guard sticks similarly carved and decorated with putti and scrolls, the fourth fan with painted vellum leaf, the obverse depicting a pastoral figural scene with courtly figures at leisure and grazing sheep, within a fruiting vine and shell border, the reserve with a central figural vignette of a courtly couple in a landscape with sinuous flowering boughs, the carved and pierced sticks with cartouches of figures and putti and scrolls, the guard sticks with similar pierced decoration revealing red foil grounds, *the first fan 50cm wide, 27.5cm long overall, the second fan, 43cm wide, 26cm long overall, the third fan, 47cm wide, 29cm long overall, the fourth fan, 41cm wide, 26cm long overall (4)*

£1,000 - 1,500
€1,200 - 1,800
US\$1,300 - 1,900

Provenance
Private UK Collection.



22

22^{YΦ}

A COLLECTION OF THREE SECOND HALF 18TH CENTURY CARVED AND PIERCED TORTOISESHELL FOLDING FANS AND A FURTHER TORTOISESHELL FOLDING FAN

Probably French, the first probably produced for the Spanish market. The first fan with vellum leaf painted in colours, the obverse depicting the Surrender of Port Mahon, Minorca by General Blakeney within gilt scrolling floral cartouche border on a blue ground, the reverse depicting a fort and two war ships within a similar border, the carved and pierced gilt and silvered sticks to the obverse inset with coloured spangles centred by an oval with a courtly couple on mother of pearl ground flanked by two smaller ovals surmounted by urns and love birds, the guard sticks each with a mother of pearl carved putti supporting oval glazed plaques, one inset with a painted ivory portrait miniature of a lady, the other with a painted mother of pearl monogram, the second fan with vellum leaf painted in colours, the obverse depicting a classical figure scene with Venus and Vulcan before an extensive landscape, the reverse with a similar oval vignette depicting the 'Crowning of Flora', the sticks with yellow metal piqué formalised foliate decoration, the guard sticks with incised carved gilt foliate and figural decoration, the third fan with vellum leaf painted in colours, the obverse decorated with a classical figural scene of Apollo and the Muses within a floral scrolling border, the reverse with vignette of a lyre flanked by two putti within a similar border, the sticks and guard sticks finely inlaid with yellow metal putti, birds, classical figures and foliate scrolls, the sticks additionally interspersed with piqué work, the fourth fan with vellum leaf painted in colours, the obverse decorated with a seated shepherd and two rustic maidens in a naturalistic setting, within a figural, vase and foliate gilt border, the reverse undecorated, the sticks and guards sticks undecorated, *the first, 46cm wide, the guard 26.5cm long overall, the second, 50cm wide, the guard 28cm long overall, the third, 50cm wide, the guard, 29cm long overall, the fourth, 47cm wide, the guard, 28cm long overall (4)*

£900 - 1,200
€1,100 - 1,400
US\$1,200 - 1,600

The item that comprises part of this lot containing ivory has been registered in accordance with the Ivory Act (Section 10) Ref 6K6X3MCS (Tortoiseshell folding fan with vellum obverse leaf depicting The Surrender of Port Mahon, Minorca by General Blakeney, one guard with an inset painted ivory miniature of a lady).

Provenance
 Private UK Collection.



23

23
AN ITALIAN 'LACCA' DRESSING MIRROR

Probably Venetian, second half 18th century. The later plate set within a rectangular arched and foliate scroll pierced frame with leafy florette cresting on scrolling feet, the whole decorated with polychrome floral sprays and trellis panels and heightened with green, on an ivory/yellow ground, *59cm high, 38cm wide, 5cm deep*

£800 - 1,200
€950 - 1,400
US\$1,000 - 1,600

Venetian 'laccatori' were among the first to imitate Chinese lacquer, and their furniture and objects were much sought after as a result. At first their output incorporated Chinoiserie motifs which closely imitated the exotic incoming Chinese patterns but during the second half of the 18th century, Venetian craftsmen created different designs, sometimes loosely combining Chinoiserie and European motifs, with others solely depicting European flowers, landscapes, birds and animals.



24 TP

A PAIR OF REGENCY SIMULATED ROSEWOOD AND PARCEL GILT 'KLISMOS' CHAIRS

Each with a 'spoon' shaped back decorated with scrolled stylised foliage and a central bellflower pendant-issuing anthemion, with scroll decorated terminals, on square section sabre legs terminating in stiff-leaf cast *sabot* mounts and brass castors, *each: 57cm wide x 62cm deep x 94cm high, (22in wide x 24in deep x 37in high) (2)*

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

Provenance

The present chairs formerly belonged to Douglas Fairbanks Jr. Thereafter with Rolleston Antiques, London.

By the beginning of the 19th century, classical influence in design was gaining momentum. For cabinet-makers and furniture designers, Greek chairs of the 4th and 5th centuries BC were becoming an increasing inspiration.

This movement favoured a back leg that formed a continuous curve, and a front leg that bent forward to create a sense of balance. Thomas Hope and George Smith were both advocates of the movement and both published designs for this new form of chair in 1800 and 1801 respectively.

Douglas Fairbanks Jr. was an American actor, producer and decorated naval officer of World War II. A fervent Anglophile, Fairbanks spent much time in the United Kingdom, where he was well known in the highest social circles and collected English furniture avidly. He was made an Honorary Knight Commander of the Order of the British Empire (KBE) in 1949.

Fairbanks has three stars on the Hollywood Walk of Fame: one for motion pictures at 6318 Hollywood Boulevard, one for television at 6665 Hollywood Boulevard, and one for radio at 6710 Hollywood Boulevard. In 1969 he was inducted into the Hall of Fame of the International Best Dressed List.



25 TP

A PAIR OF GEORGE III MAHOGANY PEDESTAL CABINETS

Circa 1775, probably by Ince and Mayhew
 Each with a quarter veneered top and a stepped moulded edge, above a twin panelled door, each panel centred by an oval flowerhead *patera*, the smaller upper tablet also carved with a husk garland, the lower quarter veneered tablet with rosette carved re-entrant angles, flanked by tapering pilasters each inset with a flowerhead-hung husk pendant, one with a catch release-activated door and lead-lined interior, each enclosing two shelves, on a moulded plinth base, *the reverse of each inscribed with an apparent inventory code: '72.14.5', each: 49.5cm wide x 47.5cm deep x 91cm high, (19in wide x 18 1/2in deep x 35 1/2in high) (2)*

£3,000 - 5,000
€3,600 - 6,000
US\$3,900 - 6,500

Provenance

Previously the present lot formed part of a private collection, New York. Thereafter, with Rolleston Antiques Ltd.

This elegant pair of pedestals are evocative of the firm, Ince and Mayhew. The use of carved husk swags are a feature of a number of commissions attributed to Ince and Mayhew in the latter part of the 18th century. A similarly carved pair of pedestals dating from circa 1780 were made for Sir James Lowther, 5th Bt. (1736-1802), for Whitehaven Castle.



26 * TP

A GEORGE III GILTWOOD SOFA ATTRIBUTED TO THOMAS CHIPPENDALE (1718-1779)

Made in the period: 1775-1778

With channelled frames, the shaped arched back carved with a ribbon tied husk pendant cresting, with s-scurled arms and opposing scroll carved terminals, above a serpentine seat and a fluted seat frame, on four reeded tapering front legs with a turned collar and terminating in toupie feet, with four scroll-headed splayed rear legs terminating in scroll feet, *the rails appear to be of limewood, evidence of cramp cuts, now with corner blocks and springing, with one layer of gilding which has been re-touched, surfaces possibly originally painted, 220cm wide x 79cm deep x 89cm high, (86 1/2in wide x 31in deep x 35in high)*

£12,000 - 18,000

€14,000 - 21,000

US\$16,000 - 23,000

Provenance

Property of an Important Private Collector

The offered lot was purchased by the current owner and vendor, Christie's, London, 5 July 2018, Thomas Chippendale: 300 Years, lot 19.

The present sofa is closely comparable in a number of characteristics to examples of seat furniture recorded as being among the late output of Thomas Chippendale. In particular it is notably similar to a great deal of Chippendale pieces supplied to Burton Constable, Yorkshire, in about 1788. The great cabinet maker defined the furniture that his workshop provided for this particular historic house as: *'done in a neat but not an expensive manner.'*

Firstly, the supremely elegant serpentine form of this sofa draws parallels to the conforming shapeliness of a pair that Chippendale made in circa 1788 on behalf of William Constable (1721-1791) for the Great Drawing Room at Burton Constable. Just as undoubtedly was the case with regards to the above example, this related pair of sofas formed part of a much larger set or suite which, aside from these, was comprised of sixteen armchairs, four smaller sofas and two bergères.

The next element of significance are the reeded tapering front legs terminating in toupie feet combined with the scrolled splayed rear legs, all of which are virtually identical to the legs on the aforementioned Burton Constable seat furniture. Indeed, the flaring to the tops of the reeds on the front legs of the offered model conform to the 'flare-topped' legs on a pair of commodes produced by Chippendale in 1774 for Mansfield Street, the London property of the Constable family. Whilst the same type of supports also feature on the celebrated 'Weeping Women' commode supplied to Stourhead, Wiltshire by Chippendale and Chippendale Junior.

In addition to this, the shallow type of carving employed is redolent of the way the Burton Constable sofas are likewise carved, suggesting that perhaps the current sofa was originally painted in a similar way to the blue and white 'japanned' decorated surfaces on the former.

Unfortunately, no detailed financial paperwork remains for any furniture which was commissioned of Chippendale and intended for the Great Drawing Room at Burton Constable. Despite this, on 19 October 1778, the steward's account book documents the following: *'Mr Chippendale on Acct of Furniture for the Drawing Room £300'*. Also, later, in March 1779 a Mr Bolt located in Gray's Inn is asked by Constable to pay Chippendale's firm £800 for work provided up until 30 December 1778.

Among other records, a 1774 invoice exists for further 'japanned' furniture, to a total cost of £627 3s 5d, which was most likely made by Thomas Chippendale for Mansfield Street for use in an enfilade of three apartments – a bedchamber, ante-room and drawing-room. It is reasoned by the author Christopher Gilbert in his book, "The Life and Work of Thomas Chippendale", that since this amount did not include travelling expenses or packing fees these pieces were almost certainly intended for a London property, and hence the Mansfield Street postulation.

Following the Constables' vacation of Mansfield Street in 1784, twenty five crates of furniture were provided to Burton Constable by Chippendale Junior. This group comprised twelve armchairs and a pair of sofas made for the Drawing Room therein. This commission was aggrandized by the distinctive combined characteristics of parcel gilding and blue damask upholstery. However, only one sofa was cited in the bill for this work, once again proving the incomplete nature of the Constable accounts.

The ribbon tied husk carving to the centre of the top rail on the offered lot is reminiscent of that appearing on seat furniture supplied by Chippendale for Petworth House, West Sussex, on behalf of George Wyndham, 3rd Earl of Egremont (1751-1837). The originals remain to this day at Petworth, albeit twelve such chairs and only one sofa are left extant from a much larger suite, the latter of which are described in full in Chippendale's invoice dating to 9 January 1777 as:

- 22 Neat Carv'd – Cabriole Arm'd Chairs, Gilt in Burnish'd Gold, Stuffd, Cover'd and finishd with Gilt Nails (Exclusive of the Damask) @ £5.5s – 115.10s
- 2 very Large Confidants... Carv'd to match the Chairs and Gilt in Burnish'd Gold...£52.10
- 2 large Carv'd Sofas to match, Gilt in Burnish'd Gold, Stuffd, Coverd, and finish'd with Gilt Nails Squabs and Downe Bolsters Compleat (exclusive of Damask) £38
- 2 long Stools for the windows...'

A further pair of sofas, together with eight *en suite* armchairs, all dating to c.1778, with closely comparable ribbon tied carved husk crestings to the previous and the above, can be found at Nostell Priory, Yorkshire. This set remain at Nostell for where they were originally made, and probably intended for the Saloon, upon behalf of Sir Rowland Winn. This work has been attributed to Chippendale due to the fact that it corresponds 'exactly to one of the firm's standard designs'.

An additional related pair of sofas, which were also executed as part of a substantially larger group originally, were provided to Prince William Henry, Duke of Gloucester, who was George III's younger brother. These now reside in the Royal collection based at Clarence House and are an example of Chippendale's only known Royal commission. Although there is another sofa in the National Trust collection at Basildon Park, which is very similar to this Clarence House model.

Finally, despite Chippendale clearly not having been connected at all to the Great Wardrobe, he is recorded as boasting in 1768 to Sir Rowland Winn that he had 'a great quantity of unexpected business... mostly for the Royal family'. However it is believed that this statement was based upon the fact that several copies of the 1762 third edition of his "Director" in fact carried a personal dedication to the Duke of Gloucester.

Literature and References

- C. Gilbert, *The Life and Work of Thomas Chippendale*, Vol. I, 1978, London, pp.'s 169, 173 & 276; *Op. Cit.*, Vol. II, p. 198, fig. 361; NT 959736.9-10 and NT 959736.1-7.
- J. Goodison, *The Life and Work of Thomas Chippendale Junior*, 2017, London, pp.'s 156, 180, 363, 365; fig.'s 181-2 & 185; NT 483451.7 and NT 483451.1-6.
- D. Dodd and L. Wood, 'The "Weeping Women" Commode and other orphaned furniture at Stourhead by the Chippendales, Senior and Junior', *Furniture History*, 2011, pp.'s 58-62.
- C. Gilbert, 'New Light on the Furnishing of Nostell Priory', *Furniture History*, 1990, pp.'s 53 & 58-60; NT 266682.



(Back view)



(Front view)



27 TP

A CHARMING LILLE TAPESTRY 'THE CARD PLAYERS'

C. 1850, probably after designs by David Teniers II (Flemish, 1610-1690)

Woven in wools and silk, unsigned but possibly attributable to Guillame Werniers (Lille, d.1738) the central field depicting four figures in a dappled glade sitting around a circular table, a cityscape to the middle distance on a hilltop, the whole enclosed by caramel outerslip with linked acanthus and leafy palmette motifs, 280cm x 256cm

£4,000 - 6,000
€4,800 - 7,100
US\$5,200 - 7,800

For a similar example see Christies, Lot 191, 11 May 2000 and Christies, Lot 226, 'Lille Teniers Pastoral tapestry' 1 October 1998.

28 TP

A STRIKING MORTLAKE TAPESTRY

17th century, probably based on the etchings of Salvator Rosa (Italian, 1615-1673)

Woven in wools and silks, designed with a scene from the life of Diogenes, probably 'Diogenes Beside his Barrel' the Mortlake shield to lower edge on the right hand side, the inscription to the top edge translated to 'Let him who wants this house bury me,' the animalistic figure of the eccentric philosopher Diogenes to the right hand side and the standing bearded male standing to the left in front of a hill-top citadel, the whole enclosed by elaborate acanthus leaf and cabochon border, on brown ground, 268cm x 181cm

£4,000 - 6,000
€4,800 - 7,100
US\$5,200 - 7,800



For a similar example see Christies, Lot 27, 15 December 2017.

The philosopher Diogenes of Sinope (412/403-324-321 BC) was considered one of the founding fathers of cynicism. Known for his eccentric lifestyle, Diogenes became synonymous with principles of individualistic freedom and self sufficiency. The 'Diogenes' tapestries were woven at Mortlake towards the end of the 17th century. While other surviving examples, most notably the Dyrham tapestries, do not have the maker's mark of the red cross on the white shield, the present lot does include this.

We can definitely date the tapestries to post 1662 when Salvator Rosa's etching were first published. The earliest record of the tapestries date from 1683 when a set of the 'Diogunes hangings' were bought for Charles II. Numerous sets and partial sets of 'Diogenes' tapestries survive including, within the National Trust's collections, two tapestries at Dyrham Park, Gloucestershire (454596-7), a single panel of 'Plato's Academy' in the Chapel at Chirk Castle, Wrexham (no. 1171322), and a fragment, mentioned above, from 'Diogenes Discarding his Cup' at Llanerchaeron, Ceredigion (no. 548684).



(Detail lot 28)

29 TP

**A PAIR OF FRENCH LATE 19TH CENTURY
ORMOLU MOUNTED MAHOGANY,
TULIPWOOD, CHEQUER INLAID AND
FRUITWOOD MARQUETRY THREE-TIER
ETAGERES**

In the Louis XV/XVI Transitional style
Each pierced galleried tier inlaid with ebonised
and boxwood chequered trellis work inset
with leafy flowers, within a chequer banded
surround, on four square section foliate
mounted stop-fluted supports each headed
by a rosette mount, on keeled cabriole legs
with acanthus and oak leaf pendant clasped
chutes terminating in foliate *sabots*, each:
35cm wide x 29cm deep x 81cm high, (13
1/2in wide x 11in deep x 31 1/2in high) (2)

£3,000 - 5,000
€3,600 - 6,000
US\$3,900 - 6,500



29



30

30 TP

**A PAIR OF GEORGE III LABURNUM
AND FRUITWOOD ARMCHAIRS**

Circa 1770, probably of North Country
origin or possibly Scottish
Each with a shaped pierced fretwork
cresting above an ogee arched blind
arcade, with a row of ring turned spindles
and ring turned baluster columns below,
interspersed by 'gothick' blind fretwork
splats and stiles, each stile surmounted by
a spiral reeded urn finial, with spiral twist
turned arm terminals, over a dishd drop-in
seat, with an interlocking ogee arched blind
fretwork seat frame, on ring turned cluster
column front legs and square section
rear legs terminating in castors, joined by
peripheral stretchers, each approximately:
65cm wide x 49cm deep x 83cm high, (25
1/2in wide x 19in deep x 32 1/2in high) (2)

£2,000 - 4,000
€2,400 - 4,800
US\$2,600 - 5,200



31 TP

A GEORGE II MAHOGANY LIBRARY ARMCHAIR

Circa 1755, possibly by William Bradshaw

With acanthus and shell clasped arm supports and downswept terminals, above a serpentine seat frame carved with scrolled foliage, *rocaille*, trellis incised tablets and s-scrolls centred by a scallop shell, on shell headed and bellflower pendant carved cabriole legs, with similarly carved slightly splayed rear legs, terminating in acanthus wrapped scroll feet, *one section of the seat rail replaced, 70.5cm wide x 75cm deep x 99.5cm high, (27 1/2in wide x 29 1/2in deep x 39in high)*

£2,500 - 4,000

€3,000 - 4,800

US\$3,200 - 5,200

The offered lot is identical to a mahogany Gainsborough armchair, dated circa 1755, which is illustrated in C.C. Stevens and S. Whittington, *18th Century English Furniture, The Norman Adams Collection*, 1989, Woodbridge, p. 40. The authors describe this chair therein and it is interesting to note that their comments are of course by extension equally applicable to the present example:

"...the sweep of the back legs balances the rake of the back and all four legs are carved in a similar fashion, the shells or plumes on the front knees hipped slightly into the seat; the arm supports are tenoned into the seat rails from above, which leaves the front and side show-wood seat rails free for some lively and inventive acanthus scrollwork and plumage, which is matched in the treatment of the arm supports."

The above armchair also closely relates to a suite of seat furniture supplied by William Bradshaw for the 2nd Earl of Litchfield, Ditchley Park, Oxfordshire in 1743. Bradshaw's furniture designs were distinguished by their more direct parallels to French furniture than the more mainstream anglicisation of French designs promoted by his contemporaries (See J. Cornforth, 'How French Style Touched The Georgian Drawing Room', *Country Life*, 6 January 2000, pp.'s 52-55). Another group of seat furniture, probably by the same maker, sold Christie's New York, 16 April 2002, lots 250-257 and Christie's London, 30 March 2011, lot 35.

A further armchair and matching side chair, also very similar to these aforementioned Ditchley models, appear illustrated in H. Cescinsky, *English Furniture from Gothic to Sheraton*, 1937, New York, p. 296.



(Front and left side view)



(Back and right side view)



(Front view)



(Top view)

32

A SET OF FIVE LATE 17TH/EARLY 18TH CENTURY ITALIAN PIETRA DURA PLAQUES MOUNTED INTO A WALNUT AND PARCEL GILT CASSET

The plaques probably Florentine and perhaps attributable to the Grand Ducal Workshop, the casket, probably 19th century

The plaques all inlaid with semi-precious stones including lapis lazuli, Sicilian jasper and amethyst, the lid mounted with a large rectangular plaque depicting a parrot with colourful plumage seated on a branch of leafy fruiting persimmon reserved on a black slate ground, the sides mounted with matching narrow rectangular panels depicting ribbon tied leafy branches of alternating purple and white Monreale plums and persimmon, all similarly reserved on a black slate ground, the casket of moulded panelled rectangular form, the lid with iron hinges, the moulded base raised on bun feet, 24cm high, 35.5cm wide, 29cm deep

£12,000 - 18,000
€14,000 - 21,000
US\$16,000 - 23,000

The hardstone inlaid plaques mounted in the casket of the offered lot depict various fruits, foliage and a colourful parrot. These designs reflect the style of pietre dure plaques or tablets produced by the 'Galleria dei Lavori,' or Grand Ducal Workshops, established in Florence under the direction of Giovan Battista Foggini (Italian, 1652-1725) during the reign of Grand Duke Cosimo III (Italian, 1670-1723). Founded by Ferdinando I de' Medici in 1588, the Grand Ducal Workshop aimed to celebrate the artistry of Florence through the creation of exquisite works in rare and precious materials.

It is likely that the designs of the offered plaques were influenced by the earlier drawings of Jacopo Ligozzi (Italian, fl. 1547-1627), a Medici court painter and former director of the 'Galleria dei Lavori.' The popularity of such plaques or tablets is evidenced by a comment from Anna Maria Giusti, author of 'Pietre Dure: Hardstone in Furniture and Decorations' who states (op. cit., p. 79), "both at court and among other highly-placed patrons, the most appreciated designs were the floral ones on a ground of paragone di Fiandra and those depicting birds."

Plaques of this type gained significant popularity among early Grand Tourists visiting Florence on their travels. Notably, the diarist John Evelyn is recorded as having brought back several plaques to England in the 1720s, commissioning a cabinet specifically for their display. Additionally, several later plaques featuring birds and butterflies can be found on the Badminton Cabinet, commissioned by the 3rd Duke of Beaufort from the Opificio delle Pietre Dure in 1726.

Comparative Literature

Anna Maria Giusti, *Pietre Dure: Hardstone in Furniture and Decorations*, London, 1992.

Anna Maria Massinelli, *The Gilbert Collection: Hardstones*, London, 2000.



33 TP

A GEORGE III GILTWOOD PIER MIRROR OF IMPRESSIVE PROPORTIONS

Circa 1760

Of shaped outline, the later plate within scrolled acanthus, *rocaille*, c-scroll and *cabochon* carved surrounds, encompassed by smaller subsidiary plates, the main plate flanked by four spiral fluted engaged columns and with spiralling fruit, floral, foliate and pomegranate pendants carved in high relief, the apron with a central shaped cartouche comprised of two opposing c-scrolls, the shaped and scrolled pediment-form top surmounted by assorted fruit, flowers and foliage, with a central acanthus clasped baluster urn overflowing with flowers, fruit and foliage, *re-gilt*, approximately: 207cm high x 105cm wide.

£15,000 - 20,000

€18,000 - 24,000

US\$19,000 - 26,000

Provenance

Formerly the offered lot was with Hotspur Ltd. and then Stair & Company, London.

Subsequently, it formed part of a private collection, New York.

Thereafter with Rolleston Antiques, London.

This mirror stands out for its fluent carving and particularly large scale. The design demonstrates not only the carver's painstaking attention to detail, but his masterful comprehension of the transitional Rococo style. Sumptuously decorated with a writhing abundance of c-scrolls and fronds, fruits, berries and cornucopias, this example embodies the exuberant character of mid-18th century design.

As the eighteenth century progressed, classicism slowly returned to fashion. On the strength of visits to the great ancient sights of Europe, Grand Tourists arrived back inspired to create order in contrast to the wild asymmetry of the rococo. The excavations of Pompeii, Herculaneum and other sites from 1748 onwards were a revelation to architects, patrons and designers. The interiors and detailed wall paintings of these remarkably well-preserved ruins dramatically showed the lighter domestic richness of the ancients.

Previous generations' sources for classicism had been only the monumental civic architecture of temples and public buildings extolled by Vitruvius and afterwards by Palladio and his followers. But with the publication in 1764 of Ruins of the Palace of the Emperor Diocletian at Spalato by the young architect and champion of Neoclassicism, Robert Adam (1728-1792), so began the 'Adam Revolution' which would change taste as it had never been before.

Chippendale and his circle were quick to sense this change and they began to adapt their designs in their new publications, as shown by his third edition of the Director published in 1762, Ince and Mayhew's *The Universal System of Household Furniture* of the same year, and Matthias Lock's 1769 *A New Book of Pier-Frames*.

The present mirror possesses all the features of classic transitional design, with the rectangular form embodying the order of classicism, but with the surrounding carved surface decoration of c-scrolls and foliage and momentary asymmetry evoking the playfulness of the rococo. Of note is the classical urn surmounting the mirror and the cornucopia outpouring. Such motifs of berries and leaves, present across the surface of the mirror, are a documented ancient design and a hallmark of early classical design in the eighteenth century.

Literature

Child, Graham, *World Mirrors, 1650-1900*, 1990, London.

Schiffer, Herbert F., *The Mirror Book*, 1983, New York.

Wills, Geoffrey, *English Looking Glasses (1670-1820)*, 1965, London.





34 * TP

AN ALLURING BRUSSELS VERDURE TAPESTRY

18th century

Designed with a luscious verdant tree-scape, a splendid cockatoo to the right with a vibrant parrot to the centre, a monkey to the left, the whole enclosed by blue outerslip, 378cm x 147cm

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500



(Detail)



35 * TP

A MYTHOLOGICAL FLEMISH TAPESTRY

C. 1680, possibly depicting a scene from the Aeneid

Designed with a seated maiden, possibly Dido, looking heavenward as a winged putto, possibly Eros, gestures towards a ship at sea, the whole enclosed by simple lattice pattern caramel border, 312cm x 198cm

£5,000 - 8,000

€6,000 - 9,500

US\$6,500 - 10,000

36 * TP

A LOUIS XV ORMOLU MOUNTED TULIPWOOD AND AMARANTH SERPENTINE TABLE EN CHIFFONNIÈRE

Stamped: 'C. Thibault', mid-18th century

The serpentine top inlaid with a shaped *encadrement*, above a leather-lined writing slide and two drawers inlaid *sans traverse* with a central scrolled cartouche, with an *encrier* fitted drawer to the side, on slender cabriole legs united by a quarter veneered platform undertier, stamped on the writing slide: 'C. THIBAUTL', 39.5cm wide x 30cm deep x 70cm high, (15.5in wide x 11.5in deep x 27.5in high)

£1,500 - 2,000
€1,800 - 2,400
US\$1,900 - 2,600

Provenance

The present lot was previously in the Collection of the Comte Francois de Salverte; Jean-Marie Rossi, Aveline, Paris, 2000.

Thereafter it formed part of the collection of the late Cornelis Paulus van Pauwvliet.

Surprisingly very little is known about the Parisian *ébéniste* C.Thibault (established rue du Grenier-sur-l'Eau) who was made *maître* in 1729. According to the Comte de Salverte, Thibault would have delivered in 1732 to Queen Marie Leczinska some marquetry furniture for her apartments at Versailles. He is known to have produced mainly Régence commodes in the form called *à tombeau* as well as some smaller Louis XV veneered and lacquer furniture. Interestingly, the sculptor Thibault, who could have been the same person, is recorded as having lived in Versailles at the end of Louis XIV's reign.

This model of chiffonnière is also reminiscent of the *oeuvre* of the celebrated *ébéniste* Pierre Macret (*ébéniste suivant la Cour* from 1756). Macret is known to have favoured similar veneered inlays consisting of the same type of scrolling cartouche *encadrements* motifs, as visible on a striking Louis XV commode from the Collection of Baroness Carmen Thyssen-Bornemisza, sold Christie's, London, The Collector, 13 November 2019, lot 111.

Literature

Comte Francois de Salverte, *Les Ebénistes du XVIIIe Siècle*, 1985, pl. LXXXVI, ill. no. 2.



36



37

37 TP

A GEORGE III MAHOGANY PEMBROKE TABLE

Circa 1760

The rectangular top above one long mahogany lined frieze drawer, on square section legs with chamfered inner angles, terminating in laminated wooden castors, 51cm wide x 57cm deep x 71cm high, (20in wide x 22in deep x 27 1/2in high)

£1,000 - 1,500
€1,200 - 1,800
US\$1,300 - 1,900



38 TP

**A GEORGE III MAHOGANY AND PURPLEWOOD
CROSSBANDED SERPENTINE COMMODE OF GENEROUS
PROPORTIONS**

1765-1770, probably by Henry Hill of Marlborough
With chequer inlaid stringing, the top and drawer fronts inlaid with chequerboard pattern surrounds, the shaped top with projecting front angles and an ogee moulded edge, above a brushing slide, over three long graduated drawers flanked by keeled angles, with a shaped apron below, on splayed legs, with its original mounts, 131cm wide x 64cm deep x 88cm high, (51 1/2in wide x 25in deep x 34 1/2in high)

€6,000 - 10,000
€7,100 - 12,000
US\$7,800 - 13,000

Provenance

The present lot was purchased by the current owner and vendor from Jeremy Ltd, in London, 2 August 1980.

Two closely related serpentine commodes attributed to Henry Hill of Marlborough sold Christie's, New York, 22 October 2010, 500 Years: Decorative Arts Europe, lot 10 and Christie's, London, 23 July 2020, Wilton Crescent: A Robert Kime Interior, lot 152. Both the offered example and these comparables share a number of characteristics in common, which are: elegant serpentine profiles; prominent moulded top edging; 'book-matched' flame figured drawer front veneers; cabriole angles; and distinctive shaping or 'waving' to their aprons. Added to this, they all have very similar handle mounts.

In terms of construction, whilst the output of Henry Hill tends to be typified by the employment of pine drawer bottoms, it is notable that these particularly fine models incorporate drawers made solely of mahogany. There is at least another model of this type recorded as having mahogany lined drawers and it is illustrated in L. Wood, *Catalogue of Commodes*, 1994, London, p. 205.

A further variant of interest, one possibly attributable to Henry Hill, sold Christie's, London, 15 November 2017, The Collector, lot 6. Although this also has a number of the same aforementioned elements in common with the present, as well as previously referenced, commodes, perhaps most interesting of all is the fact that these two both incorporate the fairly unusual feature of the cockbeading continuing down the drawer sides so as to conceal any dovetailing. Evidently this constructional aspect is apparent on some other examples likewise attributed to Hill, as referred to in *ibid*, p. 66, fig. VI.

As already referenced, the book matched flame figured veneering to the drawer fronts of this lot is often a distinctive aspect of serpentine commodes either known to have been made by, or attributed to, Henry Hill of Marlborough. However, other notable elements which also recur throughout much of this renowned maker's output can also be found on the offered example and these include: a serpentine profile, cabriole angles and a 'scalloped' apron. Such characteristics appear on a number of commodes attributed to Hill that are in the Lady Lever Art Gallery as well as featuring in L. Wood, *Catalogue of Commodes*, 1994, London, No. 4, fig.'s 56-60, pp.'s 71-73.

Lucy Wood illustrates therein three closely related versions (in order of similarity): a mahogany commode, formerly with Mallett; a commode sold Christie's, London, 23 February 1989, lot 131 and a pair in the collection of The Rt. Hon. Lord Methuen at Corsham Court, Wiltshire, a documented Henry Hill commission. A further similar chest with identical profile is in the Victoria & Albert Museum, London, and illustrated M. Tomlin, *Catalogue of Adam Period Furniture*, London, 1982, U/9, p. 176.

Though Hill's furniture commissions were largely from Wiltshire families, they were among some of the most sophisticated patrons of the era. One exception was the commission for Sir John, later Lord Delaval, who was also a patron of the Royal cabinet-maker, John Cobb. Delaval was unique in that furniture made by Hill was for Lord Delaval's London house.



39 TP

**CIRCLE OF GIOVANNI BATTISTA FOGGINI
(ITALIAN, 1652-1725): A NEAR PAIR OF
IMPRESSIVE CARVED MARBLE URNS**

Probably early 18th century

The slender tapering waisted necks with ovolo and acanthus moulded collars and shallowed stepped oval finials, the shouldered squat ovoid bodies each with twin entwined dolphin handles flanking twin scallop shells and acanthus bearded Neptune grotesque masks, the lobed lower sections raised on oval waisted socles and shallow square plinth bases, together with a pair of modern green painted rectangular pedestals, the urns with some old chips, minor damages and restorations, the urns 83.5cm high, 61.5cm wide, 42cm deep and 83cm high, 59cm wide, 41cm deep approximately, the modern plinths, 110cm high, 40cm wide, 40cm deep (4)

£30,000 - 50,000

€36,000 - 60,000

US\$39,000 - 65,000



urn 1



urn 2

Provenance

With Brun Fine Art, Frieze Masters, London 2019.
Private collection (acquired as above)

This near pair of distinctive carved marble urns in the Baroque manner can be associated with the idiosyncratic designs of the Florentine sculptor Giovanni Battista Foggini and his students. Foggini was a prolific designer known for creating urns and vases, and a drawing of a similarly shaped vessel with an elongated neck, a broad body, and curved arms, found in the Department of Drawings and Prints of the Uffizi Gallery, Florence (inv. no. G.F.S. 154594)

A comparable marble urn to the present lot with provenance to the Harcourt family of Stanton Harcourt and Nuneham Park, Oxfordshire, similarly attributed to the Circle of Foggini and dated to the early 18th century, was sold at Sothebys London, Old Master Sculpture and Works of Art, 3rd December, 2014 Lot 108.

For a closely related design to the present lot see a stucco urn of smaller size attributed to Giovan Battista Ciceri after a design by Giovanni Foggini, circa 1680 which was offered by Bacarelli 1923, Florence.

See: <https://www.bacarelli.com/artworks/39-attributed-to-giovan-battista-ciceri-design-by-giovanni-vase-with-a-grotesque-mask-and-dolphins-c.-1680/>

A further marble urn with a partially gadrooned body attributed to Foggini in the collection of Giovanni Pratesi, Florence see S. Bellesi and M. Visonà, 'Giovacchino Fortini. Scultura Architettura Decorazione e Committenza a Firenze al Tempo degli Ultimi Medici', 2008, p. 329. figs. 27-28.

See: <https://www.galeriemonin.com/object-detail/828288/19240/giovanni-battista-foggini-florence>

For related drawings of urns and vases by Foggini from the archive of the Metropolitan Museum of Art see: <https://www.metmuseum.org/art/collection/search?q=Giovanni+Battista+Foggini&sortBy=Relevance>

Related Literature

L. Monaci, 'Disegni di Giovan Battista Foggini (1652-1725)', Cat. Gabinetto Disegni e Stampe degli Uffizi, Florence, 1977, no. 81;
G. Pratesi, 'Repertorio della Scultura Fiorentina del Seicento e Settecento', Florence, 1993, fig. 225;
S. Bellesi and M. Visonà, 'Giovacchino Fortini. Scultura Architettura Decorazione e Committenza a Firenze al Tempo degli Ultimi Medici', Florence, 2008, pp. 310-311, 329.



40 * TP

AN IMPORTANT PAIR OF GEORGE II WALNUT LIBRARY ARMCHAIRS

1750-1755, possibly by William Bradshaw
 Each upholstered with associated 18th century *gros* and *petit-point* needlework depicting assorted flowers and foliage, with a shaped back and acanthus wrapped and *rocaille* carved c-scrrolled arm supports, above a flared serpentine and shaped seat frame carved with scrolled foliage, pearly ovals and opposing c-scrolls interspersed by central combined *lambrequin* and shell motifs, on *cabochon* embedded pierced foliate *lambrequin* and shell clasped cabriole legs carved with bellflower pendants, terminating in acanthus wrapped and scrolled feet, with recessed leather castors, the reverse with a scroll shaped seat frame, *one chair with an old printed paper depository label*, each: 79cm wide x 81.5cm deep x 98cm high, (31in wide x 32in deep x 38 1/2in high) (2)

£50,000 - 70,000
 €60,000 - 83,000
 US\$65,000 - 91,000

Provenance

Property of an Important Private Collector

The present pair of armchairs were formerly with Mallett & Son (Antiques) Ltd. Subsequently, they were purchased by the current owner and vendor Sotheby's, London, 17 January 2019, Royal & Noble, lot 181.

A pair of virtually identical parcel gilt walnut armchairs, which almost certainly originally formed part of the same suite, sold Christie's, London, 21 January 1960, lot 43. These were then acquired from A. Cook by J. Paul Getty later on that same year. Another pair of giltwood examples, likewise probably from this conforming suite, also sold Christie's, London, 20 November 1986, lot 21.



A mahogany and parcel gilt side table attributed to Bradshaw, which shares a closely comparable treatment of certain carved features to that on the present chairs, sold Christie's, London, 23 November 2006, lot 60. Evidently the characteristically bold furling of the acanthus wrapped feet along with the prominent *cabochon* embedded frieze is executed in a very similar manner on this table as on the current models.

The offered chairs also relate to a suite of seat furniture supplied by William Bradshaw for the 2nd Earl of Litchfield, Ditchley Park, Oxfordshire in 1743. A further group of seat furniture, probably by the same maker, sold Christie's New York, 16 April 2002, lots 250-257 and Christie's London, 30 March 2011, lot 35.

The Rococo-inspired design of the above chairs, which are comprised of beautiful carved acanthus, *cabochon* and shell details and foliate

motifs, is redolent of the output of the cabinet maker William Bradshaw (1700-1775), whose workshop was located in Soho Square, London. Bradshaw, who flourished during the 1750s, was renowned for producing, among many other pieces, seat furniture which was noted for its similarities to equivalent French patterns, and in particular French chairs, of the period.

Bradshaw's furniture designs were generally distinguished by their more direct parallels to French furniture than the more mainstream anglicisation of French designs promoted by his contemporaries (See J. Cornforth, 'How French Style Touched The Georgian Drawing Room', *Country Life*, 6 January 2000, pp.'s 52-55). Whereas other English versions of this French Rococo style typically tend to be more restrained and less exuberant in their detailing and execution, essentially more in keeping with the 'Director' aesthetic made fashionable by Thomas Chippendale (1718-1779).



41

41

A FRENCH GILT BRONZE MOUNTED CHINESE PALE CELADON BLUE CRACKLE CRAZED PORCELAIN VASE OR CACHE POT

The mounts in the Regence taste, the porcelain probably 18th century
The porcelain body of square section Cong form with moulded horizontal squared notches, the gadrooned rim mount with applied twin sinuous dragon handles, the foot rim with corresponding gadrooned border, the interior with brass liner,
17.5cm high, 15cm wide, 10cm deep overall approximately

£2,000 - 3,000
€2,400 - 3,600
US\$2,600 - 3,900

A comparable pair of French bronze mounted white crackle glazed porcelain 'cache pots' dated to 1720 with very similar twin dragon ornamented rim mounts were offered by Galerie Steinitz, Paris in 2017.

42 *

A LOUIS XV ORMOLU MOUNTED CHINESE CRACKLE CREAM-GLAZED FONTAINE À PARFUM

The porcelain 18th century, the ormolu mounts mid-18th century
The vase of slender baluster body rising from a spreading foot to a tall waisted neck, covered overall in a creamy glaze infused with cracks, mounted with acanthus scrolling handles and domed cover, the cistern tap with fruiting knopped finial and bullrush backplate, the pierced scrolling rocaille base modelled as a fountain head, originally with further mounted branches to the back, *15.5cm wide, 12cm deep, 22cm high (6in wide, 4 1/2in deep, 8 1/2in high)*

£4,000 - 6,000
€4,800 - 7,100
US\$5,200 - 7,800

十八世紀 青釉冰裂紋瓶（嵌十八世紀中期鎏金銅飾）

Provenance

From the collection of the late Cornelis Paulus van Pauwvliet.
With Bernard Steinitz, Paris, 2000.

來源

Bernard Steinitz · 巴黎 · 2000年.

see www.bonhams.com for further footnote



42

43 *

A FINE LOUIS XIV GILT BRONZE ENCRIER

Early 18th century
Of shaped bow-ended swept rectangular form with gadrooned and strapwork cast border decoration and applied cartouches and bearded masks, the top (probably originally inset with a decorative panel) fitted with three canted tapering receivers with concave trellis and foliate panel decoration comprising a central receiver fitted with a removable sander flanked by two inkwells with hinged lids, on paw feet, *36cm wide, 24cm deep, 11.5cm high (14in wide, 9in deep, 4 1/2in high)*

£2,000 - 5,000
€2,400 - 6,000
US\$2,600 - 6,500

Provenance

From the collection of the late Cornelis Paulus van Pauwvliet.
Sotheby's, London, 18 May 1967, lot 118;
Kollenburg Antiquairs BV, 2012.



43



44 *

AN IMPORTANT GARNITURE OF THREE LOUIS XV ORMOLU MOUNTED CHINESE POWDER-BLUE AND GILT PORCELAIN VASES

The porcelain Kangxi (1654-1722), the mounts mid-18th century. The slender baluster bodies elegantly formed with rounded shoulders, decorated with gilded floral, bird and landscape designs, the mounts cast with elaborate fruiting acanthus and rocaille decoration, the scrolling handles with bull rushes and acanthus foliage, on scrolling pierced bases, the underside with a collection label inscribed *Collection Jacques Guerlain*, the two ewers each with a blue-bordered label numbered in black ink, 1726, and with remnants of a circular collection unidentifiable, *the central vase: 17.5cm wide, 13cm deep, 29.5cm high, (6 1/2in wide, 5in deep, 11in high); the ewers: 14cm wide, 10.5cm deep, 30.5cm high (5 1/2 wide, 4in deep, 12in high)* (3)

£15,000 - 25,000
€18,000 - 30,000
US\$19,000 - 32,000

Please note, the porcelain Kangxi (1662-1722), the mounts mid-18th century.

清康熙 灑藍釉描金花鳥紋觀音瓶(嵌18世紀中期鍍金銅飾)一組三件

Provenance

From the collection of the late Cornelis Paulus van Pauwvliet. Collection of Jacques Guerlain; Galerie J. Kugel, Paris, 21 February 1997.

來源

Collection Jacques Guerlain. 舊藏; Galerie J.Kugel · 巴黎 · 1997年2月21日。

Jacques Guerlain (1874-1963)

This superb Louis XV ormolu-mounted garniture was one of the treasured and important lots of the celebrated Jacques Guerlain Collection. The creator of some of the most iconic perfume scents such as Shalimar, Mitsouko and l'Heure Bleue, Guerlain was also a great collector and connoisseur of oriental art and particularly ormolu-mounted porcelain objects. His superlative collection adorned the grand salons of his apartment of parc Monceau and his house in the Loiret. Only the best was good enough for Jacques Guerlain. Testimony of this was the sale held on 24 November 2018, where Maître Guillaume Cornet sold in Orléans a selection of Guerlain's porcelain and Delft collection. Among which, a rare Régence ormolu-mounted pair of celadon vases sold for €206.400 (incl. buyers premium), and a pair of Louis XV ormolu-mounted crackle celadon baluster-shaped vases sold for €109.200 (incl. buyers premium).



45 Φ

AN IMPRESSIVE FRENCH LATE 19TH CENTURY GILTWOOD TABLE A GIBIER OR DOUBLE-SIDED CONSOLE TABLE

After the Louis XIV model attributed to Jules Degoullons which was supplied to the Chateau de Bercy in 1713

The breche violette marble top with a twin cavetto moulded edge, above an inverted breakfront stand, with a *guilloche* frieze comprised of alternating rosette embedded twin opposing c-scrolls and bellflower pendants, each angle centred by a *mille raie lambrequin* with scrolled terminals surmounting two acanthus carved s-scrolls, over a ribbon wrapped bundle of reeds edging, above a scrolled and shaped strapwork apron adorned with foliage, flowers, bellflowers and beaded acanthus, centred by a *cabochon* encrusted scrolled cartouche surmounted by a roundel inset with low relief foliage and a central flowerhead, on four large legs each comprised of twin opposing and interlocking elongated S-form columns, each carved with two opposing Venus busts, oak leaf garlands, bulrushes and stylised foliage centred by a twin overlapping scallop shell, with an *entrelac* moulded and *mille raie* capped shaped and scrolled x-stretcher embellished with acanthus and husk pendants, the central roundel inset with a sunflower head, terminating in eight tapering square section stiff-leaf wrapped *toupie* feet, 180cm wide x 84cm deep x 83cm high, (70 1/2in wide x 33in deep x 32.5in high)

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 19,000

An identical table to the offered lot, albeit one made by Francois Linke (and stamped as such), was recently offered Sotheby's, New York, 7 October 2024, Classic Design: Furniture, Silver & Ceramics, lot 97.

Other closely related examples to have sold at auction, all unsigned, include Christie's London, 15 March 2012, lot 86; Sotheby's New York, 20 April 2009, lot 39; and Christie's London, 12 November 2020, lot 295.

This remarkable table is closely based upon the model supplied to the Chateau de Bercy, in Paris, upon behalf of Charles Henri II de Malon de Bercy in 1713, just two years before the end of the reign of the 'sun king', Louis XIV. The original is attributed to the court sculptor, Jules Degoullons (c. 1671-1738). Notable tables of this design which were made during the latter part of the 19th century were, by nature of the complexity and intricacy of the work involved, executed by the foremost cabinet makers of the period. And two such examples, which are virtually identical to this lot, were produced by one of the most prolific late 19th/early 20th century figures in furniture, Francois Linke (1855-1946).

Although built by the architect Francois Le Vau in 1658 upon behalf of the Malon de Bercy's father, the Chateau de Bercy, which was situated alongside the river Seine, was much altered and expanded during the period, 1702-1713. Following his collaboration with Verbeckt at the Chateau de Versailles, Jules Degoullons supplied the carved furniture and interior wall panelling or boiseries required at the Chateau de Bercy at this time, working in tandem with figures such as Andre and Mathieu Legoupil, Pierre Taupin and Marin Bellan.

During the 19th century the expansion and urbanisation of Paris, along with the development of the Gare de Lyon station, meant that the Chateau was sadly destroyed in 1860, whilst its contents were sold off over the course of a four-day auction. In this process, Napoleon III acquired the Degoullons table a gibier for the Mobilier National. Subsequently, it was re-located to the Louvre Museum in 1901 (OA 5049). This masterpiece appears in G.B. Pallot, *Le Mobilier du Musée du Louvre*, 1993, Dijon, Vol. II, pp.'s 36-39.

At approximately this same period it is evident that several copies and close imitations of this hugely impressive double-sided console table were being produced, possibly due to the increased awareness of this model. Among these, Francois Linke's firm supplied at least two tables of this type, including the one sold recently at Sotheby's (see above for details). Another identical version was provided by Linke to one of his most important clients, Elias Meyer, for 16 Grosvenor Square, London. The latter is shown in situ as illustrated in C. Payne, *François Linke (1855-1946), The Belle Epoque of French Furniture*, 2003, Woodbridge, pp.'s 244-245, pl.'s 259-60 as well as in C. Payne, *Paris Furniture: The Luxury Market of the 19th Century*, 2018, p. 135.

The Elias Meyer model may even be the exact same table, also stamped for Linke, which previously sold Christie's, New York, 24 May 1993, lot 338. This is proposed since in old photographs which show the Meyer interiors, the main central cartouche on the frieze of the former is plain and undecorated, just as it appears to be on the latter. Whereas the cartouche on the recent Sotheby's variant incorporates some carved ornamentation. Interestingly, the main cartouche on the present lot is likewise similarly adorned with carving.

A further very similar Louis XIV style table a gibier of this format, albeit one executed by Maison Krieger, was exhibited at the Paris Salon of 1902. It appears in an old black and white photo taken from: *la revue, "Les Arts"*, which is replicated in C. Mestdagh, *L'Ameublement d'Art Francais, 1850-1900*, 2010,





46

A WILLIAM III BRITANIA STANDARD SILVER MONTEITH BOWL

Thomas Corbet, London 1701

Hemispherical form with vertical fluting, cartouches either side with scrolls and fish scale panels, centred with engraved armorial to one and engraved crest to the other, the handles with cast lion mask junctions and hinged drop handles, with stippled panel below, on a spreading shaped-circular foot with a band of fluting, underside of the foot engraved 'The Legacy of John Goodfellow Esq', also scratch number 48=8, diameter 28.2cm, weight 47.6oz.

£3,000 - 4,000

€3,600 - 4,800

US\$3,900 - 5,200



This maker's mark is that of CO with bird above in a shaped device, for Thomas Corbet, unrecorded in Grimwade, is recorded at Goldsmiths' Hall.

The present lot is one unrecorded in literature and there is no recorded mention of a Monteith by this maker. In Lee's 'British Silver Monteith Bowls' there are two bowls both with unrecorded makers both with the makers mark of CO, while differing in style from the two presented, it must be noted that they all share a similar makers mark.

Thomas Corbet was apprenticed to Matthew Gyles of the Merchant Taylors' Company in around 1692. Corbet was the son of Symon Corbet of St. Martin's Middlesex. His apprenticeship was turned over to the renowned Huguenot goldsmith Pierre Platel, Paul de Lamerie's master, from who he was freed on the 6th December 1699, entering his first mark on the 12th of that month.

Works by Corbet are very scarce and few survive. John Hayward illustrates a chocolate pot of 1702 in Huguenot Silver in England and a mug of 1703 was sold Christie's London, 25th of February 1942, lot 24, a chased tazza of the same year was sold Christie's London, 11th of July 1900, lot 95, and a pair of wall sconces 1701 for Hugh, 2nd Baron Clifford of Chudleigh sold at Christie's 19th of November 2002.

The arms and crest here represent the armorial of Anthony BRAMSTON (1640-1722) of Roxwell, Essex and his wife Katherine NUTT (1652-1708). They were married at Westminster in 1678.

Anthony BRAMSTON was the son of Sir John BRAMSTON (1611-1700) of Roxwell, Essex, Chief Justice to the King's Bench and MP for Malden Essex from 1661, by Alice ABDY (1611-1648) formerly of Willingdon, East Sussex. The BRAMSTON family have many memorials in the church of St Michael, Roxwell.

Katherine NUTT was the eldest daughter of Sir Thomas NUTT (1623-1675) of Lewes, Sussex by Katherine PARKER (1633-1700).

The blazon:

or, on a fess sable three plates (Bramston) – impaling – party per fess azure and ermine, a pale counterchanged, three pheons argent (Nutt).

The crest: a lion sejant or, gorged with a collar sable charged with three plates (Bramston)

Literature:

Georgina E Lee, 'British Silver Monteith Bowls', London, 1978.

John Hayward, 'Huguenot Silver in England 1688-1727', London, 1959.

A. Grimwade, 'London Goldsmiths 1697-1837, Their Marks and Lives', London, 1982.







47

MILITARY INTEREST: A RARE GEORGE III LLOYD'S PATRIOTIC FUND SILVER PRESENTATION TWO-HANDLED COVERED CUP

Gustavus Byrne, Dublin 1806, also with retailers mark for William Law, the engraving by Holbrooke

Ovoid form, with tapering curved sides, below the rim a bright and prick dot engraved band with symbols of the union with scroll reserves among a diaperwork ground, below this is a finely engraved graphic delineation of the battle scene with an officer, sword in hand, French troops with bicorn hats, rifles with fixed bayonets, advancing towards the British officer with raised sword in front of some troops, flanking a central engraved armorial and crest above a bull's head proper for the NUNN family, motto below 'FORTITER IN RE', a large tree in the ground, flanked by laurels, flags and trophies of war, flanked on the opposite side with a building in the ground, to the fore a figure ahead of a horse drawn barrel laden wagon, towards a palm tree, among the flora and fauna is a small shield with the engravers signature 'Holbrooke' and script below reading 'Del-et-Sct' presentation inscription to the reverse, reading:

'FROM THE Patriotic fund AT Lloyds To

Major Abraham Augustus Nunn of the 1st West India Regiment for His Gallant Conduct in Opposing the Landing of the French Forces at Dominica on the 22d of Feby 1805 AS RECORDED in the LONDON GAZETTE of the 2d of May'

the handles either side with bifurcated upper junctions, the spreading circular foot and the lift-off bell-shaped dome cover with prick-dot engraved bands, the cover also engraved with the same crest a bull's head proper, with a later wood plinth, *height of cup 31cm, weight 38oz.*

£4,000 - 6,000
€4,800 - 7,100
US\$5,200 - 7,800

The signature Holbrooke is for John Holbrooke, an Irish engraver, was born about 1778, and became a pupil in the Dublin Society's School in 1790. He worked in Dublin as an engraver and printer at 15 Angelsea Street.

He later went into business with his son William.

THE LLOYD'S PATRIOTIC FUND

The Lloyd's Patriotic Fund is the oldest military fund of its kind, uniting the Lloyd's insurance market for the last two hundred years to support veterans and their families today.

The Fund was founded during the Napoleonic War on 28 July 1803 at Lloyd's Coffee House at the Royal Exchange following the return to hostilities after the Peace of Amiens.

Conceived by a group mainly of maritime insurance brokers, bankers and merchants, set up by national subscription, strongly supported by Lloyd's members, it was originally established for the purpose of relieving brave seaman and soldiers who had been disabled in the Wars and to support their families. Also to give awards of merit in the form of specially designed and decorated silver vases, presentation swords, or a sum of money as preferred by the recipients.

The Peninsular War was putting such demands on the Fund and on 24 August 1809 the Fund held a general meeting of its subscribers. The subscribers decided at that time to discontinue the awards for merit and instead focus only on charitable support, priority would have to go to support for the wounded and the dependents of those killed.

MAJOR ABRAHAM AUGUSTUS NUNN (ABOUT 1767 - 1805)

Major Nunn died on 14th March 1805 after being mortally wounded on 22nd February 1805, during the French invasion of the island of Dominica.

The Major was wounded while faithfully executing the orders of General Prevost. The General ordered Major Nunn *"not to yield to the enemy one inch of ground"* (Jordan, 2014).

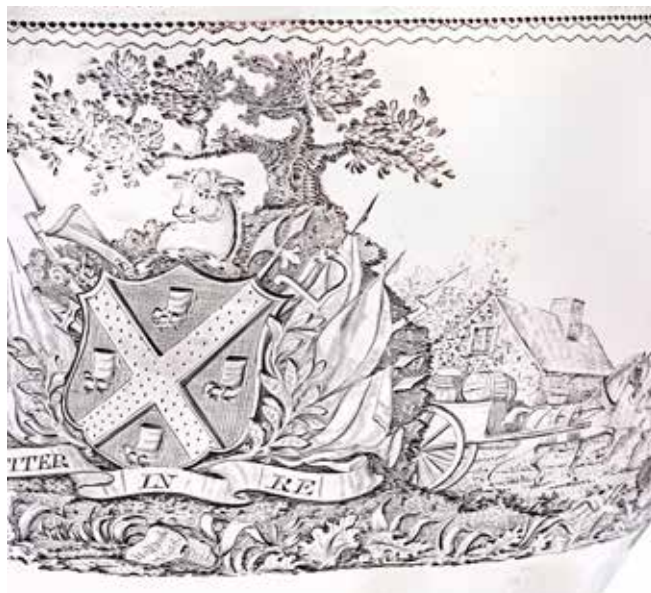
Major Nunn and a small band of men from the First West India Regiment together with men from the 46th Regiment and some local militia, 107 men in total, successfully held off the French attacks from an invading force of thousands.

Major Nunn was reported as addressing his men *"My lads, we are but a handful, but I see the Frenchmen are to give us a chance, and we will make a field day of it"* (Jordan, 2014).

In the attacks the position eventually had to be abandoned, and Major Nunn was shot in the breast – a shot which penetrated his spine and he consequently had to be left behind at the mercy of the French. Interestingly, he was treated with the utmost care and respect by his captors. Recognising the gallantry of this British officer, the French General Le Grange paid Major Nunn the ultimate compliment for his gallantry in the defence of his position by returning his sword in person. Major Abraham Augustus Nun was posthumously awarded a 50-pound sword from the Patriotic Fund Lloyd's of London along with a piece of plate.

Major Nunn is buried on the Caribbean Island of Dominica and there is a Memorial dedicated to him in his home town of Christ Church, Gorey, County Wexford.

Abraham Augustus Nunn, second son of John Nunn of Rosehill, joined the military on 23rd July 1795 and quickly rose through the ranks to become a Captain on 2nd February 1797 in the First West India Regiment. He was further promoted to Major on 3rd March 1804, just under a year before his death in 1805. The Regiment was based on the Caribbean Island of Dominica. Major Abraham Augustus Nunn was on duty on the fateful morning of February 22nd, 1805, when a French fleet flying the British colours came in to view and, while being



escorted to safe anchorage offshore, switched to their French colours and the attack on the island of Dominica began. The French were attempting to take the island from British control. Major Nunn and a small band of men from the First West India Regiment, together with men from the 46th Regiment and some local militia, successfully held off the French attack until the sheer power of numbers forced them to abandon their position.

Major Nunn reportedly addressed his men as follows: *"My lads, we are but a handful, but I see the Frenchmen are to give us a chance, and we will make a field day of it"*. Nunn strategically realised the error the French had made in their choice of landing place, a post whereby one hundred men could defend against one thousand. The French had come ashore into an area where no more than two or three men could march abreast for five hundred yards. After four frontal attacks the French withdrew and landed more troops further along the shore and attacked the town of Roseau itself, which was then burned to the ground (Jordan, 2014).

Major Abraham Augustus Nunn was an early casualty of the initial French attack due to diligently carrying out the orders from Brigadier General George Prevost *"not to yield to the enemy one inch of ground"*. Prevost himself recorded the event in his own report on the attack:

"At about 10 o'clock, a.m., Major Nunn, most unfortunately for His Majesty's service, whilst faithfully executing the order I had given him, was wounded, I fear mortally." (The London Gazette, 1805)

Upon being wounded, he was replaced in command by his fellow Irishman Captain Maurice Charles O'Connell, who was almost immediately wounded – though not mortally. The position had to be abandoned and Major Nunn, still alive, was left behind at the mercy of the French forces (Jordan, 2014).



He was specifically mentioned by Brigadier General Prevost in his report to Lieutenant-General Sir William Myers, Bart., commanding the troops in the Windward and Leeward Islands, on the action on Dominica:

"Barbados, March 9th, 1805, My Lord, I have the honour to enclose to your Lordship a copy of a despatch from Brigadier-General Prevost, dated Dominica, 1st of March, 1805. The details contained therein are so highly reputable to the Brigadier-General and the small portion of troops employed against so numerous an enemy, that I have great satisfaction in recommending that their gallant exertions may be laid before His Majesty."

"The zeal and talent manifested by the Brigadier-General upon this occasion, it is my duty to present for the Royal consideration, and at the same time I beg to be permitted to express the high sense I entertain of the distinguished bravery of His Majesty's troops and the militia of the colony employed on that service".

"The vigorous resistance which the enemy have experienced, and the loss which they have sustained in this attack, must evince to him, that however inferior our numbers were on this occasion, British troops are not to be hostilely approached with impunity; and had not the town of Roseau been accidentally destroyed by fire, we should have little to regret, and much to exult in."

"Your Lordship will perceive by the Returns that our loss in men, compared to that of the enemy, is but trifling; but I have sincerely to lament that of Major Nunn, of the 1st West India Regiment, whose wound is reported to be of a dangerous kind; he is an excellent man, and a meritorious officer. (Signed) "W. MYERS, Lieutenant-General." (The London Gazette, 1805)

Despite Major Nunn being mortally wounded and in the hands of the French attackers, he was treated with the utmost care and respect by his captors, who clearly recognised the gallantry of Major Nunn and the seriousness of his wounds. In The Royal Military Chronicle of 1812, it was reported that the French:

"Treated Major Nunn, who was lingering under the mortal wound he received on the 22nd, with the greatest of kindness; placed a guard at the house to prevent noise; and returned his sword, which he had sent to the French General." (Jordan, 2014).

The French General Le Grange supposedly returned the sword in person, paying Major Nunn the ultimate compliment for his gallantry in the defence of his position, adding that the sword *"had been surrendered only when its gallant wearer had fallen wounded into their hands and that he could not better mark his high opinion of the brave defence made by him and by the British troops, than by returning it"* (Jordan, 2014).

Major Abraham Augustus Nunn died on 14th March 1805, three weeks after receiving the fatal wound. He had been shot in the breast, a shot which then had also penetrated his spine. At the time of his death, the French had abandoned their attempt to take the island and Dominica remained in British hands. Major Nunn's sacrifice was immediately recognised by the authorities of the day. On 2nd May 1805 the Assembly of Dominica voted a sum of £1,000 for the purchase of plate for presentation to General Prevost, £300 for a monument in memory

of Major Nunn, £100 for a sword for Captain O'Connell and £300 for a piece of plate to be presented to the 46th Regiment. Furthermore, the Committee of the Lloyds Patriotic Fund voted for a piece of plate and a sword valued at £100 to be presented to General Prevost, swords valued at £50 each to Major Nunn and Captain O'Connell, and a sum of money for distribution among the wounded soldiers (Jordan, 2014).

Additionally, an Honorary plate was also awarded to Major Nunn to the value of £100. The ceremonial sword in honour of Major Abraham Augustus Nunn was presented to his eldest brother, Captain John Nickson Nunn. The sword subsequently came into the possession of Lorenzo Nickson Nunn, nephew of Major Abraham Augustus Nunn, and Lorenzo, in turn, bequeathed it in 1889 to Lieutenant Colonel J. McGregor Whitton of the Royal Scots Fusiliers – who was related by marriage to the Nunn family. Like its recipient, the sword has travelled widely too; Lieutenant Colonel Whitton settled in Perth in Scotland and from there, the sword was given by his wife to a cousin in Norway and it found its way back to England where it is now part of a private collection (Jordan, 2014).

According to Lorenzo Nickson Nunn, Major Abraham Augustus Nunn's two sisters also received silver vases *"on which was engraved a graphic delineation and inscription, descriptive of their brother's gallantry in defending the gun at Dominica"*. As a mark of His Majesty's *"entire approbation of their spirited and meritorious services"*, both the 46th and 1st West India Regiments were later authorized to bear *"Dominica"* on their colours (Jordan, 2014).

Major Abraham Augustus Nunn is also remembered in his home town of Gorey where the following memorial in Christ Church, Gorey, County Wexford, records his heroism and his sacrifice:

"Sacred to the memory of Abraham Augustus Nunn, Esq. Late Major in His Majesty's 1st West India Regiment, who whilst gallantly opposing with a handful of brave men, an innumerable land and Naval French Force, which most unexpectedly attacked the Town of Roseau in the island of Dominica on the 22nd February 1805, received a musket ball in the breast, which on the 14th March following proved fatal and terminated his career, most universally lamented. As his life was honourable and correct, so was his death glorious, for to the steady and gallant conduct of him and his followers in faithfully obeying the orders they had received, not to yield to the enemy one inch of ground is the country indebted, under providence, to the preservation of that island. His private character comprehended every virtue. The same heart which unappalled, stood foremost in the ranks of danger and of death was equally alive to the duties of a Son, to the affections of a Brother, and to the feelings of a Friend. This memorial is placed here by his disconsolate brothers and sisters." (Jordan, 2014).



Major Nunn's last will and testament consisted of a letter he had written to his home roughly four months before his death, dated 25th November 1804, in which he stated:

"When you receive my last letter if you have not yet got it you will see that the balance due me £700 has been vested by agents in the 3%. This I want to let grow until it makes £900 Should I turn down in the meantime, my will and pleasure is that after paying yourself my only debt it should be divided amongst my nephews and nieces giving two shares to little John and my God children amongst them. It will buy them a play thing a piece and not much more. My personals, by which I mean what I may have as chattels to be laid out in some memento for each of my dear brothers and sisters, and my Mary, you see what a stupid subject I have chosen to conclude my letter with. Something of the kind was however necessary and this much will be sufficient and most probably unnecessary for I have not, I assure you the least idea of tumbling under, but pray hope and wish to return and enjoy many happy comfortable days with you all in peace and quietness. Remember me most affectionately to everybody and believe me my dearly beloved...ever ...most affectionately and sincerely yours A.N." (Jordan, 2014).

The will was proven on the 30th November 1805 in London and administration of his estate was granted to Joshua Nunn, his brother and solicitor of 6 Dawson Street in Dublin City. The little John mentioned in his will can only have been John Henry Nunn, his nephew, and son of Joshua, who went on to become an eminent Lawyer and Law Agent for Trinity College in Dublin.

Major Abraham Augustus Nunn is buried on the Caribbean Island of Dominica. However, his name lives on, as his brother, Joshua Nunn, christened his second son Abraham Augustus Nunn, born 1805, the year his valiant uncle was killed in action on Dominica (Jordan, 2014).

Literature:

Excerpts from: Jordan, Eddie; They Came with Cromwell: The Story of the Nunn Family of County Wexford, Ireland, 2014 July, Self-published ebook.

Library Ireland, A Dictionary of Irish Artists, 1913.

The London Gazette, Tuesday 6th May, 1805.



48

A PAIR OF GEORGE IV SILVER SAUCE TUREENS
William Bateman, London 1829

Oblong bellied form, with shell and acanthus rims, and naturalistic twisted foliate handles with bifurcated upper junctions, with polished bellied sides, raised on four scrolling acanthus feet capped with floral embellishment, the lift off shaped cover with a removable acanthus leaf handle, with a crest engraved to both the body and cover of the BUTLER family the Marquess and Earl of Ormonde, *height 13cm, length 25.5cm, weight 31.65oz. (2)*

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

These are the arms associated with the BUTLER family of Ireland. Enobled first as Earls Ormonde in 1328. They were in 1642 created Marquesses of Ormonde, in 1681 Dukes of Ormond in the Irish Peerage and in 1682 in the English Peerage, both titles having been forfeited by 1758.

The principle of the BUTLER family in 1829 at the time of assay was James Wandesford BUTLER (1777-1838) 1st Marquess of Ormonde, previous 19th Earl of Ormonde and 12th Earl of Ossory.

The considerable number of sub families generated by the main family make specific identification very difficult. The name BUTLER is associated with many of the principal families of Ireland.

Miniature Image:

James Wandesford BUTLER (1777-1838) 1st Marquess of Ormonde, Bonhams, Fine Portrait Miniatures, 23rd November 2011, lot 99.



49

A FINE VICTORIAN SILVER COW CREAMER

George Fox, London 1875

Naturalistically modelled as a standing cow, with hair effect chasing, the hinged cover with applied fly finial, *height 11.5cm, length 16cm, weight 6.5oz.*

£2,500 - 3,500
€3,000 - 4,200
US\$3,200 - 4,500



49



50 *

**A RARE PAIR OF EARLY 19TH CENTURY
PIEDMONTESE SILVER SMALL TORAH CROWNS**

with Piedmont, French 1798 - 1809 period département guarantee and second standard marks

Circular form, with an open-work upper band, embossed and chased with acanthus and floral motifs between four 'C' scroll cartouches, each centred with prick-dot engraved scale reserves, between two rope twist bands below is a band of embossed lozenges and ovals, the lower body with a broad band with Hebrew script in relief ה'רות רתני 'Keter Torah' between stylised flower head motifs within a stippled ground, *height 14cm, diameter at base 11.5cm, weight 23.6oz. (2)*

£4,000 - 6,000
€4,800 - 7,100
US\$5,200 - 7,800

During the turbulent Napoleonic Wars a Piedmontese Republic existed between 1798 and 1799. By September 1802 Piedmont was reannexed to France. The French hallmarking system was imposed, adopting the same marks used in France for 'Département', with the assay office in Turin.





(lot 51)



51

A FINE 17TH CENTURY GERMAN PARCEL-GILT TANKARD

Augustin Heyne, Breslau, circa 1619

Of cylindrical form, a hinged cover with embossed floral and cherub decoration, topped with scrolling finial, with a winged thumbpiece, a cast scrolling handle with caryatid winged Minerva, around the body features six silver shaped vertical panels finely engraved with six of the 'Nine Worthies', each portrait stamped below with their Latin names, 'JOSVE DUX, IVDAS MACHABEVS, HECTOR TROIANVS, ARTVS REX, IVEIVS CAESAR, DAVID REX', below the later panel engraved with '1619' each bordered with parcel gilt foliate, cherubs and masks, the domed spreading foot embossed banded decoration, height 16.5cm, diameter 12.5cm, weight 22oz.

£4,000 - 6,000

€4,800 - 7,100

US\$5,200 - 7,800

Literature:

Die Breslauer Goldschmiede, Breslau, 1906, page 82. Possibly records this tankard (Deckelkanne) by Augustin Heynes, also stamped 1619, the difference is in one panel the depiction records that 'Carolus Magnus (Charlemagne)' where this present lot depicts Julius Ceasar.

Augustin Heyne, was son of Goldsmith Augustin Heyne, Burger and Meister 1602, married 5th November 1602 Margareta, the daughter of the churchwarden Balthasar Theime. He died 5th October 1631.

Augustin Heynes works scare appear on the open market. The present example bears similarities with an example of another of Heyne's work sold at Sotheby's New York, Silver lot 62, 17th October 2008.

Another similar example, by Breslau maker Veit Koch, is illustrated Deutsche Gold Schmiedekunst From The Germanischen National Museum, 1987, page 134, Kat.41.





The Nine worthies were nine historical, scriptural and legendary figures, which during the Middle Ages were viewed as the personification of chivalry, their lives were studied as by those who wished to achieve chivalric status. The Nine were the three pagans: Hector, Alexander the Great and Julius Caesar, three Jews: Joshua, David and Judas Maccabeus and the three Christians: King Arthur, Charlemagne and Godfrey of Bouillon.

The present tankard depicts six of these nine worthies those depicted are: Hector, Julius Caesar, Joshua, David, Judas Maccabeus and King Arthur.

The etchings of the Worthies are after the original etchings by Nicholaes De Bruyn (Flemish 1571-1656) originally published in 1594 by Assueres Van Londerseel (Flemish 1572-1635) in Antwerp for "Ornament Designs with Portraits of Kings and Heroes", with four states of the engravings. Examples of these prints are held in The Victoria and Albert Museum, the British Museum and a complete bound collection is held in the Schulich-Woolf Rare book collection. The engraving present on the tankard bears very close stylistic similarities with the original etchings by De Bruyn.





**A MONUMENTAL RUSSIAN SILVER-GILT, SIX-LIGHT
CANDELABRA CENTREPIECE**

Sazikov, St. Petersburg, 1849, maker's mark incuse stamped in Cyrillic Сазиков beneath Imperial Warrant
Naturalistically modelled as two fruiting trees, terminating in the central bowl which continues the naturalistic tree design, the six branches adorned with fruiting vines, terminating in drip trays and sconces naturalistically modelled as leaves, the central branches adorned with leaves, grapes and vines, a hound sits at the foot of the central branches, the base modelled as a rocky outcrop, which sits on a tripartite shaped plinth base, *height 80cm, diameter 60cm.*

£15,000 - 25,000

€18,000 - 30,000

US\$19,000 - 32,000

IGNATY SAZIKOV (1793 - 1868)

Born in Moscow province in 1793, he moved with his family to Moscow where he was apprenticed to his father Pavel Fedorovich Sazikov. Upon his father's death in 1830, he took over his father's Moscow workshop and opened a factory and school for eighty trainee gold and silversmiths in St Petersburg. In 1846 the firm received the Imperial Warrant by Tsar Nicholas I, becoming official supplier of the Tsar and imperial family.





53^YΦ

AN AMERICAN SILVER FOUR-PIECE 'PERSIAN' TEA SERVICE

Tiffany & Co, Edward Moore period directorship (1873 - 1891), with pattern and order numbers 5011 and 6463, also stamped STERLING-SILVER, 925 - 1000

Of squat baluster form, the surface deeply chased with a Persian inspired design, featuring a foliate design with blooming flowers, with deep acanthus chasing to each spout and handle, each raised on a collett foot, the pot handle with ivory insulators, *weight 56.1oz. (4)*

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

Circa 1880, a hot water jug of the same design featured a contemporary inscription from 1883.

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). With non-transferable reference (WQ5212XY)



54 *Y

A GOOD ELKINGTON 'ARCHAIC' SILVER AND PARCEL-GILT THREE-PIECE TEA SERVICE

Frederick Elkington, Birmingham, 1886

Of rectangular bellied form, with a hammered surface, the bodies with stylised Ancient coin's interspersed throughout, the design is continued with Hellenistic inspired motifs and text, the tea pot and creamer with carved horn handles, the underside of each inscribed with script initials AEG, with two tea spoons with a repeated design., weight total 19.8oz. (5)

£1,000 - 1,500
 €1,200 - 1,800
 US\$1,300 - 1,900

An example of this unusual tea service is held in the collection of the Musée D'Orsay, the example in the Musée D'Orsay having been featured in two of its exhibitions:

Beauty, morality and voluptuousness in Oscar Wilde's England - Musée d'Orsay - France Paris, 2011-2012.

Le Temps des Collections. "Arts & Crafts" – a way of life - Museum of Fine Arts - France Rouen, 2017-2018.

55

A FINE VICTORIAN SILVER THREE-PIECE TEA SERVICE

Charles Edward, London 1885

Of tapering ovoid form, with applied inset oval enamelled plaques, depicting winged putti, the bodies with chased foliate decoration, above a gadrooned belly, raised on a pedestal base the handles with acanthus leaf decoration, the pot with wooden rope twist simulated handle, the base of the pot inscribed 'THE BIRTH AND TRIUMPH OF LOVE', weight total 23.6oz. (3)

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





56 TP

**A REGENCY MAHOGANY AND EBONISED LINE-INLAID
BREAKFRONT BOOKCASE WITH THE INNOVATIVE FEATURE
OF SLIDING DOORS**

Circa 1810

The ovolo moulded and stepped cornice surmounted by acrotera-
form finials, above four sliding astragal glazed panelled doors,
enclosing nine partially adjustable shelves, with one central mahogany
slide below, over a pair of central sliding tablet inlaid panelled doors
enclosing one shelf, flanked by two conforming twin panelled doors,
enclosing two partially adjustable shelves, on a plinth base, *258cm
wide x 57cm deep x 242cm high, (101 1/2in wide x 22in deep x 95in
high)*

£4,000 - 6,000

€4,800 - 7,100

US\$5,200 - 7,800



57 TP

A PAIR OF FRENCH GILT BRONZE TWIN LIGHT WALL APPLIQUES

In the manner of Pierre-François and Lucien-François Feuchère (French, fl.1780-1824), probably late 19th century
The upward scrolling naturalistic arms cast with rose blossom and entwined foliage surmounted with corresponding flowerhead candle nozzles, each pair of arms issuing from a slender ribbon tied suspended drapery and tassel hung backplate centred by an elaborate flambe vase, 68.5cm high, 21cm wide, 12cm deep (2)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

The French fondeur Pierre-François Feuchère and his son Lucien-François operated one of the largest and most successful Parisian workshops for the production of luxury gilt bronze objects from the late 1760's up until the early decades of the 1800's producing numerous clocks cases, wall lights and candelabra for a wide international clientele including French, German and Austrian nobility.



57

58

A PAIR OF FRENCH GILT BRONZE FOUR LIGHT WALL APPLIQUES

In the Empire taste, probably early 19th century
The four short scrolling anthemion cast bracket arms supporting cylindrical milled candle nozzles above swept fluted collars, all issuing from corresponding milled hoop fittings, the back-plates formed as circular lions mask roundels, the beasts supporting the hoops in their open jaws beneath and below formalised acanthus leaf and pine cone crestings and terminals, 28cm high, 28cm wide, 22.5cm deep (3)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300



58



59

A GOOD RESTORATION GILT AND SILVERED BRONZE FIGURAL PORTICO CLOCK IN THE CHINOISERIE TASTE

Possibly attributable to Théodore Leroy (French, 1788-1838)

The rectangular swept top surmounted by a pagoda topped open canted circular bell tower, its twin tiered roof hung with miniature bells below a ball and spire finial, the entablature with shaped crenelated twin bell cast cornice and lambrequin and bell cast frieze, the whole supported on four pairs of slender column, with bird capitals raised on dragon cast rectangular plinths, the sides with angular key and bell cast frets, the platform with stylised fan and diamond and key fret paling partly enclosing a standing mandarin figure holding a parrot and his female companion seated on a low divan, above a rockwork plinth with applied floriate mounts, the rectangular base with bee and serpent cast paling, the whole raised on stylised undulating dragon feet, the 4" dial with painted Roman flowerhead numerals, the leaf cast centre with with Breguet style steel hands, the twin spring driven movement with anchor escapement and silk suspension striking on a bell, with cast open pierced twin bee and serpent and acanthus scroll circular pendulum with formalised poppy seed head cresting, 64cm high, 25cm wide, 14cm deep

£6,000 - 8,000

€7,100 - 9,500

US\$7,800 - 10,000

For a near identical clock now in the Royal Collection reputed to have been purchased by Queen Mary in the early 20th century please see Inv. No. RCIN 3037.

This clock was until the recent refurbishment of the Chinoiserie themed Centre or Balcony Room at Buckingham Palace, displayed on one of the two opposing chimneypieces in the room.

For further information on this clock please see:

<https://www.rct.uk/collection/search#/17/collection/3037/mantel-clock>



(Detail)

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



60 TP

A GEORGE III MAHOGANY SERPENTINE COMMODE

Circa 1770, in the manner of Thomas Chippendale

The quarter veneered top with a cavetto moulded edge, above four long graduated drawers, the uppermost mahogany lined drawer with a baize inset sliding top, enclosing a central compartment with a later sliding lid flanked by six open compartments and six box-inset compartments, each with a chequer pattern-inlaid lid, over three oak lined drawers, flanked by canted interlaced blind fretwork angles, on shaped bracket feet, *the mounts apparently original, with some red wash and laminated blocking to the feet, the central recess of the top drawer almost certainly originally fitted with a sliding hinged adjustable toilet mirror, 105cm wide x 56cm deep x 82.5cm high, (41in wide x 22in deep x 32in high)*

£2,000 - 4,000

€2,400 - 4,800

US\$2,600 - 5,200

Provenance

The offered lot previously formed part of a private collection in London. Thereafter with Rolleston Antiques, London.

Characteristics such as the laminated blocking to the bracket feet and the use of a red wash to some secondary timber surfaces, such as to the back of this commode, have historically been constructional elements closely associated with the output of Thomas Chippendale. In addition to this, the design used for the handles (which appear to be original) are fairly typical of Chippendale's output during the period 1765-1774.



61 TP

A FRENCH LATE 19TH/EARLY 20TH CENTURY ORMOLU MOUNTED KINGWOOD, BOIS SATINE, AMARANTH AND FRUITWOOD MARQUETRY BOMBE SERPENTINE COMMODE BY MAISON KRIEGER

Circa 1900

The *breche d'alep* marble top with a cavetto and ovolo moulded edge, above two long oak lined drawers quarter veneered and mounted *sans traverse* with a central shaped scrolled acanthus, *rocaille*, scallop shell and floral cast cartouche mount, within a shaped scrolled foliate surround, the central cartouche inset with a ribbon tied pendant bouquet of assorted flowers, flanked by keeled angles each mounted with a clasp comprised of an embedded *cabochon*, opposing c-scrolls, *rocaille*, foliate sprays, flowers and acanthus, within a shaped and scrolled inlaid tablet, on slightly splayed square section legs mounted with *chutes* terminating in scrolled foliate *sabots*, with a metal plaque which reads: 'KRIEGER, PARIS', 127cm wide x 58cm deep x 91cm high, (50in wide x 22 1/2in deep x 35 1/2in high)

£7,000 - 10,000

€8,300 - 12,000

US\$9,100 - 13,000



(Maker's plaque)

Maison Krieger was founded in 1826 by Antoine Krieger (1804-1869) together with his brother Nicolas at 17, Rue Saint-Nicolas, in Paris. As one of the longest running cabinet makers of the 19th and 20th centuries, despite changing names several times, the firm belonged to various relatives and successive descendants of the Krieger family until the mid-20th century.

From 1850 the company became known as Antoine Krieger & Cie. Just one year later Antoine Krieger won an award at the Great Exhibition. However, following Antoine's death in 1856, the business was taken over by his son-in-law and the new name of Maison Racault et Cie was then adopted. Subsequent alterations to the name of the firm included; H. Racault et Cie; Colin Damon et Cie in 1870; Damon, Namur et Cie in 1875; and Cosse-Racault et Cie from 1892 onwards.

The Krieger enterprise was primarily based at 74, Rue du Faubourg-Saint-Antoine, which was one of the largest mechanised workshops in Paris during the second half of the 19th century. Krieger were renowned for making furniture in a great variety of historical and contemporary styles, although they were perhaps most celebrated for their Louis XVI and Empire output. By the end of the 20th century Krieger was one of the most important producers of furnishings in France, while their factories covered an expanse of more than five acres within the famous Faubourg St. Antoine district.

Literature

C. Payne, *European Furniture of the 19th Century*, 2013, Suffolk, pp.'s 20-1 and p.40.



(Open view)

62

A FINE CHARLES II SILK EMBROIDERED DRESSING BOX

Late 17th century

Of typical rectangular form edged with silver and silk woven braid, the whole elaborately decorated with embroidered polychrome silk, with painted and embroidered oval portrait of a noblewoman to the lid, enclosed by three dimensional delicate brass wire and silk leaves, the outer sides, with silk and covered wire stylised flowers, satin stitch animals and leaves with French knots, the sides satin stitched and couched satin stitched, with fitted mirror and silver braid, secret drawers and pin cushion to compartmented pink silk lined interior, raised on wooden bun feet, the base with Inventory number D976, with modern perspex cover and shallow plinth, velvet topped, support, *16.5cm high, 36.6cm wide, 27cm deep overall*

£7,000 - 10,000

€8,300 - 12,000

US\$9,100 - 13,000

Provenance

Property of a London Collector.

Out of the various methods of textile production, it was embroidery that remained domestically produced. It was a task considered appropriate for the home and was undertaken by women of all levels of society, from daughters of professional families to aristocratic women including Bess of Hardwick.

The techniques were learnt by completing samplers before developing into more elaborate pieces used for clothing and as decoration for luxury items, the skills to be admired and the subject matters serving as moral lessons. Subjects being naturalistic, pastoral and often being biblical, and at this time of political and religious upheaval, and loyalties were sometimes implied through the inclusion of particular figures. Several included crowned figures of Kings and Queens, representing Charles I or Charles II and Henrietta Maria or Catherine of Braganza.

For a similar example see Christies The Longridge Collection Needlework Casket, 29th Oct 2019.

For other recently offered larger embroidered caskets, designed as compartmentalised work or dressing boxes, with tops lifting to reveal a mirrored internal lids, see Sotheby's London, 21 March 2003, lot 27, and another similar example was offered at Christie's New York, 15 April 2005, lot 25, and notes a coffer top with mirror reflecting a hand coloured transfer printed hunting scene.

Other similar caskets, beautifully worked with more elaborate appliqué and raised work, were offered at Sotheby's London, 30 November 2001, lot 3, Phillips London, 11 February 1997, and Phillips North East, 2 February 1993, this later example dated 1662 in seed pearls and the initial B.P. All have similarly designed lockplates and are applied with the metal braid.



(Top view)



63

63 TP

A PAIR OF REGENCY PATINATED BRONZE AND PARCEL GILT TORCHÈRES

Circa 1820

Each with a circular dished top and projecting lapped edge, on a fluted and stiff leaf wrapped baluster column with a beaded collar and acanthus carved capital, intersected with a central frieze applied with four interspersed Hercules lion pelts above four rosettes, the socle terminating in a flared and fluted pedestal base headed by a gadrooned edge, *re-decorated 158cm high, the tops, 34cm diameter, the bases, 43cm diameter (2)*

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

Provenance

Supplied to Robert Berkeley (1764-1845) for Spetchley Park, Worcestershire.
With Rolleston Antiques.

Listed in 1893 Spetchley Inventory: 'A pair [...] carved black and gilt stands' on the Grand Staircase.

The present torchères are a romantic derivative of antique Roman forms and closely relate to a number of designs by the most successful Regency designers. The bronzed surface and gilt detail are typical of work by George Smith as illustrated by hand-coloured plates in his 1808 *A Collection of Designs for Household Furniture and Interior Decoration* and in Edward Joy, *Pictorial Dictionary of British 19th Century Design* (Woodbridge: 1977), p. 553.

A pair of boldly-carved, ebonised and parcel-gilt 'stands', after a design by Thomas Hope, the great Regency designer and patron, that relate closely to the present pair is illustrated in David Watkin and Philip Hewat-Jaboor's *Thomas Hope: Regency Designer* (London: 2008), p. 414.

The present torchères also bear close stylistic resemblance to works by Robert Oakley, namely a tripod table made by him for Sir William Forbes Bt. (1773-1828) at Fettercairn House. Like the torchères it is conceived in a highly stylised neoclassical form with rising leaf decoration and features a similarly 'bronzed' and parcel-gilt surface, reflecting the fashion at this time when designers and patrons alike delighted in unusual paint techniques and textures.

The torchères were commissioned by Berkeley after his return from his Grand Tour in 1818 when he looked to furnish his Greek revival mansion, recently completed in 1811, in the latest style.

Literature

G. Smith, *A Collection of Designs for Household Furniture and Interior Decoration*, 1808

E. Joy, *Pictorial Dictionary of British 19th Century Furniture Design*, (Woodbridge: 1977), p. 553

D. Watkin & P. Hewat-Jaboor, *Thomas Hope: Regency Designer* (London: 2008), p. 414

64 TP

A MID 18TH CENTURY CARVED PINE CHIMNEYPIECE OF IMPRESSIVE PROPORTIONS

The moulded rectangular shelf beneath an egg and dart and foliate decorated inverted breakfront cornice supported by carved corbels with pendant acanthus and flowerhead decoration, the frieze applied with a central female mask-head, possibly depicting Flora, above fringed drapery and flanked by ribbon tied floral and fruiting garlands, the plain jambs with bold acanthus scrolls and re-entrant cut egg and dart and acanthus beaded slip, on rectangular block feet *183cm high, 201cm wide, 28cm deep, the inner aperture, 131 cm high, 157cm at the narrowest point and 168cm at the widest point overall*

£1,500 - 2,500

€1,800 - 3,000

US\$1,900 - 3,200



64

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

65

A PAIR OF GEORGE III CUT GLASS AND GILT BRONZE STORM LANTERNS

In the manner of William Parker (English, d.1817), the shades probably late 19th century

The bases of rectangular pedestal form with notch cut corners and stepped moulded cornices on corresponding square stepped moulded plinths, each pedestal supporting a plain cylindrical candle nozzle set within a conforming pierced collar on a stiff leaf cast swept bell-shaped foot, the inverted bell-shaped shades with etched alternating plain and compound leaf borders, *The bases, 23cm high, 8.5cm wide, 8.5cm deep, the shades, 28cm high, 12.5cm wide, 12.5cm deep (2)*

£2,000 - 3,000
€2,400 - 3,600
US\$2,600 - 3,900



65

66 TP

AN IMPRESSIVE THIRD QUARTER 19TH CENTURY ENGLISH BRONZED ELECTROTYPE MYTHOLOGICAL FIGURAL GROUP DEPICTING 'HERCULES CAPTURING THE CERYNEIAN HIND'

Circa 1862-1886, cast by Elkington & Co.

The nude demi-god kneeling on the back of the subdued stag and grasping its antlers, raised on a naturalistic oval plinth, the sides cast with further scenes from The the Labours of Hercules, the lower edge to one side marked *ELKINGTON & CO FOUNDERS, 76cm high, 71cm wide, 43cm deep overall approximately*

£5,000 - 7,000
€6,000 - 8,300
US\$6,500 - 9,100

The mid 19th century in Great Britain was marked by remarkable invention and discovery in both industry and the arts, with the Birmingham firm of Elkington & Co. epitomising innovation in the field of electro-metallurgy.

The company specialised in producing high-quality electroplated works, particularly electrotype facsimiles of museum-quality artifacts, while also creating editions of works for contemporary sculptors. Although apparently unrecorded, the offered lot appears to be an example from the latter category.

Founded by cousins George Richards Elkington and Henry Elkington, with support from steel pen magnate Josiah Mason, the firm partnered with the precursor to the Victoria and Albert Museum, the South Kensington Museum. This collaboration focused on creating educational facsimile copies of museum artifacts, known as "type patterns," with copies of famous Renaissance chargers being among the most recognised today. Notably, Elkington & Co. was the only British firm to consistently receive the highest accolades at all seven International Exhibitions held between 1851 and 1878.



66



67 * TP

A FRENCH EARLY 19TH CENTURY ORMOLU MOUNTED JAPANESE LACQUER AND EBONY BREAKFRONT MEUBLE D'APPUI

1800-1820, almost certainly by Pierre-Etienne Levasseur (the son of Etienne Levasseur)

The *verde antico* marble top above a cornice mounted with an egg and dart moulding, over a frieze with an alternating bellflower pendant, opposing foliate s-scrolls and acanthus spray pattern mount, with a bead and reel mounted edge below, above three panelled doors, the larger central door flanked by two smaller conforming doors, each door comprised of a central Japanese 18th century lacquer panel depicting an East Asian elongated baluster vase replete with assorted exotic flowers and foliage, set within a 'Nashiji' decorated surround, encompassed by trefoil leaf and foliate pattern panel mounts, with amboyna banded borders, enclosing a total of three adjustable shelves, on a plinth base interspersed by four angles each mounted with a berried *patera*, the central shaped apron with a twin volute, scrolled stylised foliate and opposing scrolled acanthus spray mount, on six large bun feet, *the carcass top stamped: 'E. LEVASSEUR', 188cm wide x 46.5cm deep x 96cm high, (74in wide x 18in deep x 37 1/2in high)*

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

Provenance

Property of an important private collector

The offered lot was formerly with Galerie Aveline - Jean-Marie Rossi, Paris.

Subsequently, it was housed within a Parisian private collection.

Later on being purchased by the current owner and vendor Sotheby's, Paris, 13 November 2018, Excellence, lot 48.

A pair of related *bibliothèque basses* - also impressed with the same 'E. LEVASSEUR' stamp as appears on the present example - with identical frieze mounts, the same mounted door panel surrounds and closely comparable marble tops - sold Christie's, London, 4 July 2017, European Furniture, lot 128. Also, this pair of low cabinets have very similar plinth bases and plinth mounts to the above model.

The present striking *meuble d'appui* is most likely the work of Pierre-Etienne Levasseur who was the son of the renowned late 18th century cabinet maker, Etienne Levasseur (1721-1798). During the early 19th century the former took over the running of the family business from the latter, who had previously become *maitre* in 1767. For more details of this refer to A. Pradère, "Bouille, du Louis XIV sous Louis XVI", *L'Objet d'Art*, June 1987, p.62.

The Levasseur family workshop became renowned for producing furniture incorporating 18th century Japanese lacquer, as well as for their significant expertise in executing or utilising Boulle marquetry. Examples of furniture, which feature this kind of Japanese lacquer work, include some pieces supplied in circa 1770 by the father (Etienne) to the financier, Randon de Boisset, that can be found in A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, 1989, Paris, p. 315, Fig. 357.



The opulent output of the Levasseur dynasty was also distinguished by the recurrent use of beautiful ormolu embellishments inspired by Louis XIV precursors, as is evident with regards to the frieze mounts on the offered lot. This alternating foliate s-scroll and acanthus pattern mount, as previously referenced, is near identical to the mounted frieze on the pair of *bibliothèques basses* which sold at Christie's in 2017 (see above for details).

Also with a very similar idiosyncratic frieze adornment is a large Boulle marquetry bookcase executed by Etienne Levasseur, circa 1770, which forms part of the Wallace Collection. This is illustrated in A. Pradère, *Ibid*, fig. 352, p. 311. The same frieze can be found again on a pair of bookcases, which are stamped for Levasseur, that were formerly in the collection of the Marquess of Londonderry. Whilst the frieze on a pair of cabinets from the Royal Collection, which incorporate Japanese lacquer panels, is mounted in a closely related manner to these former examples; see Inv. RCIN 2464.

There are a pair of cabinets produced by Nicolas Petit (1732-1791) which house Japanese lacquer panels depicting comparable floral vases to those appearing on the above lot. These feature in T. Wolvesperges, *Le Meuble Français en Laque au XVIIIème Siècle*, 2000, Paris, p. 231, fig. 113. In addition to this, a cabinet made by Adam Weisweiler (c.1750-c.1810) is inset with similar flower-filled vase decorated lacquer tablets and this forms part of the important collection of French 18th century furniture housed at Nissim de Camondo, in Paris, Inv. 121.

Etienne Levasseur, who was one of the most successful and important cabinet makers active during the reign of Louis XVI, trained under the sons of Andre-Charles Boulle (1642-1732), probably learning directly from A-C. Boulle the younger (1685-1745) or Charles-Joseph Boulle (d. 1754). Included among the most famous patrons of Levasseur père were Mesdames Adelaide and Victoire, who were daughters of Louis XV, as well as major collectors such as Mulot de Pressigny, the *fermier general*. Etienne's business focussed principally upon the repairing and copying of Boulle furniture meaning that he, like some of his contemporary ébénistes such as Montigny, Faizelot-Delorme and Weisweiler, operated in close collaboration with the then central *marchand-mercier* of Boulle work, Claude-Francois Julliot. However, it seems that the older Levasseur did not continue to work after the Revolution took place from 1789 onwards.

Both Levasseur's son Pierre-Etienne and his grandson Pierre-François-Henri (also known as Levasseur 'jeune') continued to make furniture, albeit pieces still predominantly incorporating earlier or contemporary Boulle marquetry, well into the 1820s. The former, who married a daughter of Roger Van der Cruse ('RVLC'), *dit* Lacroix, never received *maitre* status, but this was probably due to the ongoing disorder caused by the French Revolution. Notably, despite Levasseur 'jeune' taking over his father Pierre-Etienne's business, which was based at 123, rue Faubourg Saint-Antoine, Paris, from 1823 onwards, it is interesting to note that they both continued to use the elder Levasseur's stamp, as is evidently the case on the present *meuble d'appui*.



68 TP

A GEORGE III STYLE CUT GLASS EIGHT LIGHT CHANDELIER

Early 20th century with some later additions

The S scrolling arms with faceted diamond and slice cut urn nozzles with integral scallop edged dished drip pans above corresponding scallop edged flat collars, the alternating upward scrolling short decorative arms surmounted with scallop edged bell and triangular spire finials, all issuing from a faceted diamond bowl shaped receiver, the corresponding faceted diamond and slice cut urn and composite baluster central support surmounted by a scallop edged domed canopy with brass suspension ring, the corresponding lower canopy to the receiver with faceted ball terminal, the whole hung and strung with faceted graduated pear shaped pendant drops in sizes and strings of faceted oval beaded drops, *120cm high, 75cm diameter*

£4,000 - 6,000

€4,800 - 7,100

US\$5,200 - 7,800

69 *

A PAIR OF 19TH CENTURY FRENCH GILT BRONZE MOUNTED 'BLUE JOHN' FLUORSPAR GARNITURE VASES (2)

The inverted pear shaped bodies with ring turned swept collars and domed tops, the rams mask and ribband twin mounts united to one side by floral and fruiting garlands, the collars with stiff leaf mounts, the tops with pine cone finials, the stiff leaf socles on moulded circular bases and shallow square plinths, 20cm high, 10.5cm wide, 9cm deep approximately

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,300

Provenance

Property of an important private collector



69



70



70

A PAIR OF EARLY 19TH CENTURY GILT AND PATINATED BRONZE THREE LIGHT WALL APPLIQUES

In the manner of Thomas Hope (Dutch-British, 1769-1831) The stylised lions mask backplates issuing circular girdles with florette and diamond cast frieze decoration mounted with stiff leaf cast urn nozzles with milled edge drip pans, 9.5cm high, 21cm wide, 20cm deep

£800 - 1,200
€950 - 1,400
US\$1,000 - 1,600

71 *

A 19TH CENTURY CONTINENTAL GILT BRONZE MOUNTED 'BLUE JOHN' FLUORSPAR PERFUME BURNER

The associated composite mounts possibly Austrian Of squat shouldered baluster form, the body mounted on a pierced shell and scroll beaded socle, the underside with lobed lower section, set on a twin-scroll handled gadrooned and pierced acanthus spreading base, the pierced foliate domed cover with fruiting and pine cone foliate finial, together with a similar period associated gilt tooled red Moroccan leather covered presentation case of navette outline, the hinged side opening to a plush lined interior, 13cm high approximately, 17.5cm wide, 10.5cm deep, the case 11.5cm high, 20cm wide, 13.5cm deep

£800 - 1,200
€950 - 1,400
US\$1,000 - 1,600

Provenance

Property of an important private collector



71



(Presentation case part showing)

72 TP

A GEORGE IV KINGWOOD LIBRARY TABLE ATTRIBUTED TO GILLOWS

Circa 1825

The rounded rectangular top with an arrangement of four opposing frieze drawers, on a pair of opposing turned and lobed vertical end supports each terminating in a rectangular platform and a pair of turned and reeded feet with castors, joined by a conforming turned stretcher, with gadrooned mouldings throughout, 158cm wide x 92cm deep x 77cm high, (62in wide x 36in deep x 30in high)

£3,000 - 4,000

€3,600 - 4,800

US\$3,900 - 5,200

Provenance

Christie's, South Kensington, 9 February 2010, lot 65.

A related Gillows library table to the offered lot, albeit a rosewood example, is illustrated in S. Stuart, *Gillows of Lancaster and London, 1730-1840*, Vol. I, pl. 311, p. 292. A further comparable model, dating to 1820-1830, with similar gadroon mouldings and lobed feet also appears in *Ibid*, Vol. II, pl. GG69, p. 396.



72

73 TP

A GEORGE III GILTWOOD SOFA

1775-1780, in the French taste

With shaped and channelled frames, the top rail with a central floral and foliate carved cresting, above s-scrollled arms, over a conforming twin floral and foliate carved seat frame, on six cabriole legs, each front leg headed by a fluted *lambrequin*, terminating in scrolled feet, *re-gilt*, 167cm wide x 81cm deep x 98cm high, (65 1/2in wide x 31 1/2in deep x 38 1/2in high)

£1,200 - 1,800

€1,400 - 2,100

US\$1,600 - 2,300



73



74 TPY

A FRENCH EARLY 20TH CENTURY GILT BRONZE MOUNTED ROSEWOOD, BOIS SATINE AND PARQUETRY BUREAU PLAT BY FRANCOIS LINKE (1855-1946)

1900-1910, Index Number 133

The gilt tooled leather inset top with a mounted moulded edge and cartouche angles, each scrolled shaped cartouche cast with scrolled acanthus and centred by a satyr mask, above a shaped panel mounted frieze incorporating one long central oak lined drawer and two short oak lined end drawers, each panel inset with lozenge trellis inlay, the central drawer flanked by two scrolled acanthus clasp mounts, on keeled cabriole legs each mounted with a foliate embellished bearded faun mask terminating in an oak leaf pendant, on acanthus headed hairy cloven hoof sabots, *one mounted edging signed: 'F. LINKE', 144cm wide x 80cm deep x 76.5cm high, (56 1/2in wide x 31in deep x 30in high)*

£7,000 - 10,000

€8,300 - 12,000

US\$9,100 - 13,000



(Maker's signature)

Provenance

The offered lot was formerly with Galerie Buter, Paris (with a certificate from André Coll-Rotger).

A number of closely comparable Linke bureau plats, likewise Index Number 133 models, have sold at Christie's: New York, 25 October 2007, 19th Century Furniture, lot 447; New York, 19 April 2016, The Opulent Eye: 19th Century Furniture, lot 75; a slightly larger version sold New York, 24 April 2002, 19th Century Furniture, lot 166; New York, 25 May 2000, The 19th Century Interior, lot 47; and London, 24 May 2018, The Collector, lot 644.

Index Number 133 was perhaps among Linke's favoured models, which he produced in an array of sizes and kept the largest-available version in his personal study. Payne cites that around 1911 the authorship of index number 133 was the subject of some dispute. According to Linke's *registres*, the firm had supplied twenty six models to Schmidt & Piollet soon after the design's inception in 1892. However, Linke increased the production costs of the popular model and as a result Schmidt, a long-standing client of Linke's, had copied the model without the appropriate permissions. Though the outcome of the dispute can only be speculated, letters written by Linke in response to Schmidt's reproductions confirmed that the designs were of his own hand with the chutes designed by Léon Messagé.



75 TP

A KIRMAN CARPET

South East Persia, 19th century

Designed with central palmette filled medallion and delicate, pendant hanging lamps, the whole field filled with spiralling tendrils and lotus flower heads,

424cm x 302cm

£5,000 - 8,000

€6,000 - 9,500

US\$6,500 - 10,000

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 6.8.2018.

76 TP

A SILK AND METAL THREAD KOUM KAPI CARPET

Signed by Zareh Penyamin (1890-1949) Istanbul, Turkey, circa 1910

Designed with delicate palmettes and spiralling tendrils, the borders filled with large curvilinear and gently serrated leaves, the distinctive signature detectable on the metal threads,

312.5cm x 223.5cm overall

£15,000 - 18,000

€18,000 - 21,000

US\$19,000 - 23,000

Provenance

Property of a Lady.

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



Zareh Penyamin was a Turkish Armenian master weaver of the Kum Kapi area in Istanbul. His carpets were usually signed discreetly in the field in one or more of the palmettes. Zareh is best known for the 'Sultan's Head' prayer rug design. Zareh used a square-kufic signature as his trademark, rendering his first name in Arabic script. This indicates his debt to the imperial workshop at Hereke, which also used a square-kufic signature on carpets.

Koum Kapi weavings can be traced back to the Koum Kapi (the Sand Gate) district of Istanbul, the Armenian quarter. These Armenian workshops in the late 19th century produced some of the most exquisite carpets of the period. Some of the patterns took inspiration from Persian silk prayer rugs and included distinctly Persian features - from bold stylised flower-heads to rumi (split palmettes).



77 TP

A SET OF SIX CONSULAT OR EMPIRE PAINTED BEECH FAUTEUILS RETAINING THEIR ORIGINAL AUBUSSON TAPESTRY UPHOLSTERY

1800-1805

Each with a scrolled dish back above scallop shell headed arms and ring turned baluster terminals capped by roundels, over *mille raie* blocks and a bowed seat frame, flanked by lozenge tablet angles each inset with a stylised flowerhead, on ring turned baluster tapering front legs terminating in bun feet, with square splayed rear legs, the backs upholstered with a series of tapestries depicting male and female children from different socio-economic backgrounds and dressed in corresponding attire within rural and bucolic landscapes, each within a tasselled curtain swagged surround adorned with assorted flowers, the tapestry seats variously depicting dogs, rabbits, hares, sheep, hounds, a cockerel, a stag and a fox encompassed by floral garlands, *some slight variation in the proportions, probable refreshment to the painted decoration, each chair approximately: 57.5cm wide x 63cm deep x 89.5cm high, (22 1/2in wide x 24 1/2in deep x 35in high) (6)*

£2,000 - 4,000

€2,400 - 4,800

US\$2,600 - 5,200



Different view (1 of 6)



78 TP

**A SET OF CONSULAT OR EMPIRE PAINTED BEECH SEAT FURNITURE
RETAINING ITS ORIGINAL AUBUSSON TAPESTRY UPHOLSTERY**

1800-1805

Comprising four fauteuils and a sofa, each as with the previous lot, upholstered with a series of tapestries depicting rams, sheep, a goose, an egret and a wolf, the sofa back depicting children playing on a 'tree-saw', a kneeling girl arranging flowers, sheep and a barking dog, above a seat depicting a pack of hounds hunting a wild boar, *slight variations in the proportions, some re-painting and refreshment to decoration, some remnants of old paper labels are printed: 'Chemins de Fer de l'Oueswt, Destination, Le Mans'*, the sofa: 173cm wide x 73cm x 94cm high, each fauteuil approximately: 57.5cm wide x 63cm deep x 89.5cm high, (22 1/2in wide x 24 1/2in deep x 35in high) (5)

£1,500 - 3,000

€1,800 - 3,600

US\$1,900 - 3,900

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



79 * TP

JOSEPH NOLLEKENS (BRITISH, 1737-1823) A CARVED WHITE MARBLE BUST OF SAMUEL BATEMAN DASHWOOD

The sitter with curling hair looking to dexter, his shoulders clad in classical folded drapery, signed and dated to the rear *Nollekens Ft./1812*, raised on turned circular socle, 68cm high overall, 45cm wide, 27cm deep approximately

£6,000 - 8,000

€7,100 - 9,500

US\$7,800 - 10,000

Provenance

Property of an important private collector

Christie's South Kensington, 18 September 2002, lot 568; Private UK collection.
Sothebys London, Old Master Sculpture & Works Of Art, 4th December 2018, lot 110.

Joseph Nollekens was the foremost sculptor of the late Georgian period. Born into a family of Flemish painters and trained by Peter Scheemakers, he earned numerous awards from the Society of Arts, which enabled him to travel to Rome to study the works of Michelangelo and 'other greats' (see J. T. Smith, 'Nollekens and His Times, London, 1829'). In Rome, Nollekens collaborated with the

celebrated Italian sculptor Bartolommeo Cavaceppi, restoring and replicating antiquities, and gained a strong reputation for his skill in modeling and carving marble. Upon his return to London in 1771, he was elected an associate of the Royal Academy and became a full Royal Academician the following year. Nollekens quickly established himself as a leading portraitist, with John Kenworthy-Browne noting that "in portrait busts Nollekens scarcely had a rival." His talent for capturing and animating likenesses made his works exceptionally popular in England (J. Kenworthy-Browne, 'Nollekens, Joseph (1737-1823), Sculptor', Oxford Dictionary of National Biography). His notable sitters included figures such as actor David Garrick, King George III, and many prominent individuals of the time.

In addition to his acclaimed portrait busts, Nollekens produced significant mythological works, including pieces for Wentworth Woodhouse, now displayed at the Victoria and Albert Museum in London and the J. Paul Getty Museum in Los Angeles. Nonetheless, he is best known for his portrait busts, as evidenced by the soaring prices, which rose from 50 guineas in 1771 to 150 guineas by the end of his career. The Romantic painter Henry Fuseli favourably remarked, "in a bust he stands unrivalled... (but) for a group of figures, I should have recommended Flaxman; but for a bust, give me Nollekens" (Smith, op. cit. p. 233).

Literature

I. Roscoe, E. Hardy and M. G. Sullivan, 'A Biographical Dictionary of Sculptors in Britain, 1660-1851', London, 2009, p. 909, no. 306



80 * TP

JOSEPH NOLLEKENS (BRITISH, 1737-1823) A CARVED WHITE MARBLE BUST OF LORD GEORGE AUGUSTUS HENRY CAVENDISH, LATER 1ST EARL OF BURLINGTON OF THE 2ND CREATION (1754-1834)

The sitter looking slightly dexter, his shoulders clad in folded classical drapery, raised on a turned circular socle, 67cm high overall, 47cm wide, 23.5cm deep approximately

£4,000 - 6,000

€4,800 - 7,100

US\$5,200 - 7,800

Provenance

Property of an important private collector

Probably commissioned by the sitter Lord George Augustus Henry Cavendish, later 1st Earl of Burlington of the 2nd Creation (1754-1834), 1812;

Then by descent to his son William Cavendish, 7th Duke of Devonshire (1808-1891);

Then by descent to Peregrine Andrew Morny Cavendish, 12th Duke of Devonshire (b. 1944), Chatsworth House, Derbyshire;

Sold Sotheby's, Chatsworth: The Attic Sale, 5-7 October 2010, lot 364.

Sothebys London, Old Master Sculpture & Works Of Art, 4th December 2018, lot 109.

Exhibited

London, Royal Academy of Arts, 1813, no. 925.

Literature

Devonshire House Inventory, 1892, possibly p. 37, in the South Sitting Room 'Bust of Cavendish';

Chatsworth Handlist of Paintings and Sculpture, nd, 28;

A. Graves, The Royal Academy of Arts, A Complete Dictionary of Contributors and their work from its foundation in 1769 to 1904, London, 1905, p. 382;

S. Upton, 'Private Chatsworth', The World of Interiors, October 2001, p. 248;

I. Roscoe, E. Hardy and M. G. Sullivan, A Biographical Dictionary of Sculptors in Britain, 1660-1851, London, 2009, p. 909, no. 314

George Cavendish was the third son of William Cavendish, 4th Duke of Devonshire and his wife the former Lady Charlotte Boyle, daughter of Richard Boyle, 3rd Earl of Burlington. He later became Earl of Burlington of the second creation, a title held by his maternal forebears. Famously wealthy, Burlington purchased Burlington House from his nephew, the 6th Duke of Devonshire, and constructed London's Burlington Arcade along the west side of his residence, which itself was significantly elaborated.

See lot 79 for further footnote on Joseph Nollekens



81 * TP

SAMUEL JOSEPH (BRITISH, 1791-1850): A MARBLE BUST OF SIR HERBERT TAYLOR (BRITISH, 1775-1839)

The sitter looking to sinister, his shoulders clad in classical armour and drapery, on turned and waisted circular socle plinth, 77cm overall, 61cm wide, 29cm deep

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

Provenance

Property of an important private collector

Sir Herbert Taylor;

By family descent until sold in 2013.

Sothebys London, Old Master Sculpture & Works Of Art, 4th December 2018, lot 128.

Sir Herbert Taylor was one of the most prominent and significant British courtiers and army officers in the late 18th century early 19th century. He served as private secretary to the Duke of York and Albany, King George III, and King William IV, and was also aide-de-camp to Queen Victoria. An unrepentant royalist, he embodied the quintessential establishment figure of his time.

Born in Kent, Taylor demonstrated an aptitude for languages, which led him to the Foreign Office. In 1792, he undertook a special mission to the Prussian headquarters in Frankfurt, and in 1793, he was introduced to the Duke of York, forging a lasting bond. He campaigned in Belgium during the 1790s and was promoted to captain in the 2nd Dragoon Guards. Upon his return to England in 1795, he became aide-de-camp to the Duke of York and subsequently assistant military secretary in the Commander-in-Chief's office. He worked under Lord Cornwallis, Lord Lieutenant of Ireland, from 1798 to 1799, who described him as "indefatigable in business; and in honesty, fidelity and goodness of heart he has no superior" (Vetch, op. cit.).

In February 1799, Taylor became private secretary to the Duke of York. He rose through the ranks of the army, eventually attaining the rank of lieutenant-general in 1825. He became private secretary to King George III in 1805 and later served the queen. Taylor was Member of Parliament for Windsor from 1820 to 1823 but resigned his seat, feeling unable to fulfil all of his duties effectively. In March 1828, he was appointed master surveyor and surveyor-general of the ordnance of the United Kingdom, and later that year, he became adjutant-general of the forces, the second most important position in the British army. He served as private secretary to William IV during the Reform Bill crisis and was the first and principal aide-de-camp to Queen Victoria during his retirement.

Related Literature

R. Vetch (2008, January 03). Taylor, Sir Herbert (1775–1839), courtier and army officer. Oxford Dictionary of National Biography. [accessed 28 Oct. 2018]



Sir Herbert Taylor, by John Philip Simpson (1782–1847)





82 TP

A SET OF FIVE PORPHYRY COLUMNS

The solid columns made in two parts, on turned socles and square plinth bases, 40.5cm wide, 40.5cm deep, 113cm high (15 1/2in wide, 15 1/2in deep, 44in high) (5)

£20,000 - 30,000

€24,000 - 36,000

US\$26,000 - 39,000

Ever since antiquity, porphyry has been highly prized as a material used for the most important sculpture and objects. The colour purple was reserved for royalty in Ancient Greece and in Ancient Rome it was known as “imperial porphyry”. The quarries for porphyry could only be found at only one location in Egypt’s eastern desert near Mons Porphyrites, known as Gebel Kokham today.





83 * TP

ATTRIBUTED TO CHRISTOPHER HEWETSON (1737-1798) AND WORKSHOP IRISH, LATE 18TH CENTURY: A CARVED MARBLE BUST OF JOHN CAMPBELL, 1ST BARON CAWDOR FR S FSA (CIRCA 1753-1821)

The sitter with curling hair looking slightly to dexter, with bare shoulders and upper torso, raised on turns and waisted circular socle base, 68cm high overall, 48cm wide, 27cm deep approximately

£15,000 - 20,000

€18,000 - 24,000

US\$19,000 - 26,000

Provenance

Property of an important private collector

By repute Gelli Aur (Golden Grove), Carmarthenshire Sothebys London, Old Master Sculpture & Works Of Art, 4th December 2018, lot 108.

Christopher Hewetson executed a marble bust of John Campbell during the sitter's first visit to Rome, circa 1784. The signed, original version is housed at Cawdor Castle in Nairnshire, Scotland (Roscoe, op. cit., p. 611). The present bust closely resembles the original marble, the main distinction being the absence of a signature. Nevertheless, the quality of the execution and the similarities in details, such as the eyebrows and the reverse—which closely mirrors the original—suggest that this marble is a second version commissioned by the patron and crafted by Hewetson, possibly with the assistance of his workshop. Hewetson is known to have sculpted multiple versions of the same model, with a notable example being his Bust of Pope Clement XIV, one of which is titled and dated but unsigned (de Breffny, op. cit., p. 55, no. 4a). While the majority of Hewetson's busts are signed, this is not universally the case. According to de Breffny, the marble bust of Frau von Kniphausen is unsigned (de Breffny, op. cit., p. 56, no. 16b). It is possible that Hewetson saw no need to sign this bust if it was commissioned by the same patron as the original.

John Campbell, who later became the first Baron Cawdor of Castlemartin, was an Italophile who visited Italy several times throughout his life. He was the first British patron of Antonio Canova, commissioning some of the sculptor's iconic works, including Cupid and Psyche (Louvre, Paris, inv. no. MR 1777) and Hebe (Chatsworth, Trustees of the Devonshire Settlement). By the early 19th century, he was one of the largest landowners in Britain, owning both the vast Stackpole Court and Golden Grove estates in Wales, as well as Cawdor Castle in Scotland. Nonetheless, Campbell faced financial difficulties and was compelled to sell much of his art collection in 1800, including the Lante Vase, now at Woburn Abbey. Canova mentioned Campbell in a letter to Mengs in June 1787: "My head is still full of the good time the Colonel [Campbell] gave me, bless him, and I shall never forget, come what may. If it is true that friendship and gratitude can raise a man's spirits, when I take my chisel in hand to work for the Colonel, I shall work better than I have ever worked and perhaps better than I shall ever work for anyone else" (as quoted in Davis, op. cit., p. 50). Campbell first visited Rome in 1784, during which it is believed Hewetson carved the original version of his portrait, as Campbell attended an event with Thomas Giffard, whose portrait was also created that same year (de Breffny, op. cit., no. 3). He returned to Rome in 1786-1787, and it seems reasonable to conclude that Campbell may have commissioned this bust during his second visit.

The Irish-born sculptor Christopher Hewetson moved within an elite circle of artists and scholars at the heart of intellectual life in Rome during the closing decades of the 18th century. He associated with Anton Raffael Mengs, Gavin Hamilton, and Johannes Pichler, particularly with the influential Thomas Jenkins, who effectively served as a banker to Grand Tourists in Rome. Hewetson established himself as the pre-eminent portrait sculptor in Rome in the 1770s and 1780s. His career was significantly advanced by a commission for a Bust of Pope Clement XIV in 1771. He went on to sculpt portraits of many prominent visitors to Rome, including the Duke of Gloucester and, of course, John Campbell, Lord Cawdor. Malcolm Baker has noted that Hewetson's works exhibit a unique sensitivity in the depiction of facial physiognomy and, particularly, hair. According to Baker, Hewetson adopted various formats for his busts, ranging from Baroque (Clement XIV) to Roman Republican (Cawdor, bare-chested) (Baker, op. cit.). Later in life, Hewetson's prominence was overshadowed by the rise of Canova, but he did not resent his rival's success. Instead, after losing two commissions to the younger sculptor, he hosted a dinner in Canova's honour in 1787. Hewetson died in Naples in 1798 and is regarded as the greatest Irish sculptor of the 18th century.

Related Literature

T. Hodgkinson, 'C. Hewetson: An Irish Sculptor in Rome', *The Volume of the Walpole Society*, vol. 34, 1952-1954, pp. 42-54.

F. Russell, 'A Distinguished Generation, The Cawdor Collection', *Country Life*, vol. CLXXV, June 1984, pp. 1746-1748.

B. de Breffny, 'Christopher Hewetson', *Irish Arts Review* (1984-1987), vol. 3, no. 3, Autumn, 1986, pp. 52-75.

M. Baker in E. P. Bowron and J. J. Rishel (eds.), 'Art in Rome in the Eighteenth Century', exh. cat. Philadelphia Museum of Arts, Philadelphia, and MFA, Houston, 2000.

J. E. Davies, 'John Campbell, First Baron Cawdor (1755-1821) Patron, Collector and Connoisseur' C. Mason (ed.) 'Canova: Bust of Peace', London, 2018, pp. 50-55.



John Campbell, 1st Baron Cawdor, by Sir Joshua Reynolds (1723 - 1792)



84 * TP

JOSEPH NOLLEKENS (BRITISH, 1737-1823): A CARVED MARBLE PORTRAIT BUST OF WILLIAM PITT THE YOUNGER (BRITISH, 1759-1806)

The sitter looking slightly to dexter, signed and dated to the rear *Nollekens Ft. 1810*, the waisted circular socle inscribed to the front *R.T HON. BLE WILLIAM PITT, BORN MAY 28.TH 1759, DIED JAN.Y 23. D 1806, 71cm high overall, 43.5cm wide, 28cm deep approximately*

£25,000 - 35,000

€30,000 - 42,000

US\$32,000 - 45,000

Provenance

Property of an important private collector

Christie's, South Kensington, London, 9 April 2003, Lot 492.

Private collection.

Sotheby's, London, Old Master Sculpture & Works Of Art, 4 December 2018, Lot 113.

William Pitt the Younger (1759-1806) became Prime Minister at the age of 24 in 1783. Critical of King George III's influence on Parliament, he sought to limit the monarchy's authority. His greatest opponent was Charles James Fox, with whom he shared a common goal of promoting parliamentary reforms that would enhance freedom. He served in office for nearly half his life and led the nation through the most tumultuous years of the Napoleonic Wars, dying at the age of 46. However the constant stress of his years in power exacerbated by copious amounts of port (ironically recommended by his own doctor for ill health) left him utterly drained. Those who saw him in his final weeks described him as a frail and worn-out man with lifeless eyes and a hollow voice. This was undoubtedly because although Lord Nelson's triumph at Trafalgar had averted an imminent invasion, Napoleon's decisive victory at the Battle of Austerlitz made him supreme ruler of continental Europe. This devastating defeat shattered the fragile alliance that Pitt had spent years carefully crafting. The news of Austerlitz was widely perceived as the final fatal blow to Pitt's political career and he reputedly uttered the immortal words, 'Oh my country! How I leave my country...' just prior to his untimely death in early 1806..

Nollekens's sculpture of Pitt, who became Britain's youngest prime minister, remains one of his most renowned works, despite being created during an unflattering period in Pitt's life. During the Premier's lifetime, Pitt and Nollekens had a disagreement over the inscription on a sculpture commemorating three naval captains: William Bayne, William Blair and Lord Robert Manners. The monument remained unveiled for several years after its completion because Pitt refused to supply the eulogy. In frustration, Nollekens turned to the monarch for help, enraging Pitt, who refused to pose for the artist. As a result, Nollekens's portrait of Pitt, which was ultimately created using a death mask, was completed posthumously.

The original sculpture, created in 1806, can be found in the possession of the Earl and Countess of Rosebery at their residence, Dalmeny House, located just outside Edinburgh. The offered bust exhibits similar characteristics to this bust, including finely carved locks of hair to the sitters' head. Nollekens and his workshop are thought to have produced over seventy replicas of this celebrated bust, providing the sculptor with a steady income in the later part of his life.

A comparable bust of William Pitt was sold Christie's London, 7 December 1993, lot 88, signed and dated 'Nollekens Ft. 1807'.

Joseph Nollekens was the foremost sculptor of the late Georgian period. Born into a family of Flemish painters and trained by Peter Scheemakers, he earned numerous awards from the Society of Arts, which enabled him to travel to Rome to study the works of Michelangelo and 'other greats' (see J. T. Smith, 'Nollekens and His Times, London, 1829'). In Rome, Nollekens collaborated with the celebrated Italian sculptor Bartolommeo Cavaceppi, restoring and replicating antiquities, and gained a strong reputation for his skill in modeling and carving marble. Upon his return to London in 1771, he was elected an associate of the Royal Academy and became a full Royal Academician the following year. Nollekens quickly established himself as a leading portraitist, with John Kenworthy-Browne noting that "in portrait busts Nollekens scarcely had a rival." His talent for capturing and animating likenesses made his works exceptionally popular in England (J. Kenworthy-Browne, 'Nollekens, Joseph (1737-1823), Sculptor', Oxford Dictionary of National Biography). His notable sitters included figures such as actor David Garrick, King George III, and many prominent individuals of the time.

In addition to his acclaimed portrait busts, Nollekens produced significant mythological works, including pieces for Wentworth Woodhouse, now displayed at the Victoria and Albert Museum in London and the J. Paul Getty Museum in Los Angeles. Nonetheless, he is best known for his portrait busts, as evidenced by the soaring prices, which rose from 50 guineas in 1771 to 150 guineas by the end of his career. The Romantic painter Henry Fuseli favourably remarked, "in a bust he stands unrivalled... (but) for a group of figures, I should have recommended Flaxman; but for a bust, give me Nollekens" (Smith, op. cit. p. 233).

Related Literature

Aileen Dawson, *Portrait Sculpture, A catalogue of the British Museum Collection c.1675-1975*, British Museum Press, 1999.



William Pitt the Younger by John Hoppner, c. 1804-05, (1758 - 1810)



CINCINNATO BARUZZI (ITALIAN, 1796-1878): A CARVED WHITE MARBLE BUST OF A MUSE

Mid 19th century, after the model by Antonio Canova (1757-1822)
The serene classical maiden modelled full face, her coiffure dressing in an elaborately braided and curled chignon, signed to the rear *CAV E BARUZZI*, the whole raised on a turned waisted marble socle, the inset rectangular tablet titled and titled *MUSA*, 58cm high overall, 25cm wide, 19cm deep approximately

£30,000 - 50,000

€36,000 - 60,000

US\$39,000 - 65,000

Provenance

Property of an important private collector

Sothebys London, Old Master Sculpture & Works Of Art, 4th December 2018, lot 108.

This elegant and finely executed marble bust of a classical Muse is carved by Cincinnato Baruzzi, who was the renowned student of the celebrated Italian Neoclassical sculptor Antonio Canova. After Canova's death in 1822, Baruzzi became the director of his workshop and completed several unfinished works, including 'The Dirce' in the Royal Collection at Buckingham Palace (Inv. No. RCIN 2042). This prestigious commission reflected the trust placed in Baruzzi by Canova's brother and executor, Abbate Giambattista Sartori-Canova.

The present bust closely resembles one of Canova's sophisticated 'Ideal Heads' or 'Teste Ideali' which was gifted to Sir Charles Long, Paymaster General, in 1818 and which is now in the Kimbell Art Museum, Fort Worth (Inv. No. AP 1981.13). Alongside Viscount Castlereagh, William Hamilton, and the Duke of Wellington, Long played a pivotal role in garnering support among the Great Powers for the return of artworks taken from Rome by Napoleon's armies and housed in the Louvre. Canova had been sent to Paris in 1815 by Pope Pius VII as the figurehead of a delegation to secure the restitution. For Canova, this mission was also personal as he regarded Italy as "the country and native soil of the arts" (Memes, op. cit., pp. 468-478). The 'Ideal Heads' of this group were also given by Canova to Wellington ('Head of Dancer', now at Aspley House, London), Castlereagh (Bust of 'Helen', formerly at Mount Stewart, Northern Island, now in a private collection), and William Hamilton ('Ideal Head', now in the Ashmolean Museum, Oxford, Inv. No. WA1996.395).



The bust gifted to Long, which undoubtedly influenced the present lot carved and signed by Baruzzi, is derived from the Head of the Seated Muse Polymnia (1809). Like all of Canova's 'Ideal Heads', it features a sophisticated and elegant hairstyle, characterised by a masterfully carved array of curls and ringlets. Upon receiving the head in October 1818, Long wrote to Canova: 'I will not wait any longer to thank you for the gift that you kindly sent to me—she is all grace and elegance — every connoisseur greatly admires it and considers it among the prettiest of your works. I do not know quite how to thank you for having destined this work for me, but I beg you to know that there is no one who appreciates it more than I do' (as quoted in Eustace, op. cit., p. 82).

The current lot reflects the perfection of Canova's original model given it is carved with the virtuosity of one of Canova's leading disciples. Baruzzi went on to establish a significant career after Canova's demise, despite the challenges posed by changing fashions as the Neoclassical style gave way to Romanticism. Baruzzi received commissions from prominent Lombard patrons and was described by critic Carlo Tenca as "the sculptor of grace" (Cottignoli, op. cit., p. 5).

'Teste Ideali'

Antonio Canova created the concept of his 'Teste Ideali' or 'Ideal Heads' as a means to honour friends and patrons who supported him. His first Ideal Head, titled 'Helen', was conceived in 1811 and gifted to Countess Isabella Teotochi Albrizzi in 1812 (now in Palazzo Albrizzi, Venice). Another, titled 'Clio', was created in the same year and presented to Luise Stolberg, Countess of Albany, who had commissioned Canova for the tomb of poet Vittorio Alfieri (now housed in the Musée Fabre, Montpellier).

Unusually for Canova, these heads were never commissioned, which was a rarity for the sculptor. This allowed him to break away from the constraints of traditional portraiture and historical subjects, enabling him to pursue his own aesthetic ideals. Canova's 'Ideal Heads' embodied his personal vision of facial perfection while avoiding individual likenesses. Influenced by the principles of Classical beauty, they reflected his unique artistry and individualism.

Broadly categorized, these works can be divided into three main themes: historical or literary figures such as 'Lucrezia d'Este', 'Laura', 'Beatrice', and 'Sappho'; mythological figures such as 'Helen', a Vestal, and the Muses 'Clio', 'Calliope', and 'Erato'; and personifications such as 'Gratitude' and 'Philosophy'. Interestingly, Canova also produced a small number of additional 'Ideal Head' busts without specific identities.

Literature

A. Mampieri, Cincinnato Baruzzi, Bologna, 2014, p. 234, no. 136.
K. Eustace, 'Canova: Ideal Heads', Ashmolean Museum, 1997, Cat No. 3., pp.72-73.



A GEORGE III MAHOGANY CHEST ON CHEST ATTRIBUTED TO A CABINET MAKER BASED ON THE HISTORIC ST. MARTIN'S LANE IN LONDON

Circa 1760, possibly by Thomas Chippendale

The dentilled segmental triangular and pierced trellis work pediment above an ogee and dentil moulded cornice, over an interlaced blind fretwork frieze comprised of an alternating pattern of rosettes, lozenges and opposing intersecting scrolls, with two short oak lined drawers below, above three long graduated oak lined drawers, flanked by canted interlaced blind fretwork angles, over a pagoda canopy carved waist moulding, with three long graduated oak lined drawers below, on shaped reverse ogee bracket feet, *with original brass mounts, red wash and laminated blocking to the bracket feet, 114cm wide x 60cm deep x 201cm high, (44 1/2in wide x 23 1/2in deep x 79in high)*

£4,000 - 6,000

€4,800 - 7,100

US\$5,200 - 7,800

Provenance

The present lot was formerly with Ronald A. Lee. Subsequently housed within a private collection, London. Thereafter with Rolleston Antiques, London.

With a classical Palladian pediment, Chinese fretwork and pagoda canopy waist moulding together with French foliate handles, the offered tallboy epitomises the flair and genius of mid-18th century designers who harmoniously combined the exotic styles composing the English Rococo movement which flourished during the 1750s and early 1760s.



This chest on chest is of particularly elegant proportions and very finely carved. The construction is first rate, and the mahogany used is of a particularly high quality. It is a wonderful example of the period and would have been made by one of the leading London cabinet makers undoubtedly located on or very close to the historic St. Martin's Lane.

The design echoes patterns found in Thomas Chippendale's Director and shows strong resemblance to the documented work of William Hallett. However, the piece aligns most closely with the distinctive style and designs associated with Vile and Cobb. Many accomplished cabinet-makers had workshop premises in St. Martin's Lane, London, and the area emerged as the centre of the London furniture trade. Vile and Cobb, who became Royal Cabinet-Makers to King George III, formed a syndicate with William Hallett in 1753 in St Martin's Lane. Thomas Chippendale and Mathias Lock were among other renowned cabinet-makers and carvers to have workshops in this area.

Historically, characteristics which are evident on the above such as s-shaped keyholes, laminated blocking to the bracket feet, the presence of a red wash to some secondary surfaces, fine dovetails, the use of short-grain drawer kickers and a recognisable design of the mounts have been closely associated with the output of Thomas Chippendale. Consequently it is certainly a legitimate possibility that the offered model was made within close proximity to Chippendale's workshop.



(Detail handle)



A FRENCH PATINATED BRONZE FIGURE OF BACCHUS IN THE MANNER OF LOUIS GARNIER (FRENCH, 1639-1728)

Probably late 18th century

The semi-clad god depicted standing in contrapposto with a fruiting vine wreath to his trailing hair and holding a wine cup and a bunch of grapes beside a skin draped rustic tree trunk on naturalistic square base, raised on a gilt acanthus scroll footed plinth, 42cm high, 18cm wide, 18cm deep overall

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

French sculptor Louis Garnier was a Professor and later Dean at the Académie de St. Luc in Paris and is sometimes confused with Pierre Granier (1635-1715). He specialized in bronze, working under François Girardon to repair bronzes at the Paris Arsenal from 1686 to 1692.

His small works include Paetus and Arria, completed 1696-97 and Bacchus completed prior to 1699. His recorded funerary monuments include those for James II of England, completed circa 1703, Maximilien Titon du Tillet completed after 1711 and Louis-François, Maréchal de Boufflers, completed circa 1713.

Garnier's most famous work is Parnasse français, executed circa 1718-21, a monumental bronze group celebrating artists of Louis XIV's reign. Depicting the King as Apollo on Mt. Parnassus, it features the three Graces and statuettes of figures including Corneille and Molière, along with medallions of other notable personalities. Despite the significance of Parnasse, few of Garnier's works now survive, and information about him is limited.

For a comparable 18th century bronze of Bacchus after Louis Garnier see Christies Paris, Hubert de Givenchy - Collectionneur: Hôtel d'Orrouer I-II et Manoir du Jonchet, 17th June 2002, lot 668.

Comparative Literature;

F. Souchal, 'French Sculptors of the 17th and 18th Centuries II', Oxford, 1981, p.3-4, fig. 5.



ANTONIE LOUIS BARYE (FRENCH, 1795-1875): A GREEN PATINATED BRONZE MODEL OF 'ELEPHANT DU SÉNÉGAL (SENEGALISE ELEPHANT)'

Posthumously cast by Ferdinand Barbedienne, circa 1882

The running beast on naturalistic base, signed within the cast to one side BARYE and with inset FB gilt foundry monogram, the opposing side inscribed within the cast F. BARBEDIENNE FONDEUR, the underside with cast FT monogram and numbered 44 and with indistinct ink number 72.60?.

14.5cm high, 22cm wide, 8.7cm deep approximately

£4,500 - 5,500
€5,400 - 6,500
US\$5,800 - 7,100

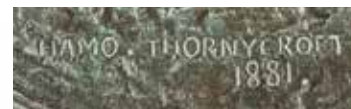
The Barbédienne foundry enjoyed huge success in the second half of the century with Barye's prolific 'animalier' compositions, produced after the sculptors death in 1875 being especially popular. Barye modelled his 'Elephant du Sénégal' shortly before 1865 and the present lot, posthumously cast, probably in the early 1880's, bears the stamp of the Barbédienne foundry. Established in 1838, at its height, the Paris workshop of Ferdinand Barbédienne employed three hundred workmen and produced over one thousand bronzes each year. Large editions of modern and period bronzes, made possible by the development of mechanical scale reduction techniques in the 1830s and 40s, were produced to meet the demand of the growing middle class market in order to decorate their homes.

Related Literature

A. Richarme and M. Poletti, *Barye: Catalogue raisonné des sculptures*, Paris, 2000, pp. 251-253, A 119.

Pivar, S. *The Barye Bronzes*, Woodbridge 1981, pp.159, 270, 280.

For a comparable model in the permanent collection of the Victoria & Albert Museum, see Acc. No. S.EX.62-1



(Signature)



89 TP

SIR WILLIAM HAMO THORNYCROFT (BRITISH, 1850-1925): A PATINATED BRONZE MODEL OF TEUCER

The standing figure of the male nude holding his bow in his outstretched left hand, raised on a circular naturalistic base, signed and dated *HMO.THORNYCROFT 1881*, and numbered *14* twice to the base, *77cm high*

£15,000 - 20,000

€18,000 - 24,000

US\$19,000 - 26,000

Hamo Thornycroft's 'Teucer', modelled after the celebrated Italian life model Orazio Cervi, known for his 'perfectly proportioned physique', was first exhibited in plaster at the Royal Academy in 1881. The following year, the monumental bronze version was unveiled, and both the plaster and bronze were met with widespread acclaim. Thornycroft intended to create a series of athletes engaged in English sports, primarily focusing on studies of the nude. He exhibited one such piece, 'Putting the Stone', in 1880, but with Teucer, he was able to explore a long-desired composition involving the right angle. The subject for the model is drawn from The Iliad, depicting Teucer, the archer who failed to hit Hector eight times. Thornycroft depicts him in a tense, strained position, shooting one last arrow and intently watching its flight. The Homeric theme lends a romantic and dignified quality to the model, with Teucer representing a masterful study of the male nude at its peak of action. Thornycroft's 'Teucer' follows in the tradition of Leighton's 'Athlete Wrestling with a Python', but is perhaps more classical and graceful. As Thornycroft's biographer E. Manning noted, 'The care and attention he lavished on each individual casting of those works available in limited editions, such as Teucer or The Mower, not only demonstrates his professional artistic commitment, making each piece a unique work of art, but also reflects... a desire to bring art into the home.'

Thornycroft studied Greek art at the British Museum and was admitted to the Royal Academy School in 1869, winning a gold medal in 1875. He became a pivotal member of the English New Sculpture movement, arguably the first to attract universal acclaim for his work from both the established art world and his fellow artists. His emphasis on the naturalistic qualities of the figure, together with his initial refusal to reject the neo-classical style, gave his work universal appeal.

Related Literature

J. Cooper, *Nineteenth Century Romantic Bronzes*, David & Charles, London, 1975, p. 66.

E. Manning, *Marble & Bronze: The Art and Life of Hamo Thornycroft*, London, 1982, p. 14.

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

90 TP

A REGENCY GILTWOOD AND SIMULATED BRONZE DECORATED TWIN-LIGHT CONVEX GIRANDOLE

Circa 1815

The later plate within a reeded slip and an alternating spiral reeded and beaded surround, encompassed by musket balls and a bead moulded edged frame, headed with scrolled acanthus and flowers, with a central *mille raie* inset pedestal-form cresting with a musket ball applied cornice, surmounted by an eagle with outstretched wings with a ring-hung ball and chain hanging from its beak, the apron comprised of scrolled foliage, a flowerhead, bellflower pendant and two opposing serpents, with two scrolled acanthus candle arms each terminating in a cut-glass dish pan with six faceted glass drops, *re-gilt and re-decorated*, 130cm high x 84cm wide.

£2,000 - 3,000
€2,400 - 3,600
US\$2,600 - 3,900



90

91 TP

A LATE GEORGE III OR REGENCY SIMULATED BRONZE DECORATED AND PARCEL GILT LANDSCAPE OVERMANTEL MIRROR

Circa 1805

The rectangular plate flanked by entwined ribbon wrapped oak leaf pilasters, with an addorsed scrolled and anthemion pattern frieze, centred by a large scallop shell cresting, with projecting acorn and oak leaf angles, below a musket ball applied cornice, *re-gilt and re-decorated*, 101cm high x 151cm wide.

£1,800 - 2,500
€2,100 - 3,000
US\$2,300 - 3,200



91



92 TP Y

A REGENCY ROSEWOOD AND PARCEL GILT COLLECTOR'S CABINET

Circa 1815

The interlaced gothic pointed arched galleried marble top above a reverse ogee moulded cornice, with a plain frieze and a bead-and-reel moulded lower edge, over a pair of interlaced brass grill and later silk inset panelled doors, enclosing thirty mahogany drawers configured in the form of three columns of short graduated drawers, flanked by pilaster angles wrapped with lotus leaves and carved with acanthus capitals, on a plinth base, 129cm wide x 53.5cm deep x 100cm high, (50 1/2in wide x 21in deep x 39in high)

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500



Interior



93 TP

A MONUMENTAL SAVONNERIE CARPET

French, 19th century

The cream field with central medallion filled with floral arabesques, within elaborate acanthus border flanked by twisting cornucopia, the spandrels filled with floral motifs and centred to each end with three fleur de lys and crown within a cabochon and guilloche decorated multi border,

890cm x 520cm

£18,000 - 25,000

€21,000 - 30,000

US\$23,000 - 32,000

Provenance

Formerly Housed at Somerton Randle, Somerset.

Somerton Randle, sometimes referred to as Somerton Erleigh, dates from the late 1700s, the original site dating much earlier. In the late 1500s, the lease of the land and property was acquired by John Still, Bishop of Bath and Wells. By the late 1780s, the manor was sold to John Pretor Pinney. The estate included 'a house and pleasure ground with some 40 acres of surround land, and a farm of 49 acres.' Pinney, a descendant of Azariah Pinney who took part in the Monmouth uprising, had lived in the West Indies before returning to Bristol in 1783. The same year he purchased Somerton Randle (then called Somerton Erleigh or Randolph).



Somerton Randle interior

Pinney must have conducted new building works because in 1789 the large L-shaped building was described as 'newly erected'. In 1845 his grandson William inherited the estate and made a number of changes including extending the house to the east and adding a stable court with an ornate clock tower, possibly designed by Edward Buckton Lamb, who worked for Disraeli at Hughenden Manor, Buckinghamshire.

Similar example with identical border detail in fragment form from one of 92 carpets woven at the Savonnerie workshops for the Grande Galerie at the Louvre at the end of the 17th century sold Bonhams, Fine English & Continental Furniture Tapestries and Works of Art, to include an important collection of Costume & accessories, 27 Jun 2006 and Christies, 17 May 2006.

The Savonnerie manufactory was established in 1615 under Pierre DuPont in a dis-used soap factory in Paris. This was set up partly in response to the desire amongst the aristocracy to revive the French Decorative Arts. Until 1768 these specific carpets remained property of the crown. They were used as the most prized diplomatic gifts and could be found in some of the most noble families of Europe. The Savonnerie revival in the 19th century was due in part to the patronage of Napoleon. In 1825 the Savonnerie was incorporated with the Gobelins manufactory and ceased operating as an independent entity.



94 TP

A FRENCH LATE 19TH/EARLY 20TH CENTURY ORMOLU MOUNTED MAHOGANY, STAINED LACEWOOD AND AMARANTH GUERIDON

Circa 1900, after Adam Weisweiler and probably by Francois Linke
 With boxwood and ebony stringing, the lozenge trellis inlaid top with a mounted moulded edge, above a frieze comprised of four panels each mounted with a *rinçeau* of foliate tendrils, ivy and acanthus centred by a flaming 'athenienne', interspersed with ribbon tied olive leaf angle mounts, the frieze incorporating one short oak lined drawer, on four square section term-tapering columnar legs, each headed with the figure of Ceres and cast with stylised foliate pendants and tasselled rope-hung floral pendants, terminating in stiff leaf wrapped collars, with a beaded mounted interlaced shaped stretcher, on elongated spiral fluted *toupie* feet, *diameter of the top: 72.5cm; 80cm high.*

£5,000 - 8,000
€6,000 - 9,500
US\$6,500 - 10,000

Despite being unsigned, the offered lot shares a number of characteristics with the closely related contemporary *oeuvre* of Francois Linke. Linke is known to have executed a few variations of tables of this type based upon the renowned Adam Weisweiler model which was originally made for Marie Antoinette.

The present gueridon is clearly influenced by the celebrated Weisweiler dressing table which was supplied for the cabinet interieur of the Château de Saint-Cloud in 1784. Subsequently, in 1865 the same table was acquired by the Empress Eugenie from the sale of the effects of the Prince de Beauvau and was thereafter installed in the Salon Bleu, inside the Tuileries Palace.

The first variant of this Weisweiler model (with the distinctive leg design), originally index number 114, was produced by Linke in 1891, but was prized sufficiently by him to be included on his stand at the 1900 Paris Universal Exposition. This impressive Linke stand then went on to win the gold medal at that particular Exhibition. Later on, this was remodelled as index number 1301, however it is the four legged table of this design that became number 860 which is perhaps arguably most similar to the offered example.

The lozenge trellis inlay to the top of the present gueridon is also redolent of the type of parquetry tops often employed by Linke for similar sized tables made during this period. Similar usage of stained lacewood and stained sycamore grounds for such inlaid surfaces are recorded and illustrated respectively in C. Payne, *Francois Linke (1855-1946), The Belle Epoque of French Furniture*, 2003, Woodbridge, pp.'s 396 & 398, and pl. 453.





95 TP

A FRENCH LATE 19TH/EARLY 20TH CENTURY ORMOLU MOUNTED KINGWOOD VITRINE ATTRIBUTED TO FRANCOIS LINKE (1855-1946)

Spuriously stamped: 'P. Sormani'

The moulded marble top above a frieze mounted with a ribbon tied floral and pastoral trophy comprised of two entwined staffs, a basket of flowers, grapes and vine leaves, flanked by canted angles with mask mounts, over a pair of shaped bevelled glass inset beaded and panelled mounted doors, enclosing a mirrored interior with two later adjustable glass shelves, with a mount below formed of a pair of entwined floral and foliate filled *cornucopiae* centred by a bacchic mask, on keeled square section cabriole legs each headed with a floral pendant and entwined olive branch mount, terminating in scrolled foliate *sabots*, 107cm wide x 42cm deep x 164.5cm high, (42in wide x 16 1/2in deep x 64 1/2in high)

£5,000 - 8,000

€6,000 - 9,500

US\$6,500 - 10,000

Provenance

The offered lot was purchased Christie's, King Street, 17 March 2011, lot 304.

An identical model of vitrine to the present example, one with a lock signed for Francois Linke, featured Sotheby's, Paris, 19 April 2016, Important Mobilier, lot 424.

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



96



97



98

96 TP

MATHURIN MOREAU (FRENCH, 1822-1912): A PATINATED BRONZE FIGURE OF 'VENUS AU BAIN'

The draped nude maiden clad in trailing diaphanous drapery and standing beside a hunting hound amongst the rushes and reeds, signed to one side *math moreau*, and with *Société des Bronzes de Paris* pastille, raised on a rotating circular socle base, and mounted on a green veined marble circular moulded plinth, 88cm high overall, 36cm diameter overall, the marble plinth 8cm high

£2,500 - 3,000
 €3,000 - 3,600
 US\$3,200 - 3,900

Provenance

Sotheby's, 26 November 1996, lot 33.

Mathurin Moreau, the son of sculptor Jean-Baptiste Moreau, emerged as a prominent sculptor in the latter half of the 19th century and the early 20th century. He trained in his father's workshop and enrolled at the *École des Beaux-Arts* in Paris in 1841, studying under Ramey and Dumont. In 1842, he earned the second *Prix de Rome*. He went on to receive several prestigious awards, including medals in 1855 and 1878, and in 1897, he was honored with a medal of honor for his contributions to the Salon.

Moreau completed many public commissions, particularly for commemorative monuments, and contributed to the decorations of notable buildings such as the churches of Saint-Augustin and Trinity, the courthouse, the *Hôtel de Ville*, and the *Tuileries*. Additionally, he created numerous classical, historical, and genre works, often depicting elegant female figures that were very popular among his patrons. Today, many of his sculptures are held in public collections across France, including the *Musée des Arts Décoratifs* in Paris and the museums of Caen, Dijon, and Reims.

See Bonhams.com for further footnote

97 TP

JEAN-LÉON GÉRÔME (FRENCH, 1824-1904): A GILT AND PATINATED BRONZE FIGURE OF 'BACCHANTE À L'AMOUR' OR 'BACCHANTE À LA GRAPPE'

Depicting a nude bacchante, her downcast head with flowing locks, a small putto climbing the thyrsus she holds in her right hand, on naturalistic circular base signed *J.L.GÉRÔME*, the rear with *Siot-Decauville Fondateur Paris* pastille, raised on a green onyx circular pedestal base with canted plinth foot, 70cm high

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

Although Gérôme is often recognized as one of the most renowned academic painters of the late 19th century, he dismissed painting as an inferior art form in 1878 and dedicated himself to sculpture for the remainder of his career, achieving equal fame and acclaim.

Created in 1892, his sculpture 'Bacchante à l'Amour' portrays a putto climbing a thyrsus held by a bacchante, and is closely related to his 1868 painting 'Une Bacchante.' With his renewed interest in three-dimensional art, Gérôme drew inspiration from ancient sculptors, presenting his classical subject in a variety of materials. The Siot foundry reportedly produced casts of this model in three sizes, and the current cast is likely an example of the largest size.

Related Literature

G.M. Ackerman, 'La vie et l'oeuvre de Jean-Léon Gérôme', Paris, 1992, no. S. 25, p. 319 (a comparable cast illustrated).



99

98 * TP

PAUL PHILIPPE (FRENCH, 1870-1930): A PATINATED BRONZE FIGURAL RELIEF PLAQUE DEPICTING A WATER NYMPH

The enraptured sinuous nude maiden emerging from foaming waves and spume, her right hand clutching her breast, her left arm raised, the lower right hand corner of the plaque signed within the waves, *P.Philippe*, 147cm x 51cm approximately

£6,000 - 8,000
 €7,100 - 9,500
 US\$7,800 - 10,000



(Signature)

99

ÉMILE LOUIS PICAULT (FRENCH, 1833-1915): A PATINATED BRONZE MYTHOLOGICAL GROUP OF 'PERSÉE ET PÉGASE AVEC LA TÊTE DE MÉDUSE' (PERSEUS AND PEGASUS WITH THE HEAD OF MEDUSA) OR 'LA NAISSANCE DE PÉGASE (THE BIRTH OF PEGASUS)'

Circa 1888-1900

The figure of Perseus holding a spear, his shield at his feet, the severed head of Medusa attached to the side of the rear winged rearing horse, the naturalistic circular base signed within the cast *E. PICAULT*, numbered 285, and inscribed and dated *Salon Beaux Arts 1888*, 100cm high, 80cm wide, 35cm deep approximately

£6,000 - 8,000
 €7,100 - 9,500
 US\$7,800 - 10,000

The celebrated French sculptor and medalist Picault was renowned for his allegorical and patriotic subjects, which included depictions of warriors and mythological heroes. Inspired by Renaissance sculptors, he worked with the finest French foundries, including Susse, Colin, and Houdebine. Immensely popular with an extensive middle-class clientele in France, Europe, and the US, his work exemplified fashionable tastes in French sculpture during the late 19th century.

For a comparable bronze group see Christies Paris, 'Opulence: Silver, Gold Boxes, 19th Century Furniture & Works of Art, 29 November 2016, Lot 256.

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



100 TP

**A GEORGE II OR EARLY GEORGE III MAHOGANY LIBRARY
ARMCHAIR**

1755-1762

With a shaped back, scrolled acanthus clasped, *cabochon* embedded and downswept scrolled arms with foliate wrapped shaped and scrolled terminals, above a shaped and serpentine seat frame carved with *rocaille* and conforming side aprons, on cabriole front legs with twin *cabochon* encrusted foliate sprays, opposing c-scrolls, acanthus and *rocaille*, terminating in inscrolled feet, on splayed rear legs, *one rear leg probably a later replacement*, 74cm wide x 74.5cm deep x 102cm high, (29in wide x 29in deep x 40in high)

£2,000 - 3,000

€2,400 - 3,600

US\$2,600 - 3,900

A closely related armchair to the present lot, with conforming *rocaille* carving to its seat frame, is illustrated in A. Coleridge, *Chippendale Furniture*, 1968, London, fig. 189.

A Thomas Chippendale design for 'French chairs', dated 1753, with comparable *rocaille* carved seat frames and similar c-scroll and foliate Rococo carving to that on the offered example feature in the first edition of Chippendale's *The Gentleman and Cabinet Maker's Director*, pl. XX. The same drawing is replicated in a reprint of this seminal publication, 1966, New York, pl. XX, whilst also appearing in *Pictorial Dictionary of British 18th Century Furniture Design*, compiled by E. White, 2000, Woodbridge, pl. XVIII, p. 100.

Two other related designs by Chippendale, again described as 'French chairs' in the "Director", are illustrated in the same book, *Ibid*, pl. XIX and pl. XX, originally published in the first and third editions respectively. These have similar *rocaille* carving to that on the present chair with comparable shaped blocks to the base of their arm terminals.

A further drawing, which is arguably closest of all to the offered model and described as a 'French Elbow Chair', features in "The Universal System of Household Furniture" by William Ince and John Mayhew, published in 1762. This also appears in *Pictorial Dictionary of British 18th Century Furniture Design*, pl. LIX, p. 103.

The opposing c-scroll, *rocaille*, *cabochon* embedded foliate spray and scrolled acanthus carving on the offered armchair are recurrent characteristics found on much of the finest French Rococo-influenced seat furniture made in England during the 1750s and even into the early 1760s.

101 TP

**A GEORGE III MAHOGANY AND
TULIPWOOD CROSSBANDED
BOOKCASE**

Circa 1780

Inlaid with ebonised and boxwood stringing, the pierced fretwork swan neck pediment with floral and foliate carved ends and carved with flowerhead terminals, the central tablet inlaid with the Prince of Wales feathers, above a pair of interlaced pointed arched astragal glazed panelled doors, enclosing three adjustable shelves, over a mahogany slide, with a pair of re-entrant moulded panelled doors below (*locked*), on a later plinth base, *apparently labelled for 'Apter Fredericks Ltd.'*, 143cm wide x 45cm deep x 260cm high, (56in wide x 17 1/2in deep x 102in high)

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

Provenance

The offered lot was formerly purchased Christie's, New York, 22 October 1988, lot 106.

Then it was subsequently included as part of an American Private Collection, Christie's, London, 17 May 2017, The English Collector, lot 122.





102 TP

AN IMPRESSIVE AUBUSSON CARPET

Mid-19th century

Woven with rich wools, the central angular medallion with abundant floral decoration, the wide border filled with spiralling acanthus leaves and each corner with fleur de lys motif,

596cm x 481cm

£4,000 - 6,000

€4,800 - 7,100

US\$5,200 - 7,800



103 * TP

AN APPEALING GOBELINS TAPESTRY

French, 1770

Woven in wools and silks, designed with a central medallion filled with a charming scene depicting two young boy -one of whom is flying a kite, surrounded by floral swags and ribbon tied trophy pendants, enclosed by elaborate urn and scrolling acanthus border, the top edge with coat of arms including a lion rampant, 244cm x 198cm

£4,000 - 6,000

€4,800 - 7,100

US\$5,200 - 7,800

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



104 TP

A FRENCH LATE 19TH CENTURY ORMOLU MOUNTED JAPANESE LACQUER INSET AND 'Nashiji' DECORATED MAHOGANY CABINET OR HAUTEUR D'APPUI BY PAUL SORMANI (1817-1877) Circa 1875

The *guilloche* pierced galleried top above a beaded mounted panelled cavetto top, over a panelled frieze with a floral and acanthus *rinceaux* mount, with a pair of beaded panel mounted doors below, each door centred by a re-entrant lacquer panel depicting exotic flowers, foliage and birds within a 'Nashiji' decorated surround, surmounted by ribbon tied floral swag mounts, enclosing two adjustable shelves, flanked by fluted angles, above a lower frieze panel inset with a pattern of scrolled interlaced acanthus leaves, over a pair of lotus-leaf cast panel mounted doors, flanked by fluted angles, on toupie feet terminating in berried stiff-leaf *sabots*, the main lock signed: 'P. SORMANI, 10 RUE CHARLOT, PARIS, 109cm wide x 39cm deep x 165.5cm high, (42 1/2in wide x 15in deep x 65in high)

£8,000 - 12,000

€9,500 - 14,000

US\$10,000 - 16,000



(Maker's signature)

Provenance

The present lot was previously with Galerie Buter, Paris (with a certificate from Andre Coll-Rotger), from whom it was evidently purchased by the current owner and vendor.

An identical Sormani cabinet to the offered model, albeit one inset with different and apparently earlier (most likely 18th century) Japanese lacquer panels, sold Christie's, New York, 16 October 2018, A Golden Age: An Important Collection of 19th Century Furniture, lot 131. Another comparable example by Sormani is illustrated in C. Payne, *Paris Furniture: The Luxury Market of the 19th Century*, 2018, p. 88.

Paul Sormani, who was born in Italy in 1817, was one of the most important cabinet makers of the 19th century. His first gallery and workshop were established in 1847 in Paris and then during the 1860s the Sormani business is recorded as being located at 10 Rue Charlot. Following Paul's death in 1877, they operated under the direction of his widow, Ursule-Marie-Philippine, and his son, Paul-Charles. Finally in the 1900s the firm re-located to Boulevard Haussman.

Sormani, whose output comprised furniture made in a variety of styles, specialised in the production of Louis XV and Louis XVI revival pieces which include a number of exceptional examples. His workshop even advertised itself in the following manner: '*toute sa production revèle une qualité d'exécution de toute première ordre.*' The Sormani firm exhibited at all the major exhibitions of the 19th century, winning medals in 1849, 1855, 1862, 1867, 1878, 1889 and 1900. Of particular note Sormani received a medal of première classe at the Exposition Universelle in 1855, followed by another at the 1862 exhibition in London.

Literature

C. Payne, *European Furniture of the 19th Century*, 2013, Suffolk, pp.'s 44-5.

C. Mestdagh, *L'Ameublement d'art Français, 1850-1900*, 2010, Paris, pp.'s 296-299.





105

105

**A PAIR OF LATE 19TH CENTURY FRENCH
GILT BRONZE MOUNTED PINK GRIOTTE
MARBLE GARNITURE URNS**

In the Louis XVI style

The swept covers with acorn finials, the slender vase bodies with applied dancing bacchanalian figures and goats head mounts, each supported by standing winged putti, the conforming plinth bases with beaded swags and laurel leaf decoration, raised on toupie feet, 41cm high, 16.5cm wide, 9cm deep approximately (2)

£2,000 - 3,000
€2,400 - 3,600
US\$2,600 - 3,900



106

106

**A LOUIS XV GILT BRONZE MOUNTED
VERNIS MARTIN ENCRIER**

The oval cartouche platform base cast with Rocaille shells and acanthus scrolls on corresponding scrolling feet, the plateau top inset with a shaped oval painted panel depicting a rustic castle and tournament tents, within an acanthus scroll, floral garlanded and cornucopia cartouche border reserved on an olive green ground, the three matching bowl shaped receivers enamelled with floral and acanthus scroll decoration, fitted with pierced scrolling borders and domed covers with leafy acorn knobs, the central receiver fitted as a porcelain inkwell, a further receivers fitted as a detachable pounce pot, 9cm high, 34cm wide, 25cm deep approximately

£3,000 - 5,000
€3,600 - 6,000
US\$3,900 - 6,500

For a comparable Louis XV porcelain and gilt bronze mounted black lacquer encrrier, see Sotheby's New York, 19th April 2012, lot 242. For another related Louis XV Chantilly porcelain and gilt bronze and red lacquer encrrier, see Sotheby's New York, 23rd October 2013, lot 140.

107^Y

AN ITALIAN MOTHER-OF-PEARL AND PIQUÉ INLAID PRESSED TORTOISESHELL PIN TRAY

Probably Naples, first half 18th century
Of shaped oval form with moulded rim, the centre decorated with a Chinoiserie scene depicting three figures, one seated on a camel amidst leafy flowering plants on a rusticated horizontal ground, the whole within a delicate outer piqué work border of scrolling flowers and foliage, the rim similarly decorated with foliate diamond and trellis and scrolling foliate motifs,
2cm high, 25.8cm wide, 20cm deep

£2,000 - 3,000
€2,400 - 3,600
US\$2,600 - 3,900

The technique of 'piqué' work, whereby gold, silver, and mother-of-pearl are inlaid into tortoiseshell, was honed and perfected in Naples in the first half of the 18th century. Produced by craftsmen known as Tartarugari, the most famous being the maker Giuseppe Sarao, a wide range of prestigious luxury items was made between 1720 and 1760 for the royal court, including Charles de Bourbon, King of Naples, as well as for the wider public. Items were subsequently highly prized in the second half of the 19th century by an international clientele of wealthy collectors, the most prominent being members of the Rothschild family.

For a comparable pin tray, see Christie's, Important European Furniture & Sculpture, 5 July 2001 (6477).

Literature

Alexis Kugel (English text), 'Piqué, Gold, Tortoiseshell and Mother-of-Pearl at the Court of Naples', Rizzoli, 2018.



107



108

108

AFTER GIAMBologna (BORN JEAN DE BOLOGNE, FLEMISH, 1524-1608): A PATINATED BRONZE FIGURAL GROUP OF THE RAPE OF SABINES

Probably Italian, late 18th/early 19th century
The standing Roman male figure holding the Sabine woman aloft, the Sabine man crouching below, on rockwork base, raised on a marble square plinth, *25cm high overall*

£800 - 1,200
€950 - 1,400
US\$1,000 - 1,600

The present model is based on the renowned three figure group depicting the Rape of the Sabines. Regarded as Giambologna's greatest achievement in marble, it is said that he worked on the piece for ten years before it was finally unveiled in the Loggia dei Lanzi in Florence on the 14th January 1583. The group was extremely well received, and its innovative design inspired generations of sculptors in the 17th and 18th centuries to aspire to equally dramatic compositions. It also became the subject of one of the earliest publications focusing on a single work of art. Drawings and engravings of the composition circulated widely and encouraged the production of bronze reductions throughout Western Europe.

Related Literature

C. Avery, 'Giambologna', Phaidon, 1993.

109 TP

A WILLIAM IV MAHOGANY LIBRARY ARMCHAIR OR DESK CHAIR

Second quarter 19th century

With channelled frames, the curved and shaped back interspersed with roundel cappings and with two shaped scroll carved spandrels, on splayed square section legs terminating in brass cappings and castors, 61cm wide x 62cm deep x 89cm high, (24in wide x 24in deep x 35in high)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Provenance

With Rolleston Antiques.



109

110 TP

A GEORGE III MAHOGANY SERPENTINE COMMODE

Circa 1770, in the manner of Thomas Chippendale

With projecting canted angles, the quarter veneered top with a reverse ogee moulded edge, above four long graduated drawers, the mahogany lined top drawer with a baize inset sliding top enclosing a central recess flanked by six shaped compartments each inset with a lidded box, each lid inlaid with boxwood and ebony chequer pattern stringing, with other compartments, the angles with interlaced blind fretwork, on shaped bracket feet, with a red wash and laminated blocking to the feet, the central recess of the top drawer almost certainly originally fitted with a sliding hinged adjustable toilet mirror, the mounts apparently original, 107cm wide x 58cm deep x 83.5cm high, (42in wide x 22 1/2in deep x 32 1/2in high)

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

Provenance

The offered lot was acquired from Bigland Hall, located near Lake Windermere, by Rolleston Antiques, the latter firm being then known as The Antique Home.

Subsequently, the present commode was exhibited by Rolleston at the 1991 Grosvenor House Antiques Fair, from where it was purchased at that time.

Characteristics such as the laminated blocking to the bracket feet and the use of a red wash to some secondary timber surfaces, such as to the back of this commode, have historically been constructional elements closely associated with the output of Thomas Chippendale. In addition to this, the design used for the handles (which appear to be original) are fairly typical of Chippendale's output during the period 1765-1774.



110

111 TPYΦ

A SMALL GEORGE III ROSEWOOD AND SATINWOOD SECRETAIRE DISPLAY CABINET OR BOOKCASE

1795-1800, in the manner of George Simson
Inlaid with boxwood and purplewood stringing, the cavetto cornice above an arched pediment, over a tablet inlaid glazed panelled door with re-entrant angles, enclosing two adjustable shelves, with a secretaire drawer below, enclosing a mahogany lined interior with eight pigeon holes, five satinwood veneered drawers and a central arched recess, above a conforming tablet inlaid door inset with a central oval panel within a brass mounted surround, enclosing one adjustable shelf, over a shaped apron, on splayed feet, *with small ivory knob handles to the interior*, 70cm wide x 46cm deep x 180cm high, (27 1/2in wide x 18in deep x 70 1/2in high)

£3,000 - 5,000

€3,600 - 6,000

US\$3,900 - 6,500

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref LLWEY6FJ.





112 * TP

A LATE LOUIS XV ORMOLU MOUNTED TULIPWOOD AND AMARANTH COMMODE BY PIERRE GARNIER (1726-1806) AND BON DURAND

Circa 1770

The brèche d'Alep marble top with moulded edge above a pair of quarter-veneered panelled doors framed by a geometric border 'à la Grecque', enclosing a single shelf, with serpentine sides and conforming inlay, with berried foliate scrolling chutes and on squat cabriole feet and acanthus leaf cast sabots, stamped: 'GARNIER', 'B. DURAND' and 'JME', 114.5cm wide x 61cm deep x 83cm high, (45in wide x 24in deep x 32.5in high)

£3,000 - 4,000

€3,600 - 4,800

US\$3,900 - 5,200

Provenance

From the collection of the late Cornelis Paulus van Pauwvliet.

Pierre Garnier (circa 1725-1806), *maître ébéniste* in 1742.

Bon Durand, *maître ébéniste* in 1761.

PIERRE GARNIER

The son of the Parisian *ébéniste* François Garnier, Pierre, who in 1742 at the age of 16 became *maître-ébéniste*, went on to play an important role in the early development of neoclassical furniture, alongside the famous German-born Jean-François Oeben and Joseph Baumhauer.

As a result of his early and highly publicised collaboration with De Wailly and through Madame Geoffrin's recommendation, Garnier caught the attention of one of the most influential protagonists of the new style; the Marquis de Marigny, brother to Madame de Pompadour and the *directeur des Bâtiments*. A remarkable series of letters from Marigny to his cabinet maker testify that he held Garnier in high esteem and entrusted him with a variety of commissions (S. Eriksen, "Some letters from the Marquis de Marigny to his cabinet-maker Pierre Garnier", *Journal of Furniture History*, no.8, 1972, pp. 78-85).

Garnier was himself active as a designer as well as a cabinet maker, which explains the idiosyncratic nature of many of the most ambitious pieces of furniture that he made, as well as the introduction of his 'goût grec' manner which soon became extremely popular.

COLLABORATION WITH BON DURAND

It appears that Pierre Garnier collaborated with Bon Durand for at least nine years. A large commission for the Maréchal de Contades, delivered in circa 1771-1772 to his château de Montgeoffroy (Maine-et-Loire), where it still remains to this day, comprises not only the important pieces stamped both 'P.GARNIER' and 'B.DURAND', but also a quantity of 'day-to-day' furniture supplied for the private apartments.

Such was the scope of the project that Garnier asked for help from other *ébénistes*, in particular Bon Durand. He did so in order to honour the commission as well as his other work. According to de Quénétaïn, *op.cit.* p.33, other notable pieces which feature both the *estampille* of Bon Durand next to that of Pierre Garnier are: a pair of commodes produced on behalf of King Charles XIII of Sweden; a bureau formerly in the Stravos S. Niarchos collection; and a Louis XVI cartonnier which was exhibited in the 1955 Parisian exhibition on 'Grands Ebénistes', lot 113.

Furthermore, an inventory relating Bon Durand's activities, dated 14 July 1777 mentions: 'un petit livre... que ledit Durand déclare servir à écrire les marchandises qu'ils fournies au sieur Garnier et les acomptes qu'il a reçu' which clearly testifies to the fact that an intense collaboration existed at that time between these two *ébénistes*.

Related Literature

Christophe Huchet de Quénétaïn, *Pierre Garnier*, 2003, Paris, p.33.



113 TPY

A SECOND QUARTER 19TH CENTURY ORMOLU MOUNTED TORTOISESHELL, BRASS AND PEWTER 'BOULLE' (OR 'BUHL') MARQUETRY SIDE CABINET

Apparently English, possibly incorporating some Boulle marquetrie of an earlier date

Inlaid with interlaced stylised scrolled foliage, bellflower garlands, *lambrequin* lappets, husks and acanthus, the ebonised top above an alternating acanthus and stiff leaf mounted frieze interspersed with breakfront angles, over one central moulded panel mounted door with a central shaped beaded tablet mount with rams' mask terminals surmounted by a bacchus mask and terminating in acanthus cast lion paw feet, below a tasselled *lambrequined* scrolled pedestal mount cast with two faun masks and surmounted by a Green Man mask, flanked by two glazed panel mounted doors, interspersed with engaged brass mounted husk stop-fluted Doric columns, the line-inlaid plinth base with four lion mask mounted angles, on six large mounted *toupie* feet, with English locks and some light red wash, approximately: 237cm wide x 56cm deep x 141cm high, (93in wide x 22in deep x 55 1/2in high)

£2,500 - 3,500

€3,000 - 4,200

US\$3,200 - 4,500

Provenance

The offered lot was previously at Portmore House, Peebles, in Scotland.

The present cabinet thence passed by family descent to the current owner and vendor.

Private Collection, U.K.

A comparable 19th century English 'Boulle' or 'Buhl' marquetrie side cabinet, albeit one of an apparently slightly later date, sold Christie's, London, 24 May 2018, The Collector, lot 541. Interestingly, this related example has a virtually identical configuration to the offered model, whilst the central 'Boulle' marquetrie panel is also very similar.



(Detail)

114 TP

**A PAIR OF GOOD LATE 19TH CENTURY SOUTHERN ITALIAN
'SORRENTO' FRUITWOOD AND STAINED WOOD MARQUETRY
INLAID FRAMED FIGURAL PLAQUES**

One plaque signed for Michele Grandville (Italian, 1821-1893)

The signed example depicting a typical Neapolitan peasant scene, perhaps after Gaetano Dura (Italian, 1805-1878) of a pair of seated male and female musicians playing to a dancing couple with two girls looking on, the figures all in traditional dress, the panel signed in red to the lower right hand corner *M/Grandville*, the other depicting a classical family group, the figures all seated, the male figure holding a lyre opposite a mother flanked to one side by her young daughter, a kneeling young boy at their feet, apparently unsigned, the elaborate matching rectangular frames profusely-inlaid throughout with a wide frieze of Renaissance style foliate scrolls within a formalised geometric mosaic floral inner sight and matching outer scrolling banded border within a moulded ebonised edge, *the panels, 37cm high x 51cm wide, the frames, 64cm x 78.5cm (2)*

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 1,900

Throughout the nineteenth century, numerous workshops in the Sorrento and Mantua regions of Southern Italy specialized in fine wood and straw marquetry. Alongside a large-scale industry that supplied both tourists and a thriving export market with affordable souvenir items, these workshops also engaged in a smaller, yet equally significant business crafting individual pieces, including furniture, many of which were of exhibition quality. In Sorrento, three makers dominated production during the century: Antonio Damora, Luigi Gargiulo, and, perhaps most notably, Michele Grandville. As regular participants in major international exhibitions during the latter part of the 19th century, the ateliers of these three ebenisti employed the best part of one hundred craftsmen, and their work was characterized by the use of local woods such as olive, orange, pear, and box—often complemented on the interior by straw marquetry.

The creator of at least one of the pair of offered panels, Michele Grandville, was undoubtedly the most innovative of all the Sorrentino makers. He and his workshop inlaid a wide variety of items, including furniture, with various fruit woods and hand-colored woods, employing techniques of ink-outlined and cross-hatched pictorial, floral, and intricately geometric mosaic marquetry. A recurring decorative theme in Grandville's work was scenes of daily Neapolitan life, depicted directly from contemporary engravings of Gaetano Dura.



115 *

A FINE THIRD QUARTER 19TH CENTURY ITALIAN RAISED PIETRE DURE, EBONY & GILT-BRONZE CASKET

In the Baroque taste, the plaques probably Florentine and attributable to the Grand Ducal Workshops, circa 1870

The five raised pietre dure panels each inlaid with lapis lazuli, amethyst and other hardstone and marble flowers, vines and fruit, including grapes, pears and cherries mounted on a polished slate ground and framed with cast acanthus leaf and C scroll gilt-bronze mouldings, the corners of the sides mounted with grotesque masks mounted with tigers eye stone eyes, and raised on gilt-bronze lion paw front feet (two missing), the hinged top opening to reveal a velvet lined interior, *46cm wide, 34cm deep, 22.5cm high (18in wide, 13in deep, 8 1/2in high)*

£15,000 - 25,000

€18,000 - 30,000

US\$20,000 - 33,000

Provenance

Sotheby's, 3 November 1989, lot 384.

The Grand Ducal Workshops were established in Florence in 1588 by Ferdinando de Medici (1549–1609) to supply artworks for the many Medici residences, including the Pitti Palace. It was in these workshops that the production of pietre dure objects, such as cabinets and caskets began. The term 'Pietra Dura' refers to an intricate technique of inlaying highly polished precious and semi-precious stones—such as quartz, chalcedony, agate, jasper, and lapis lazuli—to create a 'painting in stone'. Although this challenging decorative technique originated in ancient times, it was revived in Rome in the

16th century and reached its peak in the workshop in Florence during the 17th century. Pietra dura pieces often depict animals, floral sprays, fruits, and geometric designs, crafted either as individual panels or tabletops. Typically, hardstones were inlaid to form a flat surface, but they were sometimes set in relief, adding elements of hardstone carving as in the panels to the offered lot.

The rare materials and exceptional craftsmanship involved in pietra dura artworks made them highly sought after by Europe's most prominent collectors. Under the patronage of Duke Cosimo III de Medici (1642–1723), the workshop's output reached new heights. During this period, the Florentine sculptor Giovanni Battista Foggini oversaw every aspect of production at the Galleria, as evidenced by his many preparatory drawings, which included designs for caskets with elaborate ormolu mounts and pietra dura plaques. Appointed as the Grand Ducal sculptor in 1687 and, later, in 1695, as court architect and director of the Galleria, Foggini introduced innovative high-relief carvings along with the more usual inlaid flat panels. As such, his tenure (1694–1725) saw the addition of vibrant, richly coloured fruit and floral raised motifs to plaques used in caskets, furniture, and other decorative objects, marking a distinctive evolution in the art of the technique. Following the end of the Tuscan Duchy in 1859, the Grand Ducal workshops were used principally for restoration and many old hardstone panels were re-used and incorporated in new arrangements within contemporary furniture

A Baroque Florentine pietra dura (in relief) and gilt bronze mounted ebony jewel casket was sold at Bonhams, San Francisco, Fine European Furniture and Decorative Arts, 28 October 2013, lot 1519.





(Top view)



(Front view)





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A GEORGE I CUT GESSO AND GILTWOOD CENTRE TABLE

In the manner of James Moore, circa 1720
Estimate * £8000-12000

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If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a *Registration and 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 offered at no additional charge 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.

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Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

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) 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. 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.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). *Bonhams'* interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at *Bonhams* auctions or vice versa.

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

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

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

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

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the *Hammer Price* for *Buyers* using the following bidding platforms will be added to the invoices of successful *Buyers* – Invaluable; Live Auctioneers; The Saleroom; Lot-hissimo.

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

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

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

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

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

8. VAT

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

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

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

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

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time. ***Bonhams'* preferred payment method is by bank transfer.** You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

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

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

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

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

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

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

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

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

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species/how-to-apply> or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority Centre for International Trade Horizon House, Deanery Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held. Unmarked Lots require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates*

assume that gemstones may have been subjected to such treatments.

A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any Lot in the Sale these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each Lot. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any Lots subsequent to the Sale.

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

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

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- ⊕ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

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 on Bonhams' website, 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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 WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary); the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove

the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale of the Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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

1 THE CONTRACT

1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.

1.2 The Definitions and Glossary contained in Appendix 3 to the

Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the Sale, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.

1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;

1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT AND BUYER WARRANTIES

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:

3.1.1 the *Purchase Price* for the Lot;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the Lot is marked [A], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further

3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or

enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us; in cleared funds, everything due to the Seller and to us, and once we have completed our investigations under paragraph 3.11, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.

4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 3, 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without

prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

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

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

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

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, VAT and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act,

omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*; but not if:

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

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

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

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement. Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

- will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AF] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" *Bonhams* 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our Website.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and whatsoever 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.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: Fine Decorative Arts		Sale date: 26 November 2024													
Sale no. 29448		Sale venue: New Bond Street, London													
<p>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.</p> <p>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
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Customer Number		Title													
First Name		Last Name													
Company name (if applicable)															
Company Registration number (if applicable)															
Address															
		City													
Post / Zip code		County / State													
Telephone (mobile)		Country													
Telephone (landline)															
E-mail (in capitals)															
Please answer all questions below															
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners															
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.															
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement															
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>		If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>													

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

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