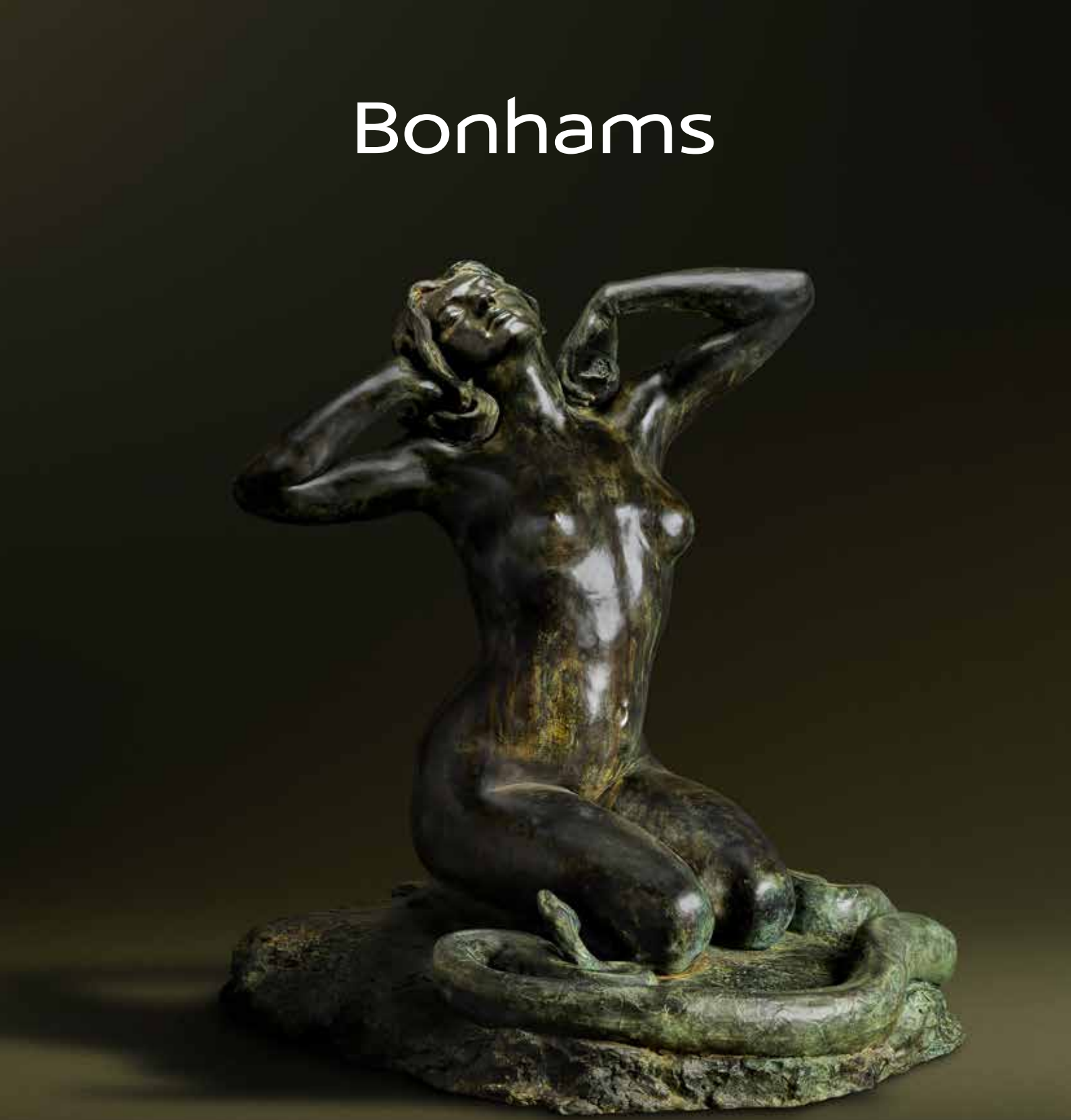
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Fine Decorative Arts

New Bond Street, London | 1 July 2025



Fine Decorative Arts

New Bond Street, London | Tuesday 1 July 2025 at 2pm

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SALE NUMBER

31229
Lots 1 - 148

ILLUSTRATIONS

Front Cover: Lot 127
Inside Front Cover: Lots, 64, 65, 63
Inside Back Cover: detail Lots 2
Back Cover: detail Lot 83

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London, New Bond Street
27 June 2025, 09:00 - 17:00 BST
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Travel & Exploration Sale
Online, Knightsbridge | 7 - 16 July 2025



1 * TP

AN UNUSUAL 16TH CENTURY MYTHOLOGICAL FLEMISH TAPESTRY

Probably a commission by the Lauder Bass family, Scotland, Possibly depicting the story of Alexander the Great, designed with a battle scene, centred by a bearded warrior to the left raised on a splendid armoured steed, a red haired youth to the foreground and a furious battle raging to the right hand side of the boisterous scene, the whole enclosed by ribbon tied and scrolling garlanded border, the top edge with Lauder Bass coat of arms, the name *BASS* visible beneath the shield, *Reduced in height and lacking lower border 431cm x 230cm*

£4,000 - 6,000
€4,700 - 7,100
US$5,400 - 8,100

Provenance
Purchased in London, c.1950-1960.
Thence by descent.

The coat of arms to the upper edge appears to be that of Clan Lauder of Bass Rock, an island (and castle) owned by the Lauder of Bass. The name *BASS* appears beneath the rock in the shield.

In 1581 James VI was noted to have visited the castle and 'stayed in some comfort'. George Lauder of Bass, the new laird, became a close friend of the King's and he was knighted in 1590. Sir George married Isabella, daughter of Sir Patrick Hepburn of Waughton & Redbraes. They had only one child, George (b.1597) who would become the last Laird of Bass. Sir George died in 1611 leaving behind an extensive estate. His 'moveable goods' were estimated at £30,000 -a considerable sum at the time. After the Great Civil War the Lauders, notorious Royalists, never re-gained their Island fortress and it was abandoned in 1701 when part of it was demolished.

It is possible that Sir George commissioned this tapestry in light of his new elevation in status towards the end of the 16th century. Furthermore it is possible that the tapestry was woven in Scotland and most likely by a Flemish weaver. As early as 1312 there were records of Flemish weavers in Scotland, including one 'Matthieu de Araz'. In the next century 'Egidius Gremar de Arras' was paid £6 10s by James I in 1435. In 1436 one 'Egidius tapisario' was paid £7 -presumably these two names refer to the same person.

In 1502 James IV of Scotland welcomed a Meynnart Wewyck - a weaver who had previously worked for Henry VII of England. Scotland had a good reputation for high quality 'arras' production well into the late 16th and early 17th century. In 1581, one Robert Dickinson wrote of Scotland:

'*to learn within this realm the art of the making and working of silks, to be as good and sufficient as the same is made within the countries of France of Flanders...*'

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2 TP

A STRIKING 16TH CENTURY MYTHOLOGICAL TAPESTRY FRAGMENT

Probably Tournai,

Woven in wools and silks, designed with the story of Deianira, wife of Hercules, wearing elaborate dress, her head adorned with ornate headdress, stabbing herself in her chest with a dagger, a torrent of blood staining the front of her dress, an attendant to her right hand side, to the left there is a male attendant in a light pink tunic, the name *Deyan**a* above the head of the central female, the foreground with a magnificent eagle on tripartite stand, the whole enclosed by later caramel outerslip,

151cm x 141cm overall approximately

£8,000 - 12,000
€9,500 - 14,000
US$11,000 - 16,000

Provenance

Formerly in the Collection of the Dame Sibyl Mary Hathaway DBE/ Dame of Sark.
Acquired by Sir Francis Le Marchant at Langois Auctioneers, 1974.
Thence by descent.

The violent scene was part of a larger tapestry not dissimilar to one formerly on view at Hampton Court. In the Hampton Court tapestry, the scene in the present lot can be seen to the upper edge of the much larger scene where Deianira can also be seen stabbing herself.

Indeed stylistically, according to a letter from the Victoria and Albert Museum in 1974, of all the pieces surviving from contemporary sets, the fragment closely resembles this undocumented tapestry designed with the Death of Hercules. This is illustrated in Thomas P. Campbell's *Henry VIII and the art of Magnificence, Tapestries at the Tudor Court, pp.XVI i.8 The Death of Hercules, woven in the Southern Netherlands, ca.1515. Wool, 396cm x 518cm*.

It is pertinent to support therefore that the former foreground of the present lot may have similarly included Hercules leaping onto his funeral pyre. Interestingly Deianira is shown stabbing herself in both tapestries although versions of the story describe her hanging herself.

The eagle could be connected to the sacrifice of Hercules to Jupiter. Equally it could represent Jupiter coming to take away the immortal part of Hercules to join the Gods (although it is important to note that typically this would be represented by a descending cloud rather than an eagle).

A lady of 'unusual personality'

The Dame of Sark was the daughter of Seigneur of Sark, William Frederick Collings. As a young woman she learned French, Norman, Sercquiais and German. She succeeded her father in 1927 and worked tirelessly to promote tourism on the island. She famously referred to Sark as 'the last bastion of feudalism.' During the occupation the Dame was known for her indomitable spirit and, as well as refusing to evacuate, encouraged her fellow islanders to remain on the island.



3

3 TP

A FLORENTINE CARVED AND PARCEL GILT CASSONE PANEL FRAGMENT

Mid-16th century

Depicting the Del Cappa crest to the centre, flanked by semi clad maidens, the left of the panel carved with David slaying the fallen Goliath and a number of armoured soldiers, the right carved with a pharisee, soldiers and bare breasted maidens playing instruments including a tambourine, *192cm wide, 33.5 cm high overall*

£4,000 - 5,000
€4,700 - 5,900
US$5,400 - 6,800

For a comparable Italian, 16th century cassone frieze panel similarly depicting scenes from the story of David and Goliath see The Metropolitan Museum of Art, New York (Accession Number: 41.190.255).

Provenance
Acquired from Arthur Davidson, 1973.



4

4 TP

A LATE 16TH/EARLY 17TH CENTURY SPANISH COLONIA CARVED WOOD AND POLYCHROME DECORATED FIGURE OF THE VIRGIN

Modelled full face, with downcast expression, her hands clasped in prayer, clad in a pleated red robe tied with a blue sash, her hair with spiralling long curls arranged over the shoulders of her folded and draped blue cape, the open rear with iron suspension loop, *127cm high, 56cm wide, 30cm deep*

£2,000 - 3,000
€2,400 - 3,600
US$2,700 - 4,100

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

5 TP

AN UNUSUAL CARVED SANDSTONE PEDESTAL ENGLISH OR FRENCH, PROBABLY LATE 15TH/ EARLY 16TH CENTURY

Of spiral fluted column form, the upper parts of the flutes with tracery decoration below a plain plateau top, on corresponding moulded base, *96cm high, 44cm diameter overall*

£5,000 - 7,000
€5,900 - 8,300
US$6,800 - 9,500

Provenance
Sotheby's London, Haute Epoque, Important Early Furniture Works of Art & Tapestries,
31st October, 2006 Lot 103

Giving the illusion of a twisted shaft, the offered lot demonstrates the accomplished work of the late medieval stonemason, with the niche type panelled mouldings set on the diagonal to create a striking visual effect. Its considerable height, together with its centrally recessed top—still retaining traces of lead—strongly suggest that it once may have served as the base for a sundial. A comparable sundial pedestal is preserved at Lacock Abbey, Wiltshire.



5

6

A LATE 15TH/EARLY 16TH CENTURY GILT COPPER MONSTRANCE

German or Flemish, with later alterations
Of typical architectural tower form, the central bulbous cylindrical glass container below a stepped pierced arched upper gallery surmounted by a faux tiled steeple top (now lacking cross finial) and flanked by elaborate pierced crocketed Gothic arched buttress type wings with scrolling terminals, the whole raised on a hexagonal and lobed bulbous knopped central swept support above a moulded canted rectangular spreading base, *49cm high, 21.5 cm wide overall approximately*

£2,000 - 3,000
€2,400 - 3,600
US$2,700 - 4,100

Provenance
Acquired from Arthur Davidson, 1971.

A monstrance (also known as an ostensorium) is a vessel used to display the consecrated Eucharistic host (the sacramental bread), carried in processions and exhibited during certain devotional ceremonies. Both terms, monstrance and ostensorium, are derived from Latin words (monstrare and ostendere) meaning "to show".

First used in France and Germany in the 14th century when popular devotion to the Blessed Sacrament emerged, monstrances were modelled after pyxes or reliquaries—sacred vessels used to transport the host or relics. The host is held in a device called a lunette, which fits into an opening behind the glass.



6



7

7 TP

AN ITALIAN 17TH CENTURY WALNUT CREDENZA

The overhanging moulded top above a plain frieze, over a pair of moulded panelled doors, enclosing two long shelves, flanked by panelled moulded ends, on a moulded plinth base terminating in shaped bracket feet, *191cm wide x 52.5cm deep x 124cm high*, *(75in wide x 20 1/2in deep x 48 1/2in high)*

£3,000 - 4,000
€3,600 - 4,700
US$4,100 - 5,400



(8 - alternative view)

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.



8 TP

A FRENCH WALNUT MEUBLE A DEUX CORPS

First half 17th century with some restorations as well as some minor additions and/or replacements

With shallow and higher relief carved panels comprised of scrolled acanthus, assorted ribbon tied fruits, pomegranates, foliate pendants, *paterae* inset *guilloche*, shells and rosettes, the frieze interspersed by three winged putti masks, above a pair of moulded panelled doors interspersed with three pilaster angles each headed by a lion mask, enclosing shelving and two short drawers, over two frieze drawers with three classical male mask carved angles, above a pair of panel moulded doors interspersed by pilaster angles, enclosing one shelf, *161cm wide x 56cm deep x 185cm high*, *(63in wide x 22in deep x 72 1/2in high)*

£6,000 - 8,000
€7,100 - 9,500
US$8,100 - 11,000

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9

9
AFTER PIERRE REYMOND (FRENCH, 1513-1584): A LIMOGES CALENDAR PLATE FOR APRIL
Probably Samson, late 19th/early 20th century
The central reserve with a rustic couple within a pastoral landscape, a semi clad youth sprinkling grain to the right hand side, the top edge with an oxen emerging from tumbling clouds, the bottom left marked *PR* the lower edge inscribed *AVRIL* the rim decorated with a frieze of figures flanking twin handled urns, interspersed by grotesque mask heads, the reverse with a female profile portrait, within formalised paper and fruiting laurels, the outer decorated with gilded stars, *21.4cm diameter*

£600 - 800
€710 - 950
US$810 - 1,100

Provenance
Property of Gavin Turnbull Simons, Viscount Simonds, thence the vendor by descent.

(see bonhams.com for further footnote)

10
A LIMOGES PLAQUE DEPICTING THE DEPOSITION
Late 16th/early 17th century, perhaps attributable to the Master of the High Forehead
The figure of the Christ supported by the seated figure of the Virgin clad in a blue hooded robe and flanked by St John and Mary Magdelene, within an cusped arched surround supported by turquoise columns and set within a corresponding gilt arched moulded frame with applied twin scrolling foliate ornament, mounted on a later stained wood and red plush display stand,
The panel, 11.5cm high , 8cm wide, the frame, 13cm high, 9.5cm wide, the stand, 18.5cm high, 15.5cm wide, 8cm deep

£3,000 - 4,000
€3,600 - 4,700
US$4,100 - 5,400

The thick lines, rounded faces and summary architecture that give the present enamel its late Gothic appearance relate closely to works attributed to the workshop of the Master of the Orléans triptych and the Master of the Large Foreheads which were both active around 1500. A number of enamels in The Walters Art Gallery attributed to these workshops by Verdier (op. cit.) compare to the present enamel.

Literature
P. Verdier, Catalogue of the painted enamels of the Renaissance, cat. Walters Art Gallery, Baltimore, 1967, pp. 31-33, 36-39, 42-43, nos. 20, 22 and 24



10



11

11
A LIMOGES GILT COPPER AND CHAMPLEVÉ ENAMEL RELIEF CAST FIGURAL CROSS OF THE CRUCIFIED CHRIST
Probably 13th century
The figure of Christ wearing a crown and perizonium, the folds of the latter outlined in panelled blue enamel, his body carefully modelled with precise delineation of the ribs, his hair and beard finely stippled, the enamel eyes open, his head and knees turned to dexter, the figure applied to a cross with formalised scrolling decoration with some traces of blue and turquoise enamel and faint traces of gilding remaining, the rear with incised cross makers mark, mounted on a modern patinated bronze square bases stand, *the figure 21cm high, 14.5cm wide, 2.5cm deep, the stand, 21cm high, 12cm wide, 12cm deep* (2)

£3,000 - 4,000
€3,600 - 4,700
US$4,100 - 5,400

A comparable example of a Limoges figural cross is in collection of The Cluny Musee National du Moyen Age (cl. 23671).

Related Literature
The Cluny Musee National du Moyen Age Album, Editions de la Reunion des Musees Nationaux, Paris, 2003, page 64

(see bonhams.com for further footnote)

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12

12 Y
A CARVED WALRUS IVORY FIGURAL CHESS PIECE
Scandinavian, 13th century
Formed as a seated female, possibly a queen, clad in a folded robe tied at the waist, headdress and draped cloak, the lower part of the rear of the figure carved as a half boarded back, the underside with an inventory number inscribed in black ink inscribed *704*, *7.cm high, 4cm wide, 12cm deep*

£1,500 - 2,500
€1,800 - 3,000
US$2,000 - 3,400

Provenance
Sotheby's, Paris, Sculpture 1300-1900, 10th November 2021, Lot 5.

13 TP
A 15TH CENTURY CARVED LIMESTONE FIGURE OF ST GEORGE
Clad in chainmail armour and a cloak, his downcast face with flowing hair, wearing a cap, his right arm raised, his left beside him, raised on circular base, *102cm high, 40cm wide, 32cm deep*

£15,000 - 20,000
€18,000 - 24,000
US$20,000 - 27,000

Provenance
Sotheby's, Chateau de Cornillon, 31 October, 2006, Lot 10.

The offered lot can be dated to the late 15th century, based on the design of the armour. Characteristic features from this period include the sharply pointed solerets at the feet, the articulated poleyns protecting the knees, and the tuilles attached to a fauld made up of four overlapping lames. In addition the facial features, particularly the eyes, marked by their pronounced lids and arched brows, bear a strong resemblance to a comparison figure of Saint Michael housed in the Musée des Augustins in Toulouse. Similarly the figure of St George has a posture which closely mirrors the example at Toulouse, with the left foot slightly lifted and solerets that display a similarly distinctive banding across the instep.



13



14 * TP

A MID 17TH CENTURY FLEMISH PASTORAL TAPESTRY FRAGMENT

C.1650,

Designed with an idyllic scene, two gamekeepers to the middle distance, a pond to the lower edge with startled waterfowl, the whole enclosed by elaborate columns, each short edge with ribbon tied fruiting garlands and central bleu de roi cabochon,

345cm x 225cm

£6,000 - 8,000
€7,100 - 9,500
US$8,100 - 11,000

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PROPERTY OF A LADY TAPESTRY RESTORER

15 TP
A 17TH CENTURY FLEMISH TAPESTRY FRAGMENT
In the manner of David II Teniers, Brussels, 'Going to Market,'
The bucolic scene depicting a central female figure on the back of a horse, a basket of goods on her lap, a rustic gentleman to the left and a small child holding some dead game before them, a couple with their dog to the right, a leonine fountain head to the middle distance on the right hand side, a luscious and verdant woodland to the far distance, the whole enclosed by later blue outerslip,
251cm x 163.5cm overall

£3,000 - 4,000
€3,600 - 4,700
US$4,100 - 5,400

Provenance
Probably acquired by Charlie Sternberg of Vigo Sternberg Galleries at auction in the 1970s.
Acquired by the present vendor's grandmother, Lucy Hedden, a leading tapestry restorer at Vigo Sternberg Galleries.
Thence by descent.


Lucy Hedden at work



PROPERTY OF A GENTLEMAN

16 *
CIRCLE OF FERDINANDO TACCA (ITALIAN, 1619-1686): A PAIR OF PATINATED BRONZE LION CENTAURS
Florence, 17th century
The mythological figures rearing mid-fight, their arms raised as if wielding weapons, raised on ebonised wooden bases, *the bronzes 11.5cm high, 14cm wide, 7cm deep, the bases 3cm high, 9.5cm wide, 7cm deep overall* (2)

£8,000 - 12,000
€9,500 - 14,000
US$11,000 - 16,000

Provenance
Sotheby's New York, 17th October 2000, Lot 38.
Sotheby's London, Old Master Sculpture & Works of Art, 4th December 2018, Lot 65.

The subject of the present lot recalls Pietro Tacca's Monument to Ferdinando I in Livorno, Italy, particularly the group of the Four Moors. The bronzes exhibit marked affinities with the oeuvre of his son, Ferdinando Tacca, notably in the stippled treatment of the tail and hair, and the richly articulated, undulating surface modelling.

For a related example, see a doorknocker in the form of an infant mermaid, attributed to the workshop of Pietro or Ferdinando Tacca, in the Wallace Collection, London (inv. no. S101).

Related Literature
J. Warren, The Wallace Collection: Catalogue of Italian Sculpture, vol. 2, London 2016, pp. 566-569, no. 120

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.



PROPERTY OF A GENTLEMAN

17 *

AFTER MODELS BY FRANCESCO FANELLI (ANGLO ITALIAN, CIRCA 1590-1653): A PAIR OF PATINATED BRONZE HORSES OF THE LEAPING HORSE AND THE STALLION GRAZING

17th century

One modelled as an energetically leaping horse and the other horse gently grazing, both raised on naturalistic rectangular bases, *14.5cm high, 21.5cm wide, 10cm deep overall approximately* (2)

£15,000 - 25,000
€18,000 - 30,000
US$20,000 - 34,000

Provenance

Sotheby's, London, Old Master Sculpture & Works of Art, 4th December 2018, Lot 66.

Fanelli's equestrian models were well received in 17th century England. King Charles I was reported to have five statues by Fanelli in his collection. The present lot shows two models, the Leaping Horse and the Stallion Grazing. Fanelli produced variations of both models throughout his career and one of his patrons, Duke of Newcastle, bought casts of all these equestrian models for Welbeck Abbey.

Literature

J. Pope-Hennessy, 'Some Bronzes by Francesco Fanelli', Essays on Italian Sculpture, London, 1968, pp. 166-71; M. Leithe-Jasper and P. Wengraf, European Bronzes from the Quentin Collection, exh. cat. The Frick Collection, New York, 2004, no. 20, pp. 210-213

A Selection of 'Seaweed' Marquetry Furniture

Lots 18 - 20



(top)



18 TP

A WILLIAM AND MARY WALNUT, FRUITWOOD AND HOLLY 'SEAWEED' OR 'ARABESQUE' MARQUETRY SIDE TABLE

1690-1700, in the manner of Gerrit Jensen

With ebonised and boxwood stringing, the top, frieze and stretcher inlaid with reserves of assorted shapes and proportions, each tablet replete with elaborate symmetrical interlacing scrolled stylised foliage and rosettes within strung surrounds, with engraved overlapping acanthus borders, the top with a repeating foliate pattern outer surround and an ovolo moulded edge, above one long oak lined frieze drawer, on four angled s-scroll form legs each inlaid with interlacing scrolled foliage, with a shaped H-stretcher centred by an oval reserve, on later bun feet, *with a later (probably 19th century removable cedar drawer insert comprised of various open compartments and enclosing one smaller internal pull-out compartment*, *113.5cm wide x 76cm deep x 73.5cm high*, *(44 1/2in wide x 29 1/2in deep x 28 1/2in high)*

£5,000 - 7,000
€5,900 - 8,300
US$6,800 - 9,500

A very similar 'seaweed' marquetry side table dating to the same William and Mary period as the offered lot sold Christie's, London, 5 April 2001, The Humphrey Whitbread Collection, lot 411.

The origins in terms of the design and configuration of the present table are in the furniture of the Louis XIV period, and this appears to be particularly the case with regards to the architectural and baroque style of its s-scroll form legs. The walnut veneering is interspersed with 'mosaiced' or 'mosaic' inlaid reserves of assorted shapes and proportions seemingly encompassing, or emanating from, a central tablet.

Each of these reserves are replete with distinctive 'seaweed' or 'arabesque' marquetry largely comprised of filigreed stylised foliage. Such marquetry, which is predominantly seen on furniture made during the period 1690-1700, appears frequently on pieces produced by Gerrit Jensen (d. 1715). Jensen operated as 'Cabinet-Maker in Ordinary to William and Mary' and is recorded as being the one responsible for providing the Royal rulers with a glass case inlaid with '*fine markatree*' for Kensington Palace. This is illustrated in R. Edwards and M. Jourdain, *Georgian Cabinet-Makers*, 1955, London, p. 123.

Comparable inlaid patterns to those on the above table feature on a display cabinet of circa 1710 that was executed by the cabinet maker, Samuel Bennett, and which appears in C. Gilbert, *Pictorial Dictionary of Marked London Furniture*, 1996, Leeds, fig. 112, p. 105. Bennett is documented as operating from Monmouth Square from circa 1700 onwards and his death is recorded as being in 1741.

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.

19 TP

A WILLIAM AND MARY FIGURED WALNUT, HOLLY AND FRUITWOOD 'SEAWEED' OR 'ARABESQUE' MARQUETRY CABINET ON A LATER STAND

The cabinet: c.1690-1700, in the manner of Gerrit Jensen, the stand probably late 19th/ early 20th century

Inlaid with scrolled and interlacing stylised foliate and floral strapwork, rosettes and flowerheads within tablets and reserves of assorted shapes and sizes including elongated ovals, with sand shaded overlapping acanthus pattern borders, with ebonised and boxwood stringing, the ogee moulded cornice above an ovolo frieze drawer, over a pair of panel inlaid doors enclosing eleven drawers of various proportions encompassing a central door, enclosing a recessed 'seaweed' inlaid interior and three short drawers, with one long drawer below, above one long drawer and an arched shaped apron, on six ring turned baluster tapering legs, with a waved stretcher, terminating in later bun feet, *114cm wide x 55cm deep x 169cm high*, *(44 1/2in wide x 21 1/2in deep x 66 1/2in high)*

£6,000 - 8,000
€7,100 - 9,500
US$8,100 - 11,000





(interior)

Aside from its stand, a closely related cabinet incorporating very similar marquetry, along with a comparable configuration of 'seaweed' inlaid tablets as well as a similar shaping of these reserves, is illustrated in A. Bowett, *English Furniture, 1660-1714*, 2002, Woodbridge, pl. 7:12, p. 201. This princeswood example, which also features oyster veneered sections, is dated therein by the author to the period 1690-1710 and forms part of the furnishings at Fairfax House, York.

Another comparable William and Mary cabinet on stand with closely related 'arabesque' marquetry reserves appears in P. Macquoid, *A History of English Furniture*, The Age of Walnut, 1989, London, fig. 334, p. 153. At the time of publication this was with Messrs J. Mallett and Sons.



(top)



20 TP

A WILLIAM AND MARY WALNUT, SYCAMORE (OR HOLLY) AND FRUITWOOD 'SEAWEED' OR 'ARABESQUE' MARQUETRY SECRETAIRE KNEEHOLE DESK

1690-1700, in the manner of Gerrit Jensen

Profusely inlaid almost throughout with scrolled foliage and stylised flowers, elaborate scrolled interlacing and shaped strapwork, bellflower trails and rosettes, largely encompassed by foliate tendril surrounds and sand-shaded overlapping acanthus pattern borders, the inverted breakfront superstructure comprised of four short end drawers flanking four slightly longer central drawers, above a hinged top and hinged drop-front frieze enclosing one central deep drawer and concealed slide flanked by two short drawers and one deep drawer disguised as two, over eight short drawers flanking the kneehole, the recess with one deep drawer above one door, on turned bun feet, *92cm wide x 58cm deep x 97.5cm high*, *(36in wide x 22 1/2in deep x 38in high)*

£5,000 - 8,000
€5,900 - 9,500
US$6,800 - 11,000

Please see the footnotes for the two preceding furniture lots in this sale for further information on William and Mary 'seaweed' or 'arabesque' marquetry furniture of a similar type to the present desk.

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.

21 TP

A GEORGE I WALNUT AND FEATHERBANDED CHEST ON CHEST BY WILLIAM PALLEDAY

Circa 1720

The ogee moulded cornice above three short oak lined frieze drawers, the central drawer of slightly larger proportions, over three long graduated and twin tablet oak lined drawers, with three conforming long graduated oak lined drawers below, on later large bun feet, *the central upper drawer with an ink inscription which reads: 'Wm Palleday at the Sign of the Crown, Aldermanbury, London*', *110cm wide x 58cm deep x 168.5cm high*, *(43in wide x 22 1/2in deep x 66in high)*

£2,500 - 3,500
€3,000 - 4,200
US$3,400 - 4,700

Illustrated

A. Bowett, *Early Georgian Furniture, 1715-1740*, 2009, Woodbridge, pl. 3:45, p. 118.

Described therein as a '*Double chest of drawers*' and dated to the period 1715-1725, the offered lot appears illustrated in A. Bowett, *op.cit*. The Palleday ink inscription and signature on this tallboy also feature in the same book, *op.cit*, pl. 1:4, p. 14. As the author notes, an important aspect to reference is the fact that this was clearly written by a literate individual rather than being information presented in the form of a printed label. Thus it seems almost certainly the case that the above was a product of the cabinet maker William Palleday himself.

Another example of a piece of furniture inscribed in an almost identical manner to this is a walnut bureau cabinet of circa 1715, which is illustrated in C. Gilbert, *Pictorial Dictionary of Marked London Furniture, 1700-1840*, 1996, Leeds, fig. 704, p. 361.



(maker's inscription)



22
AFTER SEBASTIEN SLODTZ (FLEMISH, 1655-1726): A FRENCH PATINATED BRONZE FIGURE OF HANNIBAL COUNTING THE RINGS OF THE ROMAN KNIGHTS KILLED AT THE BATTLE OF CANNAE
Probably 19th century
The bearded warrior looking to sinister, clad in a tunic, with his right hand resting on the foot of a pole bearing an aquila, his left hand counting rings from an overflowing urn, standing upon a collection of Roman shields, axes, quivers and swords, raised on a rectangular base and further supported on black marble rectangular plinth, *41.2cm high, the base 21.3cm wide x 15.5cm deep*

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

Sebastiaen Slodtz (1655–1726) was a Flemish sculptor who trained in Antwerp before moving to France, where he became a court sculptor under King Louis XIV. He played a significant role in the sculptural decoration of Versailles, creating key works such as Aristaeus fettering Proteus (1714) at the Bassin d'Apollon and Hannibal counting the rings of the Roman knights killed at the Battle of Cannae for the allée royale, the offered lot being a 19th century reduction of this piece. His sculpture of Hannibal was designed as a pendant to Nicolas Coustou's Julius Caesar and was executed by Slodtz based on a terracotta model by François Girardon.


22


23

23
A FRENCH GILT BRONZE MOUNTED CHINESE PORCELAIN GIN BOTTLE
The porcelain probably Yongzheng dynasty (1678-1735), produced for the Mexican market, the gilt bronze mount probably late 18th century
The rectangular body decorated in underglaze blue and overglaze polychrome enamels with arched panels of flowering foliate jardinières with red cell borders above a swept lobed collar, raised on a beaded edged panelled square plinth footed base, *With cracks and restorations to all sides 32cm high, the base 11.3 x 11.6cm overall*

£600 - 800
€710 - 950
US$810 - 1,100

(see bonhams.com for further footnote)

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.



24 TP

A LATE 19TH CENTURY NEAPOLITAN PATINATED BRONZE BUST OF DIONYSUS

Cast by the Sabatino de Angelis Foundry, Naples, after the antique
The sitter modelled with downcast face and curling beard looking to dexter, his waved hair dressed with a bandeau, his shoulders clad in drapery, marked to the left hand edge *SABATINO ET FILS*, raised on a waisted veined black marble circular socle, *62cm high, 45cm wide, 35cm deep overall*

£6,000 - 8,000
€7,100 - 9,500
US$8,100 - 11,000

The antique Roman bust of Dionysus dating from the mid-1st century AD, was first discovered in 1754 within the colonnaded courtyard of a dwelling that later became known as Villa of the Papyri at Herculaneum. Originally thought to be a depiction of the philosopher Plato, it was later identified as the upper section of a herm most likely representing Dionysus. The original is now housed in the Naples Archaeological Museum.

The Villa of the Papyri, located in ancient Herculaneum (now Ercolano, south of Naples), was an opulent Roman residence named for the remarkable library of papyrus scrolls discovered there in 1750. Considered one of the grandest houses in the Roman world, the villa boasted exquisite architecture and an extraordinary collection of artwork, including frescoes, bronze statues, and marble sculptures—the largest trove of Greek and Roman statuary ever found in a single location. It may have belonged to Lucius Calpurnius Piso Caesoninus, Julius Caesar's father-in-law. The eruption of Mount Vesuvius in AD 79 buried Herculaneum beneath approximately 30 meters (98 feet) of volcanic material. Excavation of the villa began between 1750 and 1765 under the direction of Karl Weber, though much of it remains underground to this day.

The De Angelis Foundry (Naples, 1840–1915)
Among the main Neapolitan foundries serving 19th and early 20th century Grand Tour travellers were Chiurazzi, De Angelis, and Sommer. Of these, the Fonderia De Angelis, established in 1840 was the oldest and arguably the most prestigious. Edward Robinson, director of the Boston Museum of Fine Arts from 1902, praised its founder Sabatino De Angelis as 'by far the best of the Neapolitan copyists', citing his exceptional talent and sensitivity to the art form.

(see bonhams.com for further footnote)



(Foundry Mark)



PROPERTY OF A GENTLEMAN

25 * TP

TOMMASO RUES (VENICE, 1636-1703): A CARVED MARBLE BUST OF PLUTO

Late 17th century

The bearded god modelled full face, his head with pointed crown, turned gently to dexter, a loose robe around his shoulders, *52cm high, 42cm wide, 19cm deep*

£30,000 - 40,000
€36,000 - 47,000
US$41,000 - 54,000

Provenance

Sotheby's, London, Old Master Sculpture & Works of Art, 4 December, 2018, Lot 97.

Rues was regarded as one of the leading Venetian sculptures of the 17th century. Once of his most prominent works -his groups of the Evangelists and Old Testament heroines, can still be found at the church of Santa Maria della Salute -at the opening of the Grand Canal in Venice. Rues worked for a number of European royalty, most notably the Duke of Saxony and the Prince of Ratzwill.

The present lot is comparable with a number of Rues' male subjects including the Prophets from the altar of the Madonna del Rosario di San Domenico in Brescia -these can now be found in Brompton Oratory, South Kensington. The head of St Paul from the church of San Pantalon is the most obvious comparable -so much so that one could be mistaken for thinking the two works derive from the same model.

Related Literature

P. Rossi, 'Per un profilo di Tommaso Rues,' in G. Pavanello (ed.), La scultura veneta del seicento e del settecento: Nuovi Studi, Venice, 2002;
M. Clemente, 'Tommaso Rues: contributo al catalogo,' Zbornik za umetnostno zgodovino (Nova vrsta), 49, 2013;
M. Clemente, Tommaso Rues 1636-1703: A German Sculptor in Baroque Venice, Florence, 2016

We would like to thank Maichol Clemente for his kind help and assistance in cataloguing this lot.

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26 * TP

A MID 17TH CENTURY FLEMISH ARMORIAL TAPESTRY

Signed W. Pannemaker for Willem de Pannemaker and dated 1569, with Brussels town mark B B, possibly a Spanish commission,

Woven in rich wools and silks, designed with a central shield containing an ivory tiered tower, a fruit laden tree, a pair of opposing dragon heads and, more indistinctly, a figure and a fountain, surmounted by an elaborate knights helmet and three tier tower, the main field with two fruit filled cornucopia, intertwined at the base, surrounded by an abundance of fruiting vines and prunus, the elaborate border with the seven virtues personified, including *CARITAS* to the top, going clockwise, *SPES, TEMPERACIA, PRUDENCIA, FORTITUDO, IUSTICIA,* and *FIDES*, the date *1569* woven to the lower edge of the inner border, the blue outer slip with Willem de Pannemaker mark to the right, and Brussels town mark *B B* to the bottom left,

275cm x 250cm overall

£30,000 - 50,000
€36,000 - 59,000
US$41,000 - 68,000

The Pannemaker Dynasty

Throughout the 15th and 16th century the Low Countries, and more specifically Brussels, were synonymous with high quality tapestry production. The Burgundian court provided a high demand for commissions and, in addition, the St. Lukas guild, to which the weavers belonged, had a monopoly on the manufacture of figurative tapestries. These specific conditions attracted highly skilled weavers including the Pannemaker dynasty.

Willem de Pannemaker (Flemish, 1510-1581) was one of the leading tapestry weavers of the 16th century -wielding more power arguably than that of van Aelst from the previous period (interestingly he purchased van Aelst's former property in 1560). Willem's father Pieter de Pannemaker (Flemish, fl.1517-1531) had been a weaver at the court of Margaret of Austria -and seems to disappear from accounts after 1531. Willem from that point on was a royal supplier of various tapestry sets to the Hapsburg princes and courtiers. Patrons included Charles V, Philip II, Mary of Hungary and Margaret of Parma. Another great patron to Willem de Pannemaker was Cardinal Antoine Perrenot de Granvelle, first archbishop of Mechelen, minister of Charles V and Philip II and principal adviser to Margaret of Palma. Granvelle was based in Brussels and acted as an agent (or intermediary) between Philip II and Willem de Pannemaker. Additionally Granvelle was an avid collector himself – purchasing a number of sets including the garden tapestries woven by the Pannemaker workshop during the early 1560s.

Pannemaker was commissioned to weave tales of military triumph throughout his career. One of the most notable examples was a set woven for the third Duke of Alba, Fernando Alvarez de Toldeo, (1508-1583). The Duke of Alba was a ruthless general who was in command of Philip II's troops during the religious persecution and ensuing war in the Netherlands during the 1560s and 1570s. During this time he took the opportunity to expand his tapestry collection, and purchased a re-weaving of the Conquest of Tunis. In 1568 he commissioned Pannemaker to create a set of tapestries glorifying his military exploits, among them the battle of Muhlberg in 1547.



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A Spanish Commission

The coat of arms to the centre of the tapestry with shield and crown, is most likely of Spanish origin. The castle is perhaps a reference to the Kingdom of Castile and the (pomegranate) tree to the Kingdom of Granada more specifically. The opposing dragons, depicted on the shield, can be found on various weapons of knights from Granada. It is possible that the present lot is depicting arms for a Noble family involved in the Rebellion of the Alpujarras (1568-1571) -sometimes called the Morisco Revolt. This was the second revolt against the Castilian crown in the mountainous region of Aplujarra -northeast to the city of Granada. The rebels were Moriscos who were the descendants of the Muslims under Castilian rule.

The present lots depicts the seven virtues in medallions in the outer border. Caritas, the personification of love and charity, is depicted as a woman with three children around her. To the right-hand corner is Spes -the personification of Hope. To the centre right is Temperacia, the personification of self-control and constraint, holding a chalice with water in both hands. To the lower right corner is Prudencia, the personification of prudence, holding a mirror and a snake. In the lower left corner is the Fortitudo, the personification of courage, with a column on her shoulders, and a lion behind her. To the centre left is Justicia blindfolded, holding a double-edged sword and scales. To the top left corner is Fides, the personification of faith, with a cross in her hands. Between the seven virtues are six armouries, each representing a different army and its weaponry. To the bottom there is the depiction of a battle. The armies are centred by fortifications and cannonballs, the left-hand banner shows a sun on a blue background. Next to the banners, two armouries are lying on the ground, with spears and arrows.

Literature

Edith Appleton Standen, European Post-Medieval Tapestries in the Metropolitan Museum, 1985
Guy Delmarcel, Flemish Tapestries, London, 1999
T. P. Campbell, ‘How Medieval and Renaissance Tapestries Were Made’ New York, The Metropolitan Museum of Art, 2008.
T. P. Campbell, Tapestry in the Renaissance, Art and Magnificence’ The Metropolitan Museum of Art, 2002.
E. Roobaert, ‘Artistieke bedrijvigheid in het paleis op de Coudenberg te Brussel bij het bezoek van de koning en koningin van Bohemen in juli 1556’ in: Oud Holland, vol. 123, 2010, pp. 12 - 20.



27 TP

A PAIR OF GEORGE I GILT GESSO AND GILTWOOD ARMCHAIRS ATTRIBUTED TO JAMES MOORE (D.1726)

1720-1725, both chairs currently without any upholstery

Each with a shaped rectangular back and scrolled arm supports, above a seat frame carved with shallow-relief decoration comprised of trellis-incised tablets enclosed within scrolled and interlaced strapwork, and bellflowers centred by a rosette, with a 'punched' background, on two scrolled acanthus clasped and 'broken' or part-cabriole square section front legs terminating in addorsed c-scrolled foliate feet, each cabriole upper part on a 'punched' ground, with similar splayed square section rear legs, *re-gilt*, *76.5cm wide x 71cm deep x 96cm high*, *(30in wide x 27 1/2in deep x 37 1/2in high)* (2)

£15,000 - 25,000
€18,000 - 30,000
US$20,000 - 34,000

The present pair of armchairs feature legs closely paralleled on a set of gilt and upholstered side chairs attributed to James Moore and supplied to the 1st Duke of Marlborough for Blenheim Palace before his death in 1722 (See A. Bowett, *Early Georgian Furniture, 1715-1740*, 2009, p. 154, pl. 4:18). Besides the distinctive form of the legs here being possibly unique to Moore's oeuvre, the simplified scheme of acanthus carving also follows that on the knees and feet of the Blenheim chairs.

A further pair of armchairs attributed to James Moore with a similar profile of front leg which were supplied to James Brydges, 1st Duke of Chandos (1673/4-1744) for the Chapel at Cannons, Edgware, Middlesex sold Christie's London, 8 June 2006, lot 50. Other related chairs include those commissioned from Moore by Simon 1st Viscount Harcourt, for his London home Harcourt House, Cavendish Square, sold Sotheby's London 23 November 2005, lot 30 and another armchair from the same suite sold Christie's London, 6 July 2000, lot 20.

James Moore was amongst the leading London furniture makers during the first quarter of the 18th century. He is recorded as having worked in partnership with John Gumley between 1714 and 1726, although Moore had acquired his own workshop at Nottingham Court in the parish of St Giles–in–the-fields, by 1712. His most celebrated commission was for the Royal household and featured a group of gilt gesso furniture including two pairs of side tables bearing the crowned cypher of George I and incised 'MOORE', together with a pair of candlestands ensuite which remain in the Royal collection (see C. Gilbert, *Pictorial Dictionary of Marked London Furniture, 1700-1840*, 1996, pp.'s 339-341, pl.'s 653-656).

Besides Royal work, perhaps Moore's most significant commission was for John Churchill, 1st Duke of Marlborough (1650-1722) at Blenheim Palace where he superseded the architect John Vanbrugh in the direction of building works following the latter's dismissal. This was no doubt as a result of his influence with Sarah Duchess of Marlborough who was also a leading patron of Moore's, to the extent that he was referred to as her 'Oracle' (G. Beard, *Dictionary of English Furniture Makers, 1660-1840*, Leeds, 1986, pp.'s 618-619). His other principal commissions include those at Burlington House, Dalkeith Palace, Boughton, Cannons Hall and Harcourt House.

Comparative Literature

A. Bowett, *Early Georgian Furniture, 1715-1740*, 2009, p. 154, pl. 4:18 and pp.'s 204-205.

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(27 - reverse)



28

28 TP

A GEORGE II WALNUT DOUBLE CHAIRBACK SETTEE

1730-1740

The shaped back comprised of a twin dished toprail, a twin scrolled acanthus wrapped and pierced vertical splat, with scrolled outswept and downswept arm supports with acanthus carving, above a plain frieze with a central finial, on scrolled foliate clasped cabriole front legs terminating in claw and ball feet, with splayed rear legs, *now with a replaced modern drop-in seat*, *127cm wide x 59cm deep x 103cm high*, *(50in wide x 23in deep x 40 1/2in high)*

£1,800 - 2,500
€2,100 - 3,000
US$2,400 - 3,400



29 TP

A SET OF FOUR CHINESE PAINTED WALLPAPER PANELS

Probably Canton, Qing dynasty, early 19th century

Decorated with a continuous colourful garden landscape scene of flowering trees including hibiscus, tree peony and prunus, the branches of two specimens hung with birdcages, the peach/buff backgrounds with various song and other birds, some perched and some in flight, one bird holding a tassel hung basket, together with scattered butterflies, all before four variously shaped porcelain jardinieres containing flowering plants including pink peonies, standing on small tables or footed root wood pedestals, stylised grassy knolls bordering a small pool with lily pads and a single preening waterfowl, The panels later mounted with pale faux bamboo frames, *each panel, 227cm high, 55cm wide approximately not including the frames* (4)

£2,500 - 4,000
€3,000 - 4,700
US$3,400 - 5,400

Hand painted wallpaper in the Chinese taste became highly fashionable in England during the 18th and early 19th century reflecting the wider European craze for all things Chinoiserie, a phenomenon which began in the late 17th century but which was to reach its zenith in first two decades of the 19th century. .

The craze for all things in the Chinese taste was most readily illustrated when it was adopted by the young Prince of Wales (later King George IV) who as early as the 1780's became enamoured with Oriental aesthetics and began expanding his seaside retreat in Brighton. After receiving a gift of Chinese wallpaper, he commissioned a Chinese Gallery to showcase it. This one hundred and sixty two foot-long room also featured painted glass adorned with motifs of flowers, insects, fruits, and birds.

The Prince's enthusiasm for Oriental design led him to commission the renowned architect John Nash and designer Crace to construct a flamboyant exotic palace also incorporating Indian and Moorish influences, now known as the Royal Pavilion. In the interior of the palace, faux bamboo became a dominant theme throughout the Pavilion's interiors, appearing in elements such as staircase railings, wallpaper mouldings, furniture.

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PROPERTY OF A GENTLEMAN

30 *

A PAIR OF FRENCH GILT BRONZE MOUNTED CHINESE SANG-DE-BOEUF PORCELAIN ELEPHANTS

The porcelain 18th/19th century, the mounts probably second half 19th century in the Louis XV style

The standing elephants with turned facing heads and inset eyes, each modelled with a rectangular howdah saddle surmounted by an elaborate acanthus scrolling mount supporting a turquoise glazed figure of a seated Buddha, on conforming foliate and C-scroll bases, *31cm high, 32cm wide, 21cm deep (right) and 31cm high, 28cm wide, 20cm deep (left)* (2)

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 20,000

Provenance

Sotheby's, Melagines -Provenant des collections du comte et de la comtesse de Viel Castel, 12th September, 2018, Lot 25.

For a very similar pair of comparable elephants, see Christies New York, The Ann & Gordon Getty Collection: English and European Decorative Arts, 25 October 2022, lot 1527 (previously acquired by Ann & Gordon Getty, Christie's, London, 23 June 1999, lot 107).

PROPERTY OF A GENTLEMAN

31 * TP

A WOOL 'AU PETIT POINT' EMBROIDERY TABLE CARPET

Circa 1660-1670, probably a French workshop,
Woven in rich wools, on dark brown ground, designed with flower crowns, garlands and bouquets, scrolling leaves and spiralling tendrils, *with wear and a little dry to the touch 403cm x 195cm overall approximately*

£5,000 - 8,000
€5,900 - 9,500
US$6,800 - 11,000

Provenance
Sotheby's Paris, Excellence, 13 November 2018, Lot 8.

The present lot exemplifies the designs of the ornamentalists Georges Baussonet and Paul Androuet du Cerceau. Both designers were influenced by the art and patterns found in Persian art. These carpets can be linked to the Savonnerie carpets from the same period. We can compare the present lot with one delivered for Maria Theresa of Austria, now in the Mobilier National.

Related Literature
E. Floret, "Inventaires après décès de Simon Lourdet et Françoise Quarré (1665)", in BSHAF, 1995, p. 119
P. Verlet, Savonnerie. The James A. Collection at Waddesdon Manor, London, 1982, p. 163 and pp. 166-167
J. Vittet, "Contribution à l'histoire de la manufacture de la Savonnerie au XVIIème siècle : l'atelier de Simon et Philippe Lourdet", in BSHAF, 1995, p. 99



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PROPERTY OF A GENTLEMAN

32 * TP

TWO LOUIS XIV SAVONNERIE SEWN CARPET FRAGMENTS

Circa 1677, workshop of Pierre Dupont, probably from the Galerie du Bord de l'Eau, Palais du Louvre,
Designed with fallow deer heads on brown ground, surrounded by scrolling acanthus leaves and foliage,
216cm x 82cm

£7,000 - 10,000
€8,300 - 12,000
US$9,500 - 14,000

Provenance

Probably fragments from the 43rd carpet of the Galerie du Bord de l'Eau, Palais du Louvre, Paris.
House sale, sold Christie's, 1999.
Sotheby's Paris, Excellence, 13 November 2018, Lot 11.

These two fragments are part of the 43rd tapestry along the Louvre's Grande Galerie, the so-called Galerie du Bord de l'Eau, described in the Garde-Meuble:

"No. 184 La Chasse (The Hunt). The forty-third: a tapestry with a brown background, depicting a deer's head and scrollwork at each of the four corners, on which there is a large white compartment and another smaller compartment with twelve canted sides in the middle surrounded by festooned ribbons, having in the middle a sunflower surrounded by flowers, at the side of mentioned compartment are two stag heads against a linen grey background with hunting tools, and two landscapes at both ends, 7a ½ by 2a 5/6 wide ".

The 93 tapestries along the Grande Galerie that connected the Louvre to the Tuileries were designed by Charles Lebrun and Louis Le Vau. They were then woven by the manufacture Royale de tapisseries -the Savonnerie. During the French Revolution these tapestries became a bargaining chip for suppliers such as Bourdillon in An V, who obtained the 43rd one. It seems that it was taken by the Directoire, but removed from the collections where it was found in 1937. Sadly it was then cut then re-assembled.

Literature

J. Guiffrey, Inventaire Général du Mobilier de la Couronne sous Louis XIV. 1663-1715, Paris, 1885
P. Verlet, The Savonnerie. The James A. de Rothschild Collection at Waddesdon Manor, London, 1982, p. 485 and p. 537



PROPERTY OF A GENTLEMAN

33 * TP

AN IMPORTANT LOUIS XV ORMOLU MOUNTED JAPANESE LACQUER AND PARISIAN VARNISH SERPENTINE COMMODE BY JACQUES DUBOIS (1694-1763)

Circa 1745

The Sarrancolin marble top of shaped outline with rounded eared front angles, with a reverse ogee moulded upper edge and ovolo lower edge moulding, the front decorated with a pair of ducks amidst trees and foliage within a backdrop of rustic buildings and mountainous landscapes, comprised of two long oak lined drawers mounted *sans traverse* with a central c-scrolled *rocaille* cast foliate branch and floral embellished cartouche, the *sans traverse* shaped border mount adorned with c- and s-scrolls, *rocaille*, foliate tendrils and scrolled acanthus, the lower drawer incorporating a shaped apron, flanked by keeled angles mounted with scrolled acanthus, *rocaille* wrapped c-scroll and s-scroll clasps, on slightly cabriole square section tapering legs terminating in foliate and *rocaille* cast opposing c-scrolled *sabots*, each side decorated with an exotic bird and foliage within a shaped foliate tendril wrapped, scrolled acanthus, c- and s-scrolled adorned panel mount, *the carcass top twice stamped: 'Dubois'*, *132cm wide x 67cm deep x 86cm high*, *(51 1/2in wide x 26in deep x 33 1/2in high)*

£60,000 - 90,000
€71,000 - 110,000
US$81,000 - 120,000

Provenance

The present lot previously formed part of the Villedieu de Torcy collection, allegedly since the 18th century.
It passed thence by descent within the same family.
The offered commode was subsequently purchased by the current owner and vendor, Sotheby's, Paris, 13 November 2018, Excellence, lot 25.

Literature

T. Wolvesperges, *Le Meuble Français en Laque au XVIIIe Siècle*, Paris, 2000.

Jacques Dubois, maître en 1742.

This stunning and visually arresting French mid 18th century commode is in remarkably immaculate order, almost certainly due to the fact that it had apparently remained within the possession of one family until 2018. Although it must be noted that no documentation is available in order to definitively prove this sustained historical familial association.

As was typically part of the finishing process for such pieces, the Japanese lacquer panels incorporated into the present commode were most likely enhanced or heightened by Parisian varnish in a few places, most notably on the side panels. Following a close inspection of the surfaces, it is apparent that at certain points of absence in the asymmetrical design - which is typical with Japanese lacquer - the composition has possibly been 'improved' through the application of further layers of decoration intended to create a more balanced European type of composition.

It is rare on such impressive mid 18th century models, but the ormolu adornments appear to have retained their antique mercury gilded finish. Whilst the extravagance in terms of the design of these mounts is indicative of the early part of the lengthy Rococo period, during which time the former Regence taste was gradually supplanted by its more dynamic, naturalistic and playful successor.

A central cartouche mount enclosing birds decorated on a lacquer front, as can be seen on the above commode, feature on a number of comparables, including one housed at the John Paul Getty Museum, inv. 55 D.A.2.

The offered lot is an exceptional example of the lacquer output from one of the most important and widely revered French cabinet makers operating during the reign of Louis XV. Aside from being stamped with his name, it has all the hallmarks of being the work of Jacques Dubois. This important commode is included as one of a select group of four Japanese lacquer models which feature in T. Wolvesperges, *op. cit*. In a very similar way to a related Dubois version housed in the Carnavalet Museum, Paris (inv. MB450), the present piece is clearly one of the finest productions of this cabinet maker's workshop.

Related Dubois commodes of this type tend to predominantly use Chinese lacquer and consequently ones which incorporate Japanese work by and large rarely make an appearance at auction, at least in more recent years anyway. Despite this, a stunning example by Dubois which does house Japanese lacquer, sold Christie's, London, 9 February 2023, An Opulent Aesthetic, lot 87. Also, it is interesting to note that one version, which is described solely as being executed in Parisian varnish, sold Sotheby's, Paris, 19 November 2019, Excellence, lot 58.

Further comparable Dubois commodes, albeit Chinese lacquer models, include; one sold Christie's, London, 6 July 2016, European Furniture and Works of Art, lot 72; another sold Christie's, New York, 29 October 2019, Fifth Avenue Grandeur: Important French Furniture from the Collection of Lewis and Ali Sanders, lot 1144; a further example sold Sotheby's, Paris, 17 November 2021, Important Mobilier, lot 32; and finally one which was offered Christie's Paris, 30 June 2022, Le Grand Style: An Apartment on the Quai d'Orsay Designed by Alberto Pinto, lot 56.

Limited information remains in relation to the life and career of Jacques Dubois, however certain aspects are known, or at least can be inferred. For example, it is highly probable that during his youth he trained under his half-brother, Noël Gérard, in the latter's *ébénisterie* workshop. Gérard is widely acknowledged to be one of the foremost cabinet makers operating in Paris over the course of the Régence period. It is interesting to note that their interactions must have been slightly more than just a working relationship, since in 1730 Gerard acted as a witness to his half-brother's wedding. In 1742 Dubois attained his *maître*, albeit at an older age than was typical for the time in which he lived. Thereafter, he was made a juré of the guild following the death in 1763 of his renowned predecessor in this capacity, Jean-Francois Oeben, although Dubois himself died unexpectedly later that same year.

Dubois is best known for his extremely skilful incorporation of oriental lacquer within much of the furniture he produced. Amongst his most celebrated work is a small group of commodes each housing wonderful Chinese lacquer and embellished with distinctive scrolled acanthus mounts in irregular designs or cartouche shaped outlines.

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(top)

Arguably, within the context of the entire output of Dubois, one of his ultimate '*tour-de-force*' pieces is the amazing encoignure surmounted by a superstructure of shelves and an ormolu clock, which he made in 1753 for the *marchand mercier*, Lullier of Warsaw, the latter of whom then supplied it to Count Klemens Brenicki, who had originally ordered its creation in the first place. This encoignure, which was subsequently acquired by Baron Nathaniel de Rothschild, resides today in the famous J. Paul Getty Museum and appears in C. Bremmer-David, *Decorative Arts, An Illustrated Summary Catalogue of the Collections of the J. Paul Getty Museum*, 1993, Malibu, no. 35, pp.'s 31-32.

Following the establishment of his business on the rue de Charenton, Dubois went on to earn the rights of an *ouvrier libre* and consequently afterwards he was able to legitimately bypass the strict rules set up by the guild, whilst his *ébéniste* contemporaries had to strictly adhere to them. The next phase of Dubois's career was the development of a close collaborative working association between him and two of the most notable *marchands merciers* of the period, Antoine-Nicolas-Joseph Bertin and Pierre Migeon II. It seems highly likely that due to the superb Japanese lacquer housed within the offered commode, one of these prominent dealers would have commissioned Dubois to make the above piece. See A. Pradère, *French Furniture Makers*, 1989, Paris, p. 171.



(maker's stamp)

The offered model is stamped for Jacques Dubois, someone who is recorded, just as with Bernard Van Risenburgh (BVRB), as providing furniture upon behalf of Madam de Pompadour. Both cabinet makers were arguably most noted for their output which incorporated oriental lacquer.

A detailed listing of the stock in the Dubois workshop, which was completed after his death in 1763, included a small proportion of some supremely fine quality commodes executed in Chinese or Japanese lacquer. Two such items are described therein as '*un bureau en lac de Chine*,' and '*une petite secretaire en lac de Japon*'. Also counted among this remaining furniture were an impressive number of ormolu mounts which amounted altogether to a total of 432 '*livres pesant de modeles de bronze*'. It is evident that, pursuant to close analysis of this inventory, Dubois had been responsible for the operation of a sizable workshop comprised of twelve work benches. Whilst the immense variety of pieces made by Dubois that remained following his death prove the range and depth of his abilities as a cabinet maker.





34 TP

A SET OF FIVE CHINESE EXPORT PAINTED LANDSCAPE WALLPAPER PANELS

Late 18th/early 19th century

Depicting various flowering and fruiting trees and shrubs including tree peonies, camellias and pomegranates, the branches supporting numerous colourful exotic birds including parakeets and other songbirds, the naturalistic rockwork and foliate ground with various flowering shrubs, a long-tailed pheasants and quails, all reserved on a drab ground with further flying birds and scattered butterflies and insects, comprising a set of three continuous panels and two other matching separate panels, all later mounted within giltwood moulded rectangular frames *204cm high, 68cm wide, 4.5cm deep*

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 20,000

Chinese wallpapers appeared for sale in Europe in the late 17th century as part of the larger trade in Chinese artefacts such as lacquer, porcelain and silks. Imported by the East India and Dutch East India companies these hand-painted papers, and the European 'chinoiserie' papers that they inspired set a fashion that endured throughout the 18th century into the 19th century and then again periodically in the late 19th and early 20th century centuries.

Most of the great houses of Europe had at least one room decorated with a Chinese paper, either original or imitation and by the end of the 18th century they could be found in more modest houses. Although many of the earlier papers were used in state reception or bedrooms they were eventually considered equally suitable for more 'feminine' rooms such as private chambers, boudoirs and bedrooms.

Usually supplied in sets of 24 or 40 pieces the Chinese papers were often hung to form continuous murals decoration around the room and featured exotic subject matter which can be divided into three main categories - scenes of Chinese life and landscapes often depicting daily life and industry, flowering trees populated with birds, butterflies and insects and a hybrid form of the flowering tree papers also incorporating figures and sometimes pagodas and temples. The papers differed to those available made in Europe with their rich hand-painted colours and fine detail. However, their cost in comparison to locally-made wallpapers meant that they were purchased and hung by the wealthy. As such they were highly prized furnishings so were often removed and rehung when necessary.

Interestingly the Chinese did not use painted wallpapers preferring plain papers. However, it was Chinese practice particularly in the trading ports of Canton and Macao to paste painted pictorial papers over windows. As such it could be that these papers were admired by European merchants which led the Chinese to produce similar decorations for export.

As Chinese papers were relatively expensive and orders for special designs or colourways could take upwards to two years to be delivered it was not surprising then that European manufacturers began to produced imitations.

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PROPERTY OF A GENTLEMAN

35 * TP

ATTRIBUTED TO FERDINAND BARBEDIENNE (FRENCH, 1810-1892): A PAIR OF FRENCH DAMASCENED, SILVERED AND PARCEL GILT BRONZE GARNITURE VASES AND COVERS

In the Renaissance/Mannerist revivalist taste, Paris, second half 19th century

Each of ovoid shouldered pedestal form, the covers with fruiting knopped finials, the waisted narrow necks with elaborate foliate scrolling rams head twin handles, the bodies with applied twin grotesque masks above alternating female term and shell headed panels, raised on goats feet and footed lappet cast circular platform bases, the surface of each decorated with allover diaper, foliate roundel, winged harpy and floral vase decoration, *41cm high, 13cm wide, 12cm deep overall approximately* (2)

£15,000 - 25,000
€18,000 - 30,000
US$20,000 - 34,000

Provenance

Hampel March auctions, Furniture & Interior, Thursday 28 March, 2019, Lot 143.



36[Y Φ]

JEAN MANCEL (MANSEL) (FRANCO-DUTCH, ACT.1685-1712): A RARE CARVED IVORY OVAL PROFILE PORTRAIT RELIEF OF ARENT FURLY (ANGLO-DUTCH, 1685-1712)

The youthful sitter carved in shallow relief as a shoulder length bust profile portrait looking to dexter, wearing a long curling wig and with drapery arranged over his armoured breast plate, signed with the monogram *I.M.F* for Jean Mancel, the inner oval with engraved inscription, *A:FVRLY.NATVS.1685.AE TATIS.SVAE.XXIII* within a moulded border, mounted within an original pearwood frame with ink label to reverse *ARENT FURLY -SECRETARY TO THE EARL OF PETERBOROUGH IN SPAIN. DIED 1705 -SON OF BENJAMIN FURLY (1636-1714) A NOTED LITERARY QUAKER. FRIEND OF FOX, PENN AND LOCKE AND POSSESSOR OF VALUABLE LIBRARY*, the oval 10.5cm high, 8.5cm wide, not including frame, *the oval 10.5cm high, 8.5cm wide, not including frame*

£3,000 - 4,000
€3,600 - 4,700
US$4,100 - 5,400

Jean Mancel (or Mansel) was a prominent ivory carver, probably originally from Dieppe, who is believed to have worked principally for royal patrons across Europe. Mancel's style is thought to have exerted a discernible influence on his contemporary ivory sculptor David le Marchand (1674–1726), prior to his later development of a distinctive high relief portrait style which would bring him wider renown amongst collectors and connoisseurs.

Arent Furly served as secretary to General James Stanhope, later 1st Earl Stanhope (1673–1721), both in Spain during the War of the Spanish Succession and at Chevening, the Stanhope family seat in Kent. Chevening is now the designated country residence of the Foreign Secretary, held in trust by the Stanhope Trust. In his role as Stanhope's secretary, Furly occupied a position of considerable responsibility, receiving several substantial payments from the Exchequer for wartime disbursements. Some sources suggest he also held military rank, which may explain his appearance in armour in the present portrait.

Furly's surviving correspondence, preserved in the Kent County Archive, attests to a professional relationship with Stanhope that endured from 1703 until Furly's untimely death in 1712. A small collection of his letters is also held by the Wellcome Institute.

Following his death, the philosopher Anthony Ashley-Cooper, 3rd Earl of Shaftesbury (British, 1671–1713), wrote a letter of condolence to Furly's father, Benjamin Furly, from Naples on 22 March 1712: "My pupil and élève, in whose education and advancement I took so great a part, that I may justly sympathise even in a fatherly affliction for his loss, and next to a real parent or brother, he could have none a truer mourner, or with more reason than myself."

(see bonhams.com for further footnote)

37 * [TP]

JOHN GIBSON (BRITISH, 1791-1866): A CARVED WHITE MARBLE BUST OF LUCY CHARLOTTE JERVIS (NÉE BASKERVYLE-GLEGG), 3RD VISCOUNTESS SAINT VINCENT

The sitter modelled 'Ala Grec' looking slightly to sinister, her bare shoulders clad in diaphanous classical drapery, her hair arranged in a coiled chignon with two spiralling long curls, dressed with a bandeau centred by a flower-head, on integral moulded bow front rectangular socle, the rear signed I GIBSON FT ROMAE, seated on a pink scagliola pedestal of plain column form, on moulded socle base raised on a later ebonised wooden square shallow plinth base,
The bust: 65cm high, 43cm wide, 26cm deep; the pedestal 116cm high overall, top 30cm diameter, the plinth base 42cm wide, 42cm deep (2)

£7,000 - 10,000
€8,300 - 12,000
US$9,500 - 14,000

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.

Provenance
Carnegie Robert Jervis, 3rd Viscount St Vincent (1825–1879)
John Leveson Jervis, 4th Viscount St Vincent (1850–1885)
Carnegie Parker Jervis, 5th Viscount St Vincent (1855–1908)
Ronald Clarges Jervis, 6th Viscount St Vincent (1859–1940)
Ronald James Jervis, 7th Viscount St Vincent (1905–2006)
Edward Jervis, 8th Viscount St Vincent (1951–2023), and thence to the present owners

Carnegie Robert Jervis, 3rd Viscount St Vincent, married Lucy Charlotte Jervis, 3rd Viscountess St Vincent (née Lucy Charlotte Baskervyle-Glegg), in 1848. The couple had three children. According to family tradition, the bust was commissioned prior to her marriage, when Lucy was around 18. This is confirmed in John Gibson's Personal Accounts, 1822–59 (Volume III) held in the archives of the Royal Academy of Arts Library, where an entry is recorded in 1843 under 'new coms (commissions)' as 'Miss Glegg's bust', £8 0 – Paid'. In addition, her father is also recorded as having ordered a further work (perhaps a reduction of one of his 'fancy' busts), as the entry below is marked, 'Mr Glegg, Helen (perhaps 'Helen of Troy'), £4 0 – Paid'. As Gibson's account books were most likely kept in his studio in Rome, it seems probable that the family visited Rome on a tour of Italy. As such, the commission was possibly made to mark her entry into society, given young ladies were typically aged around 18 years or 19 years old when they were formally launched through the 'coming out' ritual during the summer social 'Season' in the first half of the 19th century.

The 'coming out' process, held during the summer social Season, involved participation in a series of events including balls, parties, and outings, with the highlight being a formal presentation to the monarch. The main purpose of the ritual was to introduce young ladies to eligible bachelors and their families, with the expectation of marriage within the same social circles.

John Gibson was one of the foremost Neoclassical sculptors of the 19th century. After moving from Conway to Liverpool in 1799, Gibson was first apprenticed to a cabinetmaker before joining the workshop of F. A. Legé. He first exhibited at the Royal Academy in 1816 and moved to Rome the following year, where he attracted the attention of both Antonio Canova and Bertel Thorvaldsen. From Rome, he built up an international clientele for his marbles, and his studio became a destination for wealthy tourists visiting the Eternal City.



(detail of signature)



38 TP

A PAIR OF GEORGE II MAHOGANY CORNER CHAIRS

1740-1750

Each with a 'curule' form back comprised of a shaped bowed and eared toprail, on five ring turned columnar supports, with outscrolled arms, on tapering square section cabriole legs terminating in splayed squared feet, with a ring turned baluster x-stretcher, *70cm wide x 50cm deep x 86.5cm high*, *(27 1/2in wide x 19 1/2in deep x 34in high)*

(2)

£3,000 - 5,000
€3,600 - 5,900
US$4,100 - 6,800





(39 - top)

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.



(detail)

39 TP

A LOUIS XV ORMOLU MOUNTED TULIPWOOD, AMARANTH, STAINED SYCAMORE AND ENGRAVED FRUITWOOD MARQUETRY SERPENTINE COMMODE BY PIERRE FLÉCHY (1715-1769)

1750-1755

The *breche d'alep* marble top of *arc-en-arbalette* form with a moulded edge, above two long oak lined drawers inlaid *sans traverse* with assorted flowers within a shaped cartouche, the lower drawer with an integral shaped apron, flanked by scrolled acanthus and opposing c-scrolled mounted and keeled angles, on square section tapering legs, the front legs slightly splayed, each side inlaid with similar flowers and foliage within a shaped cartouche, *the top stamped: 'P. FLECHY, JME'*, *131cm wide x 66cm deep x 89.5cm high*, *(51 1/2in wide x 25 1/2in deep x 35in high)*

£7,000 - 10,000
€8,300 - 12,000
US$9,500 - 14,000

Pierre Fléchy, *maître ébéniste*, in 1756.

Fléchy was one of the many *ébénistes* working in the busy environs of the rue du Faubourg-Saint-Antoine. First working as artisan *privilégié*, then as *maître ébéniste*, Fléchy specialised in marquetry of large flowers in bois-clair which covered the entirety or vast majority of the surface of his commodes, as can be seen on the present lot. Similar to many other *confrères ébénistes* of the period, he also produced a certain quantity of fashionable furniture executed using, or possibly more accurately, incorporating very high quality lacquer.

Another Louis XV commode by Fléchy, one with comparable floral marquetry and most likely of a very similar date of execution to the offered example, is illustrated in P. Kjellberg, *Le Mobilier Francais du XVIIIeme Siecle*, 1989, Paris, fig D., p. 309.





40 * TP

WORKSHOP OF JOHN GIBSON RA (BRITISH, 1791-1866): A CARVED AND PARCEL GILT WHITE MARBLE FIGURE OF HEBE

The goddess clad in a short draped tunic holding an amphora and cup, her hair arranged in a chignon with jewelled bandeau, standing beside a draped urn on circular base, *96cm high, 35cm wide, 40cm deep*

£4,000 - 6,000
€4,700 - 7,100
US$5,400 - 8,100

Provenance
Sotheby's, 22 November 1994, lot 64.

John Gibson was one of the foremost neo-classical sculptors of the 19th century. After moving from Conway to Liverpool in 1799 Gibson was first apprenticed to a cabinet maker before joining the workshop of F A Legé. He first exhibited at the Royal Academy in 1816 and moved to Rome the following year, where he received attention from both Antonio Canova and Bertel Thorvaldsen. From Rome he built up an international clientele for his marbles, and his studio became destination for wealthy tourists visiting the Eternal City.

Literature
For an illustration of a comparable larger signed figure of the same subject see T. Matthews, *The biography of John Gibson, R.A., sculptor, Rome* London, 1911, p 227.

In addition a further comparable similarly signed figure of Hebe dating to circa 1860 is housed in the Astley Cheetham Art Gallery, Stalybridge.

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41 TP

WILLIAM BRODIE (SCOTTISH, 1815-1881): A CARVED MARBLE FIGURE OF A CLASSICAL SEMI-CLAD MAIDEN

The figure looking slightly to dexter, her long wavy hair dressed with two band tie tube like plaits, her left hand holding up her drapery, her right hand upheld beside a rectangular plinth, signed WM.BRODIE R.S.A, *89cm high, 34cm wide, 22cm deep*

£5,000 - 7,000
€5,900 - 8,300
US$6,800 - 9,500



William Brodie was a prominent Scottish sculptor, renowned for his refined portrait busts and commemorative statues that graced many public spaces in 19th century Scotland. Born in Banff, the son of a shipmaster, Brodie originally trained as a plumber before turning to art. He pursued evening classes at the Mechanics' Institute in Aberdeen, then studied at the Trustees' Academy in Edinburgh. Determined to hone his skills further, he travelled to Rome, where exposure to classical sculpture helped shape his style.

Brodie established a flourishing studio in Edinburgh, where he specialised in portraiture and large scale public commissions. His classically inspired works, strongly influenced by sculptor Francis Leggatt Chantrey, were in high demand, with subjects ranging from leading scientists and judges to literary figures and civic heroes. Among his best known creations is the beloved statue of Greyfriars' Bobby, commemorating the loyal Skye Terrier, which stands near Greyfriars Kirkyard. Other significant works include statues of Lord Cockburn, Sir David Brewster, and Sir James Young Simpson. He regularly exhibited at the Royal Scottish Academy and the Royal Academy in London.

Notably, Brodie contributed several figures to the Scott Monument in Edinburgh. He was commissioned to create a number of statues for the centenary of Sir Walter Scott's birth in 1871, which were added to the monument in 1874. Later, in 1882, he sculpted the figure of Amy Robsart, an important character from Scott's novel Kenilworth, as part of the final phase of statuary work on the monument. These contributions helped enrich the monument's celebration of Scotland's literary heritage.

Brodie also created other notable public sculptures, including figures for the Prince Albert Memorial in Charlotte Square, Edinburgh, such as "The Nobility" and a bronze relief scene commemorating the Great Exhibition. He played a key role in shaping the next generation of Scottish sculptors, with his studio employing and training several assistants, including the notable James Pittendrigh MacGillivray. He was elected a full member of the Royal Scottish Academy and served as its secretary from 1876 until his death in 1881. He died in Edinburgh of heart disease. He is buried in Dean Cemetery. His daughter, Mary Brodie, also followed in his footsteps as a sculptor, continuing the family's artistic legacy.



42 TP

A MAHOGANY SERPENTINE LIBRARY TABLE OF SHALLOW PROPORTIONS

George III period (1760-1770) but later reduced in size and consequently also reduced in proportions (possibly to convert the originally larger table into a two section desk)

Of shaped outline with projecting canted angles, the tooled leather inset top with a moulded edge, above one long central and two shorter oak lined frieze drawers, flanked by scrolled foliate and shell carved angles, over six short graduated oak lined drawers flanking the kneehole, with scrolled corbel headed, gadrooned and acanthus clasped, blind trellis work and channelled angles, on ogee moulded plinth bases, terminating in brass castors, *it is possible that this desk was reduced in size by a local craftsman or restorer in order to accommodate it within a smaller living space*, *196cm wide x 64cm deep x 82cm high*, *(77in wide x 25in deep x 32in high)*

£3,000 - 5,000
€3,600 - 5,900
US$4,100 - 6,800

The offered lot, particularly in its former guise (before it was notably reduced in size), appears to have its origins in a design for a library table which features in Thomas Chippendale's seminal publication, *The Gentleman and Cabinet-Maker's Director*, first edition of 1754, pl. LVI. This drawing was evidently used by Gillows as the basis for a comparable library desk that his firm made and then supplied to Sir James Ibbetson of Denton Hall, Yorkshire, in 1778. Both of these examples are illustrated in C. Gilbert, *The Life and Work of Thomas Chippendale*, fig. 448, p. 246, as well as both appearing in S. Stuart, *Gillows of Lancaster and London, 1730-1840*, Vol. I, 2008, Woodbridge, pl.'s 289 & 290, pp.'s 276-277.

A further related serpentine model of this type, dating to circa 1765, which interestingly was constructed in two sections, features in R. Edwards, *The Dictionary of English Furniture*, Vol. III, 2000, New York, fig. 22, p. 250. It is described therein as a "*Commode-Buroe-Table*" and was made for Althorp, in Northamptonshire.

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(top)



43 TP

A RARE AND UNUSUAL GEORGE II OR GEORGE III 'ANTIQUARIAN' BURR YEW, PADOUK, STAINED BONE, HOLLY AND FRUITWOOD MARQUETRY TALL CHEST OR COMMODE

Made: 1750-1765 in order to house and display marquetry of an earlier date, the marquetry dating to circa 1685

With ebony line-inlay and shaped line-inlaid tablets of various shapes and sizes overall, each tablet inlaid with assorted flowers and foliage, the top with an ogee moulded edge, above four long oak lined drawers, over one deep oak lined drawer disguised as two long drawers, on large shaped bracket feet, *the drawer interiors lined with 18th century paper*, *113cm wide x 55cm deep x 111.5cm high*, *(44in wide x 21 1/2in deep x 43 1/2in high)*

£2,000 - 4,000
€2,400 - 4,700
US$2,700 - 5,400

Provenance

The present lot was purchased by the grandfather of the current owner and vendor from Jessica Longhurst of Magill Antiques (BADA member of the time), Long Melford, Suffolk, in October 1971.



PROPERTY OF A GENTLEMAN

44 * TP

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

£8,000 - 12,000
€9,500 - 14,000
US$11,000 - 16,000

Provenance
By repute Gelli Aur (Golden Grove), Carmarthenshire
Sotheby's 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.

(see bonhams.com for further footnote)

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

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.



PROPERTY OF A GENTLEMAN

45 * 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*

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 20,000

Provenance
Sir Herbert Taylor;
By family descent until sold in 2013.
Sotheby's 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]

46
A RARE REGENCY JAPANNED TIN OR 'TOLE' TEA CADDY COMMEMORATING THE DEATH OF LORD NELSON
Circa 1805-10
Of rounded sarcophagus form, the front decorated with a scene depicting the tomb of Nelson, surmounted by his bust, the mourning figures of the standing Britannia with her lion to the right and the seated Emma Hamilton writing in a book of condolence to the left, the Admiral's fleet to the middle distance behind her, all within gilt and red line borders reserved on a black ground, the lid with a panelled top within a border of radiating oak leaves, *the paint with some refreshments 13cm high, 14.5cm wide, 16cm deep*

£1,000 - 2,000
€1,200 - 2,400
US$1,400 - 2,700



Property of a lady: A private collection of fans

Lots 47 - 56

Fans have a long and fascinating history, shaped by the cultures that made and used them. From their origins as practical tools for cooling and ceremonial display, fans gradually evolved into symbols of taste, sophistication, and artistic ingenuity. By the early modern period, they had become powerful markers of status and fashion, carried by both men and women in elite circles. Their surfaces offered not only decoration but also narrative—miniature theatres of mythological scenes, allegorical subjects, and topical references that spoke to the cultural currents of the day. Fan styles and motifs often crossed national borders, carried by the circulation of objects, artisans, and aesthetic ideals between European courts, where trends were shaped by diplomacy, marriage, and shared aristocratic tastes.

This evolution culminated in the 18th century, widely regarded as the golden age of fans. During this period, craftsmanship reached extraordinary levels of refinement, with exquisitely painted leaves on vellum or silk, intricately carved sticks of ivory or mother-of-pearl, and gilded or jewelled detailing. Fans became sites of storytelling and spectacle, reflecting the values of Enlightenment Europe and the courtly worlds they adorned. Many featured pastoral scenes, classical mythology, or satirical vignettes, often echoing themes from popular theatre or contemporary print culture. In both design and social function, the fan emerged as a physical manifestation of 18th-century artistic and intellectual life.

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.

47

A COLLECTION OF THREE CARVED PIERCED AND GILDED AND SILVERED MOTHER OF PEARL FOLDING FANS

Northern European, mid 18th century

Comprising one with painted velum leaf, the obverse depicting a courting couple under a bower flanked by rustic children within a pastoral river landscape flaked by floral bouquets within floral border, the reverse with a shepherdess in pink dress before a riverbank, the elaborately carved and pierced sticks with a Japanese style flowering bough holding a basket of fruit and flowers within entrelac ground, the guard sticks similarly decorated with flowers, with paste rivet, the second with painted velum leaf decorated to the obverse with a figural harbour scene with fisherman and girl within floral scrolling borders, the reverse with a rustic figure and his dog, the finely pierced sticks with central figural cartouche of Apollo and putti, within c-scroll and floral borders, the guard sticks similarly carved with figures and scrolls, with blue paste rivet, the third with painted velum leaf depicting a courting couple within a tented arbour, flanked by figures of children within extensive garden landscape flanked by flowers, the reverse with a girl and boy before a rustic out-building, the sticks finely carved and pierced, with fruit pickers and putti, within c and s scroll pierced floral borders, the guard sticks with figures and putto, *the first 29cm high, 54cm wide, the second 29cm x 51cm, the third 28m x 50cm* (3)

£900 - 1,100
€1,100 - 1,300
US$1,200 - 1,500

Provenance
Property of a lady.



48



47

48Y

THREE NORTHERN EUROPEAN CARVED MOTHER OF PEARL FOLDING FANS AND A SIMILAR PERIOD TORTOISESHELL FOLDING FAN

Probably Franco Flemish - one perhaps Italian, second half 18th century

The mother of pearl fans comprising one of velum leaf, decorated to the obverse with a classical scene probably depicting Achilles and other figures enjoying the spoils of ransacked Troy, flanked by floral trophies, the reverse with a classical group, possibly figures foretelling the fate of Troy, within floral borders, the sticks carved, pierced and gilded with cartouches of figures and putti and a ship, flanked by further putti, c-scrolls and flowers, the guard sticks similarly decorated but un-gilded, with paste rivet, the second with velum leaf painted to the obverse with classical figures around a chest, flanked to one side by a turbaned figure with entourage and camels, within a landscape with floral gilt scrolling borders, the obverse with a classical scene of a warrior before a military group, within similar floral borders, the carved, pierced and gilded sticks with a central cartouche of various courtly figures, and a pair of love birds flanked by further cartouches of flowers and vases, the sticks similarly decorated, the third with painted leaf, decorated to the obverse with classical figural group -possibly depicting Artemis and Orion, the reverse with a further classical scene possibly depicting the triumph of Artemis, flanked by military trophies, the plain sticks with a carved and pierced central cartouche of a courtly couple, the mother of pearl example with painted velum leaf, decorated to the obverse with a classical scene of the burning of Iphigenia before Agamemnon, flanked by onlooking figures, the sticks and guard sticks of plain form, *the first 30cm high, 55cm wide, the second 27cm x 51cm, the third 27cm x 47cm, the fourth 27cm x 50cm* (3)

£800 - 1,200
€950 - 1,400
US$1,100 - 1,600

Provenance
Property of a lady.

49

AN UNUSUAL CHINESE EXPORT GILT METAL AND ENAMEL FILIGREE FOLDING FAN

Macau ,early 19th century, probably produced for the Portuguese market

The paper leaf decorated in polychrome and gilt to the obverse with a panel decorated with a dove holding a banner inscribed *DIA 4 DE ABRIL DED 1819*, a mountain, a star insignia and a minareted building, reserved on a silver and gold-lead ground, within floral and foliate banded borders, the reverse with four panels of garden flowers reserved on a gilt leaf ground, within matching borders, the sticks with blue, green and red pendent enamel flowers, the guard stick similarly decorated on a closed ground, with stone set rivet, *33cm high, 57cm wide*

£600 - 800
€710 - 950
US$810 - 1,100

Provenance
Property of a lady.



49



50

50Y Φ

A COLLECTION OF FIVE CHINESE EXPORT FOLDING FANS

Late 18th/early 19th century and later

Comprising a Canton tortoiseshell fan, the paper leaf decorated to the obverse with an elaborate scene of figures within Pagoda terraces, below a floral border, the figures with inset ivory faces, the reverse with exotic white long-tailed pheasant amidst flowers within floral borders, the sticks finely carved and pierced with flowering foliage, the guard sticks with figural landscapes on a closed ground, a Macau gilt filigree and enamel fan, the obverse with similar figural terraced landscape decoration, the faces in ivory, within gilt floral borders, the reverse with floral bird landscapes, within red foliate borders, the sticks with blue and green enamel flowers, the guard sticks cast with figural landscapes, a gilt and black lacquered fan, the paper lead decorated with a European classical scene of Achilles disguised, the reverse plain, the sticks, with elaborate scrolling dragons, together with two further later fans, the first with bamboo sticks, the paper leaf painted with a well detailed figural landscape, signed to the top, the reverse with pagoda landscapes and junks, the second with bamboo sticks, the observe with stylised floral decoration and character mark, the reverse plain on a black ground, with avenutrine quartz rivet *the first 26cm high, 44cm wide, the second 21cm x 38cm, the third 26cm x 44cm, the fourth 30cm x 52cm, the fifth 25cm x 48cm* (5)

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,000

The items that comprise part of this lot containing ivory has been registered in accordance with the Ivory Act (Section 10) Ref VV6A2BKH (Tortoiseshell folding fan with paper obverse leaf depicting exotic white long-tailed pheasant amidst flowers). And Ref 8EZTEJKS (Tortoiseshell folding fan with paper obverse leaf depicting floral bird landscapes, within red foliate borders, the sticks with blue and green enamel flowers)

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.

51

A CARVED AND PIERCED MOTHER OF PEARL FOLDING FAN

French, probably mid 18th century

The velum leaf decorated to the obverse with an elaborate figural gallery scene, centred by a portrait of king, probably Louis XV, amidst an array of other figural pictures and portraits, various seated and standing courtiers, to the foreground, the sides with sculpture and busts within a fancy gilt border, the reverse similarly with a further gallery scene including a large classical pictorial canvas, flanked by a courtly couple, and a further figure, the sticks finely carved and pierced, with pairs of classical seated figures and birds, the guard sticks similarly decorated, set with a green paste rivet, *30cm high, 57cm wide*

£700 - 1,000
€830 - 1,200
US$950 - 1,400

Provenance
Property of a lady.



51



52

52

A COLLECTION OF FIVE CONTINENTAL MOTHER OF PEARL FOLDING FANS

Northern European , probably second half 18th century

The first with carved and pierced and gilded sticks, the velum leaf decorated with an asymmetric cartouche depicting a shepherd and shepherdess with onlooking cattle and sheep and a river landscape to one side, within foliate scrolling borders, the reverse with a scene of figures pulling a carriage within a rustic landscape, the sticks with musical putti and corresponding trophies within scroll work, the guard sticks similarly decorated, on a pierced red foiled ground with red paste rivet, the second with painted velum leaf depicting a rustic figural group including a fisherman before farm buildings within a river landscape, flanked by flowers, the reverse with floral sprays and borders, the carved and pierced sticks with scrolling cartouches, further painted with fruit, birds, squirrels and musical trophies, birds, and butterflies, the third with velum leaf decorated to the obverse with an elaborate contemporary figural scene of a lady seated in a carriage pulled by two poodles with attendant figure, a group feasting around a table, a dancing couple all within a rustic landscape within pendant borders, the reserve with a classical couple and putto, within similar border, the plain sticks painted with a hunting group and a lady, the reverse with a boar and hounds, the guard sticks similarly painted, the fourth with painted velum leaf decorated to the obverse with a classical group of Apollo and Daphne flanked by putti and a pair of onlooking warriors, beside s dolphin fountain, within elaborate scrolling cartouche border, with military trophies, the reverse with similar plain formalised borders the sticks carved and pierced with figural and bird cartouches and inscribed APOLON ET DAPHEN (sic) the guard sticks similarly with figures and scrolls and shells with paste rivet, the last with painted vellum leaf painted to the obverse with a a couple by a sundial and a girl holding a birdcage within a rustic landscape, the reverse with a figural rustic scene, the sticks carved and pierced with figures and foliage, with paste rivet (as found). *the first 27cm high, 47cm wide, the second 27cm x 47cm, the third 29cm x 50cm, the fourth 25cm x 42cm, the fifth 27cm x 42cm* (5)

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,000

Provenance
Property of a lady.

53
A COLLECTION OF THREE CONTINENTAL CARVED AND PIERCED MOTHER OF PEARL FOLDING FANS WITH ENAMEL PANELLED GUARD STICKS
French, second half 18th century, the enamel plaques, probably Limoges
The first with velum leaf decorated to the obverse with a classical scene depicting Janus, flanked by further figures within an elaborate landscape, the reverse with putti within a river landscape, the elaborate carved and pierced sticks with gilt tooled classical figural decoration, the guard sticks with contemporary figural panels depicting peasants and rustic figures, the sticks to the reverse with polychrome figural decoration, and with diamond set rivet and yellow metal loop, the second fan similarly with vellum leaf decorated to the obverse with scenes of Europa and the bull, the reverse with a shepherd and shepherdess, the sticks, with elaborate carved and pierced gilt silvered classical figural cartouches within trellis work, the guard sticks with floral enamel panels, and paste set rivet, the final fan similarly with velum leaf decorated with a classical scene of Paris bestowing the apple to Venus, Juno and Athena, within floral border, the reverse with Mercury and a shepherd, the sticks carved and pierced and gilded with delicate cartouches with figures and putti within floral trellis borders, the reverse with floral polychrome decoration with a red paste set rivet, *the first 30cm high, 53cm wide, the second 30cm x 52cm, the third 29cm x 52cm* (3)

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

Provenance
Property of a lady.



53



54

54
A COLLECTION OF FOUR CONTINENTAL FOLDING FANS
Northern European, second half 18th century
Comprising an unusual Spanish carved and pierced horn fan, the printed silk leaf decorated to the obverse with figures around a fountain flanked by reversing novelty portraits, within titled banners *ABANRICOS DE LOS SERENOS, PEVERTE DEL SOL* within formalised floral borders with spandrel decoration, the sticks carved and pierced with blue painted figural panels and mother of pearl rivet, the guard sticks with mica painted panels, with inset mother of pearl rivet, the second, possibly Spanish, the paper leaf painted to the obverse with a fashionable lady and bewigged older gentleman within a garden landscape within elaborate bird and foliate gilt floral borders, the reverse with a tower landscape vignette, the sticks with formalised scrolling decoration, the guard sticks with formalised floral vase and turquoise and red paste inset floral vase panelled decoration, with red and green paste floral set rivet, the third fan, probably Flemish, the paper leaf painted to the obverse with a classical figure with attendant figures, within gilt swagged and oval portrait border, the reverse with similar pendent decoration, the carved pierced and engraved mother of pearl sticks with mermaids and a dancing courtly couple, the guard sticks similarly with male and female figures, the last fan with japanned mother of pearl and piquet work sticks, probably French, the paper leaf o the obverse depicting the sacrifice of Iphigenia, with title, the sticks decorated with figures, floral vase panels and vases to the front, the rear with figures and birds, *the first 23cm high, 41cm wide, the second 23cm x 42cm, the third 28cm x 50cm, the fourth 23cm x 42cm* (4)

£800 - 1,200
€950 - 1,400
US$1,100 - 1,600

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.

55
THREE CONTINENTAL CARVED AND GILDED MOTHER OF PEARL MARRIAGE FANS
Probably German, second half 18th century
The first with velum leaf, decorated to the obverse with a classical oval cartouche depicting Apollo, an amorous female admirer and various putti, within an extensive landscape flanked by two roundels with fruit and birds on a dense floral ground, the reverse with a single roundel depicting two lovebirds, the well carved sticks with four circular cartouches, two depicting pairs of male and female musicians, the other two with columns, urns and baskets, above four smaller circular cartouches with musical instruments, the guard sticks with oval female portraits and classical urns, with inset paste rivet, the second with velum leaf similarly painted to the obverse with a shaped oval cartouche depicting Apollo and admirer with putti within an arcaded landscape, and flanked by two rectangular cartouches of a courting couple and two putti, on a floral garlanded ground, the obverse with a spray of flowers, the well carved sticks depicting classical figures in a chariot, flanked by dancing putti and surmounted by further floating putti, the guard sticks with classical figures and flowers, with inset moonstone rivet, the last with velum leaf decorated with an oval cartouche depicting a courting couple and other figures within a rustic background, flanked by oval cartouches of fruit within spangled borders on a floral garlanded ground, the obverse with sprays of garden flowers, the part green coloured sticks with oval cartouches of female figures and putti, with further flowers and spangled mica panels, the guard sticks with oval portraits of a lady and gentlemen, and carved with putti, birds and flowers, with inset paste rivet, *the first 28cm high, 52cm wide, the second 28cm x 51cm, the third 28cm x 50cm* (3)

£900 - 1,100
€1,100 - 1,300
US$1,200 - 1,500

Provenance
Property of a lady.



55



56

56
FOUR CONTINENTAL CARVED MOTHER OF PEARL FOLDING FANS
Probably Franco Flemish or German, econd half 18th century
The first with velum leaf decorated to the obverse with a central shaped compartmented cartouche depicting an angel preventing Isaac from killing his son, flanked by classical ruins, within two further canted rectangular portrait cartouches, depicting a female figure and a turbaned male on folded ermine and feather backgrounds, the blue ground with garden flowers and fruit, the reverse with Old Testament figural landscape scene, the sticks carved pierced and gilded with figures, and acanthus and rocaille scrolls, with red paste in set rivet, the second with velum leaf painted to the obverse with a classical scene, probably depicting Mars, Aphrodite, Juno and Athena, within a pastoral landscape, the reverse with the young Cupid, the sticks carved and gilded with figures and cartouche and flowers, the guard sticks similarly decorated with red paste inset rivet, the third with velum leaf decorated to the obverse with a classical scene depicting The Rape of the Sabine Women, the reverse with a classical male and female, within an olive grove, the sticks carved with figures, putti and cloud-like scrolls, the sticks similarly carved and pierced, the last with velum leaf painted to the obverse with a biblical scene of Judith approaching the army of Holofernes, within an exotic landscape, the reverse with a female figure of Justice, the carved and pierced sticks with classical figures within a cartouche, acanthus c scroll, rocaille and ho-ho birds, the guard sticks similarly decorated, *Please note the for the second the sticks are matched/made up the first 25cm high, 46cm wide approximately, the second 29cm x 52cm, the third 25cm x 46cm, the fourth 30cm x 50cm* (4)

£800 - 1,200
€950 - 1,400
US$1,100 - 1,600

Provenance
Property of a lady.

PROPERTY OF A GENTLEMAN

57 * TP
AN EMPIRE POINT DE SAVONNERIE CARPET
Circa 1806-1810, Design attributable to Louis de La Hamayde de Saint-Ange, probably woven by manufacture Piat Lefebvre, Tournai,
Designed with a six-branch star within a delicate star and laurel border, with two Jupiter's eagles perched on urns, with scroll decoration and abundantly filled cornucopia, the outer border with star and oak leaf decoration, *500cm x 400cm overall approximately*

£18,000 - 22,000
€21,000 - 26,000
US$24,000 - 30,000

Provenance
Sotheby's, Paris, Excellence, 13 November, 2018, Lot 46.

The refurbishment of Imperial Palaces under Napoléon saw a rise in demand for carpet production. The Napoleonic emblem in the present lot exemplifies this renewed interest. The six-branch star is similar to but not identical to that of the Légion d'Honneur -demonstrating that it was intended for a fashionable interior rather than a military or official setting.

A similar example can be found in the Tuileries Salle du Trône -this example was woven for the wedding of Napoléon and Marie-Louise circa 1806-1810) and is now in the Louvre (inv. OA 10284).

A large carpet designed with the same emblems was woven in Tournai by the Piat Lefebvre manufacture for the Emperor's Grand Cabinet at Saint-Cloud. It can now be found in the Mobilier National.

Louis de La Hamayde de Saint-Ange was the designer for the Garde-Meuble since the early 19th century. He was the pupil of architects Fontaine and Percier. As well as the more well known Savonnerie manufactory, Saint Ange provided private manufactures with designs including Sallandrouze de Lamornaix in Paris and Aubusson, or Piat Lefebvre in Tournai, with unsigned projects.

The texture and the execution of this carpet may be attributed to the Piat Lefebvre manufacture, whose exported to Germany, Italy, Russia and America. The client could choose between variants of drawings and three levels of quality, such as the 'façon de savonnerie, superfin » as in this case.

Literature
Dumonthier, Recueil de dessins de tapis et de tapisseries d'ameublement du mobilier de la Couronne, pl.6
E. Floret, "Une manufacture méconnue Piat Lefebvre" in L'Estampille Objet d'Art n°243, January 1991, p.77
E. Floret, "Les Tapis français" in Tapis dans le monde, Mengès, 1996, p. 254
Tapis d'Empire. Maquettes de la Collection Marmottan, Norma, 2003
Symboles des Pouvoirs sous l'Empire, exh. cat. Musée des Arts Décoratifs, Vilo, April-October 2008

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.









(detail)

58

A CASED PAIR OF VICTORIAN SILVER TEA CADDIES IN CARVED EBONY BOX

Charles Thomas Fox & George Fox, London 1845, the case possibly Anglo-Indian, Galle district, Ceylon

Cylindrical low bellied form with a flared rim, the pull off cover with a figural finial, in Chinese dress, the cover engraved with tracery and scrolling foliate decoration, the caddies with further engraved tracery and scrolling, with six cartouches, one vacant four with engraved bouquets the front cartouche engraved with armorial of SOMERS latterly COCKS, both contained side by side in the fitted ebony highly carved lockable case, carved with heavy scrolling and acanthus leaves, in the rococo manner, the lid with carved armorial of SOMERS latterly COCKS, stamped CVM, the interior with blue velvet lining, *height of tea caddies 12.2cm*, *weight of tea caddies 20oz*.

£2,000 - 3,000
€2,400 - 3,600
US$2,700 - 4,100

The arms are those used by the SOMERS family of Worcestershire / Herefordshire. Records show that the crest was that used with the arms of John SOMERS (1651-1716) 1st Baron Somers, created 1687. John SOMERS was Lord Chancellor of England. He was unmarried and on his death in 1716 the barony became extinct. The very unusual crest used with his arms is blazoned as: a coat of mail hanging on a laurel tree all proper. Notably the caddy has the same crest except that the 'coat of mail' is replaced by a 'coat of armour'.

The heir to John SOMERS 1st Baron was his sister Mary SOMERS (born 1653) and she had married a Charles COCKS (died 1727) of Worcester. It is their issue (later SOMERS-COCKS) that inherit the arms of SOMERS, which are quartered with the arms of COCKS, with the crests of both SOMERS and COCKS being commonly used.

The most likely branch of the family relating to is the later descendants of Charles COCKS (1725-1806) 1st Baron Somers by his second wife Anne POLE (1752-1833). The 1st Baron's third son Philip James Somers COCKS (1774-1857) had three sons: Charles Richard Somers COCKS (1814-1876); Philip Reginald COCKS (1815-1899) who in 1883 inherited the title 5th Baron Somers; Arthur Herbert COCKS (1818-1881). Notably the third son, of the Bengal Civil Service, married in India in 1847 Anna Marion Jessie ECKFORD (1830-1914).

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.

59
A MATCHING PAIR OF BOXED GEORGE I BRITANNIA STANDARD SILVER TEA CADDIES
John Farnell, London 1717, date letter only distinct on one caddy,
Of chamfered upright rectangular form, with domed sliding covers, with stepped base, the front with engraved arms of the HAWKINS family, held in fitted shagreen box, with brass lock escutcheon, *height 12cm*, *weight total 12.3 oz*.

£3,000 - 5,000
€3,600 - 5,900
US$4,100 - 6,800

The arms here represent the HAWKINS family. Both are likely to be related to the Elizabethan Naval Commander Sir John HAWKINS (1532-1595). There are a number of branches and a variety of grants of arms associated with the HAWKINS family. The HAWKINS arms displayed here are distinctively different to the earliest grant of arms, that was associated with Sir John HAWKINS.


59

60
A CHARLES II SILVER LIDDED TANKARD
William Heskins, London 1668
Slightly tapering cylindrical form with applied moulded rim and moulded skirted foot, the front with armorial, a lozenge, chevron ermine between three hedgehogs passant proper, the hinged flat cover with slightly stepped platform, with scroll thumb piece, the scroll handle engraved with initials 'B*G' over 'K', terminating with a vacant cartouche, *height 17.6cm*, *weight 31.8oz*.

£3,000 - 5,000
€3,600 - 5,900
US$4,100 - 6,800

The maker's mark WH conjoined, star below in heart shaped device, for William Heskins, see David M Mitchell, Silversmiths in Elizabethan and Stuart London, (Woodbridge: The Boydell Press, 2017), page 584. Also maker's mark WH conjoined, see Jackson's p.130.

These are the arms of an unmarried daughter of the family of HARRIS, probably of Abcot, Shropshire.


(detail)


60



61



(detail)

61
A CHARLES II SILVER LIDDED TANKARD
Thomas Cooper, London 1680
Slightly tapering cylindrical form with applied moulded rim and moulded skirted foot, the front engraved shield armorial and crest, of two lion gambs proper respecting supporting a human heart gules, the flat cover with shallow curve and stepped platform, cast scroll thumb piece, scroll handle terminating with a vacant cartouche, *height 19cm*, *weight 32.6oz*.

£3,000 - 5,000
€3,600 - 5,900
US$4,100 - 6,800

The maker's mark for Thomas Cooper is TC fish / dolphin above, see David M Mitchell, Silversmiths in Elizabethan and Stuart London, (Woodbridge: The Boydell Press, 2017), pages 514 - 515.

These are the unusually presented arms of Martin WILLIS (1650-1694) of Whiston and Halsnead, Lancashire and his wife Ellen DANIEL (born 1660). They were married in 1681 at Wigan, Lancashire.

Martin WILLIS was the son and heir of Thomas WILLIS (1627-1694) of Whiston and later (from 1684) of Halsnead Park and Hall, Lancashire by his wife Elizabeth MARTIN (born 1625) daughter of Edward MARTIN of Drogheda, Ireland. Martin would have inherited the estate at Halsnead and other long term holdings at Whiston but he pre-deceased his father. Fortunately, Martin had two sons: Daniel (died 1693) and Thomas (died 1727).

Ellen DANIEL is believed to have been born at Halsnead and it is suggested the name refers to the DANYELL or D'ANYERS family name. The family arms are expected to refer to the DANIEL family of Over Tabley and Daresbury, Cheshire from which Ellen is expected to descend. The family are of Norman origin.

Although the WILLIS and DANIEL arms are identified in the armorial, it is expected that the other arms (sinister chief) are possibly intended to represent the armorial holding of the MARTIN family.



62

62
A 17TH CENTURY PROVINCIAL SILVER LIDDED TANKARD
William Ramsey I, Newcastle, circa 1685 with town mark, maker's mark of a Rams head and 'WR' each in shaped punches
Slightly tapering cylindrical form with moulded rim and moulded skirted foot, the flat cover with shallow curve and stepped platform, cast scroll thumb piece, scroll handle with engraved initials '*S*' over 'T * I', terminating with a vacant cartouche, *height 16.3cm*, *weight 21.3oz*.

£5,000 - 7,000
€5,900 - 8,300
US$6,800 - 9,500

63 *

AN ELIZABETH I SILVER-GILT MOUNTED STONEWARE JUG

London 1567, makers mark conjoined HK, see Jackson's page 95, Jackson's page 241 indicates the maker to be Hugh Kayle or Keale, where the maker's mark is recorded on a cover for a stoneware jug, with later silver-gilt foot with some indistinct marks

The later 17th century German stoneware body of 'gorge' form with ribbed cylindrical neck, with stamped medallion to the front within a 'ladder' frame, the hinged cover with embossed masks within strap work panels and interspersed with fruit clusters, over a stippled ground, the knop form finial issuing from the centre of a rose, with a Tudor rose outline, with a mythical beast issuing from the cast double acorn and oak leaf thump-piece, the engraved box-shaped hinge mount issuing with leaf motif over the handle, the collar with engraved scrolling strapwork bands, the later spreading foot with embossed and chased interspersed foliate panels, *height 20.5cm*.

£4,000 - 6,000
€4,700 - 7,100
US$5,400 - 8,100

From an Irish Gentleman's Private Collection Of Silver.

Hugh Kayle or Keale or Keall was a London goldsmith who served Elizabeth I as Royal Goldsmith from 1577. His earliest mention as Goldsmith was about 1560.
On 4th July 1561 he was free by patrimony.
From 1566 his address is given as Lombard Street, twixt R. Tailboys (Robert Taylboyes) and M. Stockeden.

He was a son of John Keale, also a goldsmith. Hugh Kayle was a churchwarden of St Mary Woolnoth in 1574 and 1575. This church was located on the corner of Lombard Street. It was at this church between 1562 and 1581 he baptised his three daughters and five sons.

When Elizabeth I became queen in 1558, Affabel Partridge and another goldsmith named Robert Brandon became her official goldsmiths. Later, in 1577, Hugh Keall also joined them. On the death of Partridge, Hugh Kayle and Richard Martin took over as the royal goldsmiths.

It is said Kayle marked silverware supplied to the queen with a special punch. In 1578 he made a silver basin for the queen's privy chamber. In 1581, amongst other plate, he made two silver setting sticks for the queen. These were used to set or shape the queen's ruffs. The sticks went missing in 1595 and a lady of the bedchamber, Margaret Astley (the second wife of John Astley), was held responsible.



(detail top)

Hugh Kayle was in partnership with Sir Richard Martin from 1586 - 1599. Sir Richard Martin was also an English goldsmith and Master of the Mint who served as Sheriff and twice as Lord Mayor of the City of London and Prime Warden of the Goldsmiths' Company 1592 - 93.

Hugh Kayle was appointed to The Court of Assistants, at The Worshipful Company of Goldsmiths. This is the governing body of the Goldsmiths' Company.
The most senior members of the Court of Assistants are the Prime Warden and the Wardens, collectively known as the Court of Wardens. As part of The Court of Wardens he was appointed 3rd Warden from 1587 – 88, 2nd Warden 1590 – 91, and was appointed Prime Warden of the Goldsmiths' Company for the period 1595 – 96, it records him as being sworn in on 15th July 1595.
On The Prime Warden board at Goldsmiths' there is another spelling of his name Hugh Kaylle.

In 1591 Richard Martin and Hugh Kayle supplied Queen Elizabeth with silver plate worth £2,213, some plate was for New Year's Day gifts and some for christening gifts.
'In 1594 several grants for payment of money for jewels and plate, for New Year's gifts and presents to ambassadors, are recorded to them. In 1594, £2,365 10s. 8d.; 1597, £2,230 14s. 10d.; 1599, £2,377 18s. 3d.'

In records held at Goldsmiths' it is recorded on 2nd July 1593 Hugh put £30 on Sir Walter Raleigh's venture.

Literature:
H. D. W. Sitwell, 'The Jewel House and the Royal Goldsmiths', Archaeological Journal, 117 (1960), page 150.
William Chaffers, 'Gilda Aurifabrorum, A History of English Goldsmiths and Plateworkers' (1899), page 54.
Arthur J. Collins, Jewels and Plate of Queen Elizabeth (London, 1955), p. 559 no. 1459 and p. 572 no. 1514.
The Goldsmiths' Company, Goldsmiths' Hall Library archive.





64

A RARE CHARLES II PARCEL-GILT SILVER TWO-HANDLED CAGEWORK PORRINGER / CUP AND COVER

unmarked, circa 1680

Cylindrical gilt body, decorated with a richly pierced and chased detachable sleave of a flower and foliate design encasing on one side a billed bird possibly a crane and on the opposite another sitting exotic bird, with applied cast caryatid scrolling handles, the cover with similar pierced and chased decoration, with flower and foliate design with interspersed beasts comprising a squirrel, ox, mouse and wolf, terminating in a foliate finial, the rim engraved with a later crest of Buck Passant for the Earls of CLONMELL, raised on three flattened ball feet, *height 20.5cm*, *diameter 14cm*, *weight 37.4oz*.

£15,000 - 25,000
€18,000 - 30,000
US$20,000 - 34,000

The present example belongs to a small group of similar cage cup and covers, from the late 17th century. From this group the present example bears the most similarities with lot 109 from Sotheby's sale of the collection of Charles L Poor, 26th October 2005, these two examples bear similarities with a cup in the British Museum by Thomas Jenkins of London, circa 1670, (illustrated Douglas Ash, How to Identify English Drinking Vessels 600-1830), G. Bell and Sons, 1964, plate 17b, notably in the handles.

Other examples from the group of similar cagework cup and covers have been attributed to the work of Jacob Bodendick such as the example in the Portland Museum of Art. Which shares stylistic similarities in the pierced sleeve.



(alternative view)

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 17TH CENTURY NORWEGIAN SILVER PEG TANKARD

*stamped only with mark to underside of base, unidentified, the base also engraved '*XXXXX*LOD' and scratched ANNO 1641*

Of tall cylindrical form, with engraved upper and lower bands of entwined scrolling strap-work, with foliate motifs and incorporating varying animals, below is a protruding lobed girdle, the band below and domed foot chased with entwined scrolls with masks, fruits and foliage over a stippled ground, scroll handle with similar engraved design, the hinged cover with cast figural thumb-piece resembling Neptune, the shaped hinged cover with similar bands, with central roundel, engraved '*IORREN*FLECK*MARGRET*GØTTRIN*' around a central winged figure, the script may possibly the variant language Norrøn, underside of base also with engraved script initials, *height 23.5cm*, *weight 22oz*.

£8,000 - 12,000
€9,500 - 14,000
US$11,000 - 16,000

For a similar example of this form of tankard see NORSK S Ø LV, by Jorunn Fossberg, 2003, N W Damm & Son, illustrated page 68, Oslo 1639.
Others forms in this style, also in this publication are illustrated pages 191 - 192.

The inscription to the cover may be in reference to Queen Margaret I (1353-1412). She was Queen of Denmark, Norway and Sweden and founder of the Kalmar Union, which united the Scandinavian countries for over a century.



(mark)



(top)




(detail)

66
A CHARLES II AND GEORGE III SILVER-GILT WALL SCONCE

Robert Smythier, back plate with makers mark only, crowned S, circa 1670, the additional applied Earl's coronet with maker's mark only for Paul Storr

Shaped-oval form, the borders with heavy embossed and chased foliate design, with swirling scales, surrounding a central relief, with a maiden holding a garland aloft within an architectural interior, surmounting the relief is a boss engraved with arms and the garter motto for LOWTHER Earls of LONSDALE, surmounted by a Earls coronet struck with a maker's mark for Paul Storr, beneath the relief is a figural mask, three unmarked 'S' scroll arms issuing from, with urn sconces and circular gadrooned drip pans, each drip engraved with the arms of LOWTHER Earls of LONSDALE, with later wood backing, *height 60cm*.

£6,000 - 8,000
€7,100 - 9,500
US$8,100 - 11,000

The arms are those of William Lowther, 1st Earl of Lonsdale (1757-1844), who was so created on 7 April 1807, becoming a Knight of the Garter a few months later on 18 July. He was married on 12 July 1781 at St. James's, Westminster, to Augusta (1761-1838), eldest daughter of John Fane, 9thEarl of Westmorland, by whom he had six children. He died at York House, Twickenham, near London, at the age of 86.

This sconce is one of the six sold as a set in the Lonsdale sale at Christie's, London, 19 February 1947, lot 159. In the catalogue description, two of the back plates bore the maker's mark 'IN', a bird below, and the London date letter for apparently 1668, and the remainder bore the mark of a crowned 'S' apparently for Charles Shelley and dated from circa 1670. This mark has now been attributed to the goldsmith Robert Smythier, whose mark can be found on multiple pieces of Royal plate. These four were also fitted with Britannia standard branches, pans and nozzles and the applied Earl's coronets bore the maker's mark of Paul Storr. This example on offer here is one of this group of four.

It seems likely that the group of six were sold by the Royal Household to Rundell, Bridge and Rundell to cover the costs of the new court silver produced to furnish Kensington Palace. Rather than melting down the silver, the Rundell's sold the most important pieces to their regular customers. The Earl of Lonsdale was one such customer, the maker's mark of Paul Storr to the coronet assists this theory, as Storr was Rundell's chief silversmith in this period.

Provenance:
Likely supplied to Charles II circa 1670.
Rundell, Bridge and Rundell, purchased from the Royal Jewel Office between 1808 and 1823.
William Lowther, 1st Viscount Lowther later 1st Earl Lonsdale (1757-1844), then by descent.
The Rt. Hon. the Earl of Lonsdale; Christie's, London, 19-20 February 1947, lot 159 (as set of six).
With E.& C.T. Koopman & Son Ltd., London.
1000 Ways of Seeing: The Private Collection of the late Stanley J. Seeger, Sotheby's London, 5th March 2014, lot 497.
Arts of Europe, Sotheby's, London, 6th November 2014, lot 29.

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.



(66 - detail)



(66 - detail)

67

A MATCHED PAIR OF GEORGE III SILVER-GILT WINE COASTERS

Digby Scott & Benjamin Smith II, London 1805 and 1806

Circular, the open-work sides cast and chased with scrolling fruiting grapevines, the plain centres engraved with the crest below a Viscounts coronet, the rim of the bases also stamped Rundell Bridge et Rundell Aurifices Regis Et Principis Wallae Londini Fecerunt, underside of bases with wood inserts, *diameter 14.3cm*.

£8,000 - 12,000
€9,500 - 14,000
US$11,000 - 16,000



William Lowther, 1st Earl of Lonsdale (1757-1844)
by Samuel William Reynolds, after John Opie
mezzotint, (1806)
National Portrait Gallery: NPG D37433

The arms are those of William Lowther, 1st Earl of Lonsdale (1757-1844), who was so created on 7 April 1807, becoming a Knight of the Garter a few months later on 18 July. He was married on 12 July 1781 at St. James's, Westminster, to Augusta (1761-1838), eldest daughter of John Fane, 9th Earl of Westmorland, by whom he had six children. He died at York House, Twickenham, near London, at the age of 86.

Provenance:
William Lowther, 1st Viscount Lowther later 1st Earl Lonsdale (1757-1844), then by descent.
The Right Hon. The Earl of Lonsdale, O.B.E., Christie's, London, 19-20th February 1947, lot 149 (as set of six).
The collection of Neil and Sharon Phillips, 'Important Silver and Objects of Vertu', Christies, New York, 26th October 2007, lot 137.
Thence by decent.



67



68

68
A GEORGE III SILVER EIGHT BOTTLE CRUET
Paul Storr, London 1804
Boat shaped oval form, gadroon border with acanthus scroll and fluted handles either side, the open frame with ribbed edged oval receivers, holding eight silver-mounted cut glass bottles, two for oil and vinegar, two mustard pots and four condiment bottles, with double lipped mounts, with central carrying handle, the whole on four fluted bracket and ball feet, centre of the frame with engraved script initials, the mustard pot covers with engraved script initial, *height 30cm*, *length 41cm*, *weight of frame 39.5oz*.

£4,000 - 6,000
€4,700 - 7,100
US$5,400 - 8,100

69
A PAIR OF GEORGE III SILVER ENTRÉE DISHES AND COVERS
Paul Storr, London 1802
Rectangular form with rounded corners and applied gadroon rims, the covers with screw-fitting fruit and flower filled basket finials / handles, each with stamped numbers 1 and 2, *length of base 31.7cm x 22cm*, *weight 114oz*. (2)

£3,000 - 5,000
€3,600 - 5,900
US$4,100 - 6,800



69

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.

70
A GEORGE III SILVER TWO-HANDLED SOUP TUREEN AND COVER
John Wakelin and Robert Garrard, London 1792
Oval bellied form with gadrooned rim, the reeded handles integrated and terminating into the four leaf-capped scroll feet, part fluted lower body, the part fluted domed cover with reeded loop handle with leaf junctions, the cover and base with engraved crest and motto in a garter for the MOORE family, *length handle to handle 41.2cm*, *weight 92oz*.

£2,000 - 3,000
€2,400 - 3,600
US$2,700 - 4,100

The crest likely relating to John BRAMLEY-MOORE (1800-1886) adding Bramley to his name in 1841. A merchant, who was born in Yorkshire and in his youth settled in Brazil, to engage in commerce, and lived for several years at Rio de Janeiro, where in 1828 he entertained the officers of the exploring ships HMS Beagle and HMS Adventure. In 1830 he married Seraphina Hibernia PENNELL (1800-1877) in Rio de Janeiro. He returned to Liverpool in 1835. In 1841, Bramley-Moore was elected by the Liverpool town council as an alderman. In 1841 he became a member of the dock committee and in the following year was appointed Chairman. After the opening of the Albert Dock by Prince Albert in 1846 he was offered a knighthood, which he declined. Five other docks were opened on 4 August 1848, one of which was named Bramley-Moore Dock. He was also Chairman of the Brazilian chamber of commerce in Liverpool. In 1863 he made a speech in parliament on the subject of the relations of England with Brazil, for which he was awarded the Order of the Rose by the Emperor Pedro II of Brazil.

There is a possibility the arms may relate to his son Thomas MOORE's eldest son William Joseph BRAMLEY-MOORE (1831-1918) a Church of England priest.


(detail)


70


71

(detail)

71
A SET OF TWELVE GEORGE III SILVER PLATES
William Holmes, London 1770
Shaped-circular form, with gadrooned rim, the border engraved with armorial for William WENTWORTH-FITZWILLIAM (1748-1833) 4th Earl Fitzwilliam of Wentworth Woodhouse, and his wife Lady Charlotte PONSONBY, underside of each plate with engraved number between '5 to 72' and with another engraved number for weight, *diameter 24cm*, *weight 212oz*. (12)

£6,000 - 8,000
€7,100 - 9,500
US$8,100 - 11,000

The armorial is for William WENTWORTH-FITZWILLIAM (1748-1833) 4th Earl Fitzwilliam of Wentworth Woodhouse, Yorkshire and his wife Lady Charlotte PONSONBY (died 1822) second daughter of William PONSONBY (1704-1793) 2nd Earl of Bessborough by Lady Caroline CAVENDISH (died 1760) daughter of the 3rd Duke of Devonshire. They were married in 1770, it is likely these plates were a marriage piece and then used later at Wentworth Woodhouse.

William WENTWORTH-FITZWILLIAM (1748-1833) 4th Earl Fitzwilliam was the son and heir of William WENTWORTH-FITZWILLIAM (1720-1756) 3rd Earl Fitzwilliam by Lady Anne WATSON-WENTWORTH (-1769) co-heir of the 2nd Marquess of Rockingham.

72
A PAIR OF GEORGE III SILVER TWO-LIGHT CANDELABRA
John Schofield, London 1789
Each with fluted urn shaped sconces, tapering fluted stems with reeded borders, circular bases with reeded border, with detachable branch section, the two leaf-capped and faceted scroll arms issuing from below a central urn, with a fixed cover, the wax pans below the sconces, *height 44.5cm*, *weight 97.9oz*.

£6,000 - 8,000
€7,100 - 9,500
US$8,100 - 11,000





73

(detail)



73 *
A WILLIAM IV SET OF NINETEEN SILVER PLATES
Robert Garrard, London 1833,
Shaped-circular form, the ornate gadroon scroll rims embellished with shells and beads, the border engraved with armorial for Richard Benyon De BEAUVOIR (1770 - 1854) and two crests, the first demi griffin wings addorsed and couped argent holding in the beak a branch of woodbine proper, the second on a mount vert a griffin sejant or, gorged with an ancient coronet gules, in the beak a woodbine proper. The underside of each plate with engraved number between '38 to 60' and with another engraved number for weight,
also stamped *GARRARDS Panton Street LONDON*, *diameter 26.5cm*, *weight 437oz*. (19)

£15,000 - 25,000
€18,000 - 30,000
US$20,000 - 34,000

These are the quartered arms and crests of Richard Benyon De BEAUVOIR (1770-1854) of Englefield House, Berkshire and Gidea Hall, Essex. He was born Richard BENYON at Westminster the eldest son of Richard BENYON (1746-1796) a landowner and MP for Peterborough of Gidea Hall, Essex by Hannah HULSE (1747-1828) eldest daughter of Sir Edward HULSE (1682-1759) 1st Baronet of Breamore House, Hampshire.

Richard Benyon De BEAUVOIR was a landowner, philanthropist and in 1816, as Richard Powlett Wrighte BENYON of Englefield, High Sheriff of Berkshire. He had adopted the later name in 1814 when succeeding to the estates of his late half-uncle Powlett WRIGHTE (1739-1779) of Englefield House, quartering his BENYON arms with those of POWLETT and WRIGHT. In 1822 he additionally inherited significant property from his relative, through his paternal grandmother, Revd. Peter De BEAUVIOR (died 1822) who had been Rector of Devenham, Essex at which time he assumed the name Richard Benyon De BEAUVIOR and adopted the quartered arms and crests that appear in the engraving here.

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.

‘The Battle of Bosworth’ Vase





74

A MONUMENTAL VICTORIAN SILVER AND PARCEL-GILT 'BATTLE OF BOSWORTH FIELD' PRESENTATION VASE

Charles Frederick Hancock, London 1866, rim of base stamped C F HANCOCK 39 BRUTON STREET LONDON 44
Tapering ovoid urn form, polished gilt highlights to the whole, the vase with flared neck chased with a matted foliate design, the rim encircled by gothic structure rising to four points to form the handles, interspersed with winged putti blowing double trumpets and highly stylised foliate supporters, supported by two mythical scaled beast masks, to the main body a finely detail high bas-relief War of the Roses diorama of the Battle of Bosworth Field, depicting the victorious Henry Tudor being crowned by Lord Stanley, amongst numerous armoured soldiers and horses, surmounted by a three dimensional armoured solder on horseback holding his sword aloft, to the reverse a blank oval cartouche bordered with highly stylised gothic floral design, a gilded double banded girdle to the lower body above scaled design, with a beaded knopped stem, on a pedestal flanked by two figural grotesques, with two cast portrait medallions one with a crowned Henry Tudor as king the reverse with the uncrowned Henry Tudor, on a spreading base with repeated cast naturalistic design, *height 65cm*, *weight 257oz*.

£30,000 - 50,000
€36,000 - 59,000
US$41,000 - 68,000

Provenance:
Property of a private collector purchased
Sotheby's 22nd February 1971, lot 176 (with copy of receipt)
In the cataloguing it notes as 'Formerly in the collection of The Most Hon. The Marquess of Zetland, sold in these rooms as lot 127, on 7th March 1968.
Although with no engraved inscription, this vase is one of several prizes presented at the Stockton Races of 1885. It is probably the piece, then valued at 200 sovereigns, which was won by Lord Zetland's Amalfi in the Town Welter Selling Handicap race. (See 'The Times', 19th August, 1885, page 7a)

Literature:
'The Sun' Tuesday Evening 28th May 1867

The Hanock silver vase on offer here was exhibited at the Paris 1867 Universal Exhibition and noted in the above article 'Correspondence from Paris', the correspondent from the Paris 1867 Universal Exhibition. The accompanying text describes it thus:
'A writer in the Siecle, who inspected some articles exhibited in the stand of Messrs. C.F. Hancock, Son & Co., speaks of them as unsurpassed by the French manufacturers in the same branches. This eminent firm has just added more wonders to the Exhibition. The first addition is a magnificent solid silver cup in the Renaissance style of art. The subject is the Earl of Richmond proclaimed as Henry the Seventh, after the defeat of Richard the Third on the battle-field of Bosworth. Lord Stanley is represented as placing the crown upon the Monarch. All personages are in bold relief... The gem was manufactured expressly for the Exhibition, and is well worthy of it... These article excite admiration from all '

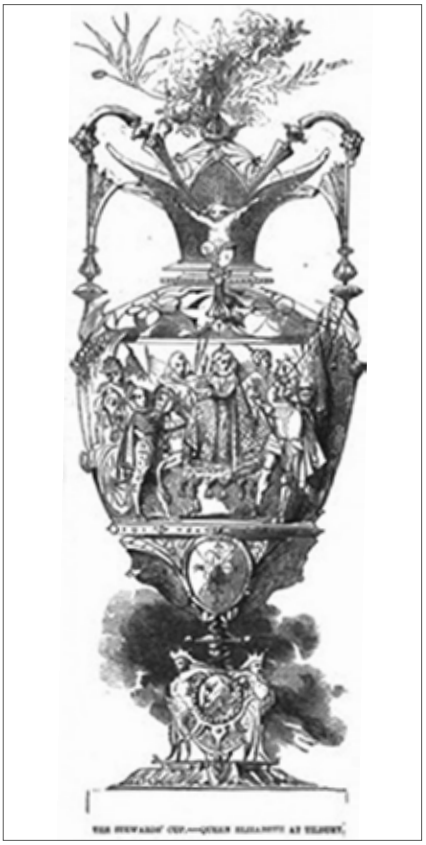
The Battle of Bosworth Field, fought on August 22, 1485, was a pivotal battle in the War of the Roses, the civil war between the houses of Lancaster and York, marking the end of the Plantagenet dynasty and the beginning of the Tudor dynasty in England. Richard III, the last Plantagenet king, was killed, and Henry Tudor, later Henry VII, won the crown.

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Hancock was particularly well known for specialising in high quality trophy and presentation plate, for which he won numerous medals at the respected International Exhibitions: the Council Medal 1851; Gold Medal d'Honneur Paris 1855; Juries prize medal 1862; gold and silver medals Paris 1867 and Vienna 1872.
Collaborating with famous artists and sculptors of the day. It is probable that this piece was designed and modelled by Henry Hugh Armstead (1828-1905).
The profile and subtle elements were used on a variety of his commissions.
A Goodwood Cup with a close resemblance to the present lot is The Steward's Cup of 1857, with a bas-relief of 'Queen Elizabeth at Tilbury', shown in 'The Illustrated London News' 1st August 1857, p.128.

The design and manufacture of grand presentation silver reached the peak of its popularity in the mid-19th century. At the top end of the silver market, sculptural trophies and testimonials dominated this period; trophies awarded for competitive achievements such as horse racing, and testimonials presented to worthy individuals. 'These silver sculptures, bulky, glittering and proud, celebrated the achievements of the Victorian industrialist, soldier and sportsman and demonstrated the virtuoso skills and techniques of the contemporary silversmith' (Patterson, p.59). The subject matter chosen for these pieces was always on an epic scale, often figural compositions featuring dramatic mythological tales or key historical moments. Heroes from history were frequently staged in mounted combat against man or beast, often within a battle scene or historical diorama. Whatever the scene portrayed, each element was meticulously designed and modelled, with every minuscule detail intricately cast and hand-chased for absolute realism. These trophies were a vehicle to not only showcase silver as a national art form, but also to symbolise and represent Britain's place as a trailblazing manufacturing nation in the industrial age – art and industry combined to spectacular effect.

Hancocks London is still in existence as a prestigious goldsmith's and jewellers, formerly in Burlington Arcade, London now residing at 62 St. Jame's Street, London.



Illustrated London News, 1st August 1857
The Stewards' Cup 'Queen Elizabeth at Tilbury'



(detail)



(detail)



75 *

THE 1864 WARWICK RACE TROPHY: AN IMPRESSIVE VICTORIAN SILVER AND PARCEL-GILT FIGURAL TROPHY CENTREPIECE

Elkington & Co, Birmingham 1864

Naturalistically modelled, with King Charles I sat atop a rearing stallion, with one hand grasping the reigns the other the hilt of a sword, dressed in a cloak emblazoned with the star of the Order of the Garter, the figure is flanked to the left by a kneeing figure of Sir Richard Shuckburgh looking with his hand resting on the hilt of his sword and the other holding his feathered cap down in salute, and to the right flanking the central figure is a hound with head tilted upwards, all on a naturalistic muddy base with tree stump, all raised on an ebonised stepped base with a silver plated plaque with two armorial shields, engraved with presentation inscription:
TEST OF LOYALTY
WARWICK RACES
1864
WON BY EAST LANCASHIRE, *height 41cm, with base 62.5cm*, *weight 194oz*.

£12,000 - 15,000
€14,000 - 18,000
US$16,000 - 20,000



(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.

The Warwick race committee between 1851-1856 had a history of commissioning trophy's related with the history of Warwickshire, such as the Warwick Cup for the 1853 races which depicted Queen Henrietta Maria and Prince Rupert of the Rhine at Edge Hill, there were also trophies depicting Elizabeth I entering Knebworth Castle and Charles I at Edgehill. These trophies were all supplied by Elkington and designed by the sculptor Pierre-Emile Jeannest. The present trophy falls into that earlier tradition and depicts Charles I at the eve of the Battle of Edgehill knighting Richard Shuckburgh a royalist supporter. The battle of Edgehill was a battle in the English Civil war fought in South Warwickshire, the battle was an inconclusive one and only elongated the Civil war.

The arms are the Royal Suart arms of Charles I in dexter emparlée with the arms of the SHUCKBURGH family of Shuckburgh Hall, Lower Shuckburgh, Warwickshire in sinister.

The trophy was won by East Lancashire at Warwick races in 1864, East Lancashire was a highly successful horse and won at Warwick twice.

Provenance:
By descent through the Jervis family to the present owners, descendants of Admiral of the Fleet and 1st Earl of St Vincent (1734-1823).

At the time of the race Carnegie Robert Jervis, was 3rd Viscount St Vincent (1825 - 1879)



Redan, painting by Harry Hall, 1865 / 6





76 *
AN IMPRESSIVE VICTORIAN SILVER COVERED TROPHY BOWL
Robert Hennell III, London 1864
Of baluster from, the cover with three cast horses, naturalistically modelled circling on a naturalistic grass-effect base, bordered with embossed and chased shaped panels with motifs, the body with an out swept flared rim, the sides with applied cast naturalistic fruiting garlands of apples and gourdes in high relief, further shaped panels with motifs among a stippled ground, with protruding ornate shaped cartouches to either side, the front cartouche engraved:
LEWES RACES
1865
The County Cup
WON BY REDAN,
the obverse cartouche engraved with:
STEWARDS
THE MARQUIS OF HASTINGS
EARL OF PORTSMOUTH
VISCOUNT ST VINCENT,
the lower belly with foliate panels, the stem with acanthus and foliate knops and cast shaped shields, on a stepped spreading foot with chased and embossed banded foliate design, *height 52.5cm*, *weight 230oz*.

£4,000 - 6,000
€4,700 - 7,100
US$5,400 - 8,100

Provenance:
By descent through the Jervis family to the present owners, descendants of Admiral of the Fleet and 1st Earl of St Vincent (1734-1823).

At the time of the race Carnegie Robert Jervis, was 3rd Viscount St Vincent (1825 - 1879)

Lord St Vincent's Redan had a successful two-year old season winning the Champagne Stakes at Doncaster in 1865 and later competing in the Epsom Derby in 1866.

Painting, oil on canvas, of 'Redan with jockey up', sold Bonhams, Old Master Paintings, 30th April 2025 lot 69.



(alternative view of lot 76)



77

77 *
A VICTORIAN SILVER TWO-HANDLED TROPHY BOWL
Robert Hennell IV, London 1874
Compressed form, with flared rim, the body flanked by two cast naturalistic horse heads, each with part marks, the body embossed and chased with laurel garland decoration, terminating to two vacant circular cartouches to each side, raised on a stepped spreading foot, with repeated laurel garland decoration, with gilt interior, the whole on ebonised wooden plinth with applied silver plaque reading:
LEWES AUGUST RACES
1874
WELTER CUP
WON BY BEAU BRUMMELL, *height 23.5cm, on plinth 37.5cm*, *length handle to handle 46cm*, *weight 73.4oz*.

£2,000 - 3,000
€2,400 - 3,600
US$2,700 - 4,100

Provenance:
By descent through the Jervis family to the present owners, descendants of Admiral of the Fleet and 1st Earl of St Vincent (1734-1823).

At the time of the race Carnegie Robert Jervis, was 3rd Viscount St Vincent (1825 - 1879)



Sketch of Carnegie Robert Jervis,
3rd Viscount St Vincent (1825 - 1879)



(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.





(detail)

78

A VICTORIAN SILVER AND PARCEL-GILT CUP AND COVER

Robert Garrard, London 1866, also stamped R & S GARRARD PANTON ST LONDON

In the 17th century form, the cover surmounted by three figures, with a maiden with her arm resting on a pillar, flanked by two winged figures, one with a sword and clad in armour, the other kneeing with hands clenched, the cover with six bosses, the lid adorned with wire work laurel garlands, horse bits, manacles, medals and gems, the cup with varying bosses to the rim and embossed and chased design, with a detailed engraved renaissance scene, depicting to the centre a manacled man appearing to be held prisoner, in front of a judge / king, flanked by interested parties either side, each with three seated men, one side includes a mother with two children being protected by a knight in full armour with shield, the opposite side the prisoner is being defended by a gentlemen who appears to be offering a bladed knife, bordered by circular bosses and embossed and chased foliate design, with hemispherical protrusions with repeated gems, raised on a singular knopped stem with embossed and engraved design, encircling the stem are four kneeling manacled figures, two male and two female, with heads bowed, raised on spreading quatrefoil base, gilt interior, *height 42cm*, *weight 72oz*.

£6,000 - 8,000
€7,100 - 9,500
US$8,100 - 11,000





(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.

79 *

AN IMPRESSIVE AUSTRIAN SILVER-GILT CUP AND COVER

Carl Joseph Klinkosch, Vienna, 1875

Of urn form, the cover with swirl gadrooned detailing surmounted with a finial realistically cast as galleon at full sale on choppy waves, the body with embossed foliate vacant cartouches to the front and obverse, flanked to each side by realistically cast grotesque fish, the urn supported aloft by three young merman, among a choppy sea, one blowing a conch shell, raised on a circular cast base, raised on three leaf capped feet, *height 64cm*, *weight 133oz*.

£12,000 - 18,000
€14,000 - 21,000
US$16,000 - 24,000



(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.



(79 - detail)



(79 - detail)

80
A GEORGE II GOLD AND HARDSTONE COMBINED SCENT BOTTLE AND ROUGE POT
unmarked, possibly by James Cox
With rocaille-decorated gold cage work over striated agate panels, the cover formed as a scent bottle with removable acorn knopped stopper in reeded rim on spreading body, with scrolling thumb piece and engraved hinge mount, the tapering base with gold lining, *height 7.5cm*, *diameter 4.5cm*.

£5,000 - 7,000
€5,900 - 8,300
US$6,800 - 9,500



(alternative view open)

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.

81 *

AN 19TH CENTURY VARI-COLOURED GOLD AND ENAMEL MOUNTED HARDSTONE BOX

possibly Austrian, stamped with French import mark to rim,

Rectangular with canted corners, the green jasper cover set with an oval panel depicting Venus and Cupid, with chased floral hinge mount, similar base, with later leather carrying case stamped Alexandre Reza, *length 10cm*.

£3,000 - 4,000
€3,600 - 4,700
US$4,100 - 5,400



82 *

A 19TH CENTURY GERMAN GOLD SNUFF BOX

with the Sunray marks, Hanau, circa 1815

Rectangular with canted corners, the cover engraved with a depiction of Cupid drawn by a pair of butterflies within an arched shell frame surmounted by a shell and trailing foliage, the sides and base with similar arched and linear banding, *length 9.2cm*, *weight 80.9gms*.

£2,500 - 3,500
€3,000 - 4,200
US$3,400 - 4,700



(reverse)



83 * TPY

AN IMPORTANT GEORGE III INDIAN ROSEWOOD, FUSTIC, TULIPWOOD, STAINED SYCAMORE AND MARQUETRY SECRETAIRE CHEST BY THOMAS CHIPPENDALE (1718-1779)

1770-1775

With stringing, the quarter veneered top with a rectangular tablet border and interlocking geometric angles, inlaid with a central oval medallion, the top with an ovolo edge and concave moulding, above a quarter veneered and mahogany lined secretaire drawer inlaid with scrolled acanthus embedded with interspersed rosettes centred by a husk swagged oval *patera*, enclosing a mahogany interior comprised of four central pigeon holes over one long mahogany lined drawer and an open compartment, flanked by eight short mahogany lined drawers, with a baize inset writing surface, with *patera*-centred opposing bellflower and palmette inlaid angles, the pair of quarter veneered doors below with tablet borders and interlocking angles, each door centred by an oval with an *entrelac* surround inlaid with a twin handled reeded and acanthus wrapped Neoclassical urn surmounted by a palmette finial, enclosing three long rosewood veneered and oak lined drawers, flanked by opposing scroll and acanthus spray-pattern pendant angles, each side with a quarter veneered panel above a larger quarter veneered panel with a rectangular tablet border and interlocking angles, on scroll eared splayed square section feet, each front foot inlaid with a husk pendant over a Greek key inlaid block base, *with laminated blocking to the bracket feet, short grain kickers, chamfered drawer stops and black wash to the back and underside*, *96cm wide x 51.5cm deep x 99.5cm high*, *(37 1/2in wide x 20in deep x 39in high)*

£70,000 - 100,000
€83,000 - 120,000
US$95,000 - 140,000

Provenance

The offered lot was with Alfred Cook of London at the Antique Dealer's Fair and Exhibition, London, 1951, from where it was acquired by Doris Merrill Magowan.
Some time later being sold as part of the collection, and upon behalf, of Doris Merrill Magowan, Christie's, New York, 22 May 2002, lot 90. Subsequently it was purchased by the current owner and vendor Christie's, London, 5 July 2018, Thomas Chippendale: 300 Years, lot 6.

Literature

Antique Dealer's Fair and Exhibition, *Exhibition Catalogue*, 1951, p. 35.

The present Neoclassical secretaire chest is in the Etruscan style, which was established and developed in Britain by the foremost classically trained architect of the period, Robert Adam (1728-92). Its elegant marquetry is comprised of scrolled acanthus foliage, distinctive urns, *paterae* and repeating stylised foliate pattern borders. Whilst notable embellishments in the French inspired *gout grec* vein are the graceful *guilloche* oval door panel surrounds which certainly strengthen the impact of the overall inlaid scheme.

Due to its relatively narrow proportions, this magnificent piece of furniture was doubtless originally intended for implementation, either beneath a grandiose mirror or large window, in a space most frequently referred to as a pier. In terms of quality, aesthetic beauty and constructional refinement it should be considered alongside some of the most important and rightly celebrated furniture made by Thomas Chippendale.

This latter group of major Neoclassical works produced by the Chippendale firm include the following four masterpieces of cabinet making; the commode supplied to Sir Rowland Winn for Lady Winn's bedchamber at Nostell Priory, Yorkshire, in 1770; the remarkable 'Diana and Minerva' commode provided in 1773 to Harewood House, Yorkshire, on behalf of Edwin Lascelles, 1st Baron Harewood; the pair of 'Panshanger' cabinets of circa 1773 commissioned by Sir Peniston Lamb, 1st Viscount Melbourne, for Melbourne House, Piccadilly, but now housed at Firle Place, East Sussex; and finally the 'Renishaw' commode also made for Lord Melbourne, albeit in circa 1775, and today located at Renishaw Hall, Yorkshire.

The Marquetry Scheme

The design of the urns featuring prominently on the door panels of the above appear practically identical to those inlaid on the front of the renowned Nostell Priory commode. The Nostell commode appears in C. Gilbert, *The Life and Work of Thomas Chippendale*, 1978, London, Vol. II, fig.'s 221-222. Indeed, all four of these marquetry urns are almost exactly the same, making it difficult to differentiate them. They are all composed of reeded and acanthus wrapped baluster bodies with Greek key form handles, and are set within wonderfully figured ovals, whilst being surmounted by palmette finials. Also, worthy of comparison are the similar Neoclassical urns inlaid onto the doors of a pair of commodes executed by the Chippendale workshop upon behalf of William Constable, intended for his drawing room at his home on Mansfield Street, in London. These latter examples sold Christie's, London, 9 July 1992, lot 55.

The interlacing geometric inlay on the periphery of the panels of the offered cabinet appears to be a development of the re-entrant (or 'cut-corner') angles which were and had been characteristics featuring predominantly on carved mahogany pieces often, although not exclusively, produced by the Chippendale operation. However, in this developed guise, it seems closely comparable to the border inlay on the top and sides of a dressing-bureau likewise dating to 1770-1775, formerly belonging to Lady Elizabeth Child-Villiers, which also sold in the same Thomas Chippendale: 300 Years sale, Christies, London, 5 July 2018, lot 5.

Such interlaced adornments can even be seen on a related secretaire which sold Christie's, London, 24 November 2005, lot 131 and suggestions of this are also notable on the pair of pedestals which form a key element of the sideboard suite provided in circa 1771 for the dining room at Harewood House. These pedestals are illustrated in C. Gilbert, *Ibid*, pl. 7, fig.'s 350 and 352.

The foliate decoration to either side of the secretaire drawer front, which is comprised of twin opposing elongated foliate c-scrolls and a palmette emanating from a bellflower, is redolent of a similar pattern of inlay on the uprights of the fabulous 'Panshanger' cabinets. Whilst the Roman scrolled acanthus interspersed by rosette terminals on the frieze of the present cabinet, seemingly influenced by the designs of Michelangelo Pergolesi (1760-1801), resembles the foliate marquetry appearing on the top of the 'Diana and Minerva' commode. Here it is interesting to note that upon Robert Adam's request, Pergolesi had visited the British architect, travelling from Rome to London to do so, in order that the former might assist Adam in working upon the latter's 1764 publication, "*Ruins of the Palace of the Emperor Diocletian at Spalatro [sic] in Dalmatia*". For reference, see *Classical Ornament of the 18th Century: Designed and Engraved by Michelangelo Pergolesi*, 1970, New York, pl.'s 14 & 25.



(top)



(alternative view)

Further inlay on the offered lot most likely inspired by the work of Pergolesi are the repeating stylised foliage appearing on the main upright sections (or pilaster angles) together with the elegant *guilloche* surrounds which immediately encompass the ovals on the door panels, *Ibid*, pl.'s 33 & 58. Eventually an extensive compilation of Pergolesi prints, which have been referred to as 'Rococo ornament in classical disguise', were released under the title, "Designs for Various Ornaments, etc", between 1777 and 1801, *Ibid*, p. VI.

Intriguingly, the first two editions of Chippendale's "The Gentleman and Cabinet-Maker's Director" were dedicated to Hugh Percy, 1st Earl of Northumberland (1st Duke, from 1766 onwards), who was a significant patron of the arts at that period. And the posthumous version of Pergolesi's "Designs" included a similar dedication to the same, in the form of an In-Memoriam plate inscribed: '*To the Memory of the Late Most High and Puissant Prince Hugh Percy Duke of Northumberland*', *Ibid*, pl. 56b.

The Feet

The above chest seems figuratively, as well as obviously literally, elevated by the confident flourish of its Grecian-inspired scrolled splayed feet. Each is inlaid with a bellflower pendant terminating in a Greek key base and they appear to have been derived from a design by Jean Berain (1638-1711) for a Louis XIV sarcophagus form commode. This commode features in *L'Oeuvre Complet de Jean Berain*, Paris, n.d., pl. 88.

Comparable feet with the same detailing, albeit constituted by means of ormolu mounts instead of inlay, can be seen on a pair of commodes allegedly provided to the 1st Duke of Wellington by the Chippendale firm. They are featured extensively, and dated therein to 1775-1780, in L. Wood, *Catalogue of Commodes*, 1994, London, no. 20, i-xii & fig. 168, pp.'s 180-185. One of these commodes now resides in the collection at the Lady Lever Gallery, Port Sunlight, whilst the companion model sold Christie's, London, 6 July 1995, lot 152, which also subsequently sold in the same rooms, 4 July 1996, lot 398.

Similar terminations likewise distinguish a spectacular commode produced by the Chippendale workshop for 11 St. James's Square upon behalf of Sir Rowland Winn. This was offered in the same major sale, alongside the present secretaire and the previously mentioned marquetry dressing-bureau, Christie's, London, 5 July 2018, Thomas Chippendale: 300 Years, lot 10. Formerly this Winn commode had sold Christie's, London, 5 December 1991, lot 130.

All four of these examples, including of course the offered lot, appear to have a Chippendale design dating to circa 1762 as their collective source, the Metropolitan Museum of Art, inv. 20.40.2(61). Another important aspect to note is that both the 'Wellington' commodes and the Winn model incorporate very similar interlocking geometric strapwork as appears on the above. Added to this, the feet on this cabinet have been supported by laminated blocks, glued together and then glued behind the brackets to give them great strength and resilience; a workshop practice much favoured by Chippendale.

Related Literature

C. Gilbert, *The Life and Work of Thomas Chippendale*, 1978, London, Vol. II.
Classical Ornament of the Eighteenth Century: Designed and Engraved by Michelangelo Pergolesi, 1970, New York.
L. Wood, *Catalogue of Commodes*, 1994, London.



(interior)



84

84 TP

A PAIR OF LATE 19TH CENTURY FRENCH GILT BRONZE MOUNTED WHITE MARBLE GARNITURE URNS

In the Louis XVI style and in the manner of Henri Dasson (1825-1896) The ovoid bodies with spiral fluted swept necks, mounted with classical female acanthus term handles, united by ribbon tied fruiting oak fronds, above fluted and foliate acanthus cast lower sections, on knopped swept circular socles, and integral plinths, with beaded borders, raised on re-entrant cut corner footed plinth bases, *later adapted for electricity 47.5cm high not including fitments* (2)

£5,000 - 7,000
€5,900 - 8,300
US$6,800 - 9,500

85 TP

A PAIR OF GILT BRONZE FIGURAL FOUR LIGHT FIGURAL CANDELABRA CAST BY CLAUDE-FRANCOIS RABIAT (FRENCH, 1756-1815)

Circa 1810

The upward scrolling candle arms with leafy cappings and serpent terminals below scale cast everted dished collars and plain cylindrical nozzles, the gently tapering central column stems with fruiting foliate cast flared upper sections surmounted by flambe finials, the stylised scale and lotus cast lower sections on tripartite low lions paw feet, each flanked to one side with a classical female figure, perhaps Pythia or priestesses, both clad in diaphanous drapery, one winged figure holding a flambe torch, the other wingless figure holding a spray of foliage, both raised on square plinths with applied twin putto and ribbon tied wreath mounts above moulded lappet cast integral bases, each signed *Rabiat* to the undersides of the bases,
64cm high, 26.5cm wide, 18cm deep overall (2)

£4,000 - 6,000
€4,700 - 7,100
US$5,400 - 8,100

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85



Claude-François Rabiat was among the foremost bronziers of the late 18th and early 19th centuries, a master technician and supplier to the leading names of the French Empire decorative arts. Though he rarely signed his work, Rabiat's stamp appears discreetly on select pieces, such as a pair of wall lights delivered by Thomire et Duterme to the Château de Fontainebleau in 1810. Unlike many of his contemporaries, Rabiat did not work directly with private clients or state institutions such as the Garde-Meuble. Instead, he operated as a crucial intermediary craftsman, producing high-quality bronze elements—often of candelabra, clocks, and mounts—for the most celebrated bronziers of the time, including Thomire, Galle, Ravrio, and Feuchère.

Rabiat's designs, known by evocative titles like Venus caressed by love, The genius of the arts, or Renommée with trumpet, were typified by their classical themes and elegant restraint, aligning perfectly with the stylistic demands of the Napoleonic Empire. Many of these models existed in multiple variants, customized according to the preferences of his clients, making attribution of unsigned works a complex and often speculative exercise. His workshop, first recorded at 41 rue Beaubourg in the 1789 Almanach du Commerce, grew steadily to occupy the entire building. Upon his death in 1815, an inventory of the factory revealed a vast stock of bronzes and a rich archive of engravings, attesting to the breadth of production and the esteem in which he was held by fellow artisans.

It is possible that the offered candelabra are the same model mentioned in an inventory compiled shortly after Rabiat's death, described under the title 'figures of priestesses'. This inventory, drawn up in 1815 by the bronzier Feuchère and the merchant Coquille, catalogued the extensive holdings left in Rabiat's workshop. The presence of such a model in the posthumous stock list, combined with the stylistic characteristics and quality of the present pair, strongly suggests a connection to Rabiat's production at the height of the Empire period.

Related Literature

Marie-France Dupuy-Baylet, L'Heure, le feu, la lumière, les bronzes du Mobilier national 1800–1870, éd. Faton, 2010.
Denise Ledoux-Lebard, Rabiat, Fournisseur des bronziers et marchands de l'époque impériale, L'Estampille/L'Objet d'Art, No. 246, April 1991.
Hans Ottomeyer, Peter Pröschel et al., Vergoldete Bronzen, Munich, 1986, Vol. II.
Denise Ledoux-Lebard, Le Grand Trianon, Paris, 1974.







(profile of one chair)

86 TP

A PAIR OF GEORGE III GILTWOOD OPEN ARMCHAIRS

Circa 1775, in the French taste

Each with channelled frames and a curved cartouche shaped back, with scrolled and downswept arms, above a shaped seat frame, on cabriole legs, each front leg headed by a fluted *lambrequin* shaped motif, terminating in foliate carved scroll feet, *re-gilt, the rails with evidence of old screw holes but has since been re-applied with a dark wash*, *73cm wide x 62cm deep x 90cm high*, *(28 1/2in wide x 24in deep x 35in high)* (2)

£3,000 - 5,000
€3,600 - 5,900
US$4,100 - 6,800

Provenance

The offered chairs were previously purchased from Partridge.

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.



(detail)

87 TP

A LOUIS XVI ORMOLU MOUNTED JAPANNED, EBONY AND PARCEL GILT COMMODE

Circa 1775, but probably japanned or re-japanned in the 19th century, stamped: 'J.F. LELEU'

Decorated with pagodas, assorted Far Eastern figures including fishermen, trees, a foot bridge and a fishing boat within a riverside landscape, the front of gently bowed form, with four projecting angles, the *breche d'alep* marble top with a moulded edge, above one long frieze drawer flanked by four rosette mounted angles, over two deep oak lined drawers flanked by four fluted angles, on fluted tapering legs terminating in brass turned *sabots*, *the top stamped: 'J.F. LELEU'*, *92.5cm wide x 50cm deep x 88cm high*, *(36in wide x 19 1/2in deep x 34 1/2in high)*

£4,000 - 6,000
€4,700 - 7,100
US$5,400 - 8,100





PROPERTY OF A GENTLEMAN

88 * TP

A SET OF SIX NORTHEN ITALIAN CARVED, PAINTED AND PARCEL-SILVERED AND GILTWOOD WALL APPLIQUES

Early 18h century, Piedmontese, circa 1705

Each depicting the coat of arms of Carlo Antonio Amedeo, 16th Marquis of Romagnano and Maria Balbis di Verone, the Romagnono insignia to the left, the azur ground with a silver stripe, bordered by two gold threads, the Balbis insignia to the right, with five bands of azur on gold ground, the coats of arms surmounted by a coronet cresting and flanked by rearing unicorns, and with acanthus and C-scroll carved decoration, the scrolling foliate candle arms issuing from the brackets and terminating with a gilt-metal drip pan and sconces, *58cm high, 48cm wide, 29cm deep* (6)

£20,000 - 30,000
€24,000 - 36,000
US$27,000 - 41,000

Provenance

Sotheby's, London, Treasures, 4 July 2018, Lot 13.

Probably commissioned by Carlo Antonio Amedeo, 16th Marquis of Romagnano (1678-1728) and Maria Balbis di Vernone (d. 1731) for Castello Romagnano, Virle, Piedmont, circa 1705 (fig. 1).

These gilded heraldic wall appliques are distinguished examples of early 18th century Piedmontese decorative arts. Their bold, sculptural carving reflects the influence of the late Baroque Louis XIV style, as popularized by architects, designers, and engravers such as Daniel Marot, notably through his Nouveaux Livre d'Orfevrerie, first published in 1703 (cf. Plate VI 4). A closely related design by the Sicilian born architect Filippo Juvarra (1678–1736), celebrated for his work on the Basilica of Superga in Turin, offers a compelling point of comparison, sharing striking ornamental similarities with these appliques. However, Juvarra's arrival in Piedmont did not occur until 1714.

Crowned with a Marquis' coronet and framed by rearing unicorns, symbols traditionally associated with nobility and authority, the design unmistakably draws from the Romagnano family coat of arms. This attribution is supported by an ex-libris label from the library of Castello Romagnano in Virle, Piedmont (fig. 3). The appliques, emblazoned with this heraldic emblem, are believed to commemorate the second marriage of Carlo Antonio Amedeo, 16th Marquis of Romagnano (1678–1728), to Maria Paola Salesia Balbis di Vernone, celebrated at the Church of Santa Maria on February 24, 1705. Two further examples from this same set are illustrated in Antonetto, R., ibid., vol. II, p. 243, fig. 2.

The Romagnanos were an ancient noble family of Piedmont, with documented ancestry dating back to at least the 10th century, traditionally traced to Arduino Glabrione, the first Marquis of Turin. Their holdings were concentrated in three principal territories: Romagnano Sesia, Carignano, and Virle. The Virle branch emerged around 1230 with Giovanni Romagnano, following an investiture by Holy Roman Emperor Frederick Barbarossa in 1163. By 1278, the family held lordship over Virle, managing extensive estates, overseeing numerous mills, and founding a Cistercian abbey. Over successive generations, the Romagnanos occupied several high-ranking positions, including Grand Chancellor of Savoy, Ambassador to the Doge of Venice, and Mayor of Turin. Although their political influence waned from the mid 16th century in favor of the rising House of Savoy, they retained regional prominence until the death of the last Marquis without an heir in 1849.

Their ancestral seat, Castello Romagnano, a sprawling architectural complex situated in the medieval village of Virle Piemonte, twelve miles south of Turin, was reconstructed in the early 18th century under the direction of Marquis Francesco Romagnano. Carlo Antonio Amedeo, 16th Marquis and son of Andrea (15th Marquis) and Petronilla Francesca Capris, achieved notable civic stature as President of the Senate of Nice and, in 1726, Mayor of Turin.

Related Literature

Antonetto, R., Il Mobile Piemontese nel Settecento, 2010, Vol. II, p. 243, fig. 2.

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88

PROPERTY OF A GENTLEMAN

89 * TP

AN UNUSUAL PAIR OF ITALIAN CARVED AND GILTWOOD FIGURAL THREE LIGHT WALL APPLIQUES

Probably mid 18th century

Each formed as the head and torso of a bearded classical male, their elaborate leafy headdresses supporting fluted and stiff leaf cast gilt bronze baluster urn candle nozzles above flared foliate collars, their arms holding aloft scrolling naturalistic branches with conforming nozzles and drip pans all united by laurel garlands, each figure issuing from scrolling acanthus leaves above tapering stepped fluted backplates, *later fitted for electricity, 61cm high overall, 37cm wide, 12cm deep* (2)

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 20,000

Provenance

Hampel Auctions, Thursday 6 December, 2018, Lot 82.



89



90 TP

A LARGE AND IMPRESSIVE GEORGE III MAHOGANY BREAKFRONT BOOKCASE OF GILLOWS QUALITY

Circa 1775

The dentil moulded cornice above four pointed arched astragal glazed panelled doors, the central pair of doors enclosing six short adjustable shelves, flanked by two doors enclosing six adjustable shelves, over four re-entrant panelled moulded doors, the central pair of doors enclosing three slides, flanked by two doors enclosing eight graduated oak lined drawers, on a moulded plinth base, *242cm wide x 59cm deep x 282cm high*, *(95in wide x 23in deep x 111in high)*

£2,000 - 4,000
€2,400 - 4,700
US$2,700 - 5,400



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91





92

91 TP

A PAIR OF RÉGENCE STYLE CARED WOOD AND GILT GESSO WALL BRACKETS

One early 18th century the other probably late 19th century
The rectangular plateau tops with moulded acanthus corners and formalised foliate strapwork border decoration, supported by a central acanthus scroll bracket support, flanked by two further paper scrolls united by a floral garland above a scallop shell, and flanked by twin panelled 'S' scrolls, above acanthus fruiting knopped terminals, the backs with later u-shaped iron backplates, *31cm high, 38.5cm wide, 19.5cm deep* (2)

£2,000 - 3,000
€2,400 - 3,600
US$2,700 - 4,100

92 TP

A SMALL ITALIAN EARLY 18TH CENTURY GILTWOOD PICTURE/MIRROR FRAME

Probably Florentine, 1700-1720, in the manner of Andrea Fantoni
The plate set within a moulded surround, encompassed by boldly scrolled acanthus foliage and partly gadrooned volute s-scrolls, surmounted by a cresting comprised of two addorsed foliate sprays, *re-gilt, the reverse with an old retailer's printed paper label inscribed 'C. Moscardi, Via Tornabuoni, 25R, Firenze*', *58cm high x 51cm wide*

£800 - 1,200
€950 - 1,400
US$1,100 - 1,600

93 TP

A LATE 17TH-CENTURY RUSSIAN IRON-BOUND AND LEATHER-CLAD OAK CHEST

Vologda Oblast, circa 1680
Of elliptical arched rectangular form, the lid and front with close-nailed decorative formalised scroll-pierced strapwork decoration, the sides similarly decorated and with twin carrying handles, the right-hand side with lid stay, the front with ring handle above a scroll-pierced cartouche lock plate with key, the rear with plain straps, the painted interior with later armorial decoration, probably 18th century, depicting a Swedish coat of arms for the Steinbock family, above a scroll paper motto *SEMPER.IN.ALTIS*, *64cm high, 80cm wide, 54cm deep*

£10,000 - 12,000
€12,000 - 14,000
US$14,000 - 16,000

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.



93

The offered lot is an example of a Russian leather clad chest originating from Veliky Ustyug, a historic centre of craft and trade in the Vologda region, renowned for the production of leather clad wooden chests. This uncommon form of decoration, given that most chests were painted, employed tanned, dyed, and often embossed leather coverings. These surfaces were typically adorned with traditional Russian motifs such as floral and geometric patterns, stylised animals, and symbolic or religious imagery. The leather cladding served not only an aesthetic purpose but also a practical one, offering protection against moisture and wear, thereby extending the chest's longevity. It was sometimes further embellished with painted decoration in the more traditional style. Metal fittings, including wrought iron or brass hinges and mounts, added structural integrity and ornamental detail.

Previously believed to be English and dating from the mid-17th century, more recent research has confirmed its Russian origins, dating it to a slightly later date when this attribution was verified by the curatorial staff at the State Historical Museum, Moscow. In additional a directly comparable chest is in the museum's collection, which exhibits similar construction techniques and decoration which is similarly attributed and dated (see Inventory No: ГИМ 2584щ Д-IV-1611 ГК 17658588). Other examples are preserved within the Museum's holdings, notably from the P. I. Schukin (or Shchukin) collection. Pavel Ivanovich Schukin (1848–1899), a prominent Russian merchant and collector from the influential Schukin family, assembled a significant collection of Russian applied and decorative arts, including leather clad chests, iconography, textiles, and folk art. His collection was later donated or acquired by Russian state institutions, with the State Historical Museum now holding a substantial portion.

Chests such as the offered lot were regarded as high status objects, frequently included in bridal dowries or used as ceremonial furnishings in affluent households, symbolising wealth and social standing. Their robust construction made them ideal for storing precious textiles, documents, or valuables.

The present chest's unusual inclusion of a Swedish heraldic device to the interior lid introduces a rare intersection of northern European military and noble histories around the turn of the 18th century, illuminating its cross-cultural significance. As such it represents an exceptional survival of late 17th-century Russian craftsmanship, imbued with broader historical narratives.



(interior)

94 TP

A GEORGE III MAHOGANY AND CHEQUER INLAID SERPENTINE COMMODE

1765-1780

With boxwood and ebonised stringing, the satinwood crossbanded top with projecting eared front angles and an ogee moulded edge, above a brushing slide, over four long graduated tablet-inlaid drawers with chequered featherbanding, flanked by engaged cluster column angles, the top drawer mahogany and oak lined, on shaped and eared bracket feet, *the uppermost drawer originally having a sliding top and possibly also a fitted interior which are now missing, with a 19th century oval brass plaque impressed: 'S. & H. JEWELL, 29, 30 & 31 LITTLE QUEEN ST., HOLBORN, W.C.' 116cm wide x 56.5cm deep x 92cm high*, *(45 1/2in wide x 22in deep x 36in high)*

£2,500 - 4,000
€3,000 - 4,700
US$3,400 - 5,400

Related commodes of a similar date and with comparable cluster column angles to those on the present lot include; an important pair of padouk dressing chests from the Geoffrey Blackwell collection, sold Christie's, London, 7 June 2007, lot 90; a single mahogany example sold Christie's, London, 8 July 1999, lot 131; and a further commode which was originally supplied to Whittington Hall, Kirkby Lonsdale, Lancashire, on behalf of Thomas Haworth Esq., sold Sotheby's, London, 3 July 2003, lot 47.



94



(95 - interior)

95 TP

A NEAR PAIR OF GEORGE III HAREWOOD, TULIPWOOD, PURPLEWOOD, GREEN STAINED SYCAMORE AND MARQUETRY SERPENTINE COMMODES

1770-1790

Each with stringing and line-inlaid surrounds, of serpentine outline with projecting front angles, each surface quarter veneered and inlaid with interlocking waved shaped trellis work, each recess of the trellis inlaid top inset with a stylised flowerhead, above a pair of panel inlaid doors with re-entrant angles and with a floral spray to each angle, each door panel inlaid with central ribbon tied assorted flowers, enclosing six short deep mahogany faced and oak lined drawers, over a shaped apron, on later splayed ogee feet, *some variations in the construction, the reverse of each commode with a late 19th century printed paper label which reads: 'M. BUTLER, Chippendale, "Adams" and Sheraton Furniture etc... 26, 126 & 127 Upper Abbey St., Dublin'*, *101cm wide x 54cm deep x 88cm high*, *(39.5in wide x 21in deep x 34.5in high)* (2)

£5,000 - 8,000
€5,900 - 9,500
US$6,800 - 11,000

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.



(top)





An idiosyncratic 18th century interpretation of the French form and aesthetic, indicated in this instance by the late Louis XV or 'Transitional' style of the offered commodes, seems reminiscent of the output of a certain small group of Swedish émigré cabinet makers operating in London during the latter part of the 1760s and early 1770s. In particular the trellis inlay throughout is redolent of the trellis work appearing on many pieces made by Christopher Fuhrlohg (1740-1787), mostly those produced in circa 1770.

Since its origins were in French furniture produced during the middle and third quarter of the 18th century, such trellis (or lattice) work is rarely seen on English contemporary pieces. However, this type of marquetry can be seen on commodes executed in circa 1770 by the Swedish émigré Fuhrlohg, who had initially trained and worked as a cabinet maker in France before moving to London in the late 1760s. During 1767-1768, Fuhrlohg served in the employ of the renowned figure of John Linnell (1729-1796) at the latter's workshop, which was located at 28 Berkeley Square.

A similar type of trellis inlay to that on the present lot features on a Fuhrlohg commode housed in the Lady Lever Art Gallery, Liverpool whilst a group of three related models are at the Metropolitan Museum of Art in New York. All of these appear in L. Wood, *Catalogue of Commodes*, 1994, London, No. 9 and fig.'s 105-110, pp.'s 106-113; Accession no. 66.64.2-4.

A drawing by John Linnell for a table designed to incorporate comparable 'lattice' marquetry is housed in the Victoria and Albert Museum (E.256 1929). Further versions of this type of inlay appear on a pair of side tables supplied by Linnell for Inveraray Castle, Scotland, which is the historic home of the Dukes of Argyll. Other related furniture include a pair of tables attributed to Linnell which were made on behalf of the 2nd Earl of Ashburnham for 19 Dover Street, London. The latter are illustrated in H. Hayward, P. Kirkham, *William and John Linnell*, 1980, London, fig.'s 307-311, pp.'s 161-163.

A further maker, John Cobb (1715-1778), also used trellis marquetry on some of his pieces at roughly the same time. In fact it is interesting to note that a pair of commodes inlaid with this similar lattice work is connected by Lucy Wood to a group of other related examples of this kind in her aforementioned publication, *Catalogue of Commodes*, 1994, London, op. cit., p. 94, fig.'s. 84-85.

An area of notable similarity to the work of two contemporary cabinet makers based in London at this time is the beautiful floral marquetry featuring on the door panels of the present lot. There are clearly affinities between the high quality execution, attractive colouration and even composition of these ribbon tied flowers with the type of floral marquetry incorporated by both John Linnell and John Cobb into their respective creations from approximately the same period.



96

96 TP Y Φ

A GOOD EDWARDIAN SATINWOOD, PURPLEWOOD AND IVORY BANDED AND LINE-INLAID PORTABLE DRESSING TABLE OR NECESSAIRE ON STAND

The interior silver gilt fittings variously hallmarked for George Betjemann & Sons, the majority dated 1913 with some later pieces dated 1915, the box and stand almost certainly also by George Betjemann & Sons although unmarked

The lockable rectangular box with wide banded edges, the hinged top with inset bevelled mirror enclosing an ebony lined interior fitted a near complete part necessaire set comprised of various silver gilt manicure and other toilet accessories contained within a lift out tray before a compartment section containing a pair of cut glass bottles flanking a oval panelled lidded central section, the compartmented inner well containing two other cut glass bowls (one with missing mount), a pair of folding curling tongs and a spirit burner, the whole above a spring action ebony lined and compartmented frieze drawer with inset registration plaque marked *RD No 541494* similarly fitted with a pair of cut glass pots, a nail buffer and other items , the stand with a pull-out slide to the right hand side, raised on faux fluted inlaid hexagonal legs above panelled block headers, united by a raised upward shaped scrolling X-frame stretcher, on moulded circular feet,

85cm high, 33cm wide, 26cm deep

£3,000 - 4,000
€3,600 - 4,700
US$4,100 - 5,400

George Betjemann & Sons, a London-based firm specialising in innovative mechanisms and luxury items, worked with a number of high-end retailers, including Aspreys and Leuchars.

A prolific patent holder, George Betjemann and his sons George-William and John operated premises on Pentonville Road from the mid-19th century and their patents included an intricate, automatically opening and closing mechanism for luxurious jewellery boxes. Further patents were granted, including those for equipoise candlesticks within carry cases, combined liqueur and cigar cases and the self-closing book slide.

Betjemann senior began his trade as an apprentice cabinet maker for other marques, moving into his own business once his sons had plied their own trade. Their work appeared at the International Exhibition of 1862 and the International Exposition in Paris. After a long period of the sons and grandsons continuing to trade using the Betjemann name for offshoots and merged companies, the future poet Sir John Betjemann had no interest in continuing his great grandfather's legacy and the business was finally dissolved in 1939.

For a comparable Edwardian satinwood and ivory line-inlaid portable dressing table or necessaire on stand by Callow of Mount Street, interior fittings variously hallmarked for 'Thomas Callow and Sons' 1906, see Bonhams, The Connoisseurs's Library Sale, 7-8 February 2023, lot 78.

The part of this lot containing ivory has been registered in accordance with the Ivory Act (Section 10) Ref JS82ZTFG



97

97 TP

A SECOND QUARTER 19TH CENTURY PATINATED BRONZE TWIN LIGHT COLZA LAMP IN THE GOTHIC TASTE

In the manner of Thomas Messanger & Sons

The downward scrolling serpents head arms centred by a male mask, supporting hexagonal fittings with acorn knopped terminals below later opaque and green glass domed shades with moulded tops, the reservoir with removable hexagonal panelled crocketed spire cover, with cusped foliate tripartite finial, raised on a cusped column support with leafy capping and corresponding lower section, raised on a hexagonal plinth base with acanthus mounts, *later fitted for electricity, 104cm high, 56cm wide, 30cm deep*

£3,000 - 5,000
€3,600 - 5,900
US$4,100 - 6,800

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.

98 TP

A PAIR OF LOUIS XVI GILT MATT AND BURNISHED BRONZE THREE LIGHT FIGURAL CANDELABRA

Circa 1785, the figures in the manner of Étienne Maurice Falconet (French, 1716-1791)

The twin naturalistic flowering rose scrolling arms with corresponding candle nozzles and plain milled detachable drip pans, flanking a further spiral scrolling arms with fruiting laurel and pendant husk campana candle nozzles with conforming drip pans, each centred by a pinecone finial and flanked by decorative foliate chain hung scrolls on cornucopia supports held by a classicak draped female figures, one with a posy of flowers, the other with a sheaf of wheat, mounted on Bleu turquin marble plain column pedestals, with chain hung pendent disk mounts above acanthus and laurel wreath cast borders, on shallow square plinth bases with shaded panel decoration, *60cm high, 22cm wide, 24cm deep approximately* (2)

£6,000 - 8,000
€7,100 - 9,500
US$8,100 - 11,000



98

99 * TP

A PAIR OF IMPRESSIVE 19TH CENTURY FRENCH GILT BRONZE THIRTEEN LIGHT GARNITURE CANDELABRA

In the Restauration style, circa 1830

The stop fluted and acanthus cast scrolling arms terminated in stiff leaf and beaded collars below palmette short nozzles with detachable plain drip pans, arranged around a central matching acanthus leaf, fluted and palmette central section with corresponding nozzle and drip pan, and supported by boldly cast substantial acanthus reeded column shafts with lotus cappings above knppped beaded downward scrolling acanthus socles, raised on canted swept plinth bases with applied formalised foliate mounts and beaded borders, *97.2cm high overall, 43cm diameter overall approximately* (2)

£5,000 - 8,000
€5,900 - 9,500
US$6,800 - 11,000



99



PROPERTY OF A GENTLEMAN

100 * TP
A GEORGE III GILTWOOD SOFA
Almost certainly made within the circle of Thomas Chippendale in the period: 1775-1780
With channelled frames, the shaped arched back carved with a ribbon tied husk pendant cresting, with s-scrolled 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)*

£5,000 - 7,000
€5,900 - 8,300
US$6,800 - 9,500

Provenance
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.

The ribbon tied husk carving to the centre of the toprail 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.

(see bonhams.com for further footnote)

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.

101 * TP

A SET OF SIX LOUIS XVI GILTWOOD FAUTEUILS BY PHILIPPE POIRIÉ

Circa 1775

Each with a curved channelled cartouche shaped back with a ribboned moulded upper border, the lotus-leaf and acanthus wrapped volute scrolled, honeysuckle carved and padded arms incorporating downswept panelled and overlapping disc carved arm terminals, above a shaped ribboned moulded seat frame, on spiral fluted tapering legs headed by *paterae* blocks, terminating in stiff-leaf wrapped peg feet, *re-gilt, each open armchair stamped: 'P.H. POIRIE', each approximately: 60cm wide x 62cm deep x 95cm high, (23 1/2in wide x 24in deep x 37in high)* (6)

£7,000 - 10,000
€8,300 - 12,000
US$9,500 - 14,000



(one of six)

Provenance

The present lot was purchased by the current owner and vendor Hampel, Munich, 28 March 2019, Furniture & Interior, lot 8.

Philippe Poirié (also know as Poirier), *maître ébéniste*, en 1765.

Four related Louis XVI painted and parcel gilt fauteuils both executed by, and stamped for, Philippe Poirié sold Christie's, Paris, 29 October 2024, Collections: including the Property of International Interior Designer Robert Couturier.





102 *

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; the ewers: 14cm wide, 10.5cm deep, 30.5cm high* (3)

£8,000 - 12,000
€9,500 - 14,000
US$11,000 - 16,000

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世紀中期鎏金銅飾)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 cracqueled celadon baluster-shaped vases sold for €109.200 (incl. buyers premium).

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.



PROPERTY OF A GENTLEMAN

103 * TP
A PAIR OF IMPRESSIVE 19TH CENTURY NORTHERN EUROPEAN GILT BRONZE MOUNTED BALTIC GREEN GRANITE GARNITURE VASES
Of plain campana form, the banded foliate bodies with applied angular 'U' shaped handles with acanthus terminals above a lower border of conforming leaves, the rims similarly applied with bold acanthus leaf border mounts, the circular foliate edged socles raised on beaded shallow square plinth bases,
65cm high, 37cm diameter overall (2)

£8,000 - 12,000
€9,500 - 14,000
US$11,000 - 16,000

Provenance
Hampel Auctions, Wednesday 26th September, 2018, Lot 100.

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



104 TP

A REGENCY BRONZE MOUNTED MAHOGANY AND EBONISED SIDE OR WRITING TABLE

Circa 1805, in the manner of Thomas Hope

The crossbanded rectangular top above an inlaid frieze, mounted with bronze anthemia on scrolled lyre shaped end supports, mounted with corresponding anthemia, on scrolled feet with brass cappings and castors, *119cm wide x 47cm deep x 70.5cm high*, *(46 1/2in wide x 18 1/2in deep x 27 1/2in high)*

£1,500 - 2,500
€1,800 - 3,000
US$2,000 - 3,400



(top)

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.



105 TP Y

A REGENCY BRASS MOUNTED ROSEWOOD, EBONISED AND FRUITWOOD LINE-INLAID WRITING TABLE ATTRIBUTED TO JOHN MCLEAN (1770-1825)

Circa 1805

The rectangular top inset with a Greek key patterned tooled leather top, the frieze with a pair of real and opposing dummy drawers, on x-shaped, parcel-gilt end-supports headed by *cornucopia* shaped capitals, joined by a turned pole stretcher and with brass castors, inlaid throughout with stringing, *73cm wide x 90cm deep x 55cm high, (28 1/2in wide x 35in deep x 21 1/2in high)*

£5,000 - 8,000
€5,900 - 9,500
US$6,800 - 11,000

The present lot belongs to a group of tables associated with the London furniture-making firm John McLean and Sons, whilst it is designed in the Louis XVI 'antique' manner. The attribution is based on one of the most widely known of these examples supplied for the Earl of Morley at Saltram, Devonshire (ref. NT 871334) which retains the label of John M'Lane and Sons. It should be noted that the firm used this version of spelling on their trade labels between 1805 and 1815. Labels prior to this employed the spelling McLean (see C. Gilbert op. cit. p. 313 pls. 590 and 591). A further table of even more closely related form is held is also recorded in the collection of the National Trust at Berrington Hall, Hertforshire (NT 617708). However the latter example does not retain a trade label.

John McLean and Son

The firm had workshops at Upper Terrace, Tottenham Court Road and 34 Marylebone Street, Piccadilly, and was mentioned in Thomas Sheraton's list of cabinet makers in the Cabinet Dictionary, 1803. McLean's firm advertised that it specialised in 'Elegant Parisian Furniture', although the six surviving pieces which bear their trade labels are undoubtedly English. However, they owe much to Gallic influence not only in their design, but in their lavish use of metalmounts...' (S. Redburn, 'John McLean & Son', Furniture History, 1978, vol. 14, 1978, p. 33). McLean supplied wealthy patrons such as George Villiers, 5th Earl of Jersey, for whom he nearly completely furnished Middleton Park, Oxfordshire, with pieces not documented but attributed to the firm recorded at Grimsthorpe Castle and Harewood House (See. G. Beard and C. Gilbert eds., The Dictionary of English Furniture-Makers, 1660-1840, 1986, pp.'s 567-568).

Design

Informed by Classical Antiquity, this form of table follows the profile of ancient Roman 'curule' seats, usually made in bronze or ivory. The *sella curulis* is said to have been used at Rome from a very remote period as an emblem of kingly power, having been imported, along with various other insignia of royalty, from Etruria. However, much earlier stools supported on a cross-frame are known from the new kingdom of Egypt. A related design, along with two other ancient fragments from the Museo Archeologico Nazionale in Naples, Italy, is illustrated in J. Murray, *A Dictionary of Greek and Roman Antiquities*, London, 1875, p.520.

The curule form was revived and found its way into fashionable decoration in the late 18th/early 19th century, promoted by the designers Charles Percier and Pierre-François Fontaine, whilst the finest specimens were produced by the French *maître ébénistes*, Adam Weisweiler (See P. Lemonnier, *Weisweiler*, Paris, 1983, p. 88) and Jacob- Desmalter, who supplied a table 'à travailler' in August 1810 to the Empress Marie-Louise for the salon desjeux of the Grand Trianon. It was described as having '*...les pieds en X sont arrondis, ornés de chapiteauxen bronze doré...*' (See D. Ledoux-Lebard, *Le Grand Trianon*, Tome I, Paris, 1975, pp. 42-3).

Comparative Literature

C. Musgrave, Regency Furniture, 1961, pl. 76B.
G. Wills, 'Some Labelled Furniture at Saltram', Furniture History, 1966, pl.XVIII. (https://www.nationaltrustcollections.org.uk/object/871334).
G. Wills, Craftsmen and Cabinet-Makers of Classic English Furniture, 1974, pp.'s 128-129 fig. 116.
National Trust Collections, Berrington Hall, Hertfordshire, (NT 617708).
S. Redburn, 'John McLean & Son', Furniture History, 1978, pl. 43a.
C. Gilbert, The Pictorial Dictionary of Marked London Furniture, 1700-1840, 1996, pp.'s 315-316, pl.'s 598 & 599.
Christie's, NewYork, 14 October 2004, lot 101.
Christie's, London, 11 September 2019, lot 17.

106
A GERMAN TURNED BLACK SERPENTINE AND SILVER MOUNTED BOWL AND COVER
Probably Saxony, 17th century
The tapering cylindrical box with fine banded decoration, on spreading foot with applied plain and engraved lappet folded upper rim and foot mounts, the gently domed dover with faceted knopped finial, the rim with corresponding engraved lappet border, *12cm high, 10.5cm diameter*

£1,200 - 1,500
€1,400 - 1,800
US$1,600 - 2,000

Literature
Hoyer, Eva Maria, 'Sächsischer Serpentin. Ein Stein und seine Verwendung', Museum für Kunsthandwerk 1995/1996, Edition Leipzig, 1996
See no. 160 for a comparable black serpentine bowl and cover.

(see bonhams.com for further footnote)


106


107

107
A RARE GERMAN TURNED GREEN GARNET SERPENTINE BASIN
Probably Saxony, last quarter 16th century
Of banded moulded dished circular form with moulded flat bottom, the rim with six applied variegated red garnet serpentine flat spherical discs or bosses, the slightly raised banded centre with moulded ewer stand, *6cm high, 40.5cm diameter*

£6,000 - 8,000
€7,100 - 9,500
US$8,100 - 11,000

Literature
Hoyer, Eva Maria, 'Sächsischer Serpentin. Ein Stein und seine Verwendung', Museum für Kunsthandwerk 1995/1996, Edition Leipzig, 1996
See no. 87 for a comparable green serpentine ewer stand.

(see bonhams.com for further footnote)

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PROPERTY OF A GENTLEMAN

108 * TP
A PAIR OF GILT AND PATINATED BRONZE AND WHITE MARBLE GARNITURE VASES
Modelled after 18th century originals, probably 19th century in the manner of Henry Dasson (French, 1825-1896) or Alfred-Emmanuel Beurdeley (French, 1847-1919) with later alterations and additions
The ovoid bodies with applied star mounts below acanthus and lappet cast flared necks with lobed rims below decorative palm leaf collars united by twin undulating entwined serpent handles, the stiff leaf and laurel cast socles acanthus cast bases raised on milled panelled integral plinths, *52cm high, 23cm wide, 17cm deep* (2)

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 20,000

Provenance
Hampel Auctions, Wednesday 26th September, 2018, Lot 102.

These candelabra are modelled after a number of known original 18th-century models.

For an example featuring Sèvres 'bleu nouveau' porcelain, see P. Kjellberg, Objets Montés, Paris, 2000, p. 168. A similar porcelain example is held in the Victoria and Albert Museum, London (Jones Collection, 982A-1882, see H. Ottomeyer, P. Pröschel et al., Vergoldete Bronzen, Munich, 1986, p. 259) and another example th a white marble body is in the Münchner Residenz.

Undoubtedly a popular design, the snake or serpent handled vase was widely copied in the 19th century by numerous French makers, most notably by Henry Dasson and Alfred Beurdeley. A contemporary drawing of an Alfred Beurdeley design for a serpent handled vase in pencil and watercolour is in the permanent collection of the Musée des Arts Décoratif, No. 395

The design of the offered vases and the quality of their bronze mounts with the addition of additional palm leaf collars and star ornaments perhaps also suggests such an attribution.



PROPERTY OF A GENTLEMAN

109 * TP

AN ITALIAN 'EMPIRE' GILTWOOD AND GILT GESSO SUITE OF SALON SEAT FURNITURE COMPRISED OF A SOFA, A PAIR OF BERGERES AND A PAIR OF SIDE CHAIRS

1805-1820, of Tuscan origin (possibly made in Lucca), currently all are without upholstery

Each with reeded frames and a square or rectangular back surmounted by a triangular pediment, the triangular panel carved with a central Bacchus mask wearing a headdress of vine leaves and grapes issuing a vine branch trail interspersed with bunches of grapes to each side, the reverse of the pediments on the bergeres with conforming carved details, the sofa and bergeres each with stiff leaf, acanthus and foliate wrapped and rosette roundel clasped padded arms, each arm terminal modelled as a seated faun figure with an acanthus carved lower body, terminating in tapering square section legs with lion paw front feet, on splayed rear legs, *the rear central leg of the sofa replaced or a later addition, original screw holes visible to the side sections of the rails, old paper labels to the underside are variously inscribed: '75', '79', '81', '113', '114' and '116', each side chair: 48.5cm wide x 49cm deep x 93cm high; each bergere: 65cm wide x 64cm deep x 104cm high; the sofa*: *195cm wide x 69cm deep x 105.5cm high*, *(76 1/2in wide x 27in deep x 41 1/2in high)* (5)

£15,000 - 25,000
€18,000 - 30,000
US$20,000 - 34,000

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.



(detail)

Provenance
The offered lot was purchased by the current owner and vendor Hampel Fine Art Auctions, Munich, 4 July 2018, lot 23.

With Napoleon's empire extending beyond France to encompass the newly-established Kingdom of Italy in 1805, elegant grand residences throughout the peninsula adopted the robust and magnificent Napoleonic 'Empire style', referred to in Italian as the *stile Impero*.

From 1805 to 1814, the Principality of Lucca and Piombino, the area from which these chairs most probably originate, was administered as a satellite state of the French Empire under the governance of Napoleon's sister, Maria Anna Elisa Bonaparte.

A perceptive and proactive leader; Elisa displayed a keen interest in artistic endeavours, not only as a patron for art works to lavish her court but also by establishing civic institutions such as a new Académie des Beaux-Arts.
Following from this new French ruler, one deeply invested in the arts, was a fresh decorative language infused with Napoleonic strength – the Empire's interpretation of Classical principles was more archaeologically inspired, emphasising sabre legs, x-frame designs and anthemion motifs, often blending Greek styles with Egyptian elements to mirror the expansion of Napoleon's dominions.

In France and Italy, the Empire style produced a sense monumentality and yet the present suite has festive and joyful elements that are distinctive with few precedents. Several of its decorative motifs are typical of the style, such as the use of figural armrest supports to the armchairs, here in the form of acanthus wrapped fauns. Although the presence of fauns is unusual, a comparable example with these can found in M. Jarry, *Le Siège Français, Louis XIII-Napoleon III*, p.61, pl.22.

The most notable feature on the present suite is the bacchic element to the chairs. Their beautiful festive pediments appear carved with central Bacchus masks and resplendent vines whilst particularly rare is their presence on the back of the armchairs.

This suite of sophisticated seat furniture is closely related to the Empire furniture supplied to the Royal court and artistocratic residences in and around Florence and Lucca, particularly that executed by the chair maker (or *menuisier*), Paolo Sani. Sani is known to have supplied similar seat furniture to the Palazzo Pitti in Florence. (see E. Colle, *Il Mobile Impero in Italia* 1998, Milano, p. 171, no.53), whilst other related chairs are illustrated and described in : E.Colle, *I Mobili di Palazzo Pitti: Il secondo Periodo Lorense, 1800-1846*, Florence, Palazzo Pitti, 2000, p.265, n.178.





110 TP

A LATE 17TH/18TH CENTURY ITALIAN ONYX SULTANO TABLE TOP

Of shaped oval form with moulded barbed edges, *4cm high, 110cm wide, 71cm deep*

£2,000 - 4,000
€2,400 - 4,700
US$2,700 - 5,400



110

111

A 19TH CENTURY FRENCH GILT BRONZE AND VEINED RED JASPER MARBLE INSET ENCRIER

In the Louis XVI style

The matching spiral cast flared urn shaped lidded inkwell and sander flanking a matching central oval shaped lidded urn receiver, all raised on paw feet and mounted to a shaped galleried platform base with front cusped corners, raised on toupie feet, *42.5cm long, 19cm high, 20cm deep approximately*

£600 - 800
€710 - 950
US$810 - 1,100

Provenance

Property of a Gentleman Collector.



111

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.



112

112 TP
AN EARLY 19TH CENTURY FRENCH GILT BRONZE SURTOUT-DU-TABLE
In the manner of Pierre-Philippe Thomire (French, 1751-1843)
The oval inset mirrored plate set within an undulating pierced fruiting vine gallery, centred by fruit filled twin handled pedestal tazza above a formalised leaf and scroll border, interspaced with flower head roundels, raised on four arched panelled supports cast with female bacchante mask heads, within ribbon tied floral wreaths, above lyres flanked by formalised undulating scrolls and sprays of ivy on moulded plinth feet, the whole later raised on moulded grey painted and parcel gilt tapering fluting pilaster legs below florette rectangular panelled headers, terminating in palmette moulded toupie feet, *the surtout 11cm high, 98cm wide, 70cm deep approximately, the surtout including legs 48.5cm high, 98cm wide and 70cm deep*

£2,000 - 3,000
€2,400 - 3,600
US$2,700 - 4,100

Provenance
Property of a Gentleman Collector.

Thomire's distinguished work attracted the patronage of influential figures, most notably Napoleon Bonaparte, who is known to have gifted one of Thomire's surtouts de table as a wedding present. Today, Thomire's legacy endures through numerous examples held in major international collections, including the Cooper Hewitt, Smithsonian Design Museum, where his artistry continues to be admired for its refinement and inventiveness.

For a comparable Surtout-du-table signed Thomire à Paris and dated to circa 1815, see Sotheby's London, Important French Furniture and Clocks, 16th June 1989, lot 170.

(see bonhams.com for further footnote)



113

113
A REGENCY GILT AND PATINATED BRONZE MOUNTED YEW WOOD FIGURAL INKSTAND
The top centred by a kneeling classical maiden holding two mask head cornucopiae ink receivers with flower terminals, one with cover, before a boat shaped pen rest, the figure flanked by a recumbent sphinx chamber stick to the left side, and a column sander to the right side, set within a rope twist border above a frieze drawer with formalised foliate and fruiting knopped handle, and raised on paw feet, *15cm high, 25.5cm wide, 15.5cm wide*

£600 - 800
€710 - 950
US$810 - 1,100

Provenance
Property of a Gentleman Collector.

This design of inkstand derives from a French Empire prototype (see Le Dix-neuvième Siècle Français, Paris, 1957, fig. 1).

For a comparable Regency bronze mounted tortoiseshell and black mark inkstand, see Christies, London, Fine English Furniture, 21 September 1995, lot 112.

114 TP Y

A REGENCY BRASS MOUNTED ROSEWOOD AND BRASS INLAID BREAKFAST OR CENTRE TABLE ATTRIBUTED TO GEORGE OAKLEY (C.1765-1841)

1810-1815

The half veneered circular tilt-top with an inlaid border with interspersed stars each centred by an ebonised roundel, with a moulded edge and a frieze with a rope twist moulded lower mount, on a tapering square section, terminating in four acanthus clasp mounted hipped downswept legs each with scrolled tablet-inlaid sides and with a rope twist moulded border, on brass lion paw feet and large castors, *125cm wide x 123.5cm deep x 72cm high*, *(49in wide x 48 1/2in deep x 28in high)*

£3,000 - 5,000
€3,600 - 5,900
US$4,100 - 6,800

A virtually identical table to the offered example, albeit one of notably smaller proportions, sold Bonhams, 26 September 2018, lot 199.



(top)



The star inlaid border on the top of the present lot is a recurrent characteristic on a great deal of furniture either attributed to, or documented as being executed by, George Oakley. This distinctive type of inlay seems to have first appeared upon pieces produced as part of an Oakley commission for Papworth Hall, Cambridge from circa 1809 onwards.

In C. Gilbert, *Dictionary of English Furniture Makers, 1700-1840*, George Oakley is listed at 22 Southside of St Paul's Churchyard when he issued his trade card in 1786. Then Oakley moved his premises to no.35 in 1798 and thereafter operated in various partnerships with Henry Kettle, Thomas Shackleton and John Evans until his death in 1841. He developed a reputation as one of the most original designers of the period and had a fashionable clientele visiting his Bond Street showroom.

George Oakley received a Royal Warrant in 1799 after a visit from Queen Charlotte. And in 1801 the London correspondent on the Journal de Luxus und der Moden (Weimar) wrote 'all people with taste buy their furniture at Oakleys, the most tasteful of the London cabinetmakers'. See M. Jourdain and R. Edwards, *Georgian Cabinet Makers*, 1944, London, p.74.

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.





115 TP Y

A PAIR OF REGENCY BRASS AND EBONY INLAID ROSEWOOD AND PARCEL GILT CARD TABLES

Circa 1820, in the manner of George Oakley

Each with line-inlaid shaped tablets, variously inlaid with anthemia, stylised foliage and rosettes, the rectangular swivel hinged foldover top with canted angles, the top with an inlaid star pattern border above repeating opposing s-scroll edges, enclosing a baize lined playing surface, on a giltwood acanthus wrapped ring turned baluster column with a lotus leaf clasped socle, the circular platform base terminating in four hipped downswept square section tapering legs and brass hairy lion paw feet and castors, *86cm wide x 42cm deep x 73cm high*, *(33 1/2in wide x 16 1/2in deep x 28 1/2in high)* (2)

£3,000 - 5,000
€3,600 - 5,900
US$4,100 - 6,800

Provenance

The offered tables were previously purchased from Pelham Galleries.





(tops)



116 TP
A LARGE AUBUSSON CARPET
Late 19th century,
On rich caramel ground, designed with large central floral bouquet within oval flowering garland -the outer edge with fleur-de-lys motifs and scallop shells, the wide inner border with scrolling acanthus leaves and floral garlands to each corner, containing initials *'G'* and *'E'*,
771cm x 472cm

£6,000 - 8,000
€7,100 - 9,500
US$8,100 - 11,000

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.



117 TP

A MONUMENTAL SAVONNERIE CARPET

Probably 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

£12,000 - 18,000
€14,000 - 21,000
US$16,000 - 24,000

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).

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 examples with identical border details 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.

Six Brass Inlaid Dining Chairs Attributed to George Oakley

Lots 118 - 120



118 TP Y

A PAIR OF REGENCY ROSEWOOD AND BRASS INLAID SIDE CHAIRS ATTRIBUTED TO GEORGE OAKLEY (1773-1840)

Circa 1815

Each with a curved and dished toprail mounted to each end with a ring turned roundel, the toprail inlaid with scrolled stylised foliage within a triangular pattern tablet border above a horizontal splat comprised of two pairs of addorsed c-scrolls flanking a central brass lozenge, flanked by stiles each with flaring line-inlay, over a Greek key pattern seat frame and an ovolo moulded lower edge, on splayed square section legs, each front leg with tapering brass line-inlay, *52.5cm wide x 55.5cm deep x 89 cm high*, *(20 1/2in wide x 21 1/2in deep x 35in high)* (2)

£2,000 - 3,000
€2,400 - 3,600
US$2,700 - 4,100

The distinctive brass inlay featured on this and the subsequent two lots closely relate to a group of furniture associated with the leading early 19th century cabinet maker George Oakley, who traded under a number of partnerships at various addresses including premises at Old Bond Street.

The firm was celebrated for its production of fashionable furniture in the Grecian taste during the decades following the turn of the 19th century, and was one of the pioneers of 'Buhl' inlay, a form of decoration that regained popularity during the early years of the Regency period. Materials such as rosewood, mahogany and calamander were typically used in Oakley's furniture, combined with inlays of satinwood and ebony, and brass often featuring stars and bands of metalwork.

Visits by the royal family to Oakley's Bond street show rooms are recorded in the Morning Chronicle of 1799. In May: '*the ROYAL FAMILY, with the PRINCE and PRINCESS of ORANGE did Mr. OAKLEY the honor of viewing his Printed Furniture Warehouse in New Bond Street; when her MAJESTY, the Duke and Duchess of YORK, and the PRINCESSES, & c., highly approved of the splendid variety which has justly attracted the notice of the fashionable world*.' The accolade of Royal Appointment followed shortly and on 2 July an entry in the Morning Chronicle advertising the wide stock of fabrics available at 67 New Bond St is headed: '*GEO. OAKLEY and Co. FURNITURE PRINTERS to her MAJESTY*'.

Besides commissions for the Prince Regent at Carlton House, other notable patronage included the supply of furniture and upholstery for the Mansion House and the Bank of England. Outside London, Oakley supplied furniture for the Cheere family of Papworth Hall, Cambridgeshire. The firm's invoice for a bookcase there, lists a '*mahogany winged library case in the Grecian stile*', sold Christie's London, 18 November 1993, lot 117. Other pieces from the Papworth Hall commission include a set of quartetto tables sold in the same rooms, 9 April 1992, lot 109 (see G. Beard and C. Gilbert ed.'s, *The Dictionary of English Furniture Makers, 1660-1840*, London, 1986, pp.'s 658-660.

Comparative Literature

P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, enlarged, London: Rev. ed. Country Life, 1954., Vol. III, p. 269, fig. 17.
L. Synge, *Furniture in Colour*, 1977, p. 64.
F. Collard, *Regency Furniture*, Woodbridge, 1987, p. 317.
Mallett, The age of Matthew Boulton - Masterpieces of neo-classicism, London, 2000, pp.'s 94-95 and pp.'s 112-113.
Ronald Phillips, Fine Antique English Furniture, 2018, pp.'s 158-159.

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.

119 TP Y

A PAIR OF REGENCY ROSEWOOD AND BRASS INLAID SIDE CHAIRS ATTRIBUTED TO GEORGE OAKLEY (1773-1840)

Circa 1815

Each with a curved and dished top rail mounted to each end with a ring-turned roundel, the top rail inlaid with scrolled stylised foliage within a triangular pattern tablet border above a horizontal splat comprised of two pairs of addorsed c-scrolls flanking a central brass lozenge flanked by stiles each with flaring line-inlay, over a Greek key pattern seat frame and an ovolo moulded lower edge, on splayed square section legs, each front leg with tapering brass line-inlay, *52.5cm wide x 55.5cm deep x 89cm high*, *(20 1/2in wide x 21 1/2in deep x 35in high) 2*

£2,000 - 3,000
€2,400 - 3,600
US$2,700 - 4,100

(see footnote lot 118)

120 TP Y

A PAIR OF REGENCY ROSEWOOD AND BRASS INLAID SIDE CHAIRS ATTRIBUTED TO GEORGE OAKLEY (1773-1840)

Circa 1815

Each with a curved and dished top rail mounted to each end with a ring-turned roundel, the top rail inlaid with scrolled stylised foliage within a triangular pattern tablet border above a horizontal splat comprised of two pairs of addorsed c-scrolls flanking a central brass lozenge flanked by stiles each with flaring line-inlay, over a Greek key pattern seat frame and an ovolo moulded lower edge, on splayed square section legs, each front leg with tapering brass line-inlay, *52.5cm wide x 55.5cm deep x 89cm high*, *(20 1/2in wide x 21 1/2in deep x 35in high)* (2)

£2,000 - 3,000
€2,400 - 3,600
US$2,700 - 4,100

(see footnote lot 118)



119



120



121 TP

AN UNUSUAL BRUSSELS COMEDIA DEL'ARTE TAPESTRY FRAGMENT

C.1710, probably from the workshop of Van de Borght (d.1774)

Woven in wools and silk, designed with four central figures, the gentleman to the left wearing a turban and winged mask, possibly representing Pantalone, the gentleman opposite him wearing a simple skull cap and dark mask, probably the Dottore, the tall figure behind to the right wearing an elaborate turban, the female, partially obscured to the bottom right with delicate chignon, a row of pearls at her throat and dressed in decadent blue robes and scarlet dress, possibly representing Columbine, later mounted and with blue outer slip, *150cm x 94.5cm*

£5,000 - 8,000
€5,900 - 9,500
US$6,800 - 11,000

Provenance

Acquired by the present vendor's father in 1989.
Thence by descent.

Van der Borght belonged to one of the most prominent tapestry weaving dynasties in Brussels. He obtained his privileges in 1726. He initially worked with his father Jasper (d.1742) and later with his brother Pieter (d.1763).

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.





122 TP
A PAIR OF WOOL AND SILK KASHAN CARPETS
Central Persia, circa 1900 - 1910,
On sage green ground, designed with elaborate central medallion and the main field filled with delicate interlaced spiralling tendrils, the indigo border with lotus palmettes and serrated leaves,
214cm x 136cm (2)

£7,000 - 10,000
€8,300 - 12,000
US$9,500 - 14,000

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 06.08.2018.

Provenance
Purchased by Perez from Iran just after the Second World War (1951)
Private acquisition by vendor's father in early 1970's.
Thence by descent.



123 TP

A MOHTASHEM KASHAN CARPET

Central Persia, last quarter 19th century,

The central field designed with central square medallion, a pair of love birds to each half, the field filled with sinuous stems and foliate motifs, the undulating corner sections with serrated vines, the outer border with bold palmettes and lotus flower heads,

205cm x 136cm

£4,000 - 6,000
€4,700 - 7,100
US$5,400 - 8,100

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 06.08.2018.

Provenance

Acquired by the present vendor's father circa 1965.
Thence by descent.

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.

Other Properties



124 TP
A CHARMING HERIZ CARPET
North West Persia, c.1890,
Designed with typical geometric motifs and central medallion, with bold palmettes and serrated vines leaves, *384cm x 305cm*

£2,000 - 3,000
€2,400 - 3,600
US$2,700 - 4,100

Provenance
Karel Weijand valuation dated 24.11.1993.

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 06.08.2018.



PROPERTY OF A GENTLEMAN

125 * TP

A RESTAURATION OR CHARLES X ORMOLU MOUNTED VERNIS MARTIN, CHINESE LACQUER AND EBONY MEUBLE D'APPUI

1820-1830

The main central and side panels decorated with assorted figures, pagodas, trees, boats and a bridge within rural and mountainous landscapes, encompassed by ripple moulded surrounds, the marble top above a bead-embedded *guilloche* edge mount, with an alternating acanthus and lotus leaf mounted cornice below, over one long frieze drawer configured as two panels decorated with repeating exotic birds, flowers and trees, the cedar lined frieze drawer with a central lock concealed by a pharaoh bust, above a bead-and-reel edge moulding, with a panelled door below interspersed by mounts each comprised of addorsed palmettes centred with a rosette, enclosing a walnut lined interior with two adjustable shelves, flanked by palmette, husk and stylised foliate mounted angles, on a plinth base, *91.5cm wide x 48.5cm deep x 117cm high*, *(36in wide x 19in deep x 46in high)*

£5,000 - 8,000
€5,900 - 9,500
US$6,800 - 11,000

Provenance

The present lot was purchased by the current owner and vendor Sotheby's, Paris, 12 September 2018, Melanges - Provenance des Collections du Comte et de la Comtesse de Viel Castel, lot 86.

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.

126 TP

A SET OF TWELVE IRISH GEORGE IV MAHOGANY DINING CHAIRS

Circa 1825

Including a pair of armchairs, each with a curved back and shaped eared foliate wrapped s-scroll carved toprail centred by a lappeted *lambrequin*, above an acanthus carved baluster form splat, on ring turned baluster and reeded tapering front legs, with square splayed rear legs, *all chair seats formerly and/or originally with caning but this has since been entirely removed, the drop-in seats are obviously later, each armchair: 53.5cm wide x 56cm deep x 87.5cm high, each side chair: 48.5cm wide x 47.5cm deep x 87.5cm high*, *(19in wide x 18 1/2in deep x 34in high)* (12)

£3,000 - 5,000
€3,600 - 5,900
US$4,100 - 6,800



(two of twelve)



Eve after the Temptation



(detail of signature)

127 * TP

ROBERT WIEDEMAN 'PEN' BARRETT BROWNING (ANGLO ITALIAN, 1849-1912): A GREEN-BROWN PATINATED BRONZE FIGURAL GROUP OF 'EVE AFTER THE TEMPTATION' SIGNED AND DATED 'R. BARRETT BROWNING. 1884', PROBABLY CAST BY THE THIEBAUT-FRERES FOUNDRY,
The naked maiden depicted after her fall, her arms behind her tilted head, the forbidden fruit, half-eaten in her left hand, the serpent before her kneeling form, on naturalistic oval base, signed and dated within the cast *R. Barrett Browning 1884*, *110cm wide x 92cm deep x 104cm high approximately*

£60,000 - 80,000
€71,000 - 95,000
US$81,000 - 110,000

Provenance
By repute, acquired by the vendor's family from a Vittorio Trois sometime between 1910 and 1920 and placed in the garden of the family villa in the Veneto.
Thence by descent.

Sold together with an engraved brass presentation plate, presumably originally mounted on the stone or marble plinth when the bronze was placed in the garden in the early 20th century, inscribed in Italian EVA, di Roberto Browning Figlio, OR SUPERBITE E VIA COL VISO ALTERO FIGLIUOLI D' EVA,E NON CHINATE IL VOLTO SI CHE VEGGIATE IL VOSTRO MAL SENTIERO!, (Parg XII-70), translating to, 'Now be proud, and away with your haughty faces, you sons of Eve, and do not bow your faces so that you see your evil path! (Parg XVII – 70)'.

The present lot, Eve after Temptation, dating from 1884, represents a monumental and powerful addition to Pen Browning's sculptural oeuvre. Although his larger-than-life Dryope Fascinated by Apollo of 1883 remains his most celebrated and ambitious documented work, Eve after Temptation justifiably deserves renewed attention. Until recently, only the plaster model was known, having been mentioned in 1926 correspondence between Dr A.J. Armstrong, founder of the Armstrong Browning Library at Baylor University, and Pen's widow, Fannie Coddington Browning, in which Armstrong recalls seeing the cast at their home in Asolo, Italy, in 1909[1]. Fannie later confirmed it had been sold to a local sculptor after Pen's death[2]. The cast was subsequently offered to the Armstrong Browning Library by Dr. Antonio Morassutti of Montebelluna in 1956 for $1,625[3]. However, the whereabouts of any bronze cast remained unknown until now. As such, this rediscovery significantly enriches the understanding of Pen's ambitions and artistic development.



(brass presentation plate)

Eve after Temptation appears to reflect a deliberate shift in subject and tone following the mixed reception of Dryope. That earlier work, portraying the mythological transformation of a shepherdess by Apollo in serpent form, was provocative for its raw realism and emotionally charged composition. Eve, by contrast, is more introspective, infused with subtle religious resonance. The figure suggests themes of sensuality, guilt, and moral awakening, perhaps suggesting Pen's evolving engagement with myth, psychology, and spirituality.

The bronze was likely cast at the prestigious Thiebaut Frères foundry in Paris, which served artists including Carpeaux, Dalou, Carrier-Belleuse, Pradier, and Rodin — Pen's master. If so, this would underline Pen's connection to a lineage of leading French academic and symbolist sculptors.

Dryope was exhibited at the Grosvenor Gallery in 1884 (no. 407) after having been rejected by the Royal Academy as "coarse," reportedly due to the opposition of John Callcott Horsley, a known critic of life drawing and the nude. The sculpture later travelled to the Académie des Beaux-Arts in Brussels and the Paris Salon of 1885, where critics recognised its complexity. The Times cited it as among the most important works shown that year, though others preferred the more classically restrained style of Lord Leighton's Athlete Wrestling with a Python, which also employed an encircled serpent motif.

The model for both Dryope and Eve was Adèlia Abbruzzesi, reportedly Pen's mistress. She and her sister, Maria Antonia Amelia Abbruzzesi (later Kinloch, then Smyth), also modelled for Rodin, underscoring Pen's proximity to the avant-garde.

A dramatic and sensationalised story grew around the snake used in Dryope, in which Adèlia was supposedly nearly crushed during a sitting, prompting Pen to shoot the serpent. But unpublished correspondence from Robert Browning clarifies that this was apocryphal as the incident involved a different snake belonging to a female performer.[4] Pen later purchased the serpent, which eventually died under mysterious but peaceful circumstances[4]. For Eve, Pen again posed Adèlia with another snake, which neither attacked the model nor met with violence, underscoring a more serene and perhaps symbolically distinct composition[4].

Given the hostile response to Dryope, Pen may have deliberately sought a more contemplative, spiritually resonant subject in Eve, completed the following year. While Dryope explores fascination and repulsion, Eve seems to embody a moment of human guilt and awareness, suggesting an artistic evolution from mythic drama to moral introspection.

Pen abandoned monumental sculpture after Dryope failed to find a buyer. He returned to Italy, married the American heiress Fannie Coddington, and turned to collecting and restoring art. Following his death in 1912, his remaining works, including Dryope, were auctioned at Sotheby's[5]. Though Dryope remained unseen for many years it reappeared at the Tate Britain's Exposed: The Victorian Nude exhibition in 2001. In 2006 it was subsequently sold by Bonhams (21 March, lot 88) for £106,400 incl. premium. However, Eve was presumed lost, if indeed a bronze cast had ever been produced from the plaster. The appearance of the current lot therefore not only enriches Pen's known body of work but marks a rediscovery of historical significance.

Primary Sources Cited

1.
Dr A.J. Armstrong to Fannie Coddington Browning, May 1926, Armstrong Browning Library, Baylor University:

"When I was in Asolo [1909] in the home of Mr. Barrett Browning, there was what I thought was a very beautiful piece of statuary called, 'Eve, after the Temptation.' I wonder if you can't tell me what has become of that piece of statuary."

2.
Fannie Coddington Browning to Dr Armstrong, 15 May 1926, Armstrong Browning Library, Baylor University:

"'Eve after the Temptation' together with other (& some of them were very large) plaster casts of his work ... were sold to a neighbouring I believe Italian Sculptor—out of Asolo."

3.
Dott. Antonio Morassutti to Armstrong Browning Library, 1956. Offer of plaster cast of Eve for $1,625*. Armstrong Browning Library Archives.

*A Photograph of this plaster cast is now in the Armstrong Browning Library Archives and is illustrated in this catalogue entry.

4.
Robert Browning to Harper Pennington, 19 February 1884, unpublished letter, Armstrong Browning Library, Baylor University:

"Here is the simple story of the Snake and the Model, when stripped of the inevitable newspaper embroidery. Pen's notion in the Statue being to represent the mythological story of 'Dryope fascinated by Apollo in the form of a Serpent'—he had the luck to observe a fine specimen of the latter in the possession of a female 'serpent-charmer' then engaged in exhibiting it and herself. Pen induced her to stand as his model—in her ordinary performing-dress—and made both of them take the position and answer the purpose required: finding eventually that the model for the figure had no sort of objection to the serpent (being a natural lover of such creatures) he dispensed with the 'Charmer,' and completed his work from Adèle only:—after which, having other purposes in view for which the serpent would be serviceable—he bought it outright, and took it away with him to Dinant,—where he had it for some time in apparent health and lively spirits—only, after serpent-fashion, it refused to eat. One day, just an hour after he had been handling and playing with the poor thing—he found it dead in the box it inhabited: no cause was discoverable ... When Adèle, who was away in Paris, heard the news she grieved naturally. ... There was another story of the said serpent having been killed by the fall of the box-lid on his neck: this actually happened to quite another serpent belonging to the Charmer—from whose (that is, the Serpent's) head and portions of the body Pen made a plaster cast: hence the confounding Serpent with serpent—so difficult is it to write veracious history!"

5.
Sotheby's Sale Catalogue, London, August 1912. Estate of Pen Browning. Sale authorised by Col. Edward Alfred Moulton-Barrett.

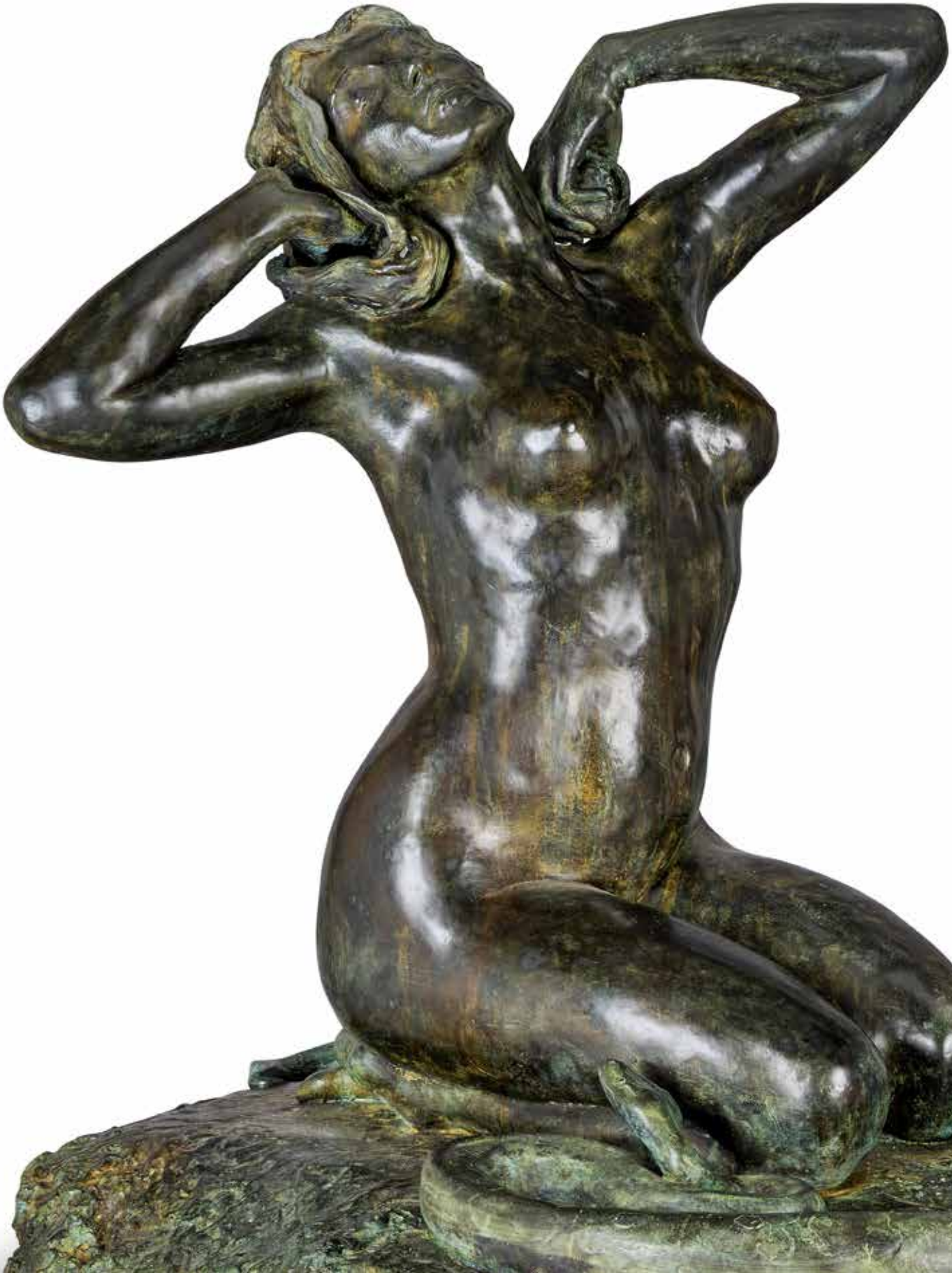
We would like to thank Laura J. French, Curator and her research team at the Armstrong Browning Library, Baylor University, Waco Texas for their invaluable help and kind assistance in preparing this catalogue footnote.



(reverse)



Image of the original plaster model, courtesy of the Armstrong Browning Library



128 TP

AN EARLY VICTORIAN SEVRES STYLE PORCELAIN AND ORMOLU MOUNTED TULIPWOOD WRITING TABLE OR SMALL BUREAU PLAT

Circa 1840, in the French taste, probably originally retailed by Edward Holmes Baldock

The overhanging rectangular gilt tooled leather inset top with projecting eared angles, mounted with a bead-and-lappet moulded edge surmounted by a pierced oval three quarter gallery with a tasselled drapery garlanded front, the leather within crossbanded elongated c-scroll surrounds, above a frieze mounted with ten shaped rectangular floral painted porcelain plaques interspersed and centred by six circular exotic bird painted plaques, each porcelain plaque mounted within a rosette and foliate pattern surround, the frieze incorporating one long mahogany lined drawer, on keeled triform cabriole legs terminating in lappet wrapped scrolled acanthus *sabots*, *with the minimal remnants of a 19th century printed paper label to the underside*, *94cm wide x 58cm deep x 77.5cm high*, *(37in wide x 22 1/2in deep x 30 1/2in high)*

£3,000 - 5,000
€3,600 - 5,900
US$4,100 - 6,800

An early Victorian writing table, which is dated circa 1845, of typical Louis XV style and with a similar gallery, as well as incorporating comparable porcelain mounts, to the offered lot is illustrated in C. Payne, *European Furniture of the 19th Century*, 2013, Woodbridge, p. 288. This closely comparable table was evidently originally retailed by Edward Holmes Baldock due to the presence of Baldock's distinctive 'EHB' *marque au fer* to its underside.

Two further related porcelain mounted examples include a bureau plat of circa 1835 retailed by Baldock, and likewise branded with his initials, as on the aforementioned table. This appears in C. Gilbert, *Pictorial Dictionary of Marked London Furniture, 1700-1840*, 1996, Leeds, fig. 44, p. 77. And another smaller model of Louis XV style table, which is labelled for Town and Emanuel and dated 1835, features in the same book, *Ibid*, fig.'s 903 & 904, p. 450.



(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.

129 TP

AN EARLY VICTORIAN ORMOLU MOUNTED FIGURED AND BURR WALNUT AND TULIPWOOD CROSSBANDED KIDNEY SHAPED DESK ATTRIBUTED TO GILLOWS

1845-1860

With boxwood stringing, with a Greek key tooled and gilt tooled leather inset top above one long and two short mahogany lined frieze drawers each with an ovolo moulded lower edge, over eight short graduated mahogany lined drawers with locking stiles to each end, flanking the central kneehole, the recess with a concave centre, the moulded panelled reverse incorporating two convex open shelves, on a plinth base terminating in castors, *the underside of one short drawer with a small paper label which reads: 'LAMBTON CASTLE, 1962', one end of the desk is notably sun faded*, *132cm wide x 69cm deep x 73.5cm high*, *(51 1/2in wide x 27in deep x 28 1/2in high)*

£2,000 - 4,000
€2,400 - 4,700
US$2,700 - 5,400



(reverse)



Two very closely comparable kidney shaped desks, one attributed to Gillows which is dated to the 1840s and the other made in 1859 by John Barrow - who is recorded as one of Gillow's craftsmen - sold respectively; Christie's, New York, 30 March 2021, The Collection of Mrs Henry Ford II: Palm Beach, lot 183; and Christie's, London, 19 January 2021, Apter-Fredericks: 75 Years of Important English Furniture, lot 70. Another important aspect to note is that all three of these employ distinctive locking stiles for their bank of short drawers which flank the respective kneeholes.

The present lot follows a 1792 design by Thomas Sheraton which first appeared in his seminal publication of the following year, *The Cabinet-Maker and Upholsterer's Drawing-Book*, pl. 58. The kidney shaped form of this desk and the fact it houses open shelves to its reverse means that it closely relates to several examples produced by Gillows between 1840 and circa 1860. In fact, the model rapidly became one of the firm's most renowned and celebrated during this period. In particular, two drawings for a similar 'Oak pedestal and Kidney table', dating to 1840 and which was ordered by Ferguson & Co., famously feature in the Gillow's Estimate Sketch Books.

Another comparable kidney shaped desk, one likewise veneered in figured and burr walnut, which is stamped for Gillows, is illustrated in S.E. Stuart, *Gillows of Lancaster and london, 1730-1840*, 2008, Woodbridge, Vol. I, p. 339, fig. 393. Further versions of this type include an example which sold Christie's, London, 21 January 2021, lot 70 and one sold Christie's, New York, 30 June 2015, lot 451.



130

130 TP

A GEORGE III STYLE CUT GLASS EIGHT LIGHT CHANDELIER

Early 20th century with some later additions
The S scrolling arms with facetted 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 facetted diamond bowl shaped receiver, the corresponding facetted 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 facetted ball terminal, the whole hung and strung with facetted graduated pear shaped pendant drops in sizes and strings of facetted oval beaded drops, *120cm high, 75cm diameter*

£4,000 - 6,000
€4,700 - 7,100
US$5,400 - 8,100

131 TP

AN IMPRESSIVE LATE 19TH CENTURY AND LATER FRENCH GILT BRONZE AND CUT GLASS TWELVE-LIGHT CAGE CHANDELIER

The scrolling framework supporting four sets of three candle arms, each with waisted plain nozzles and scallop drip pans, interspersed with four baluster finials with fleur-de-lys cappings, below four corresponding hexagonal knopped finials; the frame applied throughout with flower head buttons, the central composite baluster stem surmounted by a scrolling corona below a receiver with large facetted ball terminal; the whole extensively hung with facetted baluster pendants and diamond- and pear-shaped flat drops, *158cm drop, 108cm diameter approximately*

£7,000 - 10,000
€8,300 - 12,000
US$9,500 - 14,000



131

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.

132 TP

A NORTHERN ITALIAN GILT GESSO CARVED WOOD, TOLE AND ROCK CRYSTAL SIX LIGHT CHANDELIER,

Probably Genoese or Piedmontese, late 18th century/early 19th century

The scrolling arms with lobed and barbed collars and cylindrical nozzles interspersed with further upward decorative scrolls issuing from a leaf moulded knot receiver below a central tiered composite leafy support and surmounted by further decorative tiered scrolls and a circular upper girdle, the whole hung and strung with faceted pair and triangular pendant drops and droplets and applied with flowerhead ornaments, the frame with applied faceted beaded chains and hung with similar rosette garlands and swags above a central faceted hexagonal baluster pendant terminal,

100cm drop, 75cm diameter

£10,000 - 15,000
€12,000 - 18,000
US$14,000 - 20,000

For a comparable pair of chandeliers, see Christies, Fine French and Continental Furniture and Tapestries, 10 December 1992, lot 182.





133

133
ANTOINE LOUIS BARYE (FRENCH, 1795-1875): A PATINATED BRONZE MODEL OF CERF FROTTANT SES BOIS CONTRE UN ARBRE
Posthumously cast by Ferdinand Barbedienne
The rearing stag with front left hoof raised, his antlered head thrown back, a fawn curled up at his feet, raised on naturalistic oval base signed *BARYE* and with *F.BARBEDIENNE FONDEUR* foundry mark, the underside marked and numbered in ink *4590/5ng* and *135*?, and with engraved number *43*, *22.5cm high, 22cm wide, 9cm deep*

£2,500 - 3,500
€3,000 - 4,200
US$3,400 - 4,700

Literature
M. Poletti and A. Richarme, Barye: Catalogue raisonné des sculptures, Paris, 2000, p.299, no. A 157.

134 TP
JEAN LÉON GÉRÔME (FRENCH, 1824-1904): A PATINATED BRONZE MODEL OF 'YOUNG CHRIST ENTERING JERUSALEM'
The flowing haired youth astride his humble steed, his right hand raised in blessing, a small donkey to the right, raised on naturalistic base covered in palm leaves, the base signed *J.L.GEROME*, *66cm high overall*

£7,000 - 10,000
€8,300 - 12,000
US$9,500 - 14,000

Provenance
Probably acquired by the present vendor from Christies sometime in the early 2000s.

Jean-Léon Gérôme (1824–1904) was one of the most celebrated artists of 19th-century France, known for his academic style and meticulous attention to detail. Trained in Paris under leading academic masters, he gained early acclaim for his historical and Orientalist paintings, becoming one of the most successful and widely recognised artists of his era. His precise technique and theatrical compositions made him a key figure in the official art world of the Second Empire.

In the later part of his career, Gérôme shifted his focus from painting to sculpture, bringing the same rigorous craftsmanship and dramatic sensibility to three-dimensional form. He explored a wide range of materials including tinted marble, bronze, ivory, and precious stones, creating works that combined classical subjects with a vivid sense of movement and expression. His sculptural practice marked a significant evolution in his artistic direction, allowing him to reinterpret familiar themes with renewed vitality and technical innovation.

This transition revitalised his career and reinforced his reputation as a versatile and accomplished academic artist. Though his style eventually fell out of favour with the rise of modernism, Gérôme's influence remained strong, particularly through his teaching at the École des Beaux-Arts. His sculptural works stand as a testament to his enduring commitment to form, beauty, and the academic tradition, bridging the disciplines of painting and sculpture in a period of profound change in the art world.

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134

This rare model by Gérôme was initially thought to have never been cast in bronze by G. M. Ackerman in his publication The Life and Work of Jean-Léon Gérôme, London and New York, 1986, p. 323, no. S.44. N.

However at least two bronze versions have appeared on the art market since the turn of this century. Both were offered by Sotheby's, the first in 16 April 2002 (lot 200), the second with an unusual bi-colour patination, cast by the Siot-Decauville foundry, on the 14 July, 2021 (lot 59).

The mule in these models is a direct reference to Gérôme's earlier sculptural group Christ Entering Jerusalem, a work to which the all bear a strong connection. In these versions, the base strewn with palm branches has been marginally widened to make room for an foal. Notably, the figure of Christ is rendered as a child, seated side-saddle and holding the Crown of Thorns. This youthful Christ mirrors the traditional gesture of benediction, addressing an unseen throng in what is unmistakably an allegorical and visionary treatment—foreshadowing both his fate and, more specifically, his future entry into Jerusalem on Palm Sunday.

135 TP

A FRENCH LATE 19TH CENTURY ORMOLU MOUNTED LACQUER SERPENTINE COMMODE BY MAISON MILLET

1885-1900, in the Louis XV style

The front and sides decorated with assorted figures, pagodas, birds, trees, fences and a footbridge within mountainous and riverside landscapes, the *breche d'alep* marble top with rounded eared front angles and with a cavetto moulded upper edge above an ovolo lower moulding, over two long drawers with a *sans traverse* scrolled and *rocaille* cartouche shaped mount entwined and embellished by foliate tendrils, scrolled acanthus and flowers, centred with an asymmetrical cartouche shaped escutcheon, within a similarly adorned *sans traverse* shaped channelled c- and s-scrolled border mount, flanked by keeled angles mounted with a floral, *rocaille*, foliate, c- and s-scroll clasp, on slightly splayed tapering square section legs terminating in opposing c-scrolled and acanthus *sabots*, with bombe side panels, *the carcass top stamped: 'MILLET', 120cm wide x 58cm deep x 93cm high, (47in wide x 22 1/2in deep x 36 1/2in high)*

£15,000 - 25,000
€18,000 - 30,000
US$20,000 - 34,000

The offered lot reflects the fashion for 18th century *marchand merciers* incorporating exotic materials such as lacquer into contemporary French furniture. This tradition was revived during the second half of the 19th century by the most renowned and well-established cabinet makers then operating, whose output arguably rivalled that of the *ébénistes* from the *ancien regime* era. In this later period, some of the finest quality and most inventive examples of lacquer commodes were made by the firm of Maison Millet.

Executed in the Louis XV style, the present Millet commode recalls the opulent mid-18th century *oeuvres* of such prominent cabinet makers as Matthieu Criaerd, Joseph Baumhauer and Bernard II van Risen Burgh (BVRB), all of whom similarly included oriental lacquer into much of the furniture that they produced.

Comparable ormolu mounts which comprise the cartouche shaped inner surround and border on the above can be seen on a lacquer commode, also stamped for Millet, which sold Sotheby's, New York, 24 October 2012, lot 190. Another model made by Maison Millet, with a similar outer mount, sold Artcurial, Paris, 15 December 2010, lot 39. Furthermore, closely related *chutes* to those featuring on the offered commode appear mounted on a bureau de dame, which likewise has the same 'Millet' stamp. The latter sold Sotheby's, New York, 24 October 2007, lot 437.

Imported Lacquer

In the 18th century *marchand merciers* expanded their market through a skilful manipulation and utilisation of imported Chinese lacquer. Such lacquer was ingeniously incorporated into the French furniture popular at that time. These individuals, who oversaw the removal of lacquer panels from Chinese cabinets, chests and screens arriving in Europe during this period, adapted the panels for use on a range of different contemporary pieces. For more on this subject see C. Sargentson, *Merchants and Luxury Markets: the Marchands Merciers of the 18th Century*, 1996, Paris, pp.'s 79-90.

Despite fluctuations in terms of the production of this type of lacquer-inset furniture, the interest in such items nonetheless remained strong throughout most of the 19th century, even continuing into the early part of the 20th century. In the late 19th century and into the Belle Epoque era, celebrated figures such as Dasson, Beuderley, Linke, Zwiener and of course Millet were all involved in supplying such pieces which brilliantly showcase beautiful Chinese and Japanese lacquer within their masterful re-interpretations of Louis XV and Louis XVI furniture.

Millet

Maison Millet was established by Théodore Millet in 1853, and continued until 1902 from premises at 11, Rue Jacques-Coeur, Paris before relocating to 23, Boulevard Beaumarchais. Maison Millet was a highly regarded furniture company that was described as producing 'meuble et bronze d'art, genre ancien et moderne.' The firm won several awards in the series of exhibitions in London and Paris, such as the gold Medal in the 1889 Paris Exposition Universelle.

The business specialized in furniture executed in the Louis XV and XVI styles, though they were acclaimed by their contemporaries for working in their own modern style. In 1902, the firm was authorized by the Palais de Versailles to replicate Marie-Antoinette's celebrated Grand cabinet à bijoux. It is also interesting to note that Maison Millet was an active client of François Linke.



(make's stamp)



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(detail)





136 TP

A TABRIZ CARPET

North West Persia, c.1900,

Woven in ivory and indigo, designed with elaborate palmettes, flower filled niches and compartmented central field with sinuous stems throughout, with some wear to the edges,

490cm x 328cm overall

£4,000 - 6,000
€4,700 - 7,100
US$5,400 - 8,100

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 06.08.2018.

Provenance

Acquired by the present vendor's father from Christie's, King Street, 28 November 1974.

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.



137 TP

AN IMPRESSIVE ZEIGLER CARPET

North-West Persia,

On rich madder ground, designed with boisterous palmettes and interlaced lotus flower head motifs, enclosed by elaborately decorated border on indigo ground,

624cm x 418cm

£7,000 - 10,000
€8,300 - 12,000
US$9,500 - 14,000

Please note that this lot is subject to the US embargo on the import of carpets of Iranian origin as of 06.08.2018.

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138
ANTOINE-LOUIS BARYE (FRENCH 1795-1875) A PATINATED BRONZE MODEL OF 'OURS ASSIS'
The reclining bear grasping his right hind leg, signed and stamped and numbered *BARYE* and *BARYE 16* the whole raised on integral oval stepped base,

£3,000 - 4,000
€3,600 - 4,700
US$4,100 - 5,400

The first edition of this highly successful model was produced in 1838 and the use of the numbered stamp 'BAYRE 16' along with the style of the signature date this cast according to Michael Poletti and Alain Richarme to having been cast somewhere between 1838 and 1850.

Literature
M. Poletti and A. Richarme, Barye: Catalogue raisonné des sculptures, Paris, 2000, pp.127-128, no. A17.

139 *
PIERRE JULES MÊNE, FRENCH (1810-1879): A PATINATED BRONZE MODEL OF 'JOCKEY À CHEVAL NO 1'
The rider holding the reins in his left hand, his horse with bowed head and right front hoof raised, raised on naturalistic oval base signed and dated *P.J MÊNE 1869*, *42cm high, 41cm wide, 13cm deep overall*

£3,000 - 5,000
€3,600 - 5,900
US$4,100 - 6,800

Provenance
Carnegie Robert Jervis, 3rd Viscount St Vincent (1825–1879)
John Leveson Jervis, 4th Viscount St Vincent (1850–1885)
Carnegie Parker Jervis, 5th Viscount St Vincent (1855–1908)
Ronald Clarges Jervis, 6th Viscount St Vincent (1859–1940)
Ronald James Jervis, 7th Viscount St Vincent (1905–2006)
Edward Jervis, 8th Viscount St Vincent (1951–2023), and by descent to the present owners

Renowned French animalier Pierre-Jules Mêne (1810–1879) first exhibited the wax version of this model at the Paris Salon of 1863. The original wax version is now in the Musée des Beaux-Arts, Reims. He exhibited the bronze a year later, and later editions were also cast by the Mêne-Cain workshop, Barbedienne, and Susse Frères. It was also cast in a smaller size (Jockey à Cheval No. 2).

The bronze equestrian sculpture Jockey à Cheval No. 1 by Mêne has traditionally been identified as representing the celebrated British racehorse Caractacus, winner of the 1862 Derby.

Caractacus (1859–1878) was a British-bred Thoroughbred best remembered for winning the 1862 Epsom Derby, which featured the largest field in the race's history, with 34 runners. Bred by William Blenkiron and sired by Kingston out of the mare Defenceless, Caractacus showed little promise early in his career and was often ridden by a young stable boy, John Parsons. When the original jockey declined to ride, Parsons, just 16 years old, took the mount and secured a narrow victory in the Derby, defying expectations.

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The race was marked by several false starts and a near disqualification due to Parsons being underweight, but Caractacus held on to win by a neck. This was his final race, as injury forced his retirement shortly afterwards. He stood at stud in Britain until 1873 before being exported to Russia, where he died in 1878. Despite his classic success, Caractacus was not a notable sire.

A later label affixed to the underside of the present cast, however, along with longstanding family tradition, identifies the subject as the British racehorse Lord Clifden (1860–1875). While this identification departs from the generally accepted attribution, it may reflect a parallel or alternative reading of the sculpture's subject, particularly in light of the sculpture's descent through the Jervis family, who were closely connected to Lord Clifden.

Lord Clifden was a distinguished British Thoroughbred, foaled a year before Caractacus, and enjoyed an equally notable career. Bred by J. A. Hind and later purchased by Carnegie Robert John Jervis, 3rd Viscount St Vincent, in whose family the sculpture has remained, Lord Clifden was undefeated as a two-year-old. He famously lost the 1863 Derby by a short head before staging an extraordinary comeback to win the St Leger that same year. His dramatic racing style and widespread popularity made him a well-known figure in Britain and beyond.

Notably, Lord Clifden was sent to Paris in 1863, the same year Mêne dated his initial model, to compete in the Grand Prix de Paris at Longchamp, then France's most prestigious race. Although he finished fifth, his performance attracted considerable attention, including from Emperor Napoleon III, and helped foster growing Anglo-French interest in international racing. His brief but publicised appearance in France may have brought him to Mêne's attention, whose oeuvre often drew upon contemporary equine subjects of transnational fame.

According to family tradition, the Jervis descendants originally believed their cast of Jockey à Cheval No. 1 to be a unique or specially commissioned piece and regarded other known examples as unauthorised copies. However, this belief is at odds with Mêne's well-documented business practice. As a commercially minded sculptor, Mêne routinely produced multiple casts of his models in varying sizes and editions, capitalising on the popularity of his work to maximise profit. Jockey à Cheval No. 1 was no exception; multiple casts are known to exist in both France and Britain, demonstrating that it was intended for broader distribution rather than as a singular commission.

While there is no definitive evidence to support a reattribution, it is worth noting an anomaly in the suggestion, as the jockey riding Lord Clifden at Longchamp in 1863 was actually Tom Chaloner, not Johnny Osborne, as stated on the paper label attached to the base of the present cast—though Osborne did ride Lord Clifden slightly later back in England. Nevertheless, the sculpture's family provenance and its contextual history raise the possibility that Lord Clifden may have served as an inspiration or alternative reference for Mêne's model. In this light, the sculpture might be viewed as a work open to dual interpretations—reflecting either the symbolic triumph of Caractacus or the celebrated career of Lord Clifden.

Related Literature

M. Poletti & A. Richarme, Pierre Jules Mêne Catalogue Raisonné, p. 43.

140 TP

A 19TH CENTURY MAHOGANY OPEN ARMCHAIR

in the George III style, after a design by Robert Mainwaring
The serpentine top rail with a gadrooned cresting above a gothic pierced trellis splat, the upright downswept arms and legs carved with blind interlaced trellis, the supports joined by H-shaped stretchers and with fretwork angle brackets, with a machined floral tapestry upholstered seat, *64cm (25in) wide.*

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,000

An identical model of chair to the present lot, albeit one dated circa 1765, is housed in the Victoria & Albert Museum and illustrated in A. Coleridge, *Chippendale Furniture*, 1968, London, fig. 135. Both follow fairly closely a '*gothick* chair design by Robert Mainwaring which appeared in his 1765 publication, *The Cabinet and Chair-Maker's Real Friend and Companion*. This drawing features in the aforementioned Coleridge work, *Idem*, fig. 136 whilst it is also replicated in *Pictorial Dictionary of British 18th Century Furniture Design*, compiled by E. White, 2000, Woodbridge, pl. 13, p. 79.



140

141 TP

A PAIR OF 19TH CENTURY GILTWOOD OPEN ARMCHAIRS

After an important Harewood House model by Thomas Chippendale
Each with a cartouche shaped back with a *guilloche* carved surround converging on acanthus scrolls to the cresting and base, the padded arms with moulded, scrolling terminals and supports above a serpentine seat with a fluted apron, on scrolled cabriole front legs headed by anthemion decorated knees, hung with festooned bellflowers, on square feet, *re-gilt, now upholstered in green watered silk*, *66cm wide x 63cm deep.* (2)

£5,000 - 8,000
€5,900 - 9,500
US$6,800 - 11,000



(detail)

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The offered chairs closely follow a group of ornate 18th century drawing room seat furniture, and especially relate to a set of four armchairs at Harewood House, which were all made by Thomas Chippendale or Chippendale's firm.

Aside from a slightly different decoration on the arms, and a notable lack of ornament under their front seat rails, the offered examples seem otherwise virtually identical to the aforementioned which were supplied to Harewood in 1770 on behalf of Edwin Lascelles. One of the latter are illustrated in C. Gilbert, *The Life and Work of Thomas Chippendale*, 1978, Vol. II, fig. 182, p. 108. The armchairs made for Lascelles formed part of one of Chippendale's major commissions and were documented in a 1795 inventory of Harewood in the following way: '*4 Chairs in burnished gold covered with crimson damask, with crimson serge loose covers*'.

Offered on behalf of the 7th Earl of Harewood, these chairs sold Christie's London, 1 July 1965, lot 55 and were purchased by the famous London antiques firm, Mallet & Son Ltd. Subsequently, it is evident that Mallet sold them as two pairs of chairs. They also appear in L. Synge, *Chairs*, 1978, pl. 55a and L. Synge, *Great English Furniture*, 1991, fig. 112, pp.'s 100-101.

A further model which appears to be the same as the above features in Gilbert's *The Life and Work of Thomas Chippendale*, fig. 183, p. 108. It is described therein as one of a set of six chairs and as 'representative of numerous unprovenanced suites which conform to Chippendale's standard documented patterns'. These six can be traced back to the 1950s, when they were bought from Scotney & Son Antiques of Stamford, Lincolnshire, by Charles Lumb & Sons Ltd. of Harrogate, Yorkshire (Frank Lumb, *An Appreciation From His Many Friends*, 1993, pp. 31–32).

Additional versions include; an armchair from the collection of Henry Ford II, sold Christie's, New York, 17 October 1981, lot 172; one exhibited by Ronald Phillips Ltd. at the Masterpiece fair, London, 2018 (also illustrated in their catalogue, *Ronald Phillips, the Legacy of Thomas Chippendale*, 2018, London, pp.'s 166-169); and a further example sold Sotheby's, London, 4 December 2013, lot 489, described as having been acquired from Mallett, 20 October 1967.



142

142 TP

HENRY HUGH ARMSTEAD RA (BRITISH, 1828-1905): A CARVED MARBLE BUST OF FLORENCE BOYCE

The sitter modelled full face, her parted hair dressed with twin braided coils above a short fringe, her low décolleté with lace trim, above a vacant scrolled tablet, signed and dated verso *H. H. ARMSTEAD Sculpt., 1876.* on circular moulded socle base, *53cm high, 21cm high, 17cm deep*

£1,000 - 1,500
€1,200 - 1,800
US$1,400 - 2,000

Provenance
Florence Boyce, thence by family descent to her great granddaughter.

Henry Hugh Armstead was an English sculptor influenced by the work of the Pre-Raphaelite Brotherhood. He lived in Bloomsbury, London, and was closely with fellow artists William Dyce and George Gilbert Scott, with whom he worked on the Albert Monument. He became an Associate of the Royal Academy in 1875 and full member in 1880.

Florence Boyce was the daughter of Matthias Boyce, whose brother and sister (Florence's uncle and aunt) were the artists George Price Boyce and Joanna Mary Boyce. The sculptor Henry Hugh Armstead was Florence Boyce's aunt Joanna Boyce's brother-in-law (Armstead's wife Sarah was a sister of Joanna Boyce's husband Henry Tamworth Wells). George Boyce, Wells and Armstead are known to have socialised together and with other Pre-Raphaelite and academic artists, including Dante Gabriel Rossetti, which is likely how Armstead came to be commissioned to produce this portrait. The bust depicts Florence at the age of 17 or 18.

(see bonhams.com for further footnote)

Exhibited
The Royal Academy, London, 1876, no.1476.

For further information on Armstead and this work - see 'A Biographical Dictionary of Sculptors In Britain, 1660-1851', Henry Moore Foundation online.

143

EDWARD ALFRED BRISCOE DRURY RA (BRITISH, 1856-1944): A BRONZED PATINATED PLASTER BUST OF 'THE AGE OF INNOCENCE'

The sitter modelled as a young girl with an upswept coiffure, looking slightly to dexter, the bodice of her dress with square cut decollete and puffed sleeves, on integral swept rectangular bow-fronted base, signed and dated within the case *A DRURY 00* and raised on a conforming shallow wood plinth base, *41cm high, 28cm wide, 13cm deep*

£600 - 800
€710 - 950
US$810 - 1,100

Gracie Doncaster, the daughter of a friend of the Drury served as the model for this bust. Art historian Benedict Read recognised the work as a significant example of the late 19th-century English New Sculpture movement. Drury's original plaster model dating from around 1896 likely served as the prototype for subsequent marble and bronze versions.

A plaster cast is held in the Victorian & Albert Museum (London). Bronze casts are held in the Laing Art Gallery (Newcastle), Manchester City Art Gallery, and the Harris Museum (Preston). Marble versions are located in Cartwright Hall (Bradford) and Blackburn Museum.

Owing to the bust's popular acclaim, several editions of bronzed plaster reductions were produced to meet public demand. This particular piece is probably one such example, perhaps dating from around the turn of the century.



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144 TP

EDWARD ALFRED BRISCOE DRURY RA (BRITISH, 1856-1944): A PATINATED BRONZE ALLEGORICAL FIGURE EMBLEMATIC OF THE ARTS

Formed as a kneeling classical maiden, clad in swirling drapery, her hair arranged in a loose chignon, holding a painters palette in her left hand, and a bough of fruiting foliage in her right hand, on integral plinth base, the rear signed *A.Drury ARA*, and dated *1909*,
The back with slight dent to the integral base 51cm high, 35cm wide, 20cm deep

£5,000 - 7,000
€5,900 - 8,300
US$6,800 - 9,500

Edward Alfred Briscoe Drury RA was a prominent British architectural sculptor and artist closely linked to the New Sculpture movement. Over his extensive career, he produced a wide range of works, including busts, statuettes, large monuments, war memorials, statues of royalty, and architectural sculptures. Drury was especially notable in the early 20th century as one of Britain's leading architectural sculptors, with significant commissions in central London, such as the figures on the Old War Office building in Whitehall, elements of the Victoria and Albert Museum façade, and four colossal statues on Vauxhall Bridge.

Born in Islington and raised in Oxford, Drury studied art at the Oxford School of Art and later at the National Art Training School in South Kensington, where he was taught by renowned sculptors Jules Dalou and Édouard Lantéri. He earned gold medals in national competitions during the late 1870s and early 1880s before moving to Paris to assist Dalou on major projects like the Triumph of the Republic. Returning to London, Drury worked under Joseph Edgar Boehm before starting his independent career and exhibiting his work widely in Britain and Europe.

Drury's early works reflected the influence of his French training, but he quickly became a key figure in the British New Sculpture movement. His notable allegorical sculptures, such as Circe from 1895 and Griselda from the following year depicted female mythological and literary figures and were produced in multiple sizes and materials, including bronze and marble. These pieces exemplified the movement's focus on naturalism and symbolism and helped establish Drury's lasting reputation in British sculpture.

145 TP Y

A FRENCH 19TH CENTURY ORMOLU MOUNTED KINGWOOD, BOIS SATINE AND 'BOIS DE BOUT' MARQUETRY SECRETAIRE EN CABINET BY GEORGES-ALPHONSE-BONIFACIO MONBRO (1807-1884)

Of exaggerated bombe form, inlaid with scrolled stylised foliage, the marble top above one long frieze drawer, over a hinged fall mounted with a central olive leaf garlanded *rocaille* and scrolled foliate oval cartouche, enclosing a rosewood veneered interior, four short tulipwood veneered drawers, two compartments, one shelf and a gilt tooled writing surface, over a pair of doors, with a shaped apron below, on splayed square section supports, the back stamped: '*MONBRO, JME*', *116cm wide x 46cm deep x 141cm high*, *(45 1/2in wide x 18in deep x 55 1/2in high)*

£3,000 - 5,000
€3,600 - 5,900
US$4,100 - 6,800

The Monbro firm was founded by Georges-Marie-Paul-Vital-Bonifacio (1774-1841) and continued by his eldest son, Georges-Alphonse-Bonifacio (1807-1884) from 1838 onwards. The latter witnessed his father's enterprise become one of the most successful cabinet making companies to produce fine quality furniture in Paris by the mid 19th century.

The Monbros were '*ébénistes*' and dealers who specialised in ormolu mounted 'Boulle' marquetry pieces. Amongst the numerous affluent and often aristocratic clientele of the company, their most important patron was Louis Philippe, the monarch who ruled France between the years 1830-1848. They received several commissions for the Royal palaces during this period, and arguably most notably supplied furniture for the Palais de Saint-Cloud.

The Monbro family's workshop was located in the Marais district, in Paris. They established themselves as among the premium *haut luxe* suppliers operating during the mid and third quarter 19th century. Their renown was further strengthened by the founding of a London-based wing of the business at 2 Frith Street in 1861.

The firm had a particular reputation for works incorporating Florentine pietre dure and their diverse selection of high quality pieces became the cornerstone of their display at both the *Exposition des Produits de l'Industrie Française* and the Paris Exposition Universelle in 1855. Unfortunately, their enterprise terminated in 1865.



(interior)



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(one of a near pair)

146 TP

A NEAR PAIR OF LARGE THIRD QUARTER 19TH CENTURY GILTWOOD AND GILT COMPOSITION MIRRORS

Probably English

Each with an arched plate within a high and low relief scrolled foliate, floral, acanthus and *rocaille* carved surround, the volute scrolled broken pediment centred by a faun mask cresting crowned by a *cabochon* embedded acanthus spray headdress, the apron comprised of a *cabochon* encrusted foliate spray and lappeted *lambrequin*, *some minor variation in their proportions and some of the carved details*, *the slightly larger mirror: 216cm high x 135cm wide.* (2)

£4,000 - 6,000
€4,700 - 7,100
US$5,400 - 8,100

Provenance

The offered mirrors were purchased from Bennison, in March 1990.



147 TP

SIR GEORGE JAMES FRAMPTON (BRITISH, 1860-1928): A PATINATED BRONZE FIGURE OF 'PETER PAN'

The figure originally conceived 1911, this reduction edition dated 1915

The young boy standing with his left leg before the right and playfully blowing his pipe, clad in a short tunic with scalloped collar and hem, the naturalistic elongated oval base signed with *GF* monogram and dated *1915* to one side, the rear edge with inscribed monogram *PP*, raised on a stepped rectangular green veined marble plinth, *The figure 48.5cm high, 52.5cm high overall including plinth base*

£25,000 - 35,000
€30,000 - 42,000
US$34,000 - 47,000

Today most famous for his depiction of Peter Pan, J. M. Barrie's 'boy that never grew up' and fantastical storybook hero of Edwardian children's literature.

Derived from the life size plaster of Peter Pan exhibited by Frampton at The Royal Academy in May 1911, it was then cast in bronze and erected on behalf of the 'anonymous donor' J. M. Barrie in Kensington Gardens in May of the following year. The statue was placed at Barrie's request on the spot in Kensington Gardens where the little boy appears nightly in his first book 'Little White Bird' dating from 1901. The figure of Peter was supposedly modelled on a family friend of Barrie's, Michael Llewellyn-Davies who was one of the five brothers who inspired the original stories. Barrie is known to have sent Frampton photographs of Michael dressed as Peter Pan from which to work but it is now thought more likely that Frampton actually modelled his Peter on another boy, possibly James W. Shaw or William A. Harwood.

The statue was first seen publicly to great acclaim on the 1st May 1912 with no advance publicity after Barrie placed an advert in The Times stating:

'There is a surprise in store for the children who go to Kensington Gardens to feed the ducks in the Serpentine this morning. Down by the little bay on the south-western side of the tail of the Serpentine they will find a May-day gift by Mr J.M. Barrie, a figure of Peter Pan blowing his pipe on the stump of a tree, with fairies and mice and squirrels all around. It is the work of Sir George Frampton, and the bronze figure of the boy who would never grow up is delightfully conceived'

The statue depicts Peter standing in exactly the same pose as Frampton's original figure first shown in 1911 but with the addition of fairies, rabbits, mice and squirrels to the more elaborate naturalistic base. Much admired, it quickly become a favourite landmark for many adults and children, and is often considered to be one of the most popular public statues in London.

Versions of the statue were subsequently erected in public parks in Brussels, Belgium (1924), New Jersey, New York, USA, (1926), Liverpool, England (1928), and Toronto, Canada, and Perth, Australia, (both 1929),

However, it was the obvious widespread popular appeal of the first statue that subsequently led Frampton to produce limited edition reductions of the main figure of Peter between 1913 and 1925 and the offered present lot is an earlier example of one these casts.

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.



148 TP

SAMUEL WILLIAM WARD WILLIS (BRITISH, 1870–1948): A PATINATED BRONZE EQUESTRIAN FIGURE OF FIELD MARSHAL DOUGLAS HAIG, 1ST EARL HAIG

The figure apparently a reduction cast from the marquette of an unrealised monumental commission

The figure dressed in full military uniform, his right hand raised to his temple in salute, , raised on shallow naturalistic rectangular plinth, signed and dated *S W Ward Willis, 1934*, within the cast to the front right hand corner, mounted on a moulded stained wood plinth, *The bronze, 35cm high, 34cm wide, 10.5cm deep approximately, the plinth, 6.3cm high, 31.5cm wide, 13.5cm deep*

£2,000 - 3,000
€2,400 - 3,600
US$2,700 - 4,100

Samuel William Ward Willis was a British sculptor known for his evocative equine subjects, commemorative works, and his association with the New Sculpture movement. Born in Paddington, London, he was the son of Samuel J. Willis, a draper from Southampton. He studied at the West London School of Art before continuing his training at the Royal Academy Schools.

Willis established his career in London, working from Belsize Studios in Hampstead. His sculptural style was influenced by the naturalism of Rodin, and he shared the ideals of the New Sculpture movement. His closest friend was the sculptor Francis Derwent Wood.

He was elected a member of the Royal Society of British Sculptors and exhibited widely, including nineteen works shown at the Royal Academy over three decades.

The offered lot is a rare bronze cast reduction from an original plaster maquette for an unrealised monumental equestrian work depicting Field Marshal Douglas Haig, 1st Earl Haig (1861–1928). A national competition was launched in 1928 for a monumental public sculpture of Haig. Although Willis submitted a design, the commission was ultimately awarded to his contemporary Alfred Frank Hardiman (1891–1949). Nevertheless, Willis was photographed in 1929 working on his maquette, which later formed the basis for this bronze cast, produced five years later in 1934.*

*The photograph, which can be viewed online, entitled 'Samuel Ward Willis, the sculptor at work on his model of statue of Field Marshal Earl Haig on horseback, 16 December 1929'

Field Marshal Haig was best known for commanding the British Expeditionary Force on the Western Front during the First World War, from 1915 until the Armistice in 1918. He had earlier served in the Mahdist War and the Second Boer War and played a role in the creation of the Territorial Force in 1908. Promoted to Field Marshal in 1917, he led British forces through key campaigns, culminating in the Hundred Days Offensive that contributed significantly to Allied victory.

Celebrated during his lifetime, Haig received numerous honours and was widely mourned upon his death in 1928. However, his leadership and strategic decisions have in more recent times been subject to more critical reassessment, reflecting evolving perspectives on the First World War.



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We *reserve* the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

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

Bidding by telephone

If you wish to bid at the *Sale* by telephone, 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.

Bidding by post or fax

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

Bidding via the internet

In order to bid online in a Sale, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/$10,000/ HKD50,000/AUS$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.
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-tissimo.

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.

Hammer Price	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.
From 28 June 2025, the import into the EU of non-EU origin property of a certain age (and in some categories above a certain value) into the EU is subject to additional requirements. Under the relevant EU Regulation, it is the Buyer's sole responsibility to assess whether any Lot meets the criteria for import into the EU. The refusal of any required Importer Licence or Importer Statement, or any delay in obtaining such Licence or Statement shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

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 *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

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

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.

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

1 THE CONTRACT

1.1 These terms 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);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

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

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

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

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

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

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

3.7 Where a number of *Lot*s 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. Departure 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.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (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 [AR] 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 of Sale* the *Lot* corresponds.

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

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

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

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

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

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

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

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

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

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

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

"New Bond Street" means *Bonhams*' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue.*

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"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 "indemnify" is construed accordingly.

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

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

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

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

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

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

"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 a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

☐☐☐☐
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: 1 July 2025
Sale no. 31229	Sale venue: New Bond Street, London

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.

General Bid Increments:

£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

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 ☐ and (if the ID does not confirm your address) ☐ 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? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes ☐ No ☐	If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

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 ☐ | Please include delivery charges (minimum charge of £20 + VAT) ☐

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.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com





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