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Fine English Furniture, Sculpture & Works of Art

Wednesday 12 June 2013, at 2pm
New Bond Street, London

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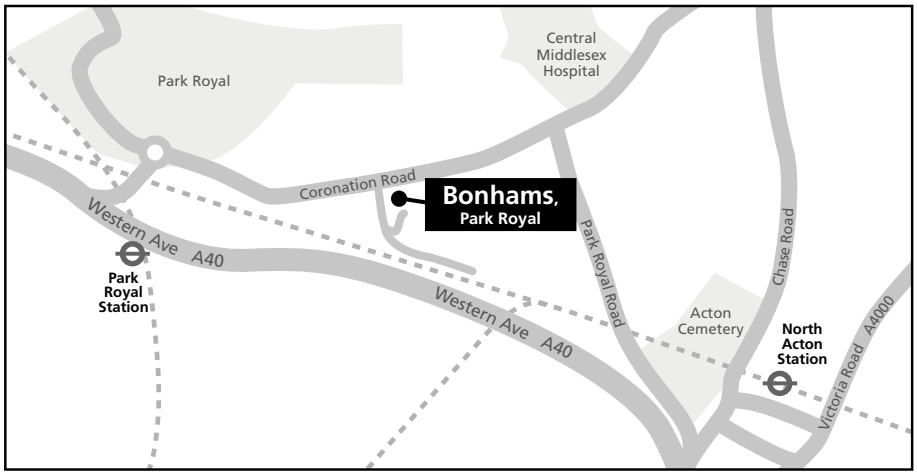

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1
A George I walnut crossbanded and featherbanded chest on chest
The rectangular cavetto moulded cornice above three short and three long graduated drawers, with fluted angles, the lower part with a slide above three long graduated drawers, the base drawer with a concave inlaid sunburst, on shaped bracket feet, *101cm wide, 53cm deep, 187cm high (39.5" wide, 20.5" deep, 73.5" high).*
£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

2

2
A William and Mary walnut crossbanded and featherbanded cabinet on chest
The rectangular ogee moulded top above a pair of cushion frieze drawers and a pair of geometric banded doors enclosing a central cupboard door in turn enclosing an ebony and ivory chequered stepped interior with triple mirror plates, opening to reveal three small 'secret' drawers, above two drawers, surrounded by eleven short drawers; the lower part with two short and two long drawers on later shaped bracket feet, *114cm wide, 49cm deep, 160cm high (44.5" wide, 19" deep, 62.5" high).*
£5,000 - 7,000
€5,900 - 8,300
US$7,700 - 11,000

3
A William & Mary burr walnut and featherbanded chest
The figured walnut top outlined with a broad crossbanding, the two short and three long graduated drawers surrounded by astragal mouldings, on *replaced* turned ball feet, *100cm wide, 58cm deep, 93cm high (39" wide, 22.5" deep, 36.5" high).*
£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

Provenance: Bates family, Milbourne Hall, Ponteland.

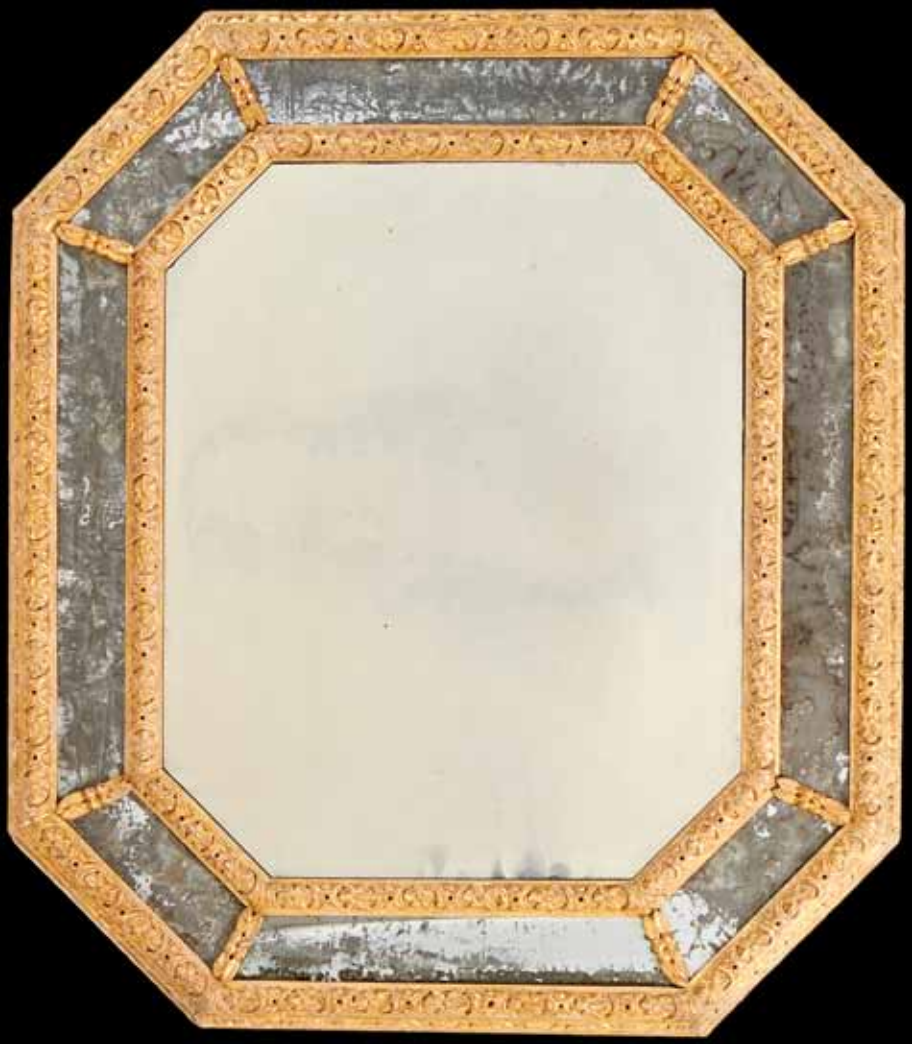
3

4
A George II walnut chest on chest
The upper section with a moulded cornice above an arrangement of three short and three long drawers, the base with a further two short and two long drawers on shaped bracket feet,, *103cm wide, 53cm deep, 168cm high (40.5" wide, 20.5" deep, 66" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

(detail of reverse)

5
A late 18th/early 19th century Chinese coromandel lacquer and bronze mounted cabinet on a later stand
The top decorated with vases and furniture, the front and sides with parcel gilt decoration depicting stylised garden pavilions with figures within trellis and roundel borders punctuated by panels of flowers and roundels alternating with cloud devices, the sides with carrying handles, the rear panel with calligraphy, the gilt single shelf interior with dragon and bird roundels together with a rural scene to the back panels, on a panelled and scrolling base and blind-fret carved chamfered square legs, *some refreshing to the decoration, with inscription to Emperor Wanli on the reverse*, *86cm wide, 60cm deep, 149cm high (33.5" wide, 23.5" deep, 58.5" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

Provenance: previously owned by a Lady of Title.



6
A George I carved giltwood octagonal marginal mirror
The later central plate within a paterae and leaf carved moulding, within divided marginal plates and a paterae and leaf carved outer-frame, *regilded*, *81cm high, 71cm wide, (31.5" high, 27.5" wide)*.
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

Octagonal marginal wall mirrors from the early 18th century are notably rarer than arched or rectangular examples. This is corresponds to the apparent lack of published designs for English mirrors of the period which parallel the form of the present lot. A Queen Anne mirror of a similar configuration but with a simple moulded frame, sold Bonhams, London 15 June 2011, lot 6.

7
A George II burr walnut crossbanded and featherbanded concertina-action card table
in the manner of Giles Grendey
The rectangular hinged top with square projecting corners enclosing a later baize interior on cabriole acanthus leaf and bellflower carved cabriole legs on claw and ball feet, *95cm wide, 47cm deep, 75cm high (37" wide, 18.5" deep, 29.5" high).*
£20,000 - 30,000
€24,000 - 36,000
US$31,000 - 46,000

Similar cabriole legs with the large acanthus leaf trailing down the leg in combination with the claw and ball foot appear on a set on a set of twelve walnut dining chairs with Grendey's makers label formerly with Christopher Gibbs and illustrated in G.Gilbert, *Marked London Furniture 1600-1840*, Leeds 1996, p.242., pl.435. The pronounced overscroll to the top of the leg also appears on Grendey's suite of seat furniture from Gunton Park, Norfolk, a side chair and armchair from which are illustrated in P.Macquoid, *A History of English Furniture: The Age of Mahogany,* London 1906, vol.II, pp.122-123, figs 104 &105. Other chairs of the Gunton Park model have been recorded including one formerly in the Percival Griffiths Collection and illustrated in H.Cescinsky, *English Furniture of the 18th Century,* Vol.11, New York, p.86, fig 32.entury. The same overscroll also appears on the Ettington Park suite thought to have been supplied to the Hon.George Shirley (1705-1787), fifth son of The 1st Earl Ferrers and sold from the Ettington Park contents sale in 1946. A pair of Chairs from this suite was sold Christie's London, 4 July 2002, lot 20.

Giles Grendey established his workshop at St. Paul's, Covent Garden by 1720, and moved to premises at Aylesbury House, St. John's Square, Clerkenwell just over two years later, where he was described as a 'Cabinet-Maker and Chair-Maker'. Unusually, he appears to have developed a thriving export trade, for when fire struck his premises on the morning of 3 August 1731, over one thousand pounds worth of furniture 'pack'd for Exportation against the next morning' was destroyed. Indeed, his most famous commission came from a Spanish client, the Duke of Infantado, for whose castle at Lazcano in northern Spain, Grendey supplied a seventy-two piece suite of scarlet-japanned seat and cabinet furniture between 1735-40, parts of which are now preserved in the museum collections of the Metropolitan Museum of Art, New York; the Victoria and Albert Museum, London and Temple Newsam House, Leeds.

8
A George II style carved walnut armchair
The shaped back with scrolling uprights, the imbricated shell-carved cresting above a solid vase-shaped splay headed by carved acanthus foliage, paterae and bell-flowers, the outscrolled arms with eagle head terminals.
£12,000 - 18,000
€14,000 - 21,000
US$18,000 - 28,000

The design of the present armchair is a more elaborate re-interpretation of a distinguished group of 18th century, Dutch-inspired prototype examples recorded in the collections of Percival D. Griffiths, Mrs David Gubbay, Clandon Park, Surrey and the Victoria and Albert Museum (see: R.W. Symonds, *English Furniture from Charles II to George II*, London 1929, p. 149, fig. 96; J. Folwer, J. Cornforth, *English Decoration in the 18th Century*, 1974, pl. XXVII and H. Cescinsky, *English Furniture of the Eighteenth Century*, p. 69, fig. 80)

9
A small 18th century Japanese black lacquered cabinet on a later carved giltwood stand
Heightened with gilt chinoiseries and with engraved gilt brass strap hinges and clasped corners, the rectangular decorated top above a pair of cupboard doors decorated with pagodas, waterfalls and exotic birds enclosing an arrangement of seven various drawer with gilt metal carrying handles on the sides, the later stand in the manner of James Moore, with lozenge and dot, acanthus and paterae carving on a punched ground on square legs joined by an 'X' stretcher on acanthus leaf carved and turned feet, *46cm wide, 31cm deep, 121cm high (18" wide, 12" deep, 47.5" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

Purchased: Claude Bornoff Antiques, Westbourne Grove, London, W2, 20 April 1965 for £90.

10

10
A George I carved walnut open armchair
The rectangular padded back, downswept shaped arms and rectangular padded seat on acanthus and beaded carved cabriole moulded legs and pad feet, *with restorations*.
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

11
A Queen Anne walnut bureau cabinet
The moulded double domed cornice above a pair of conforming doors with replaced bevelled arched mirror panels enclosing two adjustable shelves, the fall headed by a pair of candle slides and revealing an arrangement of pigeon-holes, small drawers, above two short and two long graduated drawers, on *later* short cabriole legs with claw and ball feet, *103cm wide, 56cm deep, 218cm high (40.5" wide, 22" deep, 85.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

11

12

12
A George II walnut stool
The upholstered seat and arched seat rails with moulded cabriole legs and lapets to the inside, on pad feet, *55cm wide, 45cm deep, 44cm high (21.5" wide, 17.5" deep, 17" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

13

13
A George II walnut and crossbanded bachelors chest
The rounded rectangular folding top above four long graduated drawers, on shaped bracket feet, *with restorations*, *78cm wide, 32cm deep, 71cm high (30.5" wide, 12.5" deep, 27.5" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

14
A set of six Irish George II walnut, oak and inlaid side chairs
The scrolled crestings above shaped, contoured backs with solid splats each centred by a scrolling foliate cartouche with a vase surmounted by a bird, the drop-in seats with shaped and line-incised aprons, on front cabriole legs with acanthus lappet-carved knees and pad feet, *with restorations to top-rails.* (6)
£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

The marquetry panel to the splats of the present chairs feature a similar eagle device which corresponds to those on a set of four George II Irish walnut and marquetry chairs with possible provenance from the Brabazon family, Earls of Meath (see: The Knight of Glin and James Peill, *Irish Furniture*, 2007, p. 208, pls. 16). The style of the marquetry here also closely relates to that exhibited on other recorded Irish furniture including a chair from Kilkenny Castle and the Blessington Commode, illustrated *ibid.*, pls. 56, 65 and 66.

15

15
A late 17th Century walnut oyster veneered and holly banded lace box
The rectangular moulded edge top decorated with concentric circles above oyster veneered sides and a moulded base, *38cm wide, 28.5cm deep, 11cm high (14.5" wide, 11" deep, 4" high).*
£1,200 - 1,800
€1,400 - 2,100
US$1,800 - 2,800

16

17

16
A George II walnut demi-lune tea table
The circular shaped and hinged top, above moulded faux frieze drawer, enclosing a compartment, on cabriole legs and pointed pad feet, *83cm wide, 40cm deep, 71cm high (32.5" wide, 15.5" deep, 27.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

17
A George II walnut and featherbanded small chest of drawers
The rounded rectangular quarter-veneered top above two short and three long graduated drawers, on shaped bracket feet, *75.5cm wide, 47.5cm deep, 74cm high (29.5" wide, 18.5" deep, 29" high).*
£8,000 - 12,000
€9,500 - 14,000
US$12,000 - 18,000

18

18
A George II carved giltwood mirror
in the manner of Matthias Lock
The later shaped rectangular plate within a moulded foliate clasped frame surmounted by a pierced foliate cresting, the apron below centred by a foliate shell, *72cm wide, 136cm high (28" wide, 53.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

The above lot reflects the influece of Matthias Lock's 1744 publication *'Six Sconce*

19
A George I burr walnut, crossbanded and featherbanded secretaire tallboy
The rectangular ogee moulded cornice above three short and three long graduated drawers flanked by reeded angles, the lower part with a secretaire drawer enclosing a central cupboard door flanked by four pigeonholes and four short drawer to each side, above two long graduated drawers on later bracket feet, *107cm wide, 56cm deep, 192cm high (42" wide, 22" deep, 75.5" high).*
£8,000 - 12,000
€9,500 - 14,000
US$12,000 - 18,000

19

20
A George III mahogany bureau bookcase
possibly Irish
The ogee dentil moulded broken arch pediment above a pair of shaped panelled doors flanked by Corinthian pilaster angles enclosing two shaped shelves above a pair of short drawers centred by a stylised leaf, the lower part with a sloping fall enclosing six short drawers; above a fluted frieze and three long drawers with swing brass carrying handles to the sides, on pierced 'S' scroll carved bracket feet, *104cm wide, 53cm deep, 235cm high (40.5" wide, 20.5" deep, 92.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

The upper part of the present bureau cabinet relates to the corresponding section of an Irish walnut bureau bookcase attributed to the Kirchoffer family, sold Bonhams, London, 19 October 2011, lot 29. The latter can be linked to a small group of rare 18th century Irish marquetry furniture illustrated in The Knight of Glin & J. Peill, *Irish Furniture*, pp.50-51. The group was initially identified by the furniture historian R.W.Symonds in 1956, who speculated that its origins were Irish as one of the cabinets once belonged to the Anglo-Irish satirist, Jonathan Dean Swift. It is now in the collection of the Victoria & Albert Museum, London. Peil and Glin's subsequent article for *The Magazine Antiques*, October 2008, p.140-145 further develop the study of this group following the discovery that an early 18th century walnut cabinet, now in the Art Institute of Chicago (illustrated *Ibid* plate 45), bears the signature and date of a little known German émigré furniture-maker, John Kirckoffer/ Kirchoffer, 1732.

A John Kirchoffer is listed in John Roger's *Dictionary of Irish Furniture Maker's* as an auctioneer, cabinetmaker and timber merchant in Dublin, in Marlborough Street between 1749 and 1776, and at 26 Denmark Street between 1781 and 1783. It seems likely that Kirchoffer was the son of the John Kirchoffer who made the Chicago cabinet, who in turn was a descendant of the joiner Franz Ludwig Kirchoffer, recorded as having settled in Limerick and Kerry in 1709.

21
A George II walnut, crossbanded and featherbanded chest of small size
The rectangular moulded edge top with re-entrant corners above a brushing slide with four long graduated drawers on bracket feet, *79cm wide, 41cm deep, 78cm high (31" wide, 16" deep, 30.5" high).*
£10,000 - 15,000
€12,000 - 18,000
US$15,000 - 23,000

22
A pair of George II mahogany and parcel gilt fretwork mirrors
The rectangular plates within carved gilded slips and moulded frames, the sides with pierced foliate and floral chains, surmounted by shaped pierced foliate incised decorated tops with gilded acanthus leaves and gilded floral basket crestings, with shaped incised decorated aprons below, *the plates re-silvered or replaced, 112cm high, 56cm wide (44" high, 22" wide).* (2)
£6,000 - 8,000
€7,100 - 9,500
US$9,200 - 12,000

Provenance: The Grosvenor House Art and Antiques Fair, June 1989.

23
A George II Irish carved mahogany triple-fold concertina- action card/tea table
The rectangular top with rounded projecting corners enclosing a plain interior and a later baize lined interior with candlestands and counter wells, above a deep undulating frieze on hipped cabriole acanthus and 'C' scroll carved legs and claw and ball feet, *91cm wide, 45cm deep, 75cm high (35.5" wide, 17.5" deep, 29.5" high).*
£6,000 - 8,000
€7,100 - 9,500
US$9,200 - 12,000

24
A George II carved mahogany open armchair
The rectangular padded back above outswept scrolling arms on shaped arm supports and a padded rectangular seat on cabriole shell and leaf carved legs and claw and ball feet, with castors.
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

Provenance: Property of a Lady

24

25

25
A George II walnut spider leg writing table
The rectangular moulded edge top with a hinged rectangular leaf to the reverse, on ring turned baluster legs with a gateleg action support, joined by rounded stretchers, on baluster feet, *96cm wide, 64cm deep, 69cm high (37.5" wide, 25" deep, 27" high*.
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

26
A set of six George II mahogany hall chairs
The shaped and waisted backs each decorated with a painted roundel bearing the mongram 'J. J'., the saddle-shaped, dish-moulded seats on 'sgabello' shaped front supports. (6)
£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

27

27†
A small George II carved mahogany console table
The later rectangular moulded top with cavetto moulded frieze on cabriole leaf, shell and trailing bellflower carved legs on pointed pad feet, *with paper labels to the underside of the top for Thos. Agnew and Sons and numbered F32*, *68cm wide, 38cm deep, 75cm high (26.5" wide, 14.5" deep, 29.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

28

28
A George II mahogany chest of drawers
The moulded rectangular top above a slide and four long graduated drawers, on shaped bracket feet, *103cm wide, 56cm deep, 79cm high (40.5" wide, 22" deep, 31" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

29
A George III mahogany tea or silver table
in the manner of Thomas Chippendale
The rectangular hinged top with a shallow solid gallery enclosing a well, the plain beaded frieze above chamfered square legs headed by pierced C-scroll angle brackets and joined by scrolling arched stretchers centred by a turned finial, *66cm wide, 48cm deep, 70cm high (25.5" wide, 18.5" deep, 27.5" high).*
£5,000 - 7,000
€5,900 - 8,300
US$7,700 - 11,000

Double C-scroll stretchers of this type appear on a design for a 'China Table' in Thomas Chippendale's '*The Gentleman and Cabinet-Maker's Director*' 1754, 3rd Edition 1763, pl.XXXIV. A silver table with a stretcher of this form was sold Christie's New York, 24 October 1984, lot 191.

30

31

30
A George III mahogany linen press
The rectangular ogee moulded and Greek key carved cornice above a pair of panelled doors enclosing two later shelves and a later rail, the lower part with two banks of three short graduated drawers, on shaped bracket feet, *123cm wide, 43cm deep, 194cm high (48" wide, 16.5" deep, 76" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

31
A pair of George III mahogany card tables
The rectangular folding top above plain frieze with beaded mouldings, the chamfered square legs, headed by pierced angle brackets, on moulded block feet and brass and leather castors, *86cm wide, 42cm deep, 73cm high (33.5" wide, 16.5" deep, 28.5" high).* (2)
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

32
A carved mahogany sideboard table
in the manner of Thomas Chippendale
The rectangular top above a blind-fret carved frieze and conforming tapered square legs headed by pierced laminated fretwork angle brackets, *18th century and later*, *181cm wide, 89cm deep, 89cm high (71" wide, 35" deep, 35" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

33
A set of six George III mahogany dining chairs
in the Chippendale Gothick taste
The undulating acanthus carved toprails above pierced Gothick arched splats and stuff over seats on square chamfered moulded legs joined by 'H' stretchers. (6)
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

James Walker- Master Carver (1891-1958)
Lots 34 - 36

James Walker was born in 1891 near Glasgow and died in 1958 at Frien Barnet, London. At 15 years old he was apprenticed to Robsons of Newcastle, makers of 'high-class' furniture and at 20 he was employed by a firm of cabinet-makers in High Wycombe, who specialised in reproduction furniture. After the Great War in 1919 he decided to set up his own studio in London at 121a Oxford Street, London.

As James became highly skilled as a carver in wood and stone his reputation grew and he began working for the leading ecclesiastical architects of the day, such as Sir Giles Gilbert Scott. He carried out work and restoration work for Westminster Abbey, the Houses of Parliament, the St Michael & St George Chapel at St Paul's Cathedral and many large country houses. He carried out all of the carving for the dining room of the Mauretania.

An article in The Daily Mail dated the 31st October 1938 reported the reopening of the chapel at Marlborough House, London, the residence of Queen Mary. It showed James Walker at work, he had created a new altar-piece and made various 'improvements' to the chapel. He said, "I try to get the spirit of Grinling Gibbons' work into my carvings as much as I can....I am always studying what he has done".

34
A George II style carved pine eagle console table by James Walker
in the manner of William Kent
The rectangular verde antico marble top above a stiff leaf moulding and an undulating apron carved with scrolling leaves and flowerheads centred by a shell, above a spread eagle, on rockwork and a rectangular guilloche and paterae carved plinth base and pierced scrolling and flowerhead carved side supports, *127cm wide, 53cm deep, 83cm high (50" wide, 20.5" deep, 32.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

Provenance: James Walker (1891-1958), by direct decent to the current owners.

35

36

35
A pair of limewood carved panels by James Walker
in the Louis XVI style
The central circular moulded panels carved with musical and pastoral trophies surmounted by riband tied crossed torch and quivers and floral carved crestings, flanked by trailing scrolling acanthus leaves, with classical female masks below, all applied to shaped rectangular moulded panels, *each 82cm high, 48cm wide, (32" high, 18.5" wide)*. (2)
£1,000 - 1,500
€1,200 - 1,800
US$1,500 - 2,300

Provenance: James Walker (1891-1958), by direct decent to the current owners.

36
A George II style carved pine eagle console table by James Walker
in the manner of William Kent
The rectangular black and white veined marble top above a riband tied paterae and ogee moulded frieze, above a spread eagle on rockwork and a square riband and paterae moulded plinth base, *74cm wide, 47cm deep, 83cm high (29" wide, 18.5" deep, 32.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

Provenance: James Walker (1891-1958), by direct decent to the current owners.

37
A George III secretaire bookcase attributed to Thomas Bradshaw
The upper part with a pierced fret-work broken swan-neck pediment centred by a fluted platform above a pair of astragal glazed doors enclosing adjustable shelves, the lower part with a rectangular moulded edge top above a secretaire drawer fitted with a later baize lined writing surface, two fret carved drawers, four other drawers and nine pigeon holes, three with shaped aprons above, with three long graduated drawers below, on blind fret carved bracket feet, *113cm wide, 59cm deep, 239cm high (44" wide, 23" deep, 94" high).*
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 15,000

The above lot is related to a labelled bureau bookcase illustrated in C.Gilbert, *Pictorial Dictionary of Marked London Furniture, 1700-1840, plate 150 & 151, p.119,* which was offered Bonhams London 16 July 2008, lot 59.

Thomas Bradshaw is listed in G.Beard & C.Gilbert, *Dictionary of English Furniture Makers 1660-1840*, p.99 as at 10 St.Paul's Churchyard 1754-75. He subscribed to Chippendale's Director, 1754 and was declared bankrupt in 1772. He probably was the same Thomas Bradshaw who supplied Sir John Griffin Griffin of Audley End with 'a neat gressing (sic) glass wth deal case & packing' costing £2 2s, in 1772.

See also Sotheby's, 30 June 2004 for a George III mahogany linen press, circa 1760, attributed to Thomas Bradshaw and another with identical pierced bracket feet sold Sotheby's New York, 10 November 1973, lot 141. A related unattributed bureau cabinet, formerly with Hotspur, was sold Christie's, Important English Furniture, 6 July 2000, lot 150. A secretaire bookcase with pierced cornice and blind-fret bracket feet, almost certainly attributable to Bradshaw and formerly with French & Co., New York, is illustrated in F.Lewis Hinckley, *Metropolitan Furniture of the Georgian Years*, 1988, p.138, Ill.212.

The labelled Bradshaw bureau bookcase, Bonhams 16 July 2008, Lot 59

38

38
A George III carved giltwood mirror
The later rectangular plate within a moulded frame with pierced uprights hung with floral chains surmounted by a broken swan-neck pediment and foliate cabochon cresting flanked by pierced C-scrolls, the pierced apron below centred by a pierced cabochon and flanked by foliate C-scrolls, *66cm wide, 111cm high (25.5" wide, 43.5" high).*
£2,000 - 3,000
€2,400 - 3,600
US$3,100 - 4,600

39

39
A George II carved giltwood mirror
On a punched ground, the later rectangular bevelled plate within an undulating scrolling acanthus carved frame surmounted by a broken arch pediment centred by a bellflower and acanthus carved cresting, with undulating scrolling leaf apron below, *regilded, 116cm high, 63cm wide, (45.5" high, 24.5" wide).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

Provenance: Property of a Lady

40
A George III mahogany serpentine serving table
The top with canted front corners above conforming fluted frieze, centred and flanked by paterae, with fluted tapering legs on spade feet with turned roundel moulding, *165cm wide, 83cm deep, 87cm high (64.5" wide, 32.5" deep, 34" high).*
£8,000 - 12,000
€9,500 - 14,000
US$12,000 - 18,000

A dining room sideboard, designed by Robert Adam for Kenwood House similarly features fluted ornament and paterae decoration which relates to the present lot 79(see: Robert and James Adam *Works in Architecture*, 1774, pl. VIII, reproduced in the footnote to lot 79).
A further table of related serpentine form using fluted decoration, roundels and spade feet originally from Belgard Castle, Cloidwalkin, Co.Dublin is illustrated in M. Harris, A Catalogue of Furniture and Works of Decorative Art, Part III, London, n.d., (circa 1930), p.328.

42

41

41
A George III carved mahogany torchere stand
The dished pie-crust top on a slender tapered fluted column and wrythen turned baluster, on a tripod base with acanthus carved overscrolled cabriole legs with scroll feet and leather castors, *23cm in diameter, 108cm high (9" in diameter, 42.5" high).*
£2,000 - 3,000
€2,400 - 3,600
US$3,100 - 4,600

42†
A George III Irish carved mahogany tea table
The rectangular hinged top with riband and paterae carved moulded edge above an anthemion and scrolling acanthus carved frieze, on reeded square chamfered legs, *87cm wide, 43cm deep, 73cm high (34" wide, 16.5" deep, 28.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

43
A 19th century carved mahogany library writing table
in the Chippendale style
The rectangular gadroon-moulded top with an inset leather writing surface, the three frieze drawers above moulded cabriole legs with acanthus-carved knees and scroll feet, *the locks stamped 'VR' beneath a crown and 'Barrow Patent'*, *143cm wide, 84cm deep, 78cm high (56" wide, 33" deep, 30.5" high).*
£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

44

44
A George III mahogany and brass bound octagonal cellaret
in the manner of Thomas Chippendale
The hinged rectangular moulded lid enclosing a later baize lining and eight divisions above sloping sides with swing brass handles and tap to the underside, the moulded stand with a fluted frieze on square tapering fluted legs, with square brass cappings and castors, *63cm wide, 40cm deep, 67cm high (24.5" wide, 15.5" deep, 26" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

A similar octagonal celleret on a more heavily carved stand was supplied by Thomas Chippendale, en-suite with a sideboard table, pedestals and urns to Paxton, Berwick upon Tweed, circa 1776.

45
A George III mahogany serpentine chest
The rectangular moulded top with projecting corners above four long graduated drawers with fluted angles, on shaped bracket feet, *117cm wide, 51cm deep, 87cm high (46" wide, 20" deep, 34" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

45

46Y
An rare early George III rosewood secretaire chest on chest
The rectangular ogee moulded cornice above two short and two long drawers enclosing eight pigeonholes and eight short drawers, flanked by reeded angles, the lower part above three long drawers on ogee bracket feet, *with two paper depository labels to the reverse, 'PARKS, SOUTHSEA, DEPOSITORIES, PORTSMOUTH, 9.5.46, No. 65, Thomas'*, *110cm wide, 56cm deep, 191cm high (43" wide, 22" deep, 75" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

47

47
A George III style carved mahogany tripod table
in the Chippendale Taste
The circular pie-crust top above a turned and spiral fluted stem above three pierced leaf-fronts centred by a turned finial, the rocaille-carved tripod supports on scroll feet *56cm in diameter, 75cm high (22" in diameter, 29.5" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

The tripod base of the table offered here relates to Thomas Chippendale's design for the base of a candlestand from 'The Gentleman and Cabinet-Maker's Director, 1754, pl.CXXII and Plate CXLVI in the 3rd Edition, 1763.

48

48
A 19th century Irish carved mahogany wine cooler/jardiniere
in the George II style
The moulded edge above an acanthus, shell and 'C' scroll carved frieze on cabriole legs headed by lion masks and acanthus leaves, on scroll feet, *77cm wide, 51cm deep, 72cm high (30" wide, 20" deep, 28" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

49
A small George II mahogany chest
in the manner of Giles Grendey
The rectangular moulded 'caddy' edge top above a brushing slide and four long graduated drawers, on bracket feet, *64cm wide, 44cm deep, 80cm high (25" wide, 17" deep, 31" high).*
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 15,000

A similar caddy top chest bearing the label of the Cabinet-Maker Giles Grendey (1693-1780) is illustrated in C.Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p.441, pl.440. A closely related chest with swan-neck handles was offered Christie's London, 4 July 2002, lot 29.

50
An Irish rococo style carved mahogany clothes chest
based on a design by Thomas Chippendale
The rectangular hinged top with a shell lunette and paterae carved moulded edge, the front panel with a carved rocaille cartouche, composed of floral swags, C-scrolls and acanthus foliage, flanked by narrow panels of pendant flowers suspended from ring motifs, the sides with conforming carved ornament and a pair of brass carrying handles, the moulded slightly outset base with a border of overlapping leaves above a diaper trellis blind fret-carved frieze with a shaped rocaille apron, on square feet pierced with quatrefoils headed by square paterae and with rockwork plinths, *19th century, possibly incorporating earlier elements*, *134cm wide, 59cm deep, 90cm high (52.5" wide, 23" deep, 35" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

The carving to the front panel is very similar to one of 'Two Designs of Clothes Chest' illustrated in the 3rd Edition of Thomas Chippendale's *Gentleman and Cabinet-Maker's Director*, 1763, pl. CXXVIII.

51
A George III mahogany kneehole bureau bookcase possibly by Thomas Bradshaw
The broken arched moulded pediment above a pierced scrolling fret carved pediment and a pair of astragal glazed doors enclosing two adjustable shelves, the lower part with a sloping fall enclosing a tooled leather, a central blind fret carved and featherbanded cupboard door flanked by a pair of chequerbanded 'secret' drawers, eight pigeonholes and eight short drawers; above a frieze drawer and a central recessed cupboard door enclosing four adjustable shaped folio divisions flanked by three graduated drawers on each side, on shaped bracket feet, *106cm wide, 60cm deep, 250cm high (41.5" wide, 23.5" deep, 98" high).*
£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

Provenance: Sold by Mallett & Son to the present owner's family, 15th June 1928 (£200)

The present lot is sold together with the original Mallett & Son receipt, a letter from the same confirming delivery arrangements and a bill for £43 itemising various minor restorations dated 13th November 1963.

For a catalogue note on Thomas Bradshaw, please see lot 37.

50

51

52

52
A George III mahogany bookcase cabinet
The moulded cornice above a pair of glazed astragal doors, enclosing three adjustable shelves, the projecting lower part with a moulded top above a pair of beaded panel doors, enclosing an adjustable shelf on shaped bracket feet, *128cm wide, 47cm deep, 227cm high (50" wide, 18.5" deep, 89" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

53
A small George III mahogany chest of drawers
The moulded top above a brushing slide and four long graduated drawers, on shaped bracket feet, *one of the side drawer linings to the top drawer retaining a printed label 'Dr Cedric Lane-Roberts/ The Mill House/ Tewin, Herts.', 71cm wide, 48cm deep, 83cm high (27.5" wide, 18.5" deep, 32.5" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

Provenance: The Estate of Dr Cedric Lane-Roberts, Mill House, Tewin, Herts, sold in a sale of contents 10th/11th May 1960, Morris & Duvall Auctioneers.
Purchased: Phillips of Hitchin.

(detail of top)

53

54
A George III mahogany pedestal desk
The rectangular moulded top with a replaced tooled leather inset, the pair of frieze drawers above an arrangement of six drawers, the sides with engraved brass handles, on a pair of moulded plinths, *136cm wide, 71cm deep, 78cm high (53.5" wide, 27.5" deep, 30.5" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

Provenance: Purchased Normans Adams Ltd, 8-10 Hans Road, London, 22 July 1970.

55
A rare George III figured mahogany serpentine spider leg table
The rectangular top with hinged shaped leaves, on ring turned baluster columns and turned baluster feet, *89cm wide, 71cm deep, 90cm high (35" wide, 27.5" deep, 35" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

55

56

56*
A George III mahogany knee-hole dressing table/desk
The rounded rectangular top above a frieze drawer enclosing five lidded compartments and seven other compartments; above a central apron drawer and recessed cupboard door enclosing a shelf flanked by three drawers to each side, on shaped bracket feet, *91cm wide, 58cm deep, 75cm high (35.5" wide, 22.5" deep, 29.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

57
A George III mahogany chest on chest
The dentil moulded cornice above two short and three long graduated drawers, flanked by canted blind fret carved angles, the lower section with a further three long graduated drawers on moulded bracket feet, *125cm wide, 57cm deep, 168.5cm high (49" wide, 22" deep, 66" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

58
A George III mahogany serpentine chest
The moulded top above four long graduated drawers, on ogee bracket feet,
110cm wide, 61cm deep, 92cm high (43" wide, 24" deep, 36" high).
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 15,000

(reverse)

59
A George III mahogany double-sided architects desk attributed to Gillows
The rectangular moulded double racheted top inset with a green and gilt tooled gilt leather slide, enclosing twelve alphabetically inlaid lidded and ebony banded compartments, above a kneehole recess with acanthus carved brackets and simulated panelled door, with leaf carved corners, flanked by six short drawers the opposing side with one simulated long frieze drawer, three central short drawers, flanked by a pair of simulated panelled doors, with leaf carved corners, on a plinth base, *129cm wide, 70cm deep, 81cm high (50.5" wide, 27.5" deep, 31.5" high).*
£15,000 - 20,000
€18,000 - 24,000
US$23,000 - 31,000

Provenance: Private Collection, London. Purchased by the current owner's late husband over forty years ago.

See illustrated the design for an architects table of the same proportions, which is taken from the Gillows Estimate Sketch Books dated Feb 13th 1788 (Ref: 344/94). The drawing differs with a central drawer in the kneehole, but it is described as:

Buro Writing Table Mahg Elevating Top a Slide Lined with Cloth over the writing drawer to write upon and 12 covers in the divide of ditto, the back of ditto made of deal Panneled. £10.2.0

This type of desk was intended for use either seated or standing. The alphabet inlaid drawers and fall front supported by quadrants were designed after a fashion popularised by Thomas Shearer's, *The Cabinet Maker's London Book of Prices* (1788-1803). Gillows made numerous minor variations of this form of desk during the latter part of the 18th century.

Sir Walter Scott purchased a similar desk from Gillows for his Edinburgh house in Castle Street in 1810 and then subsequently moved it to his Study at Abbotsford in 1826. In May 1810 Scott wrote to J.B.Morritt of Rokeby Hall, Yorkshire:

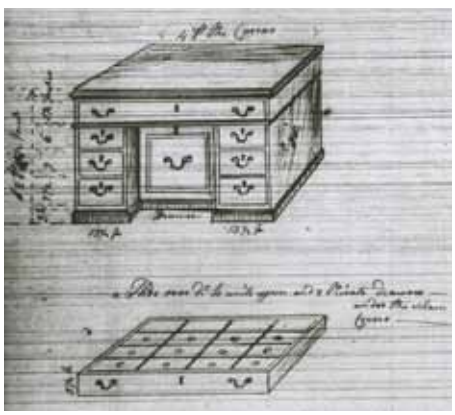
'You know I fell in love with your Library table and now the The Lady [The Lady of the Lake] has put crowns into my purse I would willingly treat myself unto the like...'

On the 9th August Scott wrote again to Morritt:

I must not omit to tell you that gillows table has arrived and gives great satisfaction. Every one that sees it likes it so much I dare say I shall have some commissions to send him. His bill did not much exceed yours being about £30 ready money'.

The Gillow archives records in 1810: 'pack for W.Scott Esq., Cstle Street, Edinburgh, case containing mahogany beauroe writin table Double Elevating tops cupboard in center compleat writing drawers'. (See C.Wainwright, *The Romantic Interior*, Fig 162 & 163).

See Phillips Knowle house sale, The Contents of Elm Hill, Worcestershire, 10th January 2001, lot 346 for a related architects table by William Brownrigg for Gillows of Lancaster supplied to Thomas Gibbons of Elm Hill in 1785. A further related architect's pedestal desk attributed to Gillows, but with an open kneehole, sold Christies, London, 14 September 2000, lot 202 (£24,675 inc buyer's premium).



Westminster City Archives

Design from the Gillows Estimate Sketch Books dated 13 Feb 1788

(detail of interior drawer)

60

60
A George III mahogany cartonnier
The serpentine arched form with four graduated shelves within a moulded surround surmounted by a foliate cresting and terminating in carved acanthus clasps, *with later brackets for use as a hanging shelf*, *91cm wide, 28cm deep, 98cm high (35.5" wide, 11" deep, 38.5" high).*
£1,500 - 2,000
€1,800 - 2,400
US$2,300 - 3,100

61

61
A George III carved mahogany travelling case on later stand
The panelled top and sides carved with blind 'Chinese' fretwork, foliate cartouches and spandrels, on tapered square legs with brass castors, the hinged top revealing a later removable partitioned tray, the stand with floral swag carving to the frieze, on conforming carved tapered square legs ending in brass castors, *64cm wide, 44cm deep, 84cm high (25" wide, 17" deep, 33" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

62
A George III mahogany serpentine commode
The moulded top above four long graduated drawers flanked by chamfered corners, on shaped bracket feet, *108cm wide, 55cm deep, 83cm high (42.5" wide, 21.5" deep, 32.5" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

63

63
A George III mahogany partners pedestal desk
The moulded rectangular top with a replaced tooled leather inset above an arrangement of nine drawers opposed by three further drawers and a pair of cupboard doors, enclosing shelves with two frieze drawers fitted with tooled leather inset and divisions, on pedestals with carry handles and a pair of moulded plinths, *168cm wide, 94cm deep, 78cm high (66" wide, 37" deep, 30.5" high).*
£6,000 - 10,000
€7,100 - 12,000
US$9,200 - 15,000

64

64
A George II Irish carved mahogany wing armchair
The shaped back with outscrolled arms, now upholstered in floral patterned brocade, on massive front cabriole legs with acanthus carved knees ending in hairy paw and ball feet, the rear legs of square form,
89cm wide, 71cm deep, 124cm high (35" wide, 27.5" deep, 48.5" high).
£8,000 - 12,000
€9,500 - 14,000
US$12,000 - 18,000

65

65
A George III carved mahogany dressing table possibly attributable to Thomas Chippendale
The serpentine moulded edge top enclosing a baize lined slide enclosing a fitted interior on tapering fluted legs and turned lotus and guilloche decorated feet, *118cm wide, 54cm deep, 76cm high (46" wide, 21" deep, 29.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

This pattern of foot was employed by Thomas Chippendale with various modifications on recorded seat furniture including a set of eight hall chairs supplied to Sir Roland Wynn for Nostell Priory, Yorkshire, circa 1775, on a set of twelve armchairs and four sofas supplied to Sir Penistone Lamb for the salon at Brocket Hall, Hertfordshire, circa 1773 and on a set of eighteen armchairs, two sofas and three window stools supplied to Edwin Lascelles for the Music room at Harewood House, Yorkshire circa 1770. See C.Gilbert, *The Life and Works of Thomas Chippendale*, London 1978, pl.155, pl.185 & pl.190. This form of tapering fluted cylindrical leg parallels that on the set of four stools supplied by Chippendale in 1772 to Sir Edward Knatchbull (1767–79) for the dining room at Mersham Le Hatch, Kent.

66
A George II carved mahogany library armchair, possibly by Paul Saunders
The serpentine padded back, open arms and seat upholstered in later floral tapestry, the acanthus scroll carved arm terminals with conformingly carved downswept supports, the seat with similarly carved aprons to the front and sides, the cabriole legs with cabochons to the knees above fluting and acanthus scroll feet, *retaining traces of parcel-gilding and formerly with recessed castors*, *77cm wide, 83cm deep, 103cm high (30" wide, 32.5" deep, 40.5" high).*
£15,000 - 20,000
€18,000 - 24,000
US$23,000 - 31,000

Provenance:
Possibly part of a larger suite including eight armchairs and two sofas with Phillips of Hitchin in 1948.

Comparative Literature:
H. Cescinsky, English Furniture of the Eighteenth Century, 1911, vol. II, p. 91, fig. 89

M. Jourdain and F. Rose, English Furniture, The Georgian Period (1750-1830), London, 1953, p. 71, fig. 30

66

The present armchair belongs to a group of closely related seat furniture traditionally associated with the upholsterer, tapestry-maker and cabinet-maker Paul Saunders (b.1722-d.1771), which feature similar traits such as the fluting to the supports, bold cabochons to the knees and bulbous scrolling feet. This includes a suite of eight armchairs and two sofas of identical design which, formerly with Messrs. Phillips of Hitchin 1948 (See: Jourdain and Rose, *op. cit.*), two of which (also decorated with parcel-gilding) were sold Christie's, London, The property of the late Mrs. Barbara Campbell Golding, November 27, 2003, lot 100 and a further pair, Christie's New York '500 Years Decorative Arts Europe' 29 November 2012, lot 380. The Goulding pair were parcel-gilded and bore the Roman numerals VII and VIIII. Another single armchair of this pattern Sold Sotheby's New York, 16 October 2008, lot 216. An attribution can be considered on the grounds of the aforementioned group's (including the offered lot) close affinities with a set of six armchairs and a set of nine single chairs probably supplied to the 1st Earl of Leicester for Holkham Hall by Paul Saunders in 1757 for Holkham Hall, Norfolk (see: Anthony Coleridge, *Chippendale Furniture*, 1968, pls. 378-379). Further evidence linking chairs exhibiting traits shared with the chair here, is provided by a pair of armchairs sold Christie's London, Longleat House, 13 June 2002, lot 338 which are likewise attributed to Saunders. The grounds for their attribution is provided by both their similarity to the Holkham examples illustrated Coleridge *op. cit.* and payments to Paul Saunders, of £556 15s in November 1757 and £300 in November 1959, recorded in the 3rd Viscount Weymouth's bank account at Drummonds (see: C. Cator, 'Works of Art from Longleat', Christie's International Magazine, May/June 2002, pp. 69-78). The design of the present lot and the other comparable examples above relate to patterns for 'French' chairs published variously in Chippendale's third edition of *The Gentleman and Cabinet-Maker's Director*, 1762 pl. XIX and Ince and Mayhew's *Universal System of Household Furniture*, 1762, pls. LVIII and LIX.

Paul Saunders (b.1722-d.1771) supplied furnishings for both London and country house clients in the 1750s and 1760s, including Holderness House, London, Petworth House, Sussex, Holkham House, Norfolk and Stowe, Buckinghamshire. His initial training was as an apprentice to the upholsterer Michael Bradshaw in 1738. The latter was probably related to George Smith Bradshaw who became his business partner after 1750. The partnership ended in 1756, but Saunders was able to maintain part of the workshop located in Sutton Street near Soho Square. In 1757 he was appointed 'Tapestry Maker to the King' and in 1761 he attained the additional role of 'Yeoman Tapestry Taylor' in the Great Wardrobe, both of which positions he held until his death.

67

67
A George III mahogany serpentine chest
The shaped moulded edge top above four graduated drawers, on shaped bracket feet, *92cm wide, 56cm deep, 79.5cm high (36" wide, 22" deep, 31" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

68
A late Victorian satinwood, sycamore, harewood, tulipwood and purpleheart eliptical commode
in the Chippendale style, possibly by Gillows or Waring and Gillows Applied with gilt bronze mounts, the top inlaid with paterae, bell-flowers and borders decorated with running foliate and intertwined bands and riband tied bell-flower swags, above a central frieze drawer decorated with a classical urn, swags and medallions flanked by further panels of swags and medallions, above three graduated drawers with guilloche decorated uprights, flanked by cupboard doors inlaid with complex scrolling acanthus decorated urns hung with bell flowers on giltwood acanthus decorated tapering block feet, the locks stamped *HOBBS & CO., LONDON*, *107cm wide, 56cm deep, 87cm high (42" wide, 22" deep, 34" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

68

The marquetry pattern for the cupboard doors on the commode offered here is directly based on that found on Thomas Chippendale's celebrated library table supplied circa 1771 to Edwin Lascelles (1713-1795) for Harewood House, Yorkshire. The Harewood Library table is known to have been produced in replica at least twice in the early 20th century, very probably by the firm of Gillows. Christopher Gilbert illustrates one example thought to date from circa 1910 (formerly with Mallett Ltd) in *The Life and Work of Thomas Chippendale* London, 1978, pl.444, p.243. The Harewood library table was sold at Christie's London, 1 June 1965 achieving £43,050, a world record price for English furniture, a record still held in 1978 when Gilbert's Chippendale book was published. Gilbert records that at the time of publication in 1978 one of the early 20th century replica tables had notably just changed hands for £18,000 illustrating the high regard in which this model was held.

69
A pair of George III carved mahogany open armchairs
in the Hepplewhite style
The cartouche shaped moulded backs each with triple pierced vertical shaped splats centred by paterae, above moulded outswept arms and serpentine moulded arm terminals on serpentine close-nailed buttoned seats upholstered in sea green velvet, on cabriole moulded legs and scroll feet. (2)
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 15,000

A pair of chairs with similar moulded cabriole legs by Gillows and dating to circa 1795 and formerly with Norman Adams Ltd., are illustrated in S.Stuart, *Gillows of Lancaster and London 1730-1840*, Suffolk, 2008, p.175, pl.138. A chair of this pattern with the addition of further carved decoration and from the collection of Claude D. Rotch is illustrated in R.Edwards, *The Shorter Dictionary of English Furniture*, London 1964, p.157, pl.156.

70
A small George III mahogany chest of drawers
The moulded rounded rectangular top above a brushing slide and four long graduated drawers with shaped bracket feet, *76cm wide, 49cm deep, 80.5cm high (29.5" wide, 19" deep, 31.5" high).*
£5,000 - 7,000
€5,900 - 8,300
US$7,700 - 11,000

71
A George III style carved giltwood mirror
The shaped rectangular bevelled later plate within a 'C' scroll carved frame, surmounted by a pierced acanthus and cabochon carved asymetric cresting, with stiff leaves and trailing flowerheads to the sides and a pierced acanthus and cabochon carved apron below, *129cm high, 62cm wide, (50.5" high, 24cm wide)*.
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

Provenance: Property of a Lady

72
A George III satinwood, harewood marquetry and giltwood pier table
The D-shaped top centred by patera issuing leaf fronds, the outer panel with corresponding radiating entwined berried leaves issuing from acanthus scrolls and terminating in leafy plumes, all within tulipwood bandings and stringing divided by a sycamore reserved vitruvian scroll border, the frieze with a central ribbon-tied neo-classical tablet, on turned and fluted legs headed by foliate carving, *restorations to top and base including later gilding*, *144cm wide, 59cm deep, 86cm high (56.5" wide, 23" deep, 33.5" high).*
£12,000 - 18,000
€14,000 - 21,000
US$18,000 - 28,000

Provenance: Sotheby's London, 17th November 1989, lot 90

73
A satinwood and gonçalo alves marquetry serpentine commode attributed to Henry Hill of Marlborough
the veneers and marquetry 18th century, the carcass reconstructed in the 20th century
The top with a central engraved and penwork fan medallion within a scalloped border and a rosewood crossbanded and ebonised moulded edge, the brushing slide above three long graduated drawers, each centred by conforming engraved and penwork roundel medallions decorated with ribbon-tied swags and medallions bordered by rosewood crossbanding above a shaped apron, the shaped front corners with gilt-brass rocaille mounts, on splayed feet, *118cm wide, 65cm deep, 88cm high (46" wide, 25.5" deep, 34.5" high).*
£25,000 - 30,000
€30,000 - 36,000
US$38,000 - 46,000

Henry Hill is listed as a cabinet-maker,coach-maker auctioneer and representative of the Sun Insurance Company. He was active in Marlborough from about 1740 until his death in 1778 when the business was taken over by his assistant Samuel Hilliker. Most of Hill's known clients were landed Wiltshire families including the 9th Duke of Somerset at Maiden Bradley, Arabella Calley of Burderop Park, Wiltshire and the Methuens at Corsham Court.

A commode attributed to Hill but and with the same marquetry pattern although with the addition of more complex marquetry to the top and drawer fronts as well as to the side panels and formerly with French and Company was sold at Sotheby's New York, 23 October 1998, lot 345.

The distinctive parquetry top which appear on the ex-French and Company example and on the commode offered here also appears on the commode in the collection of the Lady Lever Art Gallery, illustrated in L.Wood, *The Lady Lever Art Gallery Catalogue of Commodes*, London, 1994, pp.64-73 as well as on a group of Pembroke tables including one from Burderop Park, illustrated L.Wood, ibid., p.67, pl.47.

The commode offered here follows a similar pattern, although more restrained in it bombé shape, as the Doddington commode attributed to Hill and almost certainly bought by Sir John Hussey Delaval, Bart (later Baron Delaval) in or before 1775 and sold Bonhams, London, 19 October 2011, lot 98.

74
A George III polychrome decorated oval paper mâché tea caddy attributed to Henry Clay
the decoration in the manner of Robert Adam, the jasperware medallions attributed to Wedgwood
The pale green ground decorated with anthemion and leaf and berry decoration, scrolling foliage, classical urns and husks with Wedgwood jasperware medallions within gilt metal slips to the front and reverse, the hinged lid with later swing handle enclosing a foil lining and loose lid, *the medallion on the reverse possibly replaced*, *12cm wide, 7.5cm deep, 27cm high (4.5" wide, 2.5" deep, 11" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

For an almost identical caddy see Bonhams, London, 6 March 2013, lot 103.

A closely related tea caddy attributed to Clay with similar Wedgwood medallions was sold Christie's London, 6 June 2001, lot 563. Other ovoid caddies by or attributed to Clay include one sold Christie's London, 29 November 2000l lot 531, A pair of landscape decorated caddies stamped '*Clay*', (one illustrated) and another Etruscan style caddy (also stamped) in C.Gilbert, *Marked London Furniture 1700-1840*, Leeds 1996, p.141., figs 201 & 202. An ovoid caddy with jasperware medallions on a dusted ground is illustrated in Y.Jones, *Japanned Papier Mâché and Tinware, Suffolk 2012, p.116, fig 116*.

Henry Clay (*fl.*1767-1812) of Birmingham patented 'new improved paper-ware' in 1772. His patent specification which lasted until 1802 was:

"Making, in Paper, High Varnished Pannels [sic] or Roofs for Coaches, and all Sorts of Wheel Carriages, and Sedan Chairs, Pannels [sic] for Rooms, Doors, and Cabbins [sic] of Ships, Cabinets, Bookcases, Screens, Chimney Pieces, Tables, Teatrays, and Waiters." This process involved "pasting several papers upon boards... [which are] put in a stove sufficiently hot to deprive them of their flexibility, and at the same time are rubbed over or dipped in oil or varnish, which so immediately drenches into them as to secure them from damps... they are capable of being sawed into different forms, and planed as wood.... then coated with colour and oils sufficient to make the surface even, and then japanned and high varnished."

The position Clay held in the industry for the manufacture of decorative items is reflected by Eliza Meteyard (1816-1879) in her biography of Josiah Wedgwood published in 1873, in relation to Matthew Boulton (quoted in Y.Jones, *idib.*,, p.133-134):

During 1775 and the early part of 1776, Boulton seems to have been too occupied in his negotiations with Watt, and with business relative to the steam engine, to take a very active part in his ornamental manufactory. But a man named 'Clay' a most ingenious cabinet-maker of Birmingham, was at this time doing much for Wedgwood's fame, by inserting the cameos in tea caddies, writing desks, dressing cases and similar articles; and so much were these admired, that he soon began to make small dressing and other box lids entirely out of one cameo. These signs of Clay's exceeding taste and ingenuity induced Boulton to suggest a partnership, but Clay for some reason declined.

Clay produced items ranging from small caddies, trays, knife boxes and dressing cases to small pieces of japanned furniture. Clay moved from London to Birmingham establishing workshops at 18 King Street in Covent Garden, where his array of clients included the Royal Family, becoming *'Japanner in Ordinary to His Majesty and His Royal Highness the Prince of Wales'*. His other clients included numerous members of fashionable society notably Robert Child of Osterley, the Dukes of Bedford, Horace Walpole and Baron Scarsdale of Kedleston. A few of Clay's pieces of furniture, like the small decorative pieces, bear his impressed stamp including some of those with a wooden carcass, see a late Henry Clay side cabinet decorated in chinoiseries, sold Christie's London, 21 April 1994, lot 137. Clay died a wealthy man in 1812 and the business continued to trade as W Clay & Co until 1860 with a showroom in Fenchurch Street, London, see C.Gilbert, *ibid.,* p.22.

A pair of corner cupboards with similar decoration and believed to have been supplied to William Brummell for Donnington Grove, Berkshire (1783-94) were sold Bonhams London, 19 October 2011, lot 158. A corner cupboard of very similar construction and technique of decoration was sold Sotheby's, Shrubland Park, 19-21 September 2006 Lot 54, now in the collection of The V&A Museum.

Clay is known to have adopted the Etruscan-style decoration seen on Shrublands cabinet and indeed a visitor to his workshop in Covent Garden in 1775 reported that he made boxes, tea-caddies, panels for coaches and sedan-chairs, coffee trays, and '... all kinds of other vessels, black with orange figures in the style of Etruscan vases' (see Georg Christoph Lichtenberg's '*Visits to England as described in his Letters and Diaries*', transl. and annot. by M. L. Mare and W. H. Quarrell, 1938).The most celebrated 'Etruscan' room is the State Bedroom at Osterley Park, designed by the architect Robert Adam A table by Clay was among the contents of the Etruscan Dressing Room at Osterley listed in an inventory of 1782, described as '*A pembroke table richly Japanned by Clay*' (see Maurice Tomlin '*Catalogue of Adam period Furniture*', 1982, p. 84, cat.no.J/5, illus.). The full extent of the working relationship between Adam and Clay remains unclear but he certainly supplied papier-mache panels decorated with grotesque ornaments for the doors at Kedleston in 1776-7, the design for which, now in the collection of the Soane Museum, (SM 49:51) is inscribed *'A fair copy sent to Mr Clay at Birmingham'*

75Y
A pair of George III decagonal ivory tortoiseshell and white metal inlaid tea caddies
The shaped divided lids inlaid with tortoiseshell lines and with articulated white metal handles enclosing foil lined interiors with lids and small turned ivory knob handles, *one lid of later date*, the reverse of the lids with later red velvet linings, the fronts with shaped escutcheons and vacant medallions with piqué work borders, *14cm wide, 8cm deep, 14cm high (5.5" wide, 3" deep, 5.5" high)* (2)
£2,000 - 3,000
€2,400 - 3,600
US$3,100 - 4,600

76
A George III pommele and satinwood banded Pembroke table
in the Chippendale style
The rectangular top with bowed ends and hinged leaves, above a frieze drawer and opposing drawer with a serpentine apron flanked by carved paterae, on ring turned stop-fluted legs and baluster feet with brass cappings and leather castors, *93cm wide, 78cm deep, 71cm high (36.5" wide, 30.5" deep, 27.5" high).*
£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

Provenance: The Estate of the Dr Cedric Lane-Roberts, Mill House, Tewin, Herts, sold in a sale of contents 10th/11th May 1960, Morris & Duvall Auctioneers.
Purchased: Phillips of Hitchin.

77
A George III satinwood, mahogany, purpleheart, harewood and padouk banded octagonal tripod occasional table
The moulded edge tilt top on a ring turned baluster column and fluted tripod base with outswept over-scrolled legs and scroll feet, *49.5cm wide, 49.5cm deep, 69cm high (19" wide, 19" deep, 27" high).*
£6,000 - 8,000
€7,100 - 9,500
US$9,200 - 12,000

(detail of interior)

78

A George III mahogany breakfront secretaire library bookcase attributed to Gillows

The rectangular cavetto moulded cornice with central curved pediment inlaid with a classical urn flanked by trailing swagged husk chains, above a pair of Gothick astragal glazed doors enclosing three adjustable shelves flanked by larger similar single doors, each enclosing four adjustable shelves, the lower part with central section of two short and four long graduated drawers, the upper long drawer fitted with six alphabetical inlaid lidded boxes flanked by single frieze drawers to each side, above crossbanded single panelled figured doors, each enclosing two adjustable shelves, on a moulded plinth base, *284cm wide, 58cm deep, 262cm high (111.5" wide, 22.5" deep, 103" high).*

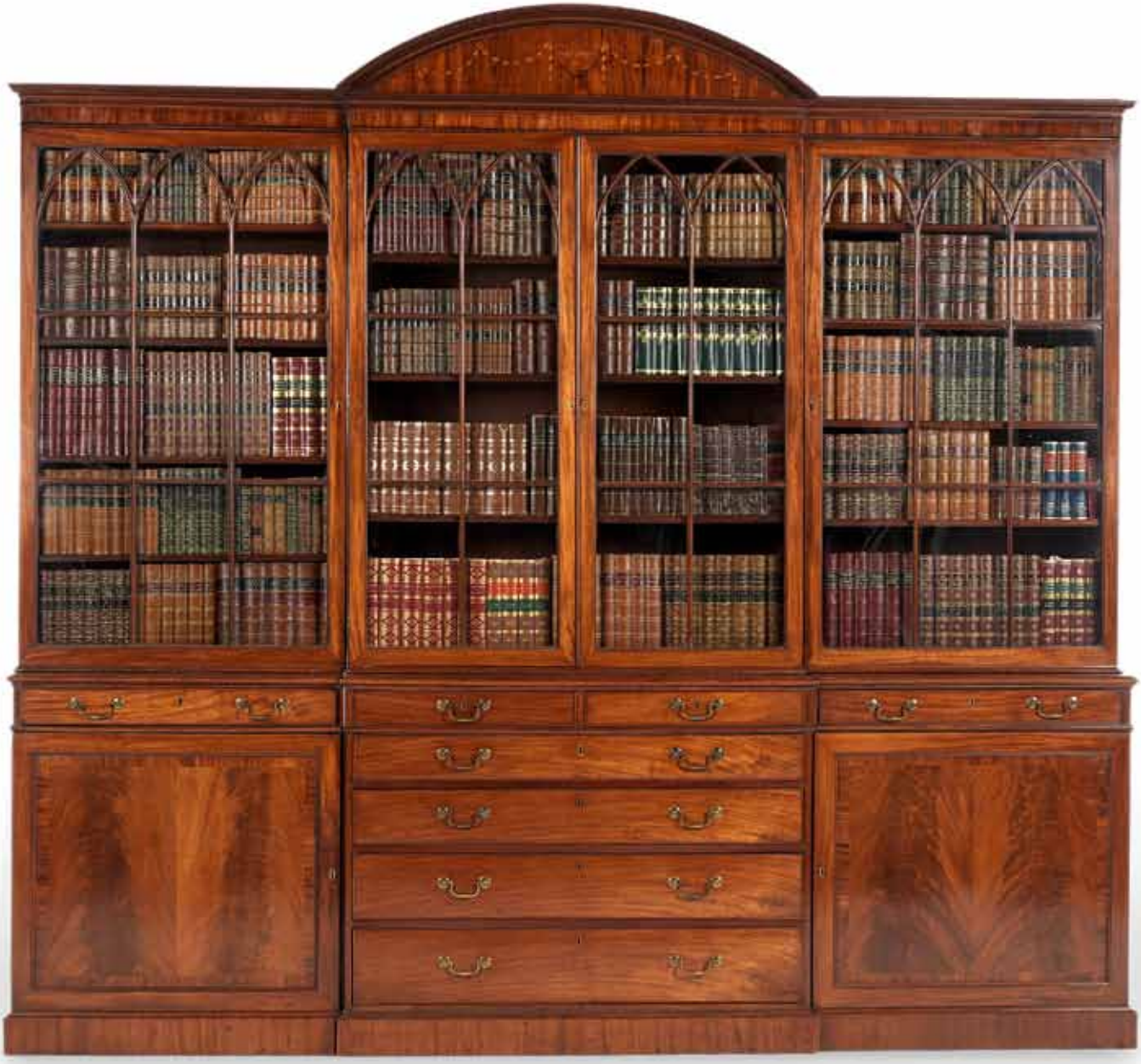
£12,000 - 15,000
€14,000 - 18,000
US$18,000 - 23,000

A library secretaire bookcase of similar form can be found in the Gillows Estimate Sketch Book (ref: 344/1335). Dated 1797 it has the characteristic 'Tuscan Cornice' and the alphabeticised compartments in the central secretaire drawer. Other similar bookcases were produced for numerous patrons, with many variations including size, glazing bars and drawer configuration.

The lancet glazing bars, seen here, are present in the library bookcases made by Gillows for Sir John Shaw Stewart of Ardgowan House, Inverkip, Renfrew in 1802. (See S.Stuart, *Gillows of Lancaster and London, 1730-1840*, Vol I, plate 439).

The sophisticated secretaire drawer which features on the lot offered here, with the addition of alphabetically inlaid drawers and a slide is of the type introduced by the firm in 1782 replacing their old pattern of secretaire which had been in use since the 1750s. This form of secretaire is discussed in on p.367 [Ibid].

A related breakfront secretaire bookcase with a marquetry arched pediment attributed to Gillows was sold Christie's London, 8 July 1999, lot 139.



Hursley Park, Winchester, Hampshire

The Hursley Park Table

79
A carved mahogany and padouk marquetry side table, in the manner of Robert Adam
The George III rectangular moulded top with a Kingwood border of paterae-filled entrelac decorated at the inner corners with bell-flower inlaid fan spandrels, all outlined with stringing, the edge with a continuous border of roundel inlay above a palm-leaf carved frieze, the eight fluted, turned legs headed by conforming leaf carving and guilloche collars, the three fluted and leaf capped X-shaped stretchers on lotus leaf carved and turned feet headed by tablet capitals, *the top last quarter 18th century, the frieze and supports of a later date*, *188cm wide, 75cm deep, 91cm high (74" wide, 29.5" deep, 35.5" high).*
£20,000 - 30,000
€24,000 - 36,000
US$31,000 - 46,000

Provenance:
Sir George Cooper, Bart. Hursley Park, Winchester, Hampshire, circa 1905
Acquired by G. Jetley, Antique dealers, 24 Bruton Street, Berkley Square in the late 1940s.

Literature:
Country Life, 23rd October 1909, *Hursley Park*, 'The seat of Sir George Cooper. Bt.', illus. in situ p. 569.
A Catalogue of Pictures by Old Masters of the English School and Works of Art forming the collection of Sir George A. Cooper Bart. at Hursley Park, Winchester, Chiswick Press, 1912, illustrated
Connoisseur Magazine Year Book for 1949 illustrates the whole suite including the present table
M. Harris & Sons, *Centenary Book 1868-1968*, p. 117 (illustrates the smaller of the two semi-circular tables from the Hursley Park Suite)

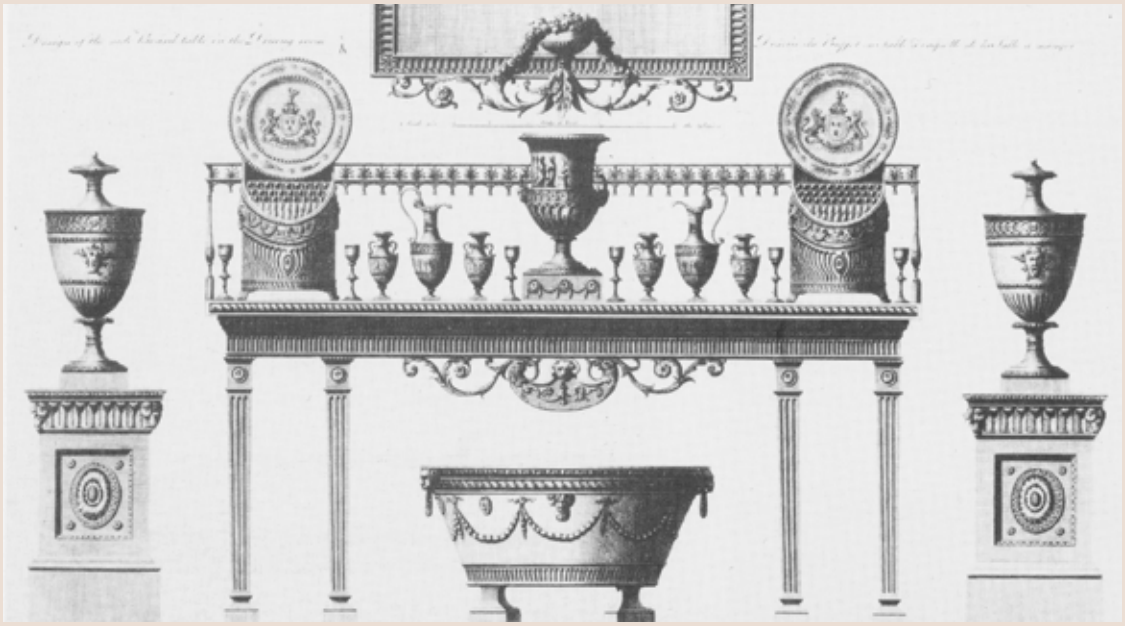
Hursley Park

The house stands on the site of the Castle of Merdon, built in 1138 by Bishop Henry de Blois of Winchester who was half-brother of Stephen, the last Norman monarch. It remained as one of the principle residences of the Bishop of Winchester for 300 years after the Stephen-Matilda wars and its ruins are still visible to the north of the current house. After this point, the estate changed ownership on a frequent basis, its inhabitants including Richard Cromwell, the son of Oliver Cromwell. It remained in its original form until 1718 when it was acquired by William Heathcote who was appointed a Baronet in 1733. Heathcote demolished the Great Lodge of the original medieval building, replacing it with Georgian architecture, part of which constitutes the existing house. Hursley Park passed by descent until 1881 when the fifth Barnotet Heathcote deceased and his widow sold the estate to Joseph Baxendale, the senior partner in Pickfords Removals. Just over twenty years later, George Cooper purchased to George Alexander Cooper, an solicitor, from Elgin, Scotland. Following his marriage to a wealthy American heiress in 1905 he became a baronet and embarked on a building program including a conservatory, two wings and a porte-cohère. The house was finally sold by the Cooper family shortly after the second world war.

The acquisiton of the Hursley Park Suite

The present table appears to be one of a matching pair of sideboard tables forming part of a larger suite acquired by Sir George Cooper for Hursley Park, circa 1905, comprising a pair of sideboard tables, two semi-circular pier tables and a pair of urns on pedestals. The table here is illustrated in situ, Country Life, 1909 *op.cit*, pp. 568 and 569 together with one of a pair of pedestals from the same suite, shown in the former shot.

(detail of top)



Adam's design for Kenwood House, 1778

The pair to the offered lot features in one of a group of photographs taken by Bedford Lemere circa 1905, preserved in the National Monuments Record Office, Swindon (ref: B.L. 18782, 3). It is shown in situ, distinguished by the absence of its central stretchers, flanked by the same pair of urns on pedestals, (one of which was later illustrated in Country Life, 1909 *op. cit.*, p. 568). Another 1905 photographs in the same series (B.L. 18782, 1) shows one of two semi circular side tables belonging to the suite. The entire suite is subsequently shown in an advert for the London dealer G. Jetley (see The Connoisseur Magazine Year book for 1949), who presumably bought the suite from the Cooper family shortly after the second world war when Hursley Park was sold. The pair of urns on pedestals and a semi-circular side table were acquired by the Metropolitan Museum, New York, in 1955, from the London dealers Partridge (museum fre. 55.187.1 a-c, 55.187.3). It is not known whether Partidge purchased these three pieces from the suite directly from Jetley and if so whether any of the remaining furniture in the group also formed part of a simultaneous transaction between the two dealers. Regrettably the whereabouts of one of the semi-circular side tables and the sideboard table matching the present lot, is still unknown. The re-discovery of the latter would almost certainly shed light on the explanation for the hybrid nature of the top and base of the table here. Until such time, it must remain a matter of conjecture as to whether the 'lost' example is also composed of 18th century and later elements. Furthermore, it is tempting to speculate that Sir George Cooper had been supplied with a pair of sideboard tables which had effectively been created incorporating elements from a sole surviving 18th century example. The absence of a central stretcher to one of the tables may suggest it was intentionally designed as such to accommodate a wine cooler.

The Design of the suite

The aforementioned suite including the offered table is based on a design featuring a pair of pedestals with urns for Kenwood House, illustrated in Robert and James Adam, *The Works of Architecture of Robert and James Adam*, 1778, vol. I, pt. II., pl. VIII. In particular the leaf carved frieze and rams' masks exhibited on Adam's engraving form a major element of the pattern for the table here. Likewise, the leaf carving to the tops of the legs is paralleled in a drawing by Adam for a chair designed for Osterly Park, 1977, reproduced in Peter Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, London, 1958, pl. 220.

It is possible that the suite acquired by Sir George Cooper circa 1905, was originally executed by a leading London furniture-makers such as Mayhew and Ince. Although, there is much recorded about their clients and commissions, few actual documented pieces of furniture are recorded. In common with Thomas Chippendale, the firm collaborated with Adam for his aristocratic patrons which included commissions at Croome Court, Coventry House, Northumberland House, Sherbourne Castle and Derby House. As well as producing almost exact interpretations of Adam's designs, such as a celebrated commode for the latter, Mayhew and Ince were evidently given extensive artistic freedom with important pieces of furniture typified by the 'Tapestry Room Chairs' at Croome Court, which appear to have been supplied to their own designs. Furthermore Adam's apparent confidence in Mayhew and Ince to produce some of his most ambitious creations and furnish his most fashionable interior schemes, suggests a close working relationship (See Geoffrey Beard and Christopher Gilbert eds., *The Dictionary of English Furniture Makers, 1660-1840*, 1986, pp. 589-583). Stylistic comparisons can also be made with the guilloche carving to the tops of the legs which is a motif associated with the firm including those found on a satinwood table, sold Sotheby's New York, 19th and 20th April, 2001, lot 495 and a suite which Mayhew and Ince probably supplied to the 3rd Earl of Darnley for Cobham Hall, Kent. The leaf carving to the tops of the legs also closely relates to that found on a giltwood salon suite supplied by Mayhew and Ince for Croome Court, Worcestershire and now in the Metropolitan Museum, New York, illustrated in Eileen Harris, *The Genius of Robert Adam*, 2001, pl. 65. A mahogany tripod table featuring similar rams' masks was also delivered by the same firm to Croome, (see Eileen Harris, *op. cit.*, p. 48).

image courtesy of Country Life Picture Library

Table in-situ circa 1909

80

Goldney Hall, Bristol

80
A pair of George III stone garden urns
the vase shaped bodies with stepped moulded tops and spherical finials, on waisted socles standing on square plinths with overhanging tops and panelled sides with stepped plinth bases, *the urns 110cm high (43" high), the pedestals 101cm high (39.5" high)* . (2)
£8,000 - 12,000
€9,500 - 14,000
US$12,000 - 18,000

Provenance: The Fry family at Goldney Hall, Bristol and thence by family descent.

Goldney Hall (sometimes known as Goldney House) was built in 1724 overlooking the city of Bristol. The major part of the Goldney Estate was purchased by the Quaker Thomas Goldney (1664-1731) in 1705. Thomas Goldney was a partner of William Champion in the Coalbrookdale works in Ironbridge. The original house was partially demolished and rebuilt on a grander scale in 1725. The notable ten acre gardens and orchards were established by Goldney's son Thomas Goldney III (1696-1768) and is well known for its five follies: the ornamental canal, Gothic tower, rotunda, mock bastion and shell lined grotto, the two story summer house being demolished some time prior to 1864. The grotto was built 1737-1764 and is decorated with shells, rock crystal and quartz and contains statue of Neptune and a Lion's Den with life size plaster figures of a lion and lioness. The house was redeveloped in the 19th century by the architect Alfred Waterhouse and was purchased by Lewis Fry (1832-1921) in 1864 before being acquired by the University of Bristol in 1956.

81
A satinwood, sycamore and harewood marquetry demi-lune commode
in the manner of William Gates
The shaped top with large central inlaid conch shell and riband tied swagged bellflowers, with pendant portrait medallion, within a running dog and banded frieze above three doors inlaid with oval panels centred by twin-handled classical urns, the central door enclosing three drawers, the side doors each enclosing a shelf on square tapering legs and spade feet, *parts George III and later*, *114cm wide, 50cm deep, 87cm high (44.5" wide, 19.5" deep, 34" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

Provenance: Trerice Manor, Newquay, Cornwall.
Sold in the sale of the house sale contents by Knight, Frank & Rutley, 15th September 1953, lot 62.
Purchased by the current owner on the 19th December 1962 for £450.

A pair of commodes of similar design, but with four doors instead of three is in the Royal Collection. They were made by William Gate in 1781 for the Prince of Wales.

A very closely related shell motif appears on a sabicu and marquetry tray attributed to Gillows and sold Christie's, 8th June 2006, lot 66. The tray related to a design from Gillows of Lancaster's Estimate Sketch Books for 1790 and was supplied to W.Fielden of Blackburn, Lancashire.

82

83

84

85

82
A pair of early 19th century black japanned and gilt heightened chinoiserie decorated tole monteiths
The removable zinc liners with articulated handles, the bodies decorated with landscapes figures and dogs, *33cm wide, 21cm deep, 11cm high (12.5" wide, 8" deep, 4" high).* (2)
£1,000 - 1,500
€1,200 - 1,800
US$1,500 - 2,300

83
An early 19th century gilt and patinated bronze paperweight
In the form of Cupid riding a hippocamp, on a rectangular stepped plinth base applied with stylised leaf and paterae mounts, *labelled to the underside, 'From sale at Sotheby's of property of Georgiana, Duchess of Devonshire and Lady Caroline Lamb. 27 June, 1883. Sold by order of Lady Spencer-Churchill 15cm wide, 8cm deep, 13cm high (5.5" wide, 3" deep, 5" high)*
£1,000 - 1,500
€1,200 - 1,800
US$1,500 - 2,300

Provenance: reputedly (according to old label) Sotheby's, 27 June, 1883, The property of Georgiana, Duchess of Devonshire and Lady Caroline Lamb, sold by order of Lady Spencer-Clifford.

84
A pair of early 19th century japanned and gilt heightened tole-ware urns and covers
The domed lids above tapering bodies decorated with trellis work and floral sprays with ring-tamed eagles head handles, on tapering stems and circular bases, *extensive losses to decoration*, *25cm wide, 28cm high (9.5" wide, 11" high).* (2)
£1,800 - 2,200
€2,100 - 2,600
US$2,800 - 3,400

85
A George III burr yew, sycamore, heartwood and marquetry tea caddy
Of rectangular form with canted angles, the lid inlaid with a central heartwood medallion surrounded by barber's pole stringing and dot and ellipse decoration with a parquetry border enclosing a divided interior with twin later foil lined compartments, the lids each decorated with heartwood medallions, the canted angles with simulated fluting, the sides with further heartwood medallions, the reverse inlaid with a shell medallion, *21cm wide, 12cm deep, 12cm high (8" wide, 4.5" deep, 4.5" high).*
£1,000 - 1,500
€1,200 - 1,800
US$1,500 - 2,300

86
A pair of early 19th century mahogany charger stands
The baluster shaped flattened supports above blocks with dished rests and moulded plinth bases, *20cm wide, 14cm deep, 48cm high (7.5" wide, 5.5" deep, 18.5" high).* (2)
£2,000 - 3,000
€2,400 - 3,600
US$3,100 - 4,600

86

87

87
An early 19th century mahogany adjustable reading stand
The rectangular moulded edge ratcheted top with two removable articulated brass candlearms, on a rising column with two graduated circular undertiers between downswept legs and scroll feet, *extended 32cm wide, 24cm deep, 76cm high (12.5" wide, 9" deep, 29.5" high).*
£1,500 - 2,500
€1,800 - 3,000
US$2,300 - 3,800

88

88
A George III mahogany secretaire bookcase
of narrow proportions
The rectangular cavetto moulded cornice, above a pair of arch astragal glazed doors enclosing three adjustable shelves, the lower part above a rectangular moulded top above secretaire drawer, enclosing a gilt tooled green leather writing slope and a collection of nine small drawers and three arched pigeon holes, above three long graduated drawers on shaped apron and outswept bracket feet, *72cm wide, 53cm deep, 215cm high (28" wide, 20.5" deep, 84.5" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

89

89
A George III carved mahogany sideboard table
The rectangular top with a ring turned brass gallery rail surmounted by urn finials, the shaped arched apron with carved paterae and riband tied swag decoration, with a pair of cupboard doors to one end and a panel door and sprung release mechanism to the other end, on square section fluted leg, *184cm wide, 85.5cm deep, 45.5cm high (72" wide, 33.5" deep, 17.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

90

90
A George III mahogany 'Universal' type library/dining table after a design by Thomas Sheraton
The rectangular panelled top with a slide to the front and the reverse, above a pair of drawer to the front, on square tapering legs, with brass cappings and castors, *114cm wide, 81cm deep, 74cm high (44.5" wide, 31.5" deep, 29" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

This table is based on the design for a 'Universal' table published by Thomas Sheraton in his *Cabinet-Maker and Upholsterer's Drawing-Book*, London, 3rd Edition, 1802, pl.25. Sheraton wrote that *'The use of this piece is both to answer the purpose of a breakfast and dining-table. When both the leaves are slipped under the bed, it will then serve as a breakfast table; when one leaf is out, as in this view, it will accommodate five persons as a dining-table and if both are out, it will admit of eight, being near seven feet long, and three feet six inches in width'.*

91
A George III mahogany secretaire bookcase
in the Hepplewhite style
The moulded overhanging cornice above a pair of arched astragal glazed doors enclosing a later silk lined interior and adjustable glass shelves and also retaining a set of shelves, the lower part with a rectangular moulded edge top enclosing a secretaire drawer fitted with eight short drawers, one with apertures for inkwells and a pen tray, all around a central pigeon hole with a deep drawer above with a double faux drawer front, one drawer fitted with apertures for inkwells and a pen tray above three long graduated drawers and a shaped apron on slender splayed bracket feet, *117cm wide, 60cm deep, 235cm high (46" wide, 23.5" deep, 92.5" high).*
£5,000 - 7,000
€5,900 - 8,300
US$7,700 - 11,000

91

92

92
A George III fiddleback mahogany, satinwood banded and marquetry occasional table
The oval tilt top inlaid with a guilloche and paterae inlaid border on ring turned shaft and downswept legs, with square brass cappings and castors, *76cm wide, 55cm deep, 71cm high (29.5" wide, 21.5" deep, 27.5" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

93
A pair of late George III mahogany hall chairs attributed to Gillows
The oval moulded backs centred by painted armorials above tapered seats with circular moulded dished centres, on square section tapering legs. (2)
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

The crest would appear to be that of the Hill family. Although the motto is rubbed it may possibly have read '*Avancez*' and corresponds with the crest recorded as being used by Sir Clement Lloyd Hill (1845-1913), KCMG of Grosvenor Place, in the later 19th century.

The above chairs relate, with modifications to the back were made for John Christian's circular house on Belle Isle, Lake Windermere in August 1784 painted with Christian's crest. Two chairs from this set are currently on loan to Abbott Hall Art Gallery, Kendal and are illustrated in S.Stuart, Gillows of Lancaster and London, Suffolk, 2008, Vol.1, p.200, pl.174.

93

94

94
A set of six George III carved mahogany dining chairs in the Hepplewhite style
The shield shaped backs with pierced splats headed by carved wheatsheaves with paterae below, above stuff-over close-nailed seats upholstered in green leather, on square tapering legs joined by 'H' stretchers and spade feet. (6)
£4,000 - 5,000
€4,700 - 5,900
US$6,200 - 7,700

The design of the chairs offered here is based on a design published in Hepplewhite's *The Cabinet-Maker and Upholsterers Guide*', 2nd Edition, 1789, 3rd Edition, 1794, pl.5.

95

95
A George III mahogany and tulipwoood banded demi-lune commode
Inlaid with boxwood and ebonised lines, the elliptical top above a central frieze drawer with dividers, *some lacking,* above a pair of oval medallion inlaid cupboard doors enclosing a shelf and flanked by further inlaid oval medallion panels, on square section tapering legs, *109cm wide, 47.5cm deep, 89cm high (42.5" wide, 18.5" deep, 35" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

96

A late George III satinwood, purplewood and ebony banded 'Universal' table

possibly by Gillows

The rectangular sliding three part top above a frieze drawer and opposing drawer fitted with two square lidded caddies and two bowl apertures, on fluted tapering legs with brass cappings and castors, *126cm wide (extended), 99cm deep, 76cm high), (49.5" wide, 38.5" deep, 29.5" high).*

£10,000 - 15,000
€12,000 - 18,000
US$15,000 - 23,000

This table is based on the design for a 'Universal' table published by Thomas Sheraton in his Cabinet-Maker and Upholsterer's Drawing-Book, London, 3rd Edition, 1802, pl.25. Sheraton wrote that 'The use of this piece is both to answer the purpose of a breakfast and dining-table. When both the leaves are slipped under the bed, it will then serve as a breakfast table; when one leaf is out, as in this view, it will accommodate five persons as a dining-table and if both are out, it will admit of eight, being near seven feet long, and three feet six inches in width'.

(detail of interior)

97
A pair of late George III cream painted and parcel gilt open armchairs
The square padded back within fluted paterae decorated frames, the downswept padded arms with scroll terminals on inswept supports, above bowed upholstered seats, on square section tapering legs headed by paterae, *indistinct pencil inscription to the rail of one chair, redecorated*. (2)
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

97

98
A George III later green painted and parcel gilt window seat
in the Adam style
The scrolling padded arms carved with acanthus and bellflower chains on a serpentine padded seat with carved fluted seatrail, on square tapering stop fluted legs carved with trailing bellflowers headed by paterae on ogee feet, *117cm wide, (46" wide)*.
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

Purchased: Norman Adams Ltd, London SW3 on 21st April 1965 for £265.

98

99

99
A George III giltwood sofa
in the manner of Gillows
The rectangular padded back within a moulded frame, the leaf decorated and moulded downswept arms with partial padding terminating in volutes, the seat now sprung and above four stiff-leaf carved and fluted turned legs with leather and brass castors, the corresponding rear legs of similar plain form, *212cm wide, 77cm deep, 100cm high (83" wide, 30" deep, 39" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

The above lot displays certain features of Gillow seat furniture from the late 18th century including the use of stiff leaf carving to the tops of the legs which are in turn surmounted by paterae and acanthus leaves running up the terminus of the uprights supporting the arms, see a design for a small sofa dated 18th August 1787 for Mrs Henry Rawlinson, reproduced in L.Boynton, *Gillow Furniture Designs 1760-1800*, Herts, 1995, pl.290.

100
A satinwood, painted and inlaid bow-front secretaire cabinet
The recessed upper part with a tapering concave pedestal shaped pediment centred by a ribbon-tied *en grisaille* medallion titled 'SPECTATOR, ADDISON, JUNE 1776', above a door with an oval medallion of a neo-classical muse in the manner of Angelica Kauffman, enclosing two shelves and with spandrel brackets to the sides, the lower part with a fall front writing drawer revealing striped veneers of various timbers and a fitted interior of pigeonholes and small drawers including a tooled leather writing surface, the lower part with a pair of doors each centred by a further conforming painted medallion of a muse, enclosing a single shelf, the corners with 'blind-fluted' pilasters and ribbon tied bell-flowers to the sides, inlaid throughout with tulipwood and Gonçalo Alves cross-bandings and stringing, on bracket feet, *basically late 18th century with later elements*, *84.5cm wide, 48cm deep, 179cm high (33" wide, 18.5" deep, 70" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

The Spectator was a daily publication founded by Joseph Addison and Richard Steele in England in 1711. The Spectator aimed "to enliven morality with wit, and to temper wit with morality...to bring philosophy out of the closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and coffeehouses". It was also popular and widely read in the late 18th and 19th century.

100

101

101
A large George III mahogany 'Garforth' pattern open armchair attributed to Gillows
The moulded top above a pierced trellis and rosette decorated back between fluted uprights with outswept moulded arms on reeded and fluted baluster supports, the upholstered seat on fluted tapering legs and spool feet.
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

The Garforth pattern was introduced by the Gillow firm in 1795 and was drawn again in 1798. The orders for Garforth pattern chairs in 1796 included six white japanned and green decorated examples from the Earl of Strafford for Wentworth Castle (Wentworth Woodhouse), Yorkshire and thirty six mahogany chairs for Sir William Gerard for various rooms at Garswood New Hall, Lancashire, see S.Stuart, Gillows of Lancaster and London, Suffolk, 2008, Vol.1, p.193. A similar Garforth pattern armchair is illustrated in S.Stuart, ibid., p.195, pl.166.

102
A set of George III mahogany metamorphic library steps attributed to François Hervé
The steps in the form of a side table with a rectangular moulded edge top with a plain frieze, on square section tapering legs, the top with a brass release mechanism folding down to reveal two treads to the reverse, the remainder of the steps folding up from the under-carriage of the tables with four further treads and folding articulated side arms, *closed 73cm wide, 49.5cm deep, 72cm high (28.5" wide, 19" deep, 28" high), open 49.5cm wide, 125cm deep, 186cm high (19" wide, 49" deep, 73" high)* .
£6,000 - 10,000
€7,100 - 12,000
US$9,200 - 15,000

Provenance: Carrigglas Manor, Co.Longford.

Carrigglas was leased to, and later bought by Thomas Lefroy (1776-1869), who had an eminent political career serving as Baron of the Court of Exchequer in 1841 and later as the Lord Chief Justice of Ireland (from 1852). Lefroy designed a new house at Carrigglas, c.1837, demolishing the earlier building. The Lefroy family remained at Carriglass Manor until c.2005, when they sold the estate and gardens.

102

(closed)

See C.Claxton Stevens and S.Whittington, *18th Century English Furniture, The Norman Adams Collection*, p.457-458 for a set of identical metamorphic library steps with François Hervé's inscribed label, which in turn matches another set in the collection at the V & A (illustrated in C.Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, p.265). A signed set formerly at Heveningham Hall, Suffolk is illustrated in R.Edwards, *The Dictionary of English Furniture, Vol II*, p.290, fig 13.

See also Christies, London, 19 November 2009, lot 19 for another set which corresponds to Hervé (realised £27,500).

François Hervé is listed at Johns St, London as cabinet-maker and chairmaker 1781-96. He is recorded as working for the Prince of Wales, the Duke of Devonshire and Earl Spencer. See C.Gilbert & G.Beard, *Dictionary of English Furniture Makers 1660-1840*, p.423-424.

103

103
A pair of 19th century 'Blue John' campana shaped urns
The flared bodies on turned baluster supports and rectangular black slate bases, *one urn repaired 9.5cm in diameter, 16cm high (3.5" in diameter, 6" high).* (2)
£1,500 - 2,000
€1,800 - 2,400
US$2,300 - 3,100

104
No lot

105
A 19th century Derbyshire fluorspar or 'Blue John' vase
The pedestal vase of circular form with an overscrolled lip on a waisted socle, on a black slate marble pedestal, *18cm in diameter, 21cm high (7" in diameter, 8" high).*
£1,000 - 1,500
€1,200 - 1,800
US$1,500 - 2,300

105

106

106
An early 19th century Derbyshire fluorspar or 'Blue John' urn
The waisted baluster urn on a black slate and alabaster base mounted on a fluorspar pedestal with alabaster and black slate marble plinth, *the top now with a later screw fitting, 12cm wide, 12cm deep, 30cm high (4.5" wide, 4.5" deep, 11.5" high).*
£1,000 - 1,500
€1,200 - 1,800
US$1,500 - 2,300

107
A large late 19th century George III style cut glass sixteen light chandelier
in the manner of Perry & Co.,
The eight short upward spiral twist scrolling arms alternating with eight long downward spiral twist arms all with hobnail cut sconces and shaped drip pans issuing from a bowl and canopy receiver below a sectional baluster stem surmounted by a large ogee canopy extensively hung and strung with pear shaped pendants and strings of tented and swagged droplets, *fitted for electricity*, *153cm drop (60" drop).*.
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

108

108Y
A George III satinwood and rosewood banded card table
The fold-over top with a reeded edge revealing a baize-lining, the reeded turned legs headed by rosewood inlaid banded tablet capitals and an ebonised reed-moulding, *the underside with indistinct manuscript and a fleur de lis stamp*, *82cm wide, 42.5cm deep, 73cm high (32" wide, 16.5" deep, 28.5" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

109

109Y
A George III satinwood free-standing cylinder bureau
The tambour fall legs with alternating bands of satinwood and purpleheart, the interior with pigeonholes, small drawers with ivory handles and a pull-out slide retaining the original Morocco leather writing surface, the pair of frieze drawers above tapered square legs ending in brass cappings and castors, the reverse frieze the sides and the reverse of the frieze with conforming bandings and dummy drawers, inlaid through with purpleheart bandings and stringing, *91cm wide, 84cm deep, 100cm high (35.5" wide, 33" deep, 39" high).*
£2,500 - 3,500
€3,000 - 4,100
US$3,800 - 5,400

(label)

110
A set of six late 19th century mahogany and satinwood marquetry open armchairs by Wright and Mansfield
in the Sheraton style
The oval padded and fluted backs inlaid with fan paterae above outswept moulded arms and padded serpentine seats on fluted and fan inlaid seatrails on stiff leaf carved turned tapering fluted legs and spool feet, *some retaining original labels to the underside, 'WRIGHT AND MANSFIELD, 104 NEW BOND STREET, W.' and numbered '2314'*. (6)
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

During the second half of the 19th century the partnership of Alfred Wright, a cabinet maker and Thomas Mansfield, a decorator became hugely successful. The company were the leading exponents of Adam and Sheraton Revival furniture. The firm exhibited at the International Exhibitions in London, Paris and Philadelphia often winning medals for their furniture. Wright and Mansfield were clearly aware of the marketing opportunities afforded by making 'Exhibition Pieces' and five years later they revealed a satinwood and marquetry cabinet inset with blue and white Wedgewood plaques at the Paris Exposition Universelle in 1867 where it was the only piece of furniture to be awarded a gold medal. J.H. Pollen noted that in making this piece Wright and Mansfield *'..avoid the production or copy of any foreign period and .. illustrate English art in every respect'* . It was eventually purchased by the Victoria and Albert Museum at the reduced price of £800 as a useful teaching object as well as for its exciting use of light satinwood at a time when dark woods such as ebony were in fashion. (Museum no.548-1868) . Nine years later a pair of side tables by Wright and Mansfield were shown at the Philadelphia Centennial Exhibition of 1876 and illustrated in the Art Journal of the same year, together with a satinwood-veneered and painted sideboard which was described at the time as 'such an objet de luxe as was hardly surpassed of its sort at the Exhibition' . By the late 1880's this successful partnership had dissolved and the company was forced to sell off its stock in 1886 and 1887. It is not yet clear why they had got into such difficulties, but it seems likely they had spent too much money on their exhibition pieces as well as their authentic 18th century examples of furniture. On June 22, 1876, *The Times* reported that as well as furniture the sale contained 'some extremely interesting examples of decorative panelling and chimneypieces in carved wood designed by Sir Christopher Wren, ... and a grand architectural chimneypiece and fireplace of the time of Queen Ann, all in carved wood.' In July 1886 the magazine *The Cabinet Maker & Art Furnisher*, summed up their contribution when it said: *'They must be accounted the leaders of that passing fashion which has happily brought back into our houses many of the charming shapes of the renowned eighteenth century cabinet makers .... the best forms of Chippendale, Hepplewhite and particularly Sheraton have been made to live again under the renovating influence of these able manufacturers'* .

111

111
A pair of Anglo-Indian carved ebony wall brackets
The rectangular top with lapet carved lotus borders above pierced foliate friezes, on inswept scrolling foliate and flowerhead supports with pierced flattened supports to the rear, *48cm wide, 19cm deep, 43cm high (18.5" wide, 7" deep, 16.5" high).* (2)
£1,500 - 2,000
€1,800 - 2,400
US$2,300 - 3,100

112Y
A late 18th century Vizagapatam ivory inlaid work and games box
The hinged top centred by the initial D within a cartouche and enclosing a mirror to the lid lining and a removable tray elaborately fitted with lidded compartments including accessories, with a well beneath containing a folding chess and backgammon board incorporating sandalwood and ebony inlay together with a pair of rectangular boxes containing chess and draught pieces, the front with a pull-out writing drawer revealing compartments enclosed by a blue velvet-lined writing slope, with folding white metal cabriole, on supports, on shaped bracket feet and with white metal carrying handles to the sides, the whole inlaid with engraved trailing leaf borders, and flowers, *46cm wide, 35cm deep, 22cm high (18" wide, 13.5" deep, 8.5" high).*
£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

Provenance:
By descent through the present owner's family since 1795

The restrained neo-classical decoration of the above lot is typical of the decoration that became popular in Vizagapatam in the closing years of the 18th century as the exotic motifs where shed in favour of a style of decoration more in line with current European fashions. Two games boxes with this refined neo-classical decoration were purchased by Lady Clive on her visit to Vizagapatam in 1801. The use of initials within the decoration seems also to have been a recurrent feature amongst pieces with this form of decoration; Richard Wellesley Governor General of India (between 1798-1805) sent his wife Hyacinthe a travelling desk bearing her initials H.C.W and Lieutenant-Colonel George Roberts acquired a toilet glass inscribed with the intials H.C.W which is now in the collection of the V&A Museum, London and is illustrated in A.Jaffer, Furniture from British India and Ceylon, London, 2001, p.207, pl.51

Comparative Literature:
A.Jaffer, Furniture from British India and Ceylon, London, 2001, pp. 193-221
A.Jaffer, Ivory-inlaid and veneered furniture of Vizagapatam, India,' The Magazine Antiques, February, 2001, pp. 342-349.

The box offered here belongs to a group of furniture and related smaller objects produced in the Indian town of Vizagapatam situated on the south east coast of India in proximity to the city of Madras to the South. It operated as a principle trading port from the 17th century due to its position on the major trading routes between Europe and the Far East. Vizagapatam was ideally located as a manufacturing centre with its harbour facilitating the transport of indigenous exotic timbers and materials including teak rosewood, ebony and ivory. Its proximity to Madras and Calcutta was also advantageous as goods were retailed there. In addition to the production of furniture, Vizagapatam had also been and established centre for the manufacture of dyed cottons which had attracted European traders since the 17th century such as the Dutch who established a trading post at Bimlipatam to the north in 1628, and the English, whose textile factory was founded at Vizagapatam in 1668. In 1768 the whole of the Circars region came under the control of the East India Company, with a subsequent increase in population due to the expanding lucrative coastal trade.

In common with the present lot, the design of the furniture produced by the Indian cabinet makers was clearly based on European prototypes or pattern books. However the decoration exhibits Indian characteristics. The broad bands of engraved ivory feature exotic flowers and foliage. These motifs were derived from those initially drawn by Indian artists for use as designs on brightly coloured cotton goods which had become highly fashionable in the west since the 17th century. Whilst the first items of furniture and smaller wares produced in Vizagaptam from the late 17th century relied on ivory inlay and bandings inlaid into a primary timber such as rosewood, the vogue for ivory as the principle medium had become universal by the end of the 18th century. This necessarily restricted the repertoire of manufacture to smaller items of furniture such as chairs and table cabinets. The fashion for similar wares in Europe was spread through the examples which were brought back to the West by dignitaries and officials of the East India Company such as Edward Harrison, Governor of Fort St.George (Madras) (1711-17), Clive of India and Warren Hastings.

(open)

112

113Y
A late 18th century Vizagapatam engraved ivory toilet box
The hinged top enclosing a fitted interior with lidded compartments and a central ratchet supported easel mirror with a *replaced* plate, the base with a drawer, with white metal carrying handles to the sides, on ogee bracket feet, the whole inlaid with topographical panels including buildings and trees within stylised floral and foliate borders, *44cm wide, 33cm deep, 18cm high (17" wide, 12.5" deep, 7" high).*
£8,000 - 12,000
€9,500 - 14,000
US$12,000 - 18,000

For a catalogue note on items produced in Vizagapatam please see lot 112. A related box was sold Christie's New York, The Partridge sale, 17 May 2006, lot 71.

The box offered here features architectural scenes to the central panels of the top, front and sides, in contrast to examples which either display vacant panels or rely on stylised plant motifs combined with linear decoration. Architectural scenes were derived from European print sources which were either faithfully copied or adapted to include Chinese or Indian elements based on local western-style buildings. However it is very rare that an image of this genre can be directly traced to a print source.

(open)

114Y
Miniature Furniture: A late 18th century Vizagapatam table cabinet
In two parts, profusely engraved with stylised flowers and scrolling leaves, the rectangular moulded top above a pair of doors, inlaid with stylised flowers with mihrab arabesques, enclosing twelve short drawers, the sides similarly inlaid, the lower part with three short and two long drawers on a plinth base and shaped bracket feet, *38cm wide, 20cm deep, 43cm in diameter, (14.5" wide, 7.5" deep, (16.5" in diameter,*
£5,000 - 7,000
€5,900 - 8,300
US$7,700 - 11,000

For a catalogue note on items produced in Vizagapatam please see lot 112.

The above lot is unusual in taking the form of a miniature press cupboard. Table furniture from Vizagapatam is more commonly seen in the form of miniature bureau cabinets (such as that brought to England by Alexander Wynch, Governor of Fort St.George and now in the Royal Collection and an example sold Bonhams London, 15 March 2007, lot 148), table bureaus (see Bonhams London, 13 June 2012, lot 84) or table cabinets (see Sotheby's New York, The Lily and Edmond J Safra Collection,3 November 2005, lot 142).

(open)

115

115
A set of eight early 19th century Anglo-Indian ebony armchairs
The tapering backs with over-scrolled top-rails and pierced trellis splats, the moulded arms connected to the top-rails and with vase-shaped, turned supports, the caned seats on turned tapering front legs, *with restorations*. (8)
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 15,000

The design of these armchairs with the distinctive loop to the top of the arm is a feature found on early 19th century chairs from British India and the East Indies. Armin Jaffer notes in *Furniture from British India and Ceylon*, London 2001, p.259, fig.112 that it has been noted there may have been a British precedent for this feature and notes a pair of ebonised and chinoiserie decorated chairs sold at Phillips in London although the point is also raised as to whether Indian design could have influenced a British designer. The feature seems to have been particularly popular in North India especially amongst the Sikhs and portraits of Ranjit Singh and his court exist where they are depicted on chairs with looped arms as well as in Charles D'Oyly's watercolours of British interiors in India. See A.Jaffer, ibid., pp. 259-261

116Y
An 18th century Vizagapatam coromandel and ivory inlaid box
The rectangular top enclosing a fitted interior with compartments and a sliding panel with ratchet notches, the lower part with a drawer to the front, the sides with white metal carrying handles, on bracket feet, inlaid throughout with engraved ivory flowers and borders, *probably originally including a ratchet adjusted mirror to the interior*, *41cm wide, 31cm deep, 17cm high (16" wide, 12" deep, 6.5" high).*
£10,000 - 15,000
€12,000 - 18,000
US$15,000 - 23,000

For a catalogue note on items produced in Vizagapatam please see lot 112. A related box was sold Bonhams, London, 21 November 2012, lot 253.

(one of a set of eight)

(open)

116

(detail)

117Y

A good George III rosewood, satinwood sycamore and tulipwood banded polychrome decorated secretaire bookcase attributed to Seddon, Son and Shackleton

based on a design by Thomas Sheraton

The upper part with a removeable arched pediment decorated with a trophy emblematic of learning and swagged pearl chains and flanked by later turn urn finials above a pair of astragal glazed doors enclosing adjustable shelves, the lower part with a rectangular top and slightly projecting front corners above a twin panelled secretaire drawer decorated with oval pearl bordered medallions depicting floral baskets and enclosing a fitted interior with a later baize lined writing surface, seven pigeon holes and six various drawers, one fitted with aperture for inkwells with a white metal topped inkwell above a pair of panel doors decorated with oval ivy wreath medallions with pearl borders enclosing an adjustable shelf, on square section tapering gaitered feet, *86cm wide, 44.5cm deep, 206cm high (33.5" wide, 17.5" deep, 81" high).*

£25,000 - 30,000
€30,000 - 36,000
US$38,000 - 46,000

Provenance: offered Sotheby's London, 18 November 1994, lot 141.

A closely related satinwood and rosewood secretaire bookcase with the same use of pearl chains and the lotus decorated cornice was sold Christie's London, 2 May 2002, lot 188.

The pattern for this bookcase relates to a design by Thomas Sheraton for a *Secretary and Bookcase*, published as pl.XXVIII in *The Cabinet-Maker and Upholsterer's Drawing-Book*, 1793.

The secretaire bookcase offered here relates closely to and may possibly be part of the same suite as a late George III rosewood, polychrome decorated commode formerly in the collection of the esteemed collector J.S Sykes of Grosvenor Square and sold by his grandson at Phillips, London, 12 June 2001, lot 74 (£40,000 hammer).

The above lot utilizes sophisticated painted decoration associated with the firm of Seddon, Son & Shackleton. In around 1790 George Seddon took his son-in-law Thomas Shackleton into the business and they traded as Seddon Son and Shackleton from 150 Aldersgate Street where at times the firm employed over four hundred men. The firm adopted different names, depending on which family members were working for the business; they were styled Seddon, Son and Shackleton for only eight years, from 1790 until Thomas Shackleton (George Seddon's son-in-law) left to go into partnership with George Oakley in 1798. Painted furniture from the Seddon, Son and Shackleton period is known to have been a feature of the firm's output thanks to two surviving documented commissions, Hauteville House, St Peter Port, Guernsey (179*?) and Bridwell House, Dorset (1792-3). The Hauteville commission included a set of eighteen painted satinwood elbow chairs with three matching window seats (see *'A Catalogue and Index of old Furniture and Works of Decorative Art, Pt III',* M. Harris and Sons, p.386-9, and the Bridwell commission, a satinwood card table and pair of Pembroke tables, see C.Gilbert and G.Beard *The Dictionary of English Furniture Makers 1660-1840*, 1986, pp.796-7. A satinwood marquetry and polychrome decorated secretaire cabinet re-constructed from an important cabinet by Seddon, Son & Shackleton reputedly for Charles IV of Spain with panels attributed to William Hamilton R.A was sold Bonhams, London 7 March 2012, lot 133. It is difficult to piece together a picture of the Seddon house style in the 18th century as few labelled or documented pieces are known. It was remarked by Sophie von La Roche during her visit to Seddon's showroom in 1786, that Seddon was, *'constantly devising new forms'*. Christopher Gilbert discusses the firms output in the manifestation of Seddon, Sons & Shackleton in his article for *Furniture History*, London, 1997, pp.1-29.

The related cabinet sold Phillips, London, 12 June 2001

118

118
A Regency style large walnut and carved parcel-gilt double sided window seat
The scrolled ends and seat with pale green silk upholstery including a squab cushion, the frame applied with carved scrolling foliage, anthemions and paterae, *201cm wide, 68cm deep, 65cm high (79" wide, 26.5" deep, 25.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

119Y
A Regency rosewood and brass marquetry occasional/ work table attributed to Gillows
The rounded rectangular top above a beaded frieze, with a slide, on triple spindle turned end supports, inlaid with brass marquetry panels on downswept legs with leaf cast cappings and castors, *the slide now panelled, previously constructed for a work bag*, *77cm wide, 51cm deep, 74cm high (30" wide, 20" deep, 29" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

119

120

120Y
A Regency rosewood, brass inlaid, sycamore marquetry and gilt bronze mounted metal mounted games/work table
The square ratcheted top inset with a later panel of green gilt tooled leather within a brass marquetry border flanked by hinged eliptical ends with pierced brass galleries, the square top sliding forward and enclosing a morocco leather lined backgammon board, the frieze applied with military trophy mounts and rosettes above a sliding pleated silk lined work basket, on scroll supports joining a stepped platform, on outswept scroll legs with brass lion's paw cappings and castors, *69cm wide, 40.5cm deep, 74cm high (27" wide, 15.5" deep, 29" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

A `Zebrawood' table of very similar form to the offered lot is illustrated in F.Lewis Hinkley, *Metropolitan Furniture of the Georgian Years*, 1988, p. 177, pl. 291. Aspects of the design of the present table are also paralleled on a George IV rosewood and tulipwood banded secretaire chiffonier by Wilkinson of Ludgate Hill, illustrated in C. Gilbert, *Marked London Furniture, 1700-1840*, London 1996, pl.978, p.479, sold Bonhams London, 11 March 2009, lot 68.

The firm of Wilkinson was established circa 1790 by William (d. 1833) and Thomas Wilkinson. William was an upholsterer and cabinet-maker who was particularly known for his patent furniture. By 1808 William had established a business of his own at 14 Ludgate Hill, London. Wilkinson built up a flourishing trade, with significant commissions from such distinguished clients as the Goldsmiths' Company. His sons William and Charles joined him in the business and it continued after their father `s death in 1833 as William & Charles Wilkinson. Wilkinsons of Ludgate Hill merged with Charles Hindley & Sons in the third quarter of the 19th century, and were known to be trading as Hindley & Wilkinson in 1909.

121

121
A Regency mahogany chamber writing table attributed to Gillows
The rounded rectangular top with reeded edge a later green and gilt tooled leather writing surface, with hinged lid to the rear enclosing a divided stationery compartment above a frieze drawer, on reeded turned tapering legs with brass cappings and castors, *62cm wide, 43cm deep, 74cm high (24" wide, 16.5" deep, 29" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

A related design for a 'chamber table' appears in the Gillows Estimate Sketch Books for 1826, reference 3497. A model closely relating to this sketch was sold at Bonhams Chester, 8 March 2007, lot 871. An example supplied to Parlington Hall in 1811 is illustrated in C.Gilbert, Furniture at Temple Newsam and Lotherton Hall, London and Bradford, 1978, p.381, no.502. Two more simplified models were sold Christie's London, 16 September 2004, lots 56 and 57. A further related example was sold Bonhams London 15 June 2011, lot 536 and an example with the inclusion of a gadrooned edge to the top was sold Bonhams, London 16 July 2008, lot 154.

122Y
A Regency rosewood and ebonised side cabinet
in the manner of George Bullock
The grey moulded rectangular marble top, above a pair of doors now with glazed panels, enclosing two adjustable shelves, the sides with free standing turned and lotus leaf carved column, on a moulded plinth carved with foliate border, *83cm wide, 38cm deep, 103cm high (32.5" wide, 14.5" deep, 40.5" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

Related column uprights appear in a drawing for a pair of bookcases illustrated in the Love Papers of designs by Bullock for the 'Breakfast Room' on St Helena and dated Nov 1815, see M.Levy (ed), *George Bullock Cabinet-Maker*, London, 1988, pp.101-103.

122

123

A Regency mahogany patent concertina action folding dining table by Thomas and William Wilkinson of Moorfields

with two additional leaves

The D-shaped fold-over top with roundel decoration and inlaid door and lozenge motifs to the corners, on ten ring turned tapering legs, brass cappings and castors, *with an engraved brass disc to the under-frame inscribed, 'WILKINSON, MOORFIELDS, LONDON, PATNET'*, *226cm wide, 137cm deep, 74cm high (88.5" wide, 53.5" deep, 29" high).*

£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

A closely related table is illustrated in C.Gilbert, *Marked London Furniture 1700-1840*, Leeds 1996, p.471, pl.957. The same brass label that appears on the table offered here is illustrated by Gilbert, op. Cit. p.473, pl.961.

The Wilkinson firm was originally established in Moorfields around 1766 by Joshua Wilkinson and his eldest son moving to the sign of 'The Easy Chair', 7 Brokers Row, Moorfields in 1784 and began trading as Wilkinson & Sons. The firm was taken over by the second son William and his cousin Thomas Wilkinson trading from Nos. 9 & 10 Brokers Row. The firm became known for their range of patent tables and in 1807 the firm advertised dining tables that when closed occupied *'a space considerably smaller than is necessary for the standing of any other dining table now in use'*. The partnership ended in 1808 when William set up on his own at 14 Ludgate Hill and Thomas continued at 10 Broker's Row until 1828.

124

124Y
Two similar Regency rosewood and brass etageres
The square tops with three quarter brass galleries above two further tiers with ring turned uprights and brass castors, *minor differences in dimensions*, *38cm wide, 38cm deep, 74cm high (14.5" wide, 14.5" deep, 29" high).* (2)
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

125Y
A Regency rosewood, satinwood banded and brass marquetry side cabinet
In two parts, the rectangular top above a pair of moulded panelled doors inlaid with brass anthemion to each corner, enclosing a shelf above a rectangular moulded top and secretaire drawer enclosing a baize lined and sloping slide enclosing four short drawers, above a pair of moulded panelled doors similarly inlaid to each corner with brass anthemion enclosing an adjustable shelf on turned lobed feet, *78cm wide, 46cm deep, 138cm high (30.5" wide, 18" deep, 54" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

125

126

126
A Regency ebonised carved sofa
in the manner of Gillows
The overscrolled upholstered back and arms with scroll terminals above a squab cushion seat terminating in a large scroll end, the moulded seat rail on carved hairy lion's paw feet, *the decoration refreshed.*, *210cm wide, 94cm deep, 86cm high (82.5" wide, 37" deep, 33.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

An sofa of identical form the collection of The Earl of Jersey at Osterley Park is illustrated in M.Jourdain, *Regency Furniture*, Glasgow, revised edition 1948, p.93, fig.66 and a variant model without an armrest and with a tapering leg from the collection of the Earl of Bradford and Weston Park, is also illustrated by Jourdain, op.cit.,p.96, fig. 72.

The solid scrolling terminus to the chaise offered here appears on the giltwood settee supplied by Gillows as part of a suite of twelve armchairs and two settees made for Colonel Hughes of Kinmel Park, Denbighshire in 1805. The Kimnel Park suite also employs animal paw feet. One settee from the suite is now in the collection of The V&A (W.38:1 to 4-1930) and illustrated in S.Stuart, *Gillows of Lancaster and London 1730-1840,*, Suffolk, 2008, p.212., pl.188.

image courtesy of Country Life Picture Library

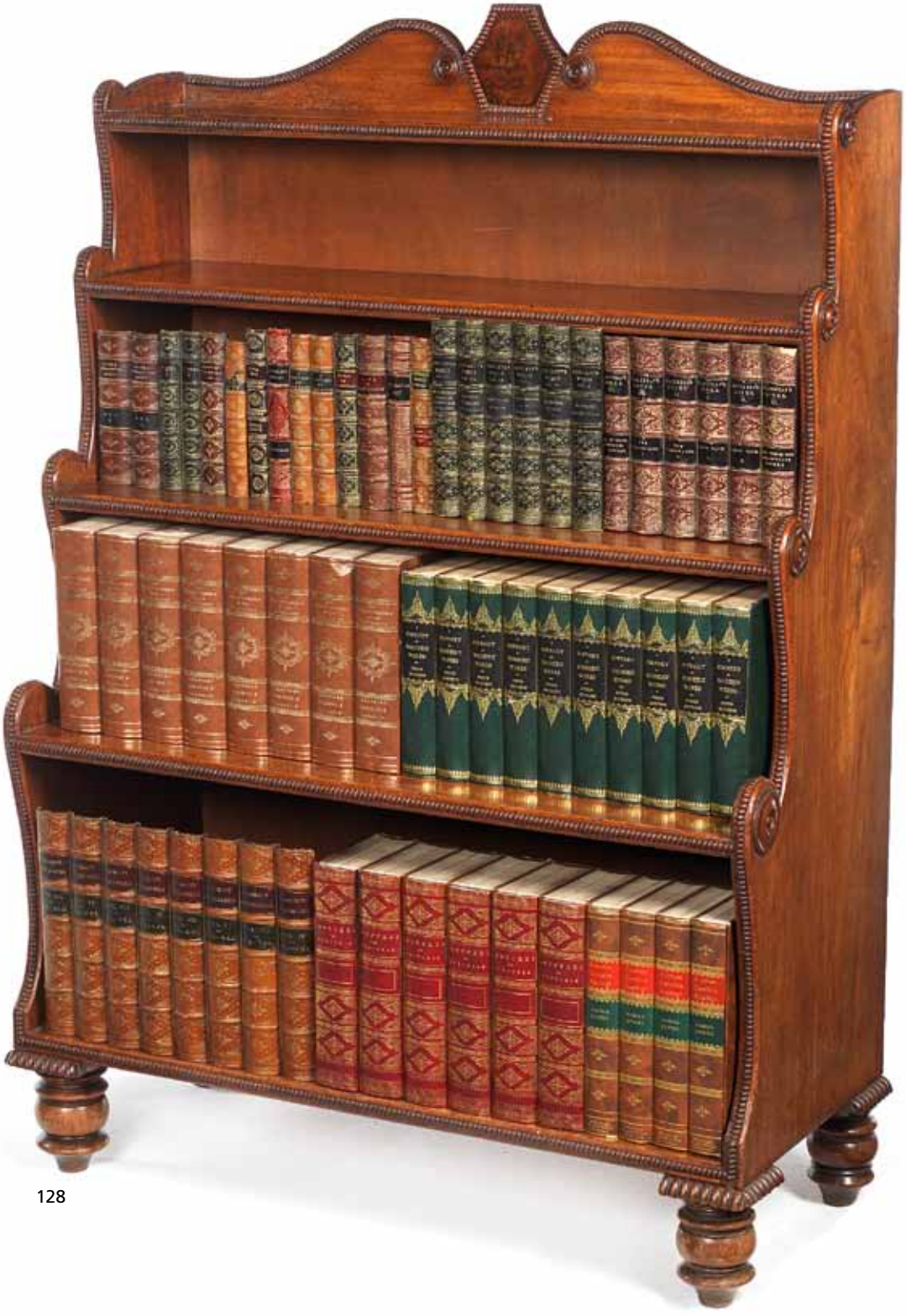
A sofa of identical form from the collection of The Earl of Jersey at Osterley Park

127

127Y
A pair of William IV rosewood library bergères
The scrolling toprails above downswept arms above caned back and sides with lotus leaf carved scrolling terminals, above caned seats, with loose squab cushions, on double moulded seatrails and stiff leaf turned tapering legs with brass circular cappings and castors, *60cm wide, 73cm deep, 95.5cm high (23.5" wide, 28.5" deep, 37.5" high).* (2)
£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

128
A Regency mahogany 'waterfall' bookcase
The serpentine galleried top above five graduated shelves flanked by scrolling shaped sides, on turned feet headed by gadrooned capitals, with gadroon beading and turned disc roundel mouldings throughout, *91cm wide, 41cm deep, 132cm high (35.5" wide, 16" deep, 51.5" high).*
£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

Provenance: Rosalys Ransom, High Duke, Wellingore, Lincs, founder member of Burghley Horse Trials.



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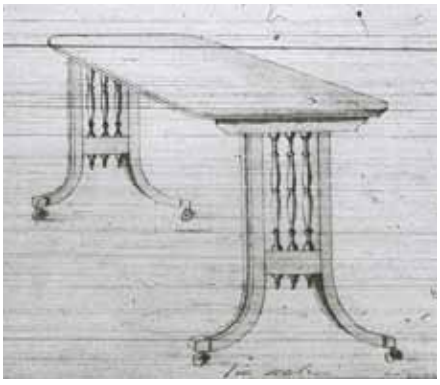
130

129



Westminster City Archives

Design from the *Gillows Estimate Sketch Books* dated 29 July 1818

129
A George IV walnut writing table attributed to Gillows
The rounded rectangular top with later black and tooled leather gilt leather writing surface above a pair of drawers, on spindle turned end supports and downswept legs with brass cappings and castors, *140cm wide, 81cm deep, 74cm high (55" wide, 31.5" deep, 29" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

An almost identical writing table in rosewood with a veneered top and bearing the stamp of the Wardour Street based retailer James Winter is illustrated in C.Gilbert, *Marked London Furniture*, Leeds 1996, p.497, pl.1022.

130
A Regency mahogany 'country house' whatnot
The three tiers each with a drawer, on ring-turned and square supports headed by turned finials, the base enclosed by a single panel door, *46cm wide, 40cm deep, 163cm high (18" wide, 15.5" deep, 64" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

Prov: Donnington Castle House, Donnington

131† Y
Two matching George IV inverted breakfront mahogany bookcases
The rectangular cornices each above a pair of astragal glazed doors and enclosing adjustable shelves, the lower parts with rectangular tops above two short and two long drawers on moulded plinth bases, *differences in dimensions*, *one 139cm wide, 55cm deep, 249cm high, the other 113cm wide, 58cm deep, 250cm high, (one 54.5" wide, 21.5" deep, 98" high, the other 44" wide, 22.5" deep, 98" high)*. (2)
£5,000 - 7,000
€5,900 - 8,300
US$7,700 - 11,000

Provenance: The British physician Basil William Sholto Mackenzie, 2nd Baron Amulree KBE, FRCP (1900 – 1983)

132

132
A George III mahogany, satinwood and tulipwood banded octagonal library table
Inlaid with boxwood and ebonised lines, the octagonal top above four drawers and four faux drawers flanked by trellis inlaid tablets with a radiating veneered top, on a baluster turned column and quadripartite bases with downswept legs terminating in roundels on brass castors, *106cm wide, 106cm deep, 78cm high (41.5" wide, 41.5" deep, 30.5" high).*
£4,000 - 5,000
€4,700 - 5,900
US$6,200 - 7,700

133
A Regency Axminster carpet,
first quarter 19th century, England, 732cm x 626cm
£25,000 - 30,000
€30,000 - 36,000
US$38,000 - 46,000

The location for which this carpet was commissioned is not known, although the carpet has been in the same collection since 1920.

Thomas Whitty's carpet workshop, established in Axminster in 1755, reached its zenith in the period 1765-1790, when numerous commissions were received for many of the great houses of the land. Many of these were designed by Robert Adam, often to reflect his neo-classical ceilings. Several of these remain in-situ to this day in houses such as Saltram House, Newby Hall and Harewood House.

A carpet with a similar design was sold in these rooms 3 May 2001, lot 178.

Literature: S.B.Sherrill, *Carpets and Rugs of Europe and America*.

133

134

134
A Regency mahogany Pembroke table attributed to Gillows
The rounded rectangular hinged top with reeded edge, above a frieze drawer flanked by rectangular panels, on turned tapering reeded legs with brass cappings and castors, *99cm wide, 83cm deep, 74cm high (38.5" wide, 32.5" deep, 29" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

This table corresponds with the pattern illustrated in Gillow's General Sketch Book, 344/144, p.11 and to examples supplied in 1811 to Tatton Park, Cheshire. (See N.Goodison & J.Hardy, *Gillows at Tatton Park*, Furniture History, 1970, pp.28, 30,32 and 35, pl.16b).

Similar tables include an example attributed to Gillows, sold Christie's, London, 24 January 2008, lot 256 (£5250 including buyer's premium), and another example by Richard Wilcock for Gillows, circa 1813, supplied for the Centre Bedroom, North, Hackwood Park, sold in the same rooms, 19 November 2009, lot 12 (£9375). In total Gillows produced four tables of this model for Hackwood including another Pembroke table by Wilcock for Gillows also supplied to William Powlett in 1813 for the South West Bedroom at Hackwood Park, Hampshire, (see: Christie's house sale 20-22 April 1998, lot 370 (£14,950).

135

135
A George IV mahogany gentleman's dressing table in the manner of Gillows
The top with a three-quarter gallery above a concave front and canted sides containing an arrangement of five drawers, on reeded turned legs, *112cm wide, 57cm deep, 82cm high (44" wide, 22" deep, 32" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

Similar dressing tables include examples those offered Christie's, London, 26 Janury 2007, lot 1039 and 10 July 2003, lots 86 & 87 (each £13,145 inc. premium), which were supplied in 1811 by Gillows of Lancaster to Richard Gascoigne for Parlington Hall, Aberford. Four identical dressing tables were amongst various items supplied by the firm to the house, one of which is now at Lotherton Hall. See C.Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, 1978, pp.375-376 and 380, fig.500.

136
A Regency mahogany serving table, attributed to William Trotter
The breakfront top with rounded sides, on four reeded scrolling legs each headed by a carved palmette lappet, *243cm wide, 73cm deep, 92cm high (95.5" wide, 28.5" deep, 36" high).*
£6,000 - 8,000
€7,100 - 9,500
US$9,200 - 12,000

Closely related supports appear on various tables supplied by William Trotter for Paxton, (see F.Bamford, *A Dictionary of Edinburgh Furniture Makers*, Leeds, 1983, pl.54A, 54B, 55A).

William Trotter (1772-1833), an eminent Scottish cabinetmaker, traded from 9 Princes Street (the site on which the 'Balmoral Hotel' stands today). He was born into a family of merchants, descended on the maternal side from the family of John Knox, and around 1790 he entered his father's employment. He became a member of The Merchant Company in 1797 and by 1809 he was sole proprietor of the firm Young & Trotter. In 1814-15 he furnished the library and picture gallery which the architect Robert Reid had added to Paxton House for George Home. His work was characterised by the use of fine quality materials, bold carving and the occasional use of brass inlay, and he was always acutely aware of his customers' expectations. At Paxton in particular he created a number of pieces specifically intended to display marble tablets collected by George Home on a Grand Tour in the 1770's, and in his letter accompanying his initial estimate for the work he wrote 'I mean them all of solid rose wood- and would wish as much carving upon them as possible'. (Sebastian Pryke, Paxton House, Berwickshire - II, Country Life, 6 May, 1993, p.62). In 1819 he was elected master of The Merchant Company and from 1825-27 he was Lord Provost of Edinburgh.

137

137Y
A Regency rosewood and brass marquetry centre table
The circular crossbanded tilt top inlaid with foliate strapwork and stellar and line inlay above a ring turned shaft and circular platform stylised leaf inlaid undertier on scrolled hipped downswept legs with scroll leaf cast cappings and castors, *with inventory mark branded to the underside 'MCD 1839'*, *126cm in diameter, 71cm high (49.5" in diameter, 27.5" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

138

138Y

A small Regency rosewood and brass banded games/writing table attributed to Gillows

The rounded rectangular top with tooled leather inset ends and pierced bowed three-quarter brass galleries, the sliding central top with chequerboard on the reverse, enclosing a backgammon board, above a frieze drawer flanked by milled brass panels, with opposing simulated drawer and similar panels with applied anthemion mounts to the ends, on turned tapering reeded legs, with brass cappings and castors, *99cm wide, 45cm deep, 73cm high (38.5" wide, 17.5" deep, 28.5" high).*

£5,000 - 7,000
€5,900 - 8,300
US$7,700 - 11,000

A closely related but simpler games table attributed to Gillows was offered Christie's London, 19 April 1990, lot 78. The shaped elliptical top with the reversible panel in combination with anthemion escutcheons was a feature of a group of writing/games tables on lyre end supports which are attributed to Gillows. A pair of these tables were commissioned for the library at Shrugborough, Staffordshire during the early years of the 19th century when the architect Samuel Wyatt was working at the house. The Wyatt family of architects are known to have had a close working relationship with Gillows of Lancaster and London. Another table of this model sold Bonhams London, 20 November 2007, lot 155. Other examples include one from the collection of the 5th Baron Brownlow at Belton House, Lincolnshire, sold Sotheby's 10 July 1987, lot 99, another in rosewood, sold in the same rooms, 5 June 2007, lot 211 and a related table from the Moller collection illustrated in R.W Symonds, *Furniture Making in 17th and 18th century England, London 1955, fig 187.*

139

139
A George IV mahogany and caned library bergère attributed to Gillows
The rectangular moulded back and downswept arms, with reeded and turned supports, the moulded seat rail with ebonized disc mouldings, on conforming reeded and turned front legs with brass caps and castors and out swept sabre back legs, together with buttoned canvas seat and back cushions covered in distressed gold silk.
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

140
A George IV large mahogany and ebonised library whatnot
The five tiers with turned and square supports, the base containing a drawer with unusual brass ring handles cast with lion mask motifs, *60cm wide, 43cm deep, 162cm high (23.5" wide, 16.5" deep, 63.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

140

141
A Regency Scottish mahogany and inlaid bookcase
In the Gothic manner, the moulded cornice above a burr ash veneered frieze, the pair of lancet astragal doors enclosing adjustable shelves flanked by downswept scrolling pilasters, the projecting lower part with a frieze drawer and corresponding cupboard doors revealing a single shelf flanked by conforming pilasters, on an outset plinth with lobed bun feet, with gadrooned mouldings, stringing and paterae throughout, *126cm wide, 60cm deep, 226cm high (49.5" wide, 23.5" deep, 88.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

142

142
A George IV mahogany and ebonised folio cupboard
The rectangular ratchet-adjusted top with a detachable book rest, the pair of panelled doors enclosing a shelf now with a circular aperture, the sides with pilasters headed by acanthus capitals and roundels, on a plinth with integral acroteria feet, partially inlaid with ebonised stringing, *92cm wide, 61cm deep, 92cm high (36" wide, 24" deep, 36" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

Provenance: Roydon Hall, Diss, Norfolk.

143Y
A Regency carved rosewood library bergere armchair
Upholstered in burgundy leather, the rectangular upholstered button back and padded arms and sides with lotus, cabochon and acanthus scroll carved uprights, the buttoned seat above a rosette carved frieze, on foliate carved scroll legs with brass cappings and castors.
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

144
A George IV carved mahogany reading chair attributed to Morgan and Saunders
The horse shoe shaped top-rail with a groove to the reverse and a sliding ratcheted book rest with small stationery compartments to either end each enclosing inkwells with brass lids, with removable brass candlearms to either side, the pierced Gothic arched splat and shaped arm supports above a brass studded red leather upholstered saddle shaped seat on ring turned carved lotus carved legs, brass cappings and castors.
£6,000 - 8,000
€7,100 - 9,500
US$9,200 - 12,000

The basic design for this type of chair appeared in Ackermann's 'The Repository' in September 1810 alongside a more conventional bergere with a reading stand, where it is recorded that:

The second is a more novel article but equally convenient and pleasant: gentle-men either sit across, with the face towards the desk, contrived for reading, writing &c. and which, by a rising rack, can be elevated at pleasure; or, when its occupier is tired of the first position, it is with greatest ease turned around in a brass grove, to either side or the other; in which case, the gentleman sits sideways. The circling arms in either way form a very pleasant easy back, and also, in every direction, supports for the arms. As a proof of their real comfort and convenience, they are now if great sale at the ware-rooms of the inventors, Messrs. Morgan and Saunders, Catherine Street, Strand.

The design is reproduced in P.Agius, *Ackermann's Regency Furniture and Interiors*, London, 1984, p.54

A related reading chair was sold Bonhams, London, 12 November 2012, lot 219. A pair of matched reading chairs attributed to Morgan and Saunders and with the same form of hinged sliding reading stand was sold Christie's London, 11 April 1991, lot 54, one of the chairs bearing the stamp of the London furniture brokers, T Willson of 68 Great Queen Street. See also Sotheby's, London, 6 June 2006, lot 361 for another chair with sliding reading stand from the Collection of the late Donald Sinclair.

143

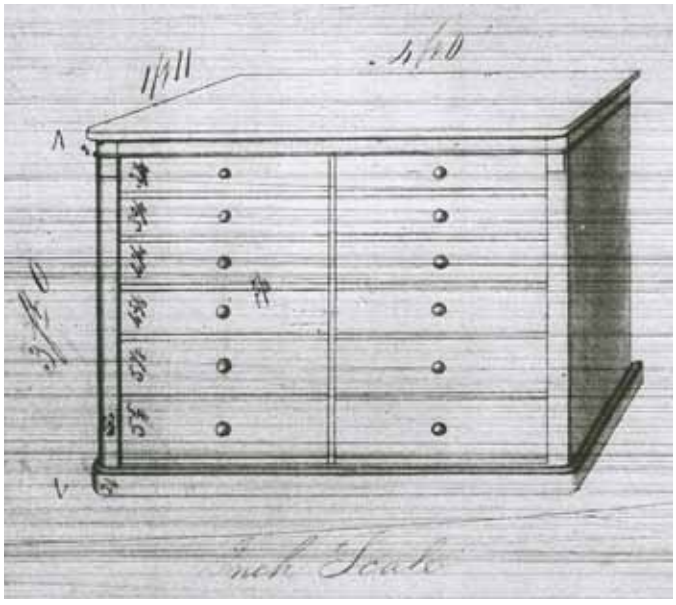
144

145
A George IV mahogany circular breakfast table
The circular tilt-top with segmented veneers outlined with brass stringing and ash crossbanding, the plain frieze with beaded mouldings, on a ring turned foliate carved column with a gadrooned collar, on a stepped tricorn plinth with further gadrooned mouldings, on carved paw feet with concealed castors, *possibly Scottish*, *133cm in diameter, 71cm high (52" in diameter, 27.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

146
A George IV mahogany double chest by William Barrow for Gillows
The rounded rectangular top above two banks of six drawers with Gonçalo Alves turned handles and original lining paper, the locking pilasters with sliding panels concealing the keyholes, on a rounded rectangular moulded plinth, *the top left drawer stamped Gillows and with the pencil inscription W. Barrow to the underside*, *122cm wide, 58cm deep, 92cm high (48" wide, 22.5" deep, 36" high).*
£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

William Barrow, snr was apprenticed to Isaac Greenwood of Lancaster in 1780. He may have been the William Barrow who became a Lancaster freeman 1799-1800 and who worked for Gillows in 1800. He is named on the Gillow payroll in 1835, his son also William, was apprenticed to Redmayne in 1829 and became a freeman in 1837 (see S.Stuart, *Gillows of Lancaster and London 1730-1840*, Vol II, p.215.

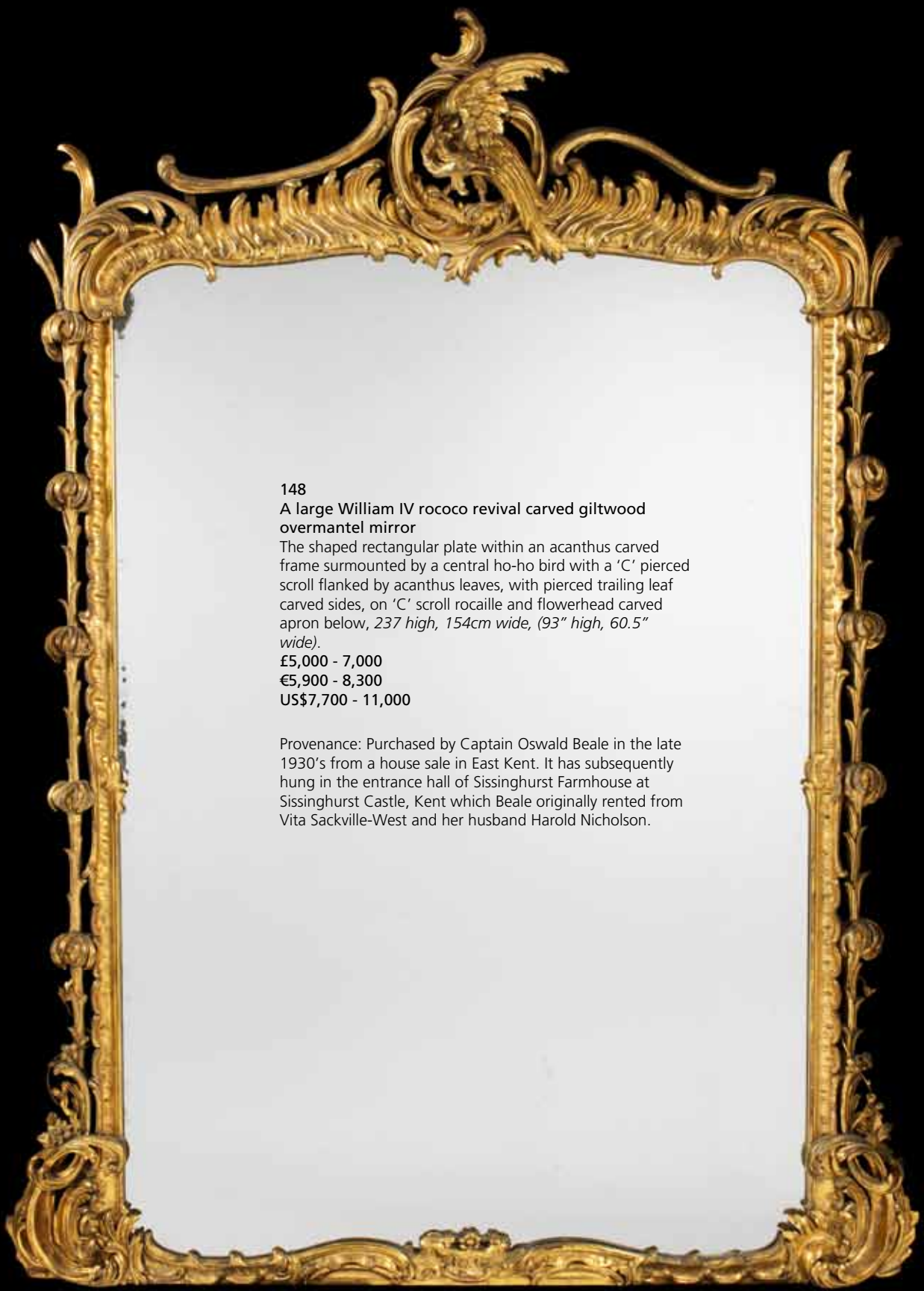
See a drawing in the Gillows Estimate Sketch Books for a mahogany chest of twelve drawers, dated April 11 1840. (Westminster City Archives, ref. 344/104, no.5290).



Design from the *Gillows Estimate Sketch Books* dated 11 April 1840

Westminster City Archives

147
A George IV rosewood carved library table
The rounded rectangular top with lobed edge above two freize drawers centred by a beaded tablet with applied mount depicting the figures of Time and History, with opposing simulated drawers and simulated end drawers, on ring turned leaf carved and wreathed end supports and platform beaded bases and lobed feet, *138cm wide, 73cm deep, 73cm high (54" wide, 28.5" deep, 28.5" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200



148
A large William IV rococo revival carved giltwood overmantel mirror
The shaped rectangular plate within an acanthus carved frame surmounted by a central ho-ho bird with a 'C' pierced scroll flanked by acanthus leaves, with pierced trailing leaf carved sides, on 'C' scroll rocaille and flowerhead carved apron below, *237 high, 154cm wide, (93" high, 60.5" wide)*.
£5,000 - 7,000
€5,900 - 8,300
US$7,700 - 11,000

Provenance: Purchased by Captain Oswald Beale in the late 1930's from a house sale in East Kent. It has subsequently hung in the entrance hall of Sissinghurst Farmhouse at Sissinghurst Castle, Kent which Beale originally rented from Vita Sackville-West and her husband Harold Nicholson.

149

149Y
A William IV rosewood sofa attributed to Gillows
With outcurved acanthus carved arm terminals, above a shaped foliate scrolled and *rocaille* seat frame, on cabriole legs headed with acanthus sprays, terminating in claw feet and sunken castors, *233cm wide, 83cm deep, 88cm high (91.5" wide, 32.5" deep, 34.5" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

A related goncalo alves armchair attributed to Gillows with the same apron pattern was sold Bonhams London, 26 November 2001, lot 189. The armchair previously sold at Bonhams has the naturalistically carved eagle's claw foot seen on furniture from several known Gillow commissions; notably a pair of card tables from Hermeston Hall sold at Bonhams London, 16 July 2008, lot 134. The distinctive eagle's claw foot appears on other well known pieces attributed to Gillows, most notably the suite of rosewood furnishings from Nidd Hall, Ripley, Harrogate, formerly the home of Viscount Mountgarret and sold Christie's London, 9 July 1987, (lots 60-67).

150
A pair of Regency mahogany, ebonised and black marble side cabinets
in the manner of Marsh and Tatham
The mirror back super-structures, each with a pair of amboyna banded small doors flanked by half-column pilasters, the friezes with lozenge and star inlaid palm motifs above open tiers, the sides with brass x-shaped on square pillar supports each inlaid to the front with a caduceus, on ebonised bun feet, *originally with panelled backs now removed but present*, *86cm wide, 43cm deep, 107cm high (33.5" wide, 16.5" deep, 42" high).* (2)
£10,000 - 15,000
€12,000 - 18,000
US$15,000 - 23,000

Provenance: Formerly the property of Lady Anne Cowdray (1913-2009). Lady Anne Cowdray was the daughter of the 10th Earl of Bradford and married Viscount Cowdray in 1939. Lady Anne lived at Broadleas House, Devizes, Wiltshire for sixty four years until her death in 2009.

Although unmarked, these cabinets do show some characteristics of the leading Mayfair cabinet-makers and interior decorators, Marsh & Tatham (subsequently Tatham, Bailey & Sanders). William Marsh (active 1775-1810) and Thomas Tatham (1763-1818) were partners in a very successful firm of cabinetmakers and upholsterers based in Mount Street. They carried out major commissions for the Prince of Wales at Brighton Pavilion and at Carlton House. Charles Heathcote Tatham (1772-1842), brother of Thomas, was sent to Rome by the architect Henry Holland (1745-1806) in 1794 to collect Classical fragments. Tatham's drawings of these, published as '*Etchings of Ancient Ornamental Architecture*' in 1799-1800, provided Marsh and Tatham with the inspiration for much of their furniture.

In 1806 Marsh and Tatham designed a set of four yew wood bookcases in the Greek style, for the library at Carlton House at a cost of £820 (see H. Roberts, *For the King's Pleasure: The Furnishing and Decoration of George IV's Apartments at Windsor Castle*, London, 2002, p.333, fig.414) Whilst they are of a completely different design to the offered lot, they do employ similar stylised ebony marquetry. Likewise, a secretaire and drum shaped table both from the collection of Ralph Dutton at Hinton Ampner also attributable to Marsh and Tatham employ a similar use of ebony decoration on a mahogany ground (see M. Jourdain, *Regency Furniture 1795-1820*, London 1934, p.71, fig.22 and p.129, fig.142.) The Hinton Ampner secretaire uses the same lozenge and star motif inlaid in ebony. The lozenge motif appears in combination with anthemions on a bookcase designed for the Duke of Devonshire and attributed to Thomas Hope, sold Sotheby's Chatsworth Attic sale, 5-7 October 2010, lot 137, while the snake motif appears on anovermantel mirror illustrated in M. Jourdain, *Regency Furniture 1795-1820*, London, rev. ed.1965, p.26, pl.33,149.

150

151

151
A Regency mahogany hat and coat stand
The baluster and ring-turned column issuing three tiers of up-scrolling branches, on four downswept reeded ending in square and turned feet, *45cm wide, 166cm high (17.5" wide, 65" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

152

152
A Regency mahogany and gilt-brass mounted side cabinet
The superstructure with a pierced three quarter gallery above two graduated tiers on baluster-turned supports, the lower tier with pierced brass grilles to the sides above a pair of moulded panel doors enclosing cupboard space, on turned feet, *79cm wide, 42cm deep, 127cm high (31" wide, 16.5" deep, 50" high).*
£3,500 - 4,500
€4,100 - 5,300
US$5,400 - 6,900

153

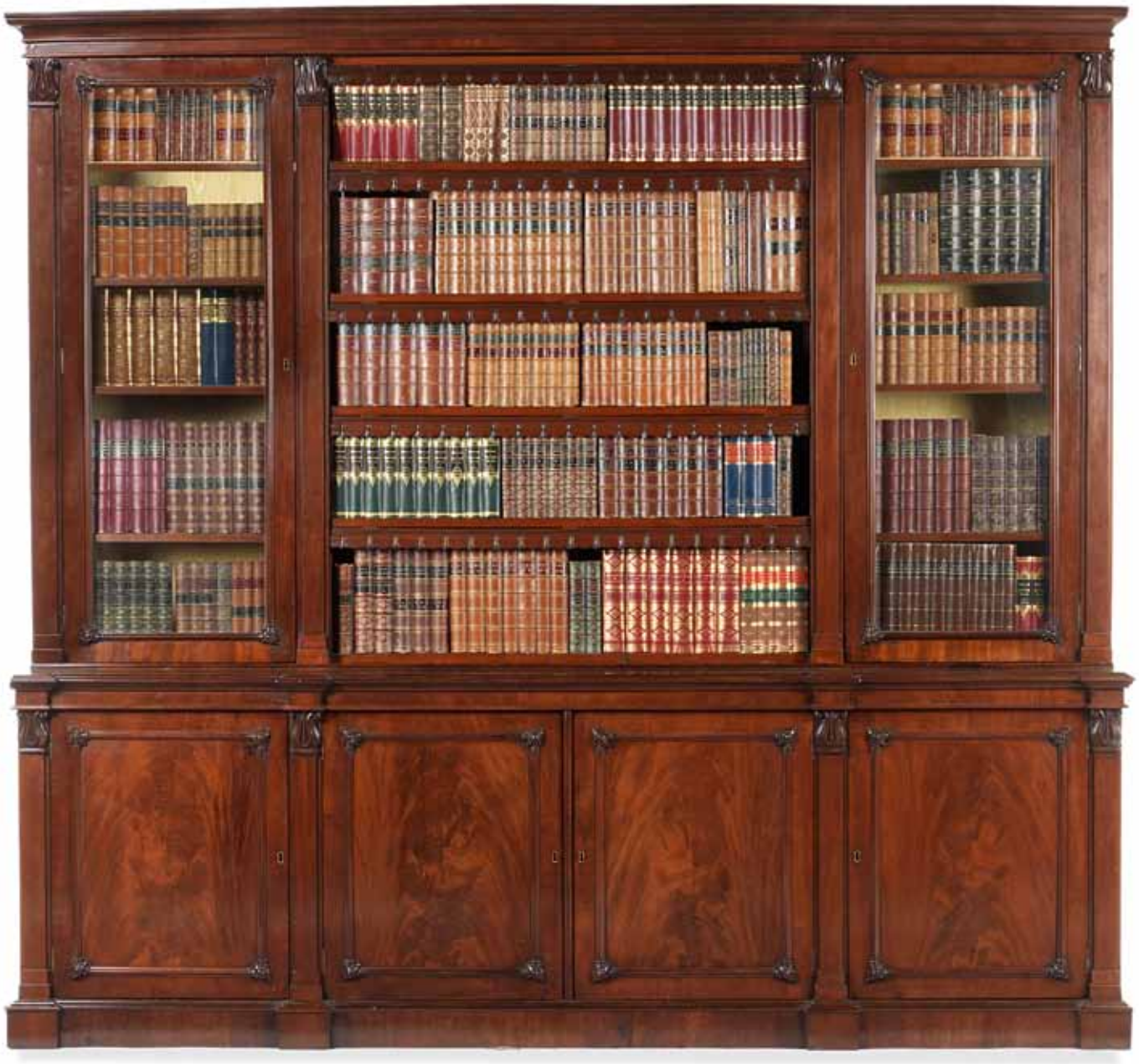
153
A late Regency bird's eye maple and parcel gilt library table
The rectangular top with rounded corners inset with a later tooled leather writing surface above two short drawers and two opposing simulated drawers flanked by scrolling lotus carved spandrels on tapered lotus and foliate decoration joined by a shaped stretcher with a leather padded rest to the centre, on lotus scroll feet and concealed castors, *128cm wide, 65cm deep, 74cm high (50" wide, 25.5" deep, 29" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

A sofa table in bird's eye maple with parcel gilt highlights of similar form to the table offered here and formerly at Cumberland Lodge, Windsor Great Park was sold Christie's, London, 12 May 2012, lot 416

154

154Y
A Regency rosewood banded and sycamore marquetry work table
in the manner of Gillows
The rounded rectangular top with pierced brass galleries to the ends and stepped central section banded and inlaid with scrolling floral marquetry, above a frieze drawer and a sliding pleated silk work bag, on spreading end supports, joined by a ring turned stretcher, on acanthus carved downswept legs with brass leaf cast cappings and castors, *with indistinct label to the interior of the drawer, 'THE MERCHANT ADVENTURERS, 177 SLOANE STREET..', 77cm wide, 40cm deep, 79cm high (30" wide, 15.5" deep, 31" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

155
A pair of Regency style ebonised window seats
The rectangular caned seats flanked by open arms, down swept supports, on faceted front sabre legs, decorated throughout with lozenge borders and gilt lines, *178cm wide, 53cm deep, 58cm high (70" wide, 20.5" deep, 22.5" high).* (2)
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700



156
A late Regency mahogany library bookcase
in the manner of T & G Seddon
The overhanging moulded cornice above four adjustable shelves with lapet carved hinged dust flaps, with glazed cupboard doors enclosing later watermarked silk lined interiors to either side flanked by uprights, with lotus capitals above a pair of central carved moulded panel doors enclosing a divided interior each section with a shelf and flanked by single panel doors also enclosing a single shelf, on a plinth base, *262cm wide, 58cm deep, 241cm high (103" wide, 22.5" deep, 94.5" high).*
£6,000 - 10,000
€7,100 - 12,000
US$9,200 - 15,000

157

157Y
A George IV carved rosewood breakfast table
The circular tilt top on a thick moulded reeded column with acanthus carved socle, on a tripartite base with scrolling lion's paw feet, *135cm in diameter, 72cm high (53" in diameter, 28" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

158

158
A set of twelve Regency dining chairs stamped Ford, possibly for Gillows
Including a pair of armchairs, the turned and partially reeded top-rails above X-shaped splats and reeded uprights, the caned seats with reeded turned front legs headed by tablet mouldings, *two side chairs reduced in height, nine side chairs stamped 'FORD' on the underside of the rear seat-rails*. (12)
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 15,000

(detail of stamp)

The firm of Gillows employed John Ford (1794-1825), a Lancaster-based carver and gilder who is recorded working at Lytham Hall in 1797 for John Clifton on the firm's behalf. He was also referred to in the Gillows Petty Ledger between the years 1802-1804. As both the quality of cabinet-work and design of the present chairs are consistent with furniture typically associated with Gillows, it is possible that the stamp on the present lot may be linked to the same craftsman (see: Susan Stuart, *Gillows of Lancaster and London, 1730-1840*, 2008, 2 vols., vol II, p. 236 and Geoffrey Beard and Christopher Gilbert eds., *The Dictionary of English Furniture Makers 1660-1840*, 1986, p.309). A set of four reeded frame chairs with X-shaped splats, including a pair of armchairs, also stamped 'FORD', were offered Sotheby's London, 7 May 1971, lot 169. One chair (stamped 'FORD') of a set of five chairs including an armchair, with X-frame splats is recorded in the collection of the Bowes Museum, Barnard Castle, Co. Durham (see: Beard and Gilbert *op. cit.*, p. 308).

159

159
A Regency style giltwood and verre églomisé mirror
The cavetto, cornice applied with ball decoration, the elaborate Gothic tracery framed plates with a central convex mirror panel, the cluster column pilasters divided by verre églomisé plates with vine decoration,
135cm wide, 100cm high (53" wide, 39" high).
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

160

160
A Regency calamander and satinwood inlaid sofa table
The rounded rectangular top with a pair of real and opposing dummy drawers, the slightly concave tapered solid end-supports with a turned stretcher, on platform bases with scroll feet and brass castors, *144cm wide, 66cm deep, 69cm high (56.5" wide, 25.5" deep, 27" high).*
£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

161

161Y
A Regency rosewood satinwood crossbanded and circular breakfast table
The tilt-top with triple satinwood bandings, the simulated rosewood turned stem above quadruple splayed legs ending in anthemion cast brass cappings and castors, *120cm in diameter, 73cm high (47" in diameter, 28.5" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

162
A pair of gilt and patinated bronze ormolu and bronze ewers
in the manner of Clodion
The goat mask cast, fluted necks with handles in the form of entwined serpents, the bodies with mythical woodland scenes of satyrs and maidens, on fluted stems headed by acanthus leaf decoration and with oak-leaf garland decorated socles, *27cm wide, 47cm high (10.5" wide, 18.5" high).* (2)
£1,000 - 1,500
€1,200 - 1,800
US$1,500 - 2,300

Models of this ewer were supplied to the Wedgwood factory by John Flaxman snr. in 1775, but the original designs were probably copied or cast from models by Claude Michel Clodion (1738-1814), who possibly derived them from a model by Sigisbert-François Michel (1728-1811). See London, Royal Academy of Arts, *John Flaxman, R.A.,* 26 Oct-9 Dec. 1979, David Bindman.

For a pair of comparable ewers see Christies, London, 22 May 2003, lot 39.

162

163

163
A pair of 19th century 'antique green' scagliola columns
Of cylindrical form on stepped bases, *36cm in diameter, 115cm high (14" in diameter, 45" high).* (2)
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

165

164
A pair of 19th century gilt and patinated bronze candlesticks
In the Empire style, each in the form of a putto bearing a single candle sconce supported by twin scrolling brackets, the engine turned cylindrical pedestals with foliate and reeded collars, on square plinths, *9cm wide, 33cm high (3.5" wide, 12.5" high).* (2)
£1,500 - 2,000
€1,800 - 2,400
US$2,300 - 3,100

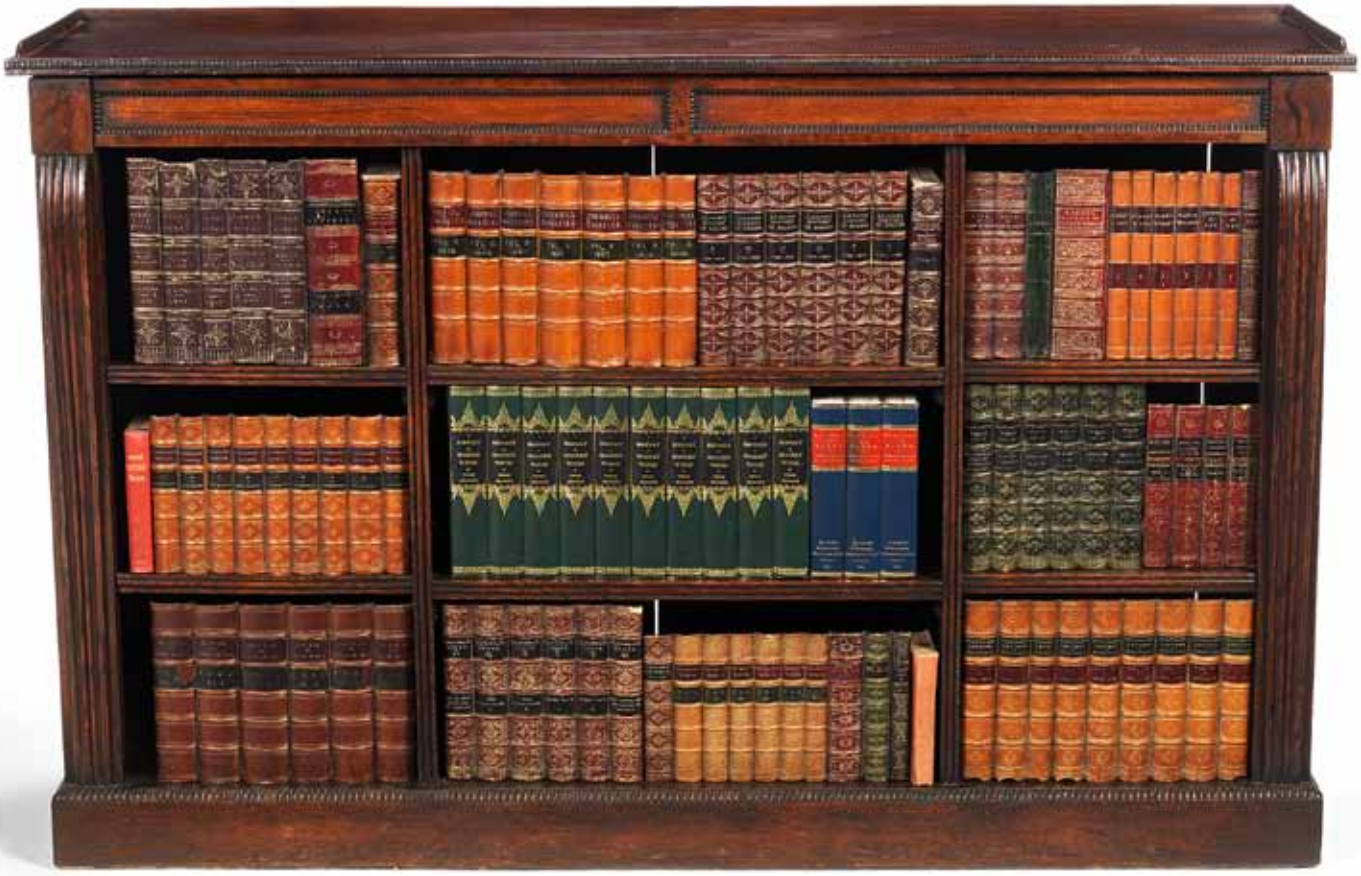
165
A pair of William IV gilt bronze 'Blakes Patent' lustre candleabra
The pierced scrolling bodies issuing three candlesconces with foliate collars hung with rectangular prismatic drops on foliate columns and stepped rectangular lotus decorated bases, stamped to the reverse 'Blakes Patent', *36cm wide, 42cm high (14" wide, 16.5" high).* (2)
£1,000 - 1,500
€1,200 - 1,800
US$1,500 - 2,300

166
A pair of early 19th century bronze and ormolu figural twin branch candelabra
In the form of patinated bronze cherubs holding aloft scrolling branches, with octagonal sconces and tasselled drip- pans centred by patinated bronze stylised anthmion, on milled turned spreading socles and square white marble bases, *48cm high, (18.5" high).* (2)
£2,000 - 3,000
€2,400 - 3,600
US$3,100 - 4,600

167Y
A Regency rosewood and simulated rosewood open bookcase
The gadroon-beaded top with a three quarter gallery above a twin panel frieze with conforming beading, the three columns of shelves with moulded edges flanked by moulded scrolling pilasters, on a gadroon-beaded plinth, *146cm wide, 40cm deep, 94cm high (57" wide, 15.5" deep, 37" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

164

166



167

168

169

168
A pair of George III style cut-glass twenty light chandeliers
The divided baluster stems headed by domed canopies hung with chains of faceted drops, each of the alternating large and small scrolling, rope-twist moulded branches hung with festooned faceted drops terminating in drop-hung drip-pans, the arms issuing from cut-glass bowls hung with swags surrounding similarly hung canopied pendants terminating in ball finials, *fitted for electricity, some losses including one arm 120cm in diameter, 145cm high (47" in diameter, 57" high).* (2)
£7,000 - 10,000
€8,300 - 12,000
US$11,000 - 15,000

Please note that the present lot is sold in situ and viewing by appointment can be arranged by contacting the furniture department. The buyer will be responsible for the safe removal of the chandelier at a mutually convenient time agreed with the vendor.

169
A pair of late 19th century gilt-brass and 'Jasperware' mounted wall lights
In the George III neo-classical style, the anthemion crestings above oval medallions of muses within leaf scroll and bell-flower swag surrounds, each of the twin-scrolling branches issuing from acanthus clad pedestals and terminating in leaf-cast sconces, the bases suspending ribbon-tied pierced festoon ornament, *32cm wide, 73cm high (12.5" wide, 28.5" high).* (2)
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

168

170
A pair of 19th century cut glass and silver plated candelabra by F & C Osler
Each with a central faceted spire above four slice cut upturned branches terminating in drip-plans and sconces and with pendant vase-shaped finials, the octagonal stems on domed segmented bases with radiating glass ball feet surmounted by acorn-shaped finials, *each silver plated base stamped 'F & C Osler, some glass elements possibly replaced, 42cm in diameter, 70cm high (16.5" in diameter, 27.5" high).* (2)
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

In the 19th century Birmingham was renowned for its manufacture of metal and glass goods. The firm of F. & C. Osler (established in 1807 by Thomas Osler in Broad Street) was a principal manufacturer of light fittings and glass furniture, much of which was exported to the Indian sub-continent. A London showroom established the firm as a market leader and it continued to be so throughout the century, with an international reputation for extremely high standards of quality and craftsmanship. Osler who also shared a showroom in Calcutta with the silversmiths Hamilton & Co.

170

171
A Victorian carved oak centre table
attributed to A.W.N.Pugin
The octagonal moulded top above trussed clustered supports joined by a moulded 'H' stretcher, on downswept feet carved with rosettes, on castors, *numbered IV on the frame*, *197cm wide, 107cm deep, 85cm high (77.5" wide, 42" deep, 33" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

Provenance: by repute Scarisbrick Hall, Lancashire, inherited by the current owner from his father who had owned it since the 1950's and he had always believed it came from Scarisbrick Hall.

Pugin's first independent architectural commission was for Scarisbrick Hall, Lancashire in 1837 for Charles Scarisbrick (1800-60). Scarisbrick was an enthusiastic collector of medieval objects and had a vision of recreating an 'Old English Catholic mansion' which ended up expanding as his collection grew. On Pugin's death in 1852 the commission was inherited by his son Edward W.Pugin and remained unfinished after the death of Lady Anne Scarisbrick in 1872. Her daughter Eliza Margaret, Marquise de Casteja inherited the house and it became absorbed by the extensive Casteja estates.

An arm-chair made for Scarisbrick Hall is in the collection at the V & A museum, which has been noted as the only piece known (see P.Atterbury & C.Wainwright), *Pugin*. However, a carved oak bookcase from Scarisbrick was offered sold Phillips, London, 22 November 1994, lot 237. The bookcase was possibly lot 1790 in the catalogue of sale contents, which took place on the 16th July, 1923, sold by direction of the Marquis de Casteja D.S.O., M.C, and conducted by J.Hatch, Son & Fielding. Although the above lot cannot be firmly identified in the 1923 catalogue, it is possible that it was sold at an earlier point. On Charles' death in 1860, Lady Ann only inherited half of the Hall, most of the furnishings were sold to raise money for his children's trust fund at a previous sale of contents in 1861.

Pugin's furniture by 1835 had evolved into a more structural Gothic style, as seen illustrated in his, *Gothic Furniture of the 15th Cent.* (1835). Here, for the first time, his 'principle of revealed construction' was applied to furniture design. A drawing for the kitchen at Scarisbrick illustrates this as it shows a large refectory table in the centre, the design of the side supports reflecting the large roof trusses' 'tusked' tenons, (see C.Gere & M.Whiteway, *Nineteenth-Century Design*, p.42).

Pugin's progressive use of the 'tusked' tenon reflected his ideal that:

'...the smallest detail should have a meaning or serve a purpose; and even the construction itself should vary with the material employed'

By the late 1840's, Webb, Crace, Myers, Gillow and Holland and Sons were all working to Pugin's designs, making it now challenging to firmly attribute his furniture to one particular cabinet-making firm without documentation, stamps or labels.

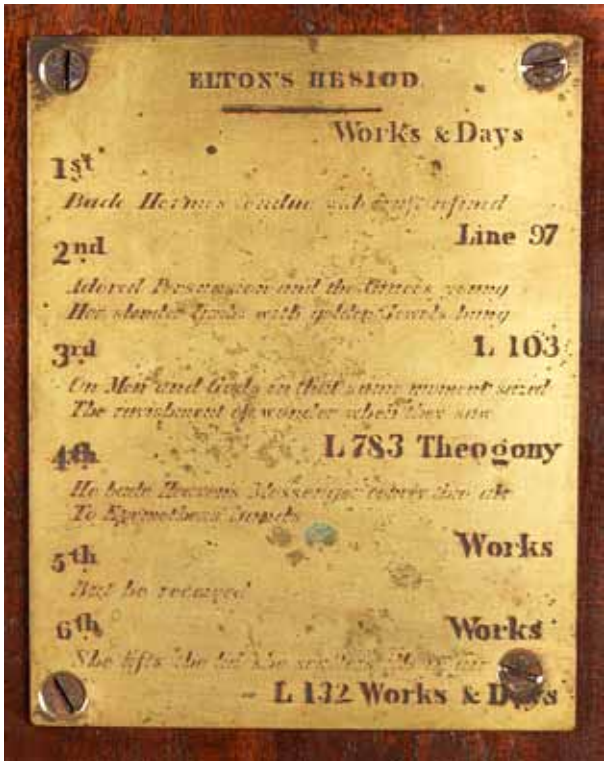
The present lot has similarities to Pugin's own dining table, circa 1845, now in the Palace of Westminster, and a further oak table circa 1840, illustrated p.43 [ibid].

172
A pair of Victorian oak window seats
The elongated rectangular moulded, padded seats with 19th century carpet upholstery, the shaped aprons each above six turned and knopped legs, *200cm wide, 59cm deep, 47cm high (78.5" wide, 23" deep, 18.5" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

Courtesy of the London Metropolitan Archive.

A watercolour showing a view of no. 109 Fleet Street with figures outside premises of Herring and Son, upholsterers, decorators and valuers. By James Findlay c1820.

(detail of stamp)



(detail of brass plaque)

173Y

THE 1851 GREAT EXHIBITION: *'The Opening of Pandora's Box'* **An early Victorian figured walnut, brass, pewter, copper, mother of pearl and ivory inlaid centre table by R. W. Herring & Sons, the marquetry scenes designed by John Flaxman**

Applied with gilt bronze mounts, the circular tilt top centred by musical trophies within borders of grape vines and leaves and an ivy and berry wreath, the outer border inlaid with five engraved brass scenes taken from Elton's *Hesiod*, flanked by classical trophies and vine and berry entwined swags, on a triform spreading shaft applied with gilt bronze mounts with trailing flowerheads, inlaid with a laurel leaf and berry riband tied wreaths each centred by a female mask, on downswept scrolling legs applied with scrolling acanthus leaves and shell cast feet, with castors, *ink stamped on the block, 'R.W. HERRING & SON, ..., 109 FLEET STREET, LONDON', with brass label to the underside engraved:*

"Elton's Hesiod"
1st - Bade Hermes endue with xxxx refined - Line 97
2nd - Adored Persuasion and the Graces young
Her slender limbs with golden jewels bring - L 103
3rd - On Men and Gods in the same moment seized
The ravishment of wonder when they saw -L 783 Theogony
4th - He bade Heavens Messenger convey thro' air
To Epemetheus sends - Works
5th - But be received - Works
6th - She lifts the lid she scatters ills in the air - L132 Works & Days
128cm in diameter, 73cm high (50" in diameter, 28.5" high).

£40,000 - 60,000
€47,000 - 71,000
US$62,000 - 92,000

Provenance: The Great Exhibition of 1851, Hyde Park, London, exhibited by R.W Herring & Sons

Literature: From the Official catalogue: *'Great Exhibition of the works of industry of all Nations, 1851, Official Descriptive and Illustrated Catalogue - Volume I Index'*, published by Spicer Brothers.

In class XXVI (26- furniture) stand 205,
Herring, Robert, William and Sons.
109 Fleet Street - decorators:

"Centre-table made of fine walnut wood, inlaid with metals Ivory, and pearls, as a boarder, divided by trophies, inlaid in white and pearl, are the six subjects, designed by Flaxman "the opening of Pandora's box" inlaid in brass and etched"

The firm commented on their intentions for the exhibition:

"*One of the objects in view is to exhibit an application of the products of high art to the embellishment of ordinary furniture.*"

Elton's Hesiod

Charles Abraham Elton (1778-1853) was a cultivated man and an associate of Charles Lamb and Samuel Taylor Coleridge and published his *"Remains of Hesiods, translated...with notes"* in 1815, later editions were accompanied by engravings by William Blake after John Flaxman. Hesiod, a contemporary of Homer, was an oral Greek poet whose is thought to have been active somewhere between 750 BC and 650 BC. Hesiod's reputation is based on the works attributed to him by ancient commentators, *'Works and Days'*, *'Theogony'* and *'Shield of Heracles'* as well as some fragmented works. *'Works and Days'* is a poem comprising some eight hundred verses and is concerned with labour and its purpose as the universal role of man. The poem regards labour as the source of all good in that both men and gods hate the idle. The character of Pandora appears in both Hesiod's *'Works and Days'* and *'Theogony'*. In Greek mythology Pandora was the first human woman created by the gods with unique gifts. She opened a box releasing all the evils of humanity into the world. When she closed the box again it was only 'Hope' that remained inside. She opened the box out of curiosity and not as a malicious act. Hesiod wrote in *'Works and Days'*:

"Only Hope was left within her unbreakable house, she remained under the lip of the jar and did not fly away before Pandora replaced the lid of the jar. This was the will of aegis bearing Zeus, the cloudgatherer".

Although Pandora is referred to in *'Theogony'* (Lines 560-612), a poem in epic meter, she is not mentioned by name. The Human race receives the stolen gift of fire from Prometheus and Zeus decides to punish humanity and creates Pandora. The Pandora Story is expanded on in *'Works and Days'* which is the first literary telling of the story. Hesiod expands on the scope of what she inflicts on humanity. The gods all play a part in Pandora's creation, Athena teaches her needlework and weaving, Aphrodite 'sheds grace upon her head, Persuasion and the Charities adorned her with necklaces and other finery while Hermes named her Pandora meaning 'all gifted' and gave her a shameful mind and deceitful reputation.

John Flaxman (1755-1826)

The sculptor John Flaxman was engaged in February 1816 with Longman and Co. to '*Furnish a series of Drawings to illustrate Hesiod'* and these were produced in his usual graphic style around quotations from Elton's second edition (1815) of *'The Remains of Hesiod translated by Charles Abraham Elton'* The engravings comprise of some thirty seven plates and are one of William Blake's most significant undertakings as a commercial engraver of designs by other artists. Flaxman was largely self taught, his father being a modeller of seller of plaster casts. The artists William Blake (1757-1827) who was to engrave his illustrations for Hesiod was a close friend of Flaxman and the pair met during their first year at The Royal Academy. Flaxman was later employed by Josiah Wedgwood and William Bentley to model reliefs for the company's jasperware and basaltware again working in a classical style. Flaxman's compositions for Hesiod were heavily influenced by Greek and Etruscan vase paintings and were frequently reprinted and were included in '*The Classical Compositions of John Flaxman'* in 1870.

R. W Herring & Sons

The firm of Robert Herring traded between 1769-1839 and are recorded as cabinet-makers, upholsterers, appraisers and undertakers. The is believed to have been founded by a Robert Herring with the business being continued by his son Robert Herring accounting for the long trading life of the company. The firm are initially recorded at No.96 Fleet Street (1771-1783) and later at number 109 (1784-1870). The ink stamp that appears on the above lot is previously unrecorded. Robert Herring is listed on Sheraton's 1803 list of Master Cabinet Makers. A Regency bookcase bearing a printed card from Herring and Son, Upholsterers and Cabinet-Makers, No.109, Fleet Street, London and bearing delivery instructions was sold Sotheby's .....and is illustrated in C.Gilbert, *Marked London Furniture 1700-1840,* Leeds 1996, p.264, pl.491 & 492.

According to C.Edwards in his article, *Art Furniture in the Old English Style, The Firm of Collinson and Lock, London, 1870-1900*, Frank G.Collinson and George J.Lock were originally employees of the prestigious firm of Jackson and Graham left to work for Herring and Company in the 1860's. They eventually succeeded Herring's Fleet Street business in 1870.

Advertisements in *Notes and Queries*, 4th Series VI, dated 10th September 1870 and Series XI dated 3rd May 1873 show they used the Herring name to illustrate the heritage listing the firm and the Herring founding date on their bill heads. The 1873 advertisement reads:

"Old English" Furniture
Reproductions of Simple and Artistic Cabinet Work from Country Mansions of the XVI. and XVII. Centuries, combining good taste, sound workmanship, and economy.
COLLINSON & LOCK (late Herring).
CABINET MAKERS, 109 Fleet Street, E.C. Established 1782.

The Great Exhibtion of the Works of Industry of all Nations, 1851 (1 May 1851 - 11 October 1851)

London's Great Exhibtion was to set the benchmark of the numerous World's Fairs in the second half of the 19th century. Attracting more that six million visitors to Joseph Paxton's 'Crystal Palace' in London's Hyde Park, equivalent to 1/3 of the population, all keen to see the 13,000 exhibits. The Exhibition was the brainchild of the civil servant and inventor Sir Henry Cole (1808-1885) aided by Prince Albert (1819-1861) and aimed to establish Britain at the forefront of design and manufacture. Amongst the notable attendees were Charles Darwin, Charles Dickens, Lewis Carroll, the Orleanist Royal family and Charlotte Bronte who described her visit:

"*It is a wonderful place - vast, strange, new and impossible to describe. Its granduer does not consist in one thing, but in the unique assemblage of all things. Whatever Industry has created you find there...it seems as if only magic could have gathered this mass of wealth from all ends of the earth - as if none but supernatural hands could have arranged this with such a blaze and contrast of colours and marvellous power of effect*"

The Exhibition was an enormous popular and cultural success and yielded a surplus of £186,000 which was used in the creation of numerous educational and cultural institutions including the South Kensington Museum which was later to become the Victoria & Albert Museum.

(detail)

174
A late Victorian ebonised Chesterfield sofa
Now upholstered in brown buttoned hide, the arm facings and seatrail with brass close-nailing, on ebonised turned feet with ceramic castors,
190cm wide, 85cm deep, 79cm high (74.5" wide, 33" deep, 31" high).
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

Sold Christie's New York, 25-26 January 2000, lot 374 ($19,550 including buyer's premium).

175
A mid Victorian walnut folio/music stand
The pierced scroll-work ratcheted sides with apertures for candlearms, now lacking, on shaped end supports decorated with flowers and scroll work, joined by shaped and moulded stretchers, on downswept acanthus carved feet, *68cm wide, 64cm deep extended, 115cm high (26.5" wide, 25" deep extended, 45" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

175

176

176
An Victorian bird's-eye maple and walnut Wellington chest
with seven graduated drawers, flanked by a pair of pilasters with bell-flower carving, one hinged and locking, on a moulded plinth, *60cm wide, 46cm deep, 122cm high (23.5" wide, 18" deep, 48" high).*
£3,000 - 4,000
€3,600 - 4,700
US$4,600 - 6,200

177

A Victorian satinwood and inlaid writing table

in the Louis XVI style in the manner of Donald Ross

Applied with gilt metal mounts, the rectangular and gilt-metal floral moulded top with distinctive trellis pattern inlay and gilt tooled green leather writing surface, above two short trellis inlay frieze drawers and floral gilt metal centre mount, the sides and back with similar inlay and two further simulated frieze drawers, on turned tapering and fluted legs with round floral gilt metal mounts terminating on gilt caps and castors, *114cm wide, 63cm deep, 73.5cm high (44.5" wide, 24.5" deep, 28.5" high).*

£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

Trellis marquetry on Victorian furniture in the Louis XVI style is often linked to the London cabinet-maker Donald Ross who operated from 13 Denmark Square, Soho during the third quarter of the 19th century and exhibited at the Great Exhibition of 1851. See C. Payne, Nineteenth Century European Furniture, Suffolk, 1981, p. 315

178

A Victorian walnut, marquetry and gilt-brass mounted bureau plat attributed to Gillows

The moulded serpentine top with a central figured walnut panel within a ribbon-tied strapwork banding and an outer border of floral swag inlay, on an ebonised ground outlined with tulipwood crossbanding, the similarly inlaid frieze with a single drawer and mask mounts to the sides, on cabriole legs with pierced rocaille decorated knees and sabots, *the lock stamped Jenner & Knewstub, 33 St James's St., London*, *95cm wide, 56cm deep, 68cm high (37" wide, 22" deep, 26.5" high).*

£8,000 - 12,000
€9,500 - 14,000
US$12,000 - 18,000

A related bureau plat with almost identical marquetry is illustrated in E.T Joy, *English Furniture 1800-1851*, London, 1977, p.152. For a similar but larger bureau plat sold in these rooms, see Bonhams, 16 June 2010, lot 102.

A related marquetry bureau plat stamped Gillow with parallels in the marquetry and mounting was sold by Turner, Fletcher and Essex from the collection of Mrs P.Neal at the contents sale of Holbeck Manor, near Horncastle, Lincolnshire, 11-12 September 1975, lot 656 and later sold Christie's London, 15 December 1998, lot 101. Another bureau plat stamped Gillow & Co. with distinct parallels in the handling of the marquetry was sold Phillips London, 13 May 1997, lot 226.

179

180

179
A mid Victorian tulipwood and kingwood marquetry bois de bout floral marquetry folio writing cabinet on stand
in the Louis XV/XVI transitional style
Applied with gilt bronze mounts, in two parts, the rounded rectangular ratcheted top with moulded edge and tooled leather inset writing surface, above an open tooled leather lined recess and a pair of quarter veneered panelled doors inlaid with riband tied laurel leaves and berries, enclosing a velvet lined interior, with opposing simulated doors and similarly inlaid sides, the shaped gilt brass bound stand with serpentine apron and applied mounts of a flower basket flanked by putti, on slender cabriole legs with applied scrolling mounts trailing to acanthus leaves on a shaped rectangular inlaid base, applied with stiff leaves and scrolling lion mask mounts, *63cm wide, 42cm deep, 102cm high (24.5" wide, 16.5" deep, 40" high).*
£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

180
A late Victorian thuya, sycamore, purplewood banded and ebonised card table by Lamb of Manchester
in the Louis XVI style
Applied with gilt bronze mounts, the rectangular swivel top with stiff leaf edge moulding, enclosing a later baize and tooled leather interior, above a banded frieze applied with musical trophies flanked by paterae mounts, above double turned end supports joined by a turned stretcher, on downswept moulded and beaded legs with lion mask and paterae mounts to the feet, on castors, *97cm wide, 48cm deep, 75cm high (38" wide, 18.5" deep, 29.5" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

The firm of James Lamb was the pre-eminent Manchester cabinetmaker in the second half of the 19th century. James Lamb was born in 1816 and joined the family business developing it into a high class decorating and furnishing firm. The firm had a workshop in Castleford and their main gallery in John Dalton Street, Manchester, with showrooms over three floors. The firm was to go on to international success winning medals at the London 1862 Exhibition, the Paris 1867 Exhibition and Paris 1878 Exhibition. They employed designers of the calibre of Charles Bevan, Bruce Talbert and W.J Estall. The cabinet the firm exhibited at the 1867 Exhibition was sold Sotheby's, London, 3 October 1997. When James Lamb died in 1903, his obituary appeared in *The Journal of Decorative Art and British Decorators* where it was recorded that:
His name was a synonym for the best in everything that he did from 1850-1885, and he towered over everybody in Lancashire and Yorkshire as maker of high-class furniture.....to middle aged and older men connected with the furniture and decorating business, his name for fifty years stood as a landmark for all that was best in both spheres of industrial art.

181
A good Victorian figured walnut partners desk
The chamfered rectangular moulded top with replaced gilt tooled leather inset, above an inverted breakfront frieze with three moulded drawers above a further six drawers to the pommel pedestals opposed by a pair of moulded cupboard doors each enclosing a shelf and cupboard space, on a pair of chamfered moulded plinths, *148cm wide, 83cm deep, 79cm high (58" wide, 32.5" deep, 31" high).*
£5,000 - 8,000
€5,900 - 9,500
US$7,700 - 12,000

182
An impressive 30ft Victorian mahogany dining table by Holland & Sons
in the manner of Alfred Stevens
The moulded rectangular top with three extending sections supporting an additional ten leaves, on bulbous square section moulded tapering legs terminating in large brass cappings and leather wheels, *stamped twice HOLLAND & SONS* to the under-frame, *912cm wide, 181cm deep, 72cm high (359" wide, 71" deep, 28" high).*
£30,000 - 50,000
€36,000 - 59,000
US$46,000 - 77,000

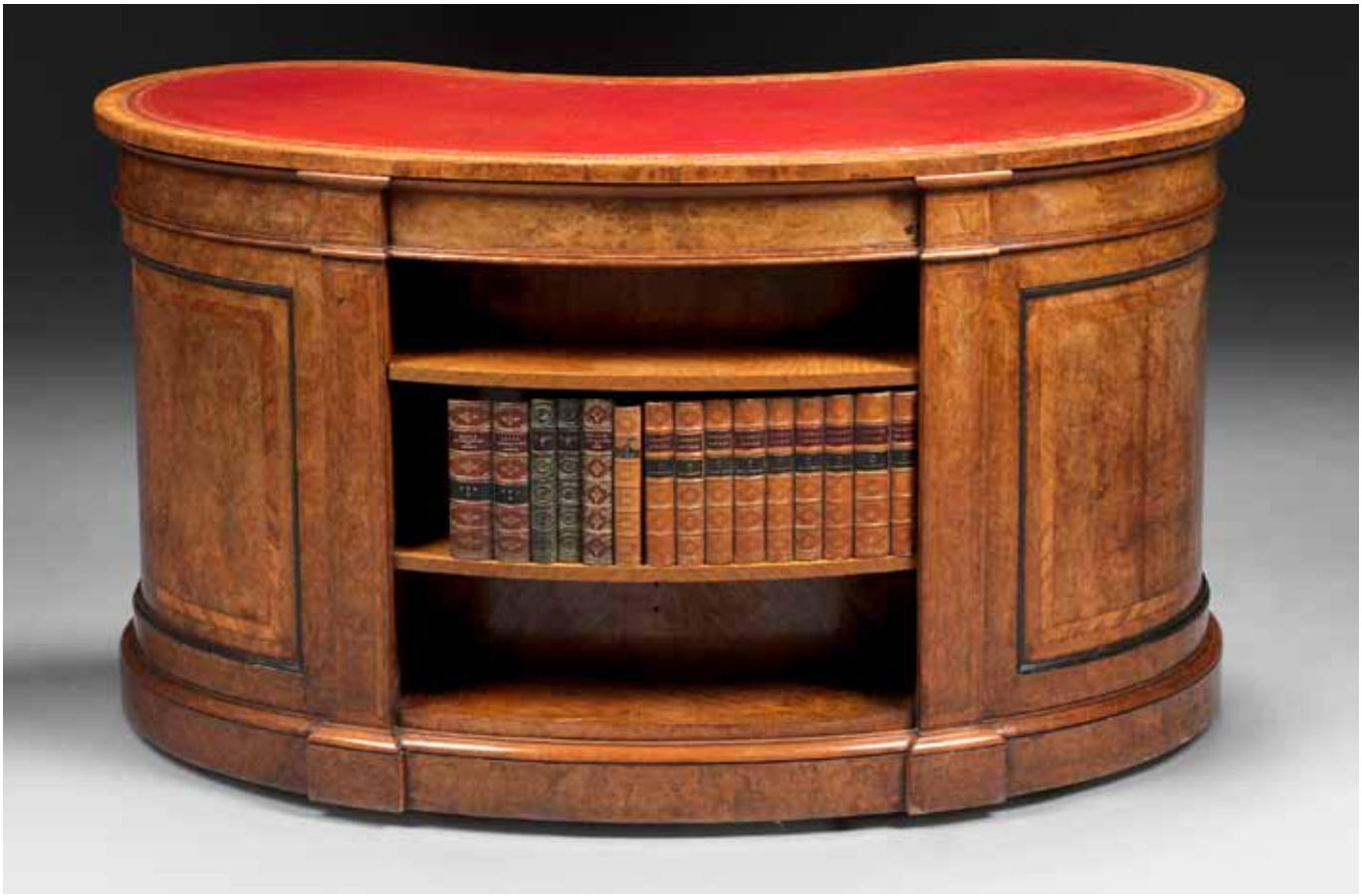
Provenance: reputedly purchased from an unidentified Christie's house sale around the thirty years ago.

The leg pattern on the above dining table follows that of the celebrated Dorchester House dining chairs designed by Alfred Stevens and supplied by Holland & Sons to Robert Staynor Holford, M.P (1808-1892) for the dining room at Dorchester House, Park Lane, London circa 1856-58. The chairs were then sold at the Dorchester House contents sale, Christie's London, 19 April 1928, lot 166. Interestingly the dining table at Dorchester House recorded in Bedford Lemere's photographs of 1905 show a table with a reeded tapering leg and not one with a leg pattern corresponding to that of the dining chairs.

Dorchester House was designed for the great Victorian Collector Robert Staynor Holford by the architect Lewis Vuillamy and was one of the most significant houses in London built in the mid 19th century.The eminent Sculptor Alfred Stevens was put in charge of every element of the design and decoration of the dining room. The chimney piece from the roon is now part of the Gamble Room at the V&A Museum London while other furnishings now form part of the collection of the Walker City Art Gallery, Liverpool. Dorchester House was demolished in 1929 to make way for the Dorchester Hotel. Twelve chairs from the original set of dining chairs were sold Sotheby's London, 10 July 1998, lot 114.

Holland and Sons rose from their origins in the early 19th century to become, by the middle years of the century, a rival to Gillow and one of the greatest English furniture producers. Recorded as early as 1815, as Taprell and Holland, by 1843 under the auspices of William Holland, a relative of the Regency architect Henry Holland, they formed a a business alliance with Thomas Dowbiggin of 23 Mount Street, who had made the state throne for Victoria's Coronation. They also worked successfully as undertakers and were responsible for the Duke of Wellington's funeral. Under William Holland the firm became cabinetmakers and upholsterers to the Queen, their first commission being for Osborne House in 1845, supplying furniture in the Queen's favoured Louis XVI style. They continued to supply furniture for Osborne until 1869 but gained further commissions for Windsor Castle, Balmoral and Marlborough House. Hollands also worked for many leading institutions including the Reform and Athenaeum Clubs, the British Museum and the Royal Academy. Along with Gillows they shared the commission for the new Houses of Parliament. The participated in many of the important International Exhibitions including London in 1862, Vienna in 1873 and Paris in 1867 and 1872. The Holland's labeled day books are now housed in the National Archive of Art and Design in London and present a virtual 'who's who' of 19th century society.

(detail of stamp)



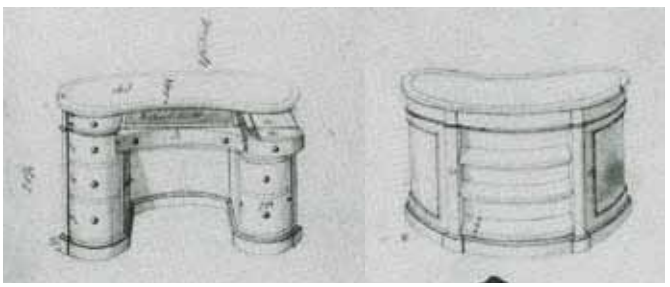
(detail of reverse)

183
A Victorian burr walnut kidney-shaped desk by John Barrow for Gillows
The top with a replaced tooled leather inset, the three frieze drawers above two banks of four graduated drawers with the original gilt-brass rocaille handles, all flanked by hinged locking pilasters, the reverse with an open recess enclosing two adjustable shelves, on a moulded plinth, inlaid throughout with tulipwood bandings and with coromandel mouldings to the side panels, *the central frieze drawer stamped 'GILLOW' and bearing the pencil inscription 'John Barrow, Febry 1859', to the underside, the lock stamped 'J.T. NEEDS/ 100 NEW BOND ST/ LATE BRAMAH 124 PICCADILLY'; the interior of the drawer with a torn paper label bearing indistinct ink script*, *131cm wide, 60cm deep, 73cm high (51.5" wide, 23.5" deep, 28.5" high).*
£30,000 - 50,000
€36,000 - 59,000
US$46,000 - 77,000

This form of kidney shaped desk is one of Gillow's best known models from the mid 19th century although writing furniture of this pattern was produced by other firms such as Hindley and Holland & Sons. The design relates to an entry in the Gillow Estimate Sketch book (1840) for *An Oak Pedestal and Kidney Table* supplied to Ferguson & Co. The model is derived from a design published by Thomas Sheraton in his *The Cabinet-Maker and Upholsterer's Drawing Book*, London 1802, pl.58, Gillow produced these desks for several decades in the middle of the 19th century.

John Barrow was the son W.J Barrow, the Liverpool cabinet-maker whose name appears in the Gillow records between 1800-1840.John Barrow was apprenticed to Leonard Redmayne in 1826 and appears in the Gillow records between 1834 and 1848. See S.Stuart, *Gillows of Lancaster and London, 1730-1840,* vol II, p.215. A similar kidney shaped desk in burr walnut stamped Gillows and bearing John Barrow's pencil signature sold Sotheby's London, 15 Novmeber 1996, lot 113.

Other recorded examples of kidney shaped desks by Gillows sold Bonhams London, 14 March 2006, lot 14, 24 January 2006, lot 262 and 25 November 2003, lot 177, and an example in rosewood signed by W.J Barrow sold Christie's London 13 November 1997, lot 174. Further unsigned desks sold Sotheby's London 30 November 2001, lot 126, 29 November 2000, lot 97 and 30 November 2001, lot 126.



Westminster City Archives

Design from the *Gillows Estimate Sketch Books* dated 1840

184

184
A late Victorian aesthetic period oak and brass mounted hall standby J.A.S Shoolbred
The shaped back rail with brass baluster filled galleries and turned brass finials, the rectangular moulded top with a drawer, on pierced inswept supports above an undertier, flanked by stands for umbrellas with brass rails and metal drip pans below within moulded frames, *with two Patent Registration diamonds stamped to the reverse*, *101cm wide, 33cm deep, 102cm high (39.5" wide, 12.5" deep, 40" high).*
£3,000 - 5,000
€3,600 - 5,900
US$4,600 - 7,700

For an almost identical hall stand attributed to Shoolbred see Christies, London 11 September 2008, lot 116 (£8500 including buyer's premium). For a catalogue note on the Shoolbred firm please see lot 185

185
A pair of late Victorian walnut and brass mounted hall benches by J.A.S Shoolbred
The pierced back with brass spindle filled galleries and downswept supports, above rectangular seats with reeded edges on slightly outswept legs joined by stretchers, the back each stamped with two patent registration diamonds, on bench also stamped 36988, very minor differences in size and construction, *54cm wide, 33cm deep, 62cm high (21" wide, 12.5" deep, 24" high).* (2)
£3,500 - 5,000
€4,100 - 5,900
US$5,400 - 7,700

James Shoolbred & Co were well known manufacturers and retailers of furniture from about 1870 onwards with premises on Tottenham Court Road. They were noted for quality work in all styles employing French and German upholsterers and leading English designers.

For an almost identical sold pair of hall seats by Shoolbred, see Bonhams, London, 19 October 2013, lot 238. Other similar pairs have been sold Christie's, 23 February 2010, lot 232 and 19 November 2009, lot 66.

185

186

A mid Victorian kingwood, tulipwood and rosewood banded and floral painted white porcelain and gilt bronze mounted bureau plat

in the Louis XV style, in the manner of Edward Holmes Baldock

The shaped top with pierced three-quarter gallery inset with an oval tooled brown leather top above three central panels and two drawers, each inset with two panels, with similar opposing arrangement to the reverse, the sides with triple panels, on cabriole legs with gilt metal pierced mounts trailing to pierced sabots, *105cm wide, 61cm deep, 75cm high (41" wide, 24" deep, 29.5" high).*

£10,000 - 15,000
€12,000 - 18,000
US$15,000 - 23,000

Edward Holmes Baldock (1777-1845) is listed in London Trade Directories of the period in various capacities. He first appears listed at 7 Hanway Street, London in 1805 described as a *'...dealer in china and glass' and by 1821 as '...an antique furniture and ornamental furniture dealer'*. By 1826 the various facets of the business included *'...buying and selling, exchanging and valuing china, cabinets, screens, bronzes etc'* Baldock's business seems to have largely involved trading in foreign items and from 1832-1837 he was the purveyor of earthenware and glass to William IV and later purveyor of china to Queen Victoria from 1838 until his death. He is known to have repaired, re-modelled and adapted furniture, often 18th century pieces, but he also designed furniture both in the 18th century style and in more contemporary styles. The pieces that appear with the E.H.B cypher may have been made by him at his Hanway Street workshop but there is no documentary proof as to whether he both designed and manufactured them. Rather than being a straightforward manufacturer Baldock's activities link him more closely with the 18th century marchand-merciers such as Daguerre and Poirier.

187
A Victorian Ashford black marble specimen marble occasional table
The octagonal top inlaid with a central bird seated on a fruiting cherry bough amongst butterflies, surrounded by a floral tied wreath, the outerborder etched with scrolling leaves and flowerheads and eight various birds on fruiting boughs, on a ring turned shaft and tripartite platform base, with castors, *75cm deep, 80cm high 29.5" deep, 31" high).*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

(detail of top)

188

An Edwardian satinwood dressing table designed by Ernest Edward Betjemann for George Betjemann Ltd, the safe manufactured by Milners & Company, London and Liverpool

The patent registered 1910

The shaped and bevelled triptych folding dressing mirror on fluted and cross banded supports, flanked either side by two shaped and sloping tambour pedestal cabinets, the top opening to reveal a bevelled mirror back with hinged fitted trays, opening inward to reveal further fitted and removable compartments and folding glass slides, the fitted trays containing a number of silver hallmarked, bone and cut glass articles to include, two brushes, nail buffer, assorted vanity tools and eleven glass and sliver topped bottles of various sizes all bearing the hallmarks for *G. Betjemann & Sons, London, 1913,* above two panelled doors, the left hand side containing an arrangement of three graduating short drawers, the right enclosing a fitted and working safe manufactured by *Milners and Company, London and Liverpool* on waisted plinth feet, *149cm wide, 40cm deep, 192cm high (58.5" wide, 15.5" deep, 75.5" high).*

£6,000 - 8,000
€7,100 - 9,500
US$9,200 - 12,000

George Betjemann (1798-1886) was the great grandfather of the Poet Laureate Sir John Betjeman (1906-1984). George Betjemann was apprenticed to the dressing case maker Gilbert Slater in 1810 and established himself as a dressing case manufacturer, initially in Clerkenwell and later in the Pentonville Road, where they eventually employed 119 people

The above lot is a variant sharing some similar features of the portable dressing tables for which the firm is better known. A fine example of the travelling form of dressing table in satinwood with silver-gilt fittings was sold Bonhams, London 24 June 2009, lot 143. Two examples of this stylish dressing table, one in mahogany and one in satinwood, with varying fittings, have appeared at auction as part of the collections of suitably glamorous vendors such as Maria Felix and S.A.R La Principessareale Maria Gabriella Di Savoia. See Christie's London, 27 June 2007, Works of Art from the Collection of S.A.R La Principessereale Maria Gabriella Di Savoia, lot 249 and Christie's New York, 17-18 July 2007, Maria Felix: La Doña, lot 204

189

Lionard Morel-Ladeiul (1820-1888) A Victorian electroplated and damascened plaque 'A Pompeian Lady at her Toilet' by Elkington and Co., Birmingham 1876

Of circular form depicting a lady reclining on a couch attended by three handmaidens with a garden beyond all within elaborately decorated and gilt heightened borders, signed and dated *Morel-Ladeuil inv.e.fecit 1876* and inscribed *Elkington and Co.*, contained in its original ebonised and parcel gilt frame with a red velvet slip, the reverse marking with the registration lozenge and a further lozenge marked Elkington, and inscribed *'REGISTRIRT IN DEN OESTERREICHISCHEN KAISERSTATEN, ZAHL 10 297, REGISTRIRT IM DEUTSCHEN REICH NO.27, BD.I.BL 114,* and *DESIGN COPYRIGHTED IN THE UNITED STATES NOV IX, 76. the plaque 49.5cm diam (19" diam), the frame 66.5cm diam, (26" diam).*

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

This model of charger was designed and conceived by Morel-Ladeuil for the 1876 Philadelphia Exhibtion where the plaque received high praise and was described as *'Tadema in silver'*. Versions of this plaque also form part of the collections of The National Museum of Scotland (A.1878.21.2), The Victoria and Albert Museum (M.221-2011), The Carnegie Museum of Art, Pittsburgh and The New Orleans Museum of Art.

The catalogue entry for the version of the plaque held in the Corcoran Gallery of Art in Washington was recorded in the 1873 catalogue prepared by the curator William Macleod as *'From the original work, designed and hammered out in silver, with damascened tracery in gold and silver, by M.Ladeuil, who was two years engaged in its execution with his own hand, for the Centennial Exhibition. It was valued at $7500. For Classical conception and exquisite workmanship, it is pronounced unrivalled. In a court surrounded by garlanded Ionic columns, vases of flowers etc a Pompeiian lady, just from the bath, reclines demi-nude on her couch, while her handmaidens perform her toilet. One ties on her sandal, another binds her locks with a chain, and a third stand ready with a robe to shroud the still unveiled charms of her mistress, who seemingly surveys herself in a metal mirror. Besides the general grace of forms, the faces are full of expression'*

Morel Ladeuil was born at Clermont-Ferrand in France. He was apprenticed first to the bronze manufacturer Morel and then to Antoine Elchte to train in the art of repoussé in which he was to excel. His success in France was hampered by the trade who resented him receiving commissions directly from patrons and it was with the foreign dealer Marché with whom he found employment. Morel-Ladeuil came to the attention of the Birmingham firm Elkington & Co. in advance of the 1862 Paris Exhibtion and they offered him a three year contract in Birmingham. His production in this period were to establish his reputation and included the 'Inventions' vase, and the 'Dreams' plaque but it was his remarkable 'Milton Shield:Paradise Lost' which was to give him worldwide fame and cause a sensation at the Paris Exhibtion. Over the following years he produced a sequel to the Milton Shield entitled The Bunyan Shield and reliefs 'The Merry Wives of Windsor, Much Ado about Nothing and The Merchant of Venice. The 'Helicon Vase' was given to the Royal family to mark Queen Victoria's Silver Jubilee. Despite the initial three year contract Morel Ladeuil remained with Elkington for some twenty years.

190
Sir Edgar Bertram Mackennal, Australian (1863-1931)
A bronze figure of Diana Wounded
The nude figure raised on a naturalistic rocky base, dark brown patination, signed *B. Mackennal 1905*, raised on a later square wooden plinth, *37cm high (14.5" high)*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

Mackennal was born in Melbourne, the son of the Scottish sculptor John Simpson Mackennal who had emigrated to Australia. Having studied under his father he went on the School of Design at the Melbourne National Gallery until 1882. In 1883 he came to London and studied at the British Museum before being accepted at the Royal Academy. He was elected an associate there in 1909 after winning numerous important commissions. He also studied and worked in Paris under Rodin, exhibited at the Paris Salon of 1892 and won an honourable mention in 1893 for his figure of Circe.
Mackennal exhibited a statuette of Diana Wounded at the Royal Academy in 1906, followed by a larger plaster version the year after. In 1908 he produced a large marble version which was purchased by the Chantrey Bequest for the nation, and is now in the Tate Gallery. His marble group *The Earth and the Elements* was purchased for the National Gallery of British Art under the Chantry Bequest and in 1908 his full scale version of Salome was also bought for the nation. Mackennal went on to achieve great success on an international scale for his work and is now regarded as one of the most successful Australian artists of the late 19th century and as a key member of English New Sculpture movement. His numerous commissions both in Australia and England include various royal portraits, monuments such as Phoebus Driving the Horses of the Sun at Australia House, London, and memorials including the Cenotaph at Martin Place, Sydney and the Edward VII memorial, St George's Chapel, Windsor.

Related Literature: ,*Sir Alfred Gilbert & The New Sculpture*, The Fine Art Society, p 78.
S. Beattie, *The New Sculpture*, Yale University Press 1983.
N. Penny, *Catalogue of European Sculpture in the Ashmolean Museum 1540 to the Present Day*, vol. III British, Oxford 1992, p119, n.538.

Spy caricature of WH Thornycroft, Men of the Day No.533: Published 20 February 1892. Thought to depict Thornycroft working on his sculpture of John Bright (see lot 191).

Sir William Hamo Thornycroft (1850-1925)

The following five lots offer a rare opportunity to acquire bronze reductions of the finest, seminal works of the important British sculptor Sir William Hamo Thornycroft, a key member of the New Sculpture Movement. Although consigned from various sources, this small group of bronze figural sculpture includes two of his most acclaimed and sought after works, *Teucer* and *The Mower*, as well as their corresponding working models or maquettes.

Thornycroft studied Greek art at the British Museum and was admitted to the Royal Academy school in 1869, winning a gold medal in 1875. He became a pivotal member of the English New Sculpture movement, and arguably the first to attract universal acclaim for his work from both the established art world and from his fellow artists. His emphasis on the naturalistic qualities of the figure together with his initial refusal to reject the Neo-Classical style gave his work universal appeal. His figures of *Artemis* and *Putting the Stone* were exhibited at the Academy in 1880, heralding a revival in English sculpture.

His next major work was the figure of *Teucer*, first exhibited in plaster in 1881 and in bronze in 1882. *Teucer* continued the theme of athletic sport depicted in *Putting the Stone* and combined this with a classical subject, as depicted in *Artemis*. Although depicted in great naturalistic detail, with every muscle and sinew visible under the skin, this work retains elements of the Neo-Classical style and the subject is derived from a classical source. *Teucer* was the half brother of Ajax and fought alongside him in the Trojan war. Thornycroft shows him seconds after releasing an arrow at Hector, a scene described in Homer's Iliad.

Despite the success of this combination of Neo-Classicism and realism, Thornycroft's next full size work rejected classical themes completely. In 1884 he exhibited *The Mower*, which heralded a turning point for his work and for English sculpture as a whole, from the realistic depiction of the physical form tempered by a refined classicism apparent in *Teucer*, towards a new kind of modern naturalism in both subject and technique. The subject of the work is derived from a contemporary poem rather than from classical mythology, and depicts a working man in a relaxed, natural pose; a subject that no other English sculptor had explored at that time. The full size plaster version of *The Mower* was exhibited at the Royal Academy in 1884, and the catalogue included a quotation from Matthew Arnold's poem 'Thyrsis': 'A Mower, who as the tiny swell | Of our boat passing heaved the river grass, | Stood with suspended scythe to see us pass'.

Thornycroft used an Italian male model, Orazio Cervi, for both the *Teucer* and the *Mower*. *Teucer* depicts the male nude in full physical exertion and *The Mower* explores the opposite, the model is clothed and at rest. That Thornycroft considered these two works to be the pinnacle of his career is demonstrated by his decision to cast the sketch models for each in bronze and produce a limited edition of small bronze maquettes in 1884. The maquette of *The Mower* is particularly interesting as it shows that Thornycroft initially modelled the figure holding the scythe in an upright position, which he subsequently reversed so that the blade is held downwards in the final model and in subsequent reductions.

191
Sir William Hamo Thornycroft, British (1850-1925)
A bronze portrait figure of John Bright,
On naturalistic rectangular plinth base with bowed sides, the front entitled *JOHN BRIGHT*, signed *HAMO THORNYCROFT 1881* and numbered *38* to the top right, the rear of the plinth base *PUBLISHED BY ARTHUR LESLIE COLLIE, 39B OLD BOND STREET, SEPR 10TH 1891*, dark brown patination,
35cm high
£2,000 - 3,000
€2,400 - 3,600
US$3,100 - 4,600

The original full size version of the bronze by Thornycroft raised on a granite plinth was initially situated outside the Town Hall in Rochdale when it was unveiled in 1891 although it was subsequently moved to Broadfield Park in the town in 1933. Due to the popularity of the statute, the firm of Collie was then commissioned to produce a limited edition reduction of the statue.

A watercolour and pencil caricature of Sir William Hamo Thornycroft by Leslie Ward as 'Spy' and originally published in Vanity Fair 20 February 1892 is now in the permanent collection of the National Portrait Gallery (NPG 3933). This work depicts the sculptor working on a small figure of a man and it has been suggested that this figure may be the marquette for the Collie reduction of the full size figure which Thornycroft unveiled in October 1891. This marquette was itself exhibited at the Royal Academy in 1892.

John Bright (16 November 1811 – 27 March 1889) was a Quaker and Nonconformist, British Radical and Liberal Statesman who is best known for his connections with Richard Cobden and the Anti-Corn Law League. A great orator, parliamentary reformer and critic of British foreign policy, he sat in the House of Commons from 1843 till his death in 1889.
Born in Rochdale, Bright first met Cobden in 1836/7 when the later was alderman of the newly formed Manchester Corporation. Hearing Bright speak, Cobden urged him to speak against the Corn Laws which lead to the founding of the Anti-Corn Law League in 1839. Bright joined Cobden in standing for parliament as a Free Trade Candidate in 1843 and was subsequently returned in 1847 and 1852. Although Bright lost his seat in 1857 due to his opposition to the Crimea War, he was elected as MP of Birmingham in 1858, a position which he held for next thirty years. During this period he campaigned for parliamentary reform culminating in the Reform Act of 1867. However Bright was finally forced to leave the Liberal party in 1886 due to his views on Home Rule in Ireland, although he continued to be active in politics and continued with his other academic posts.
In late 1888, Bright become seriously ill resulting in countless letters and telegrams wishing him a speedy recovery including one from Queen Victoria. However his health continued to deteriorate until he passed away in 1889. Amongst the great and good of late Victorian high society and the political world paying tribute, the Conservative Prime Minister Lord Salisbury summed Bright up in the House of Lords as 'the greatest master of English oratory that this generation has produced'. Bright was buried in the graveyard of the meeting house of the Religious Society of Friends in his home town of Rochdale.

192

192
Sir William Hamo Thornycroft, British (1850-1925) A bronze maquette of *Teucer*
Signed *HT July 1880*, on a circular base, *21cm high (8.5" high)*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

Provenance, John Jordan Lloyd-Williams of Treborth, Bangor and later Brynele,Cilcennin,Ceredigion. Possibly given by one of the Sackville-West or another of the Bloomsbury Set on the occasion of his marriage August 11th 1885. They visited Brynhele on many occasions.
The present bronze is scratched underneath *Copper 8, Tin 1, HT*, which is probably a note by Thornycroft of the alloy proportions used. This maquette is dated 1880, the year before the full size plaster version was exhibited at the Royal Academy. Thornycroft took the unusual step of casting in bronze his sketch model for the figure in 1881, and produced an edition of 25 bronze maquettes in 1884.

Related Literature:
A similar bronze maquette but with rectangular base is illustrated in *Sir Alfred Gilbert & The New Sculpture Exhibition Catalogue*, The Fine Art Society, illustrated on pages 104-105.
E. Manning *The Art and Life of Hamo Thornycroft*, London 1982, pages 157, 190, 210.
J. Cooper, *Nineteenth Century Romantic Bronzes*, David & Charles, London, 1975 page 66.
B. Read, *Victorian Sculpture*, Yale University Press, 1982, page 292.
Gibson to Gilbert British Sculpture 1840-1914, The Fine Art Society, 2nd June -2nd July 1992, page 55.
Susan Beattie, *The New Sculpture*, Yale University Press, 1983, page 146.

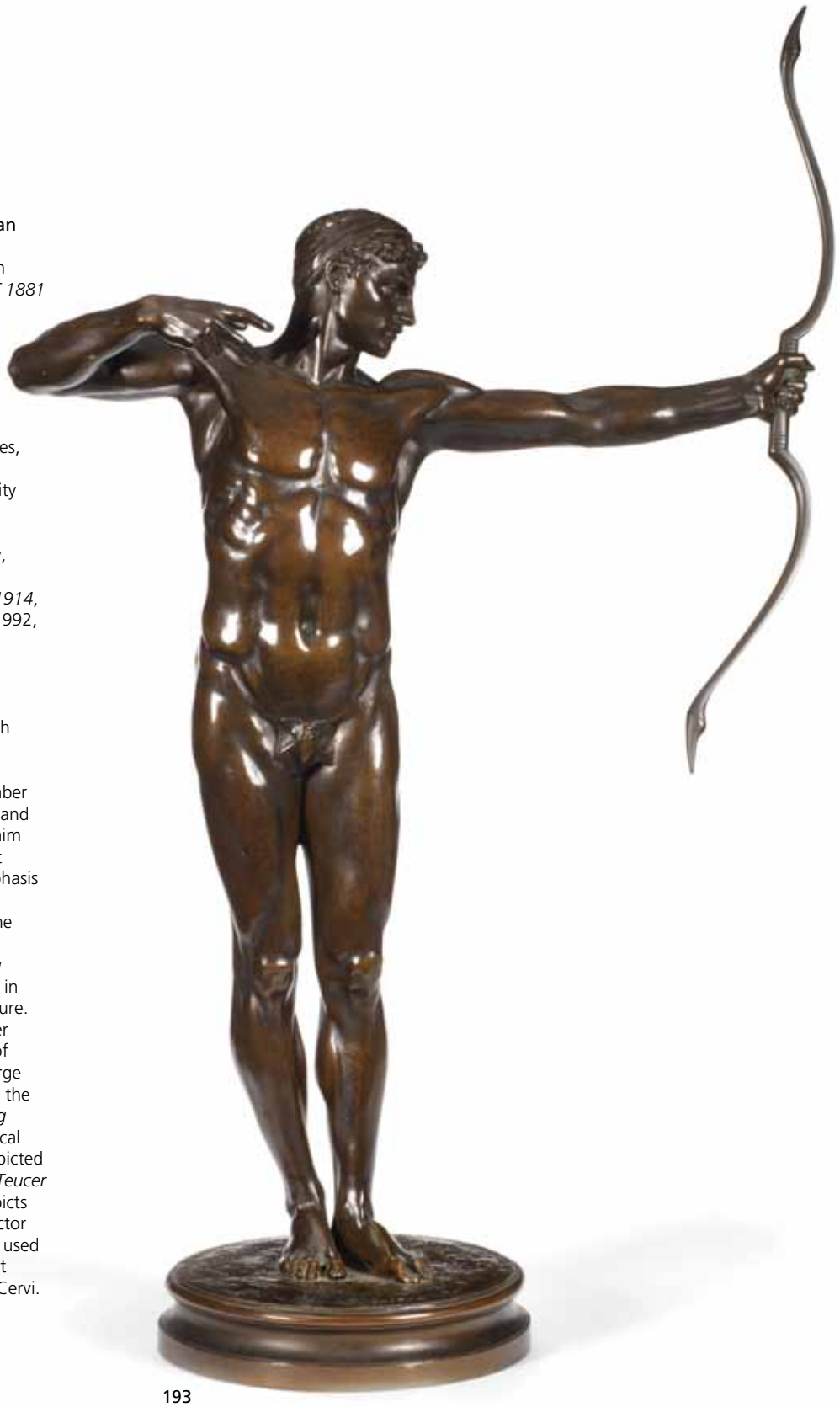
See also footnote to lot 193.

192 (detail)

193
Sir William Hamo Thornycroft, British (1850-1925) A large bronze model of an archer *Teucer*
On a circular naturalistic base, dark brown patination, signed *HAMO THORNYCROFT 1881* and numbered 38, *77cm high (30" high)*
£12,000 - 18,000
€14,000 - 21,000
US$18,000 - 28,000

Related Literature: J. Cooper, *Nineteenth Century Romantic Bronzes*, David & Charles, London, 1975 page 66.
B. Read, *Victorian Sculpture*, Yale University Press, 1982, page 292.
Sir Alfred Gilbert & The New Sculpture Exhibition Catalogue, The Fine Art Society, illustrated on pages 106-107.
Gibson to Gilbert British Sculpture 1840-1914, The Fine Art Society, 2nd June -2nd July 1992, page 55.
Susan Beattie, *The New Sculpture*, Yale University Press, 1983, page 146.

Thornycroft studied Greek art at the British Museum and was admitted to the Royal Academy school in 1869, winning a gold medal in 1875. He became a pivotal member of the English New Sculpture movement, and arguably the first to attract universal acclaim for his work from both the established art world and from his fellow artists. His emphasis on the naturalistic qualities of the figure together with his initial refusal to reject the neo-classical style gave his work universal appeal. His figures of *Artemis* and *Putting the Stone* were exhibited at the Academy in 1880, heralding a revival in English sculpture. The following year he exhibited the plaster model of *Teucer*, and produced the first of the reductions in bronze, exhibited the large bronze version in 1882. *Teucer* continued the theme of athletic sport depicted in *Putting the Stone* and combined this with a classical subject as visible in *Artemis*. Although depicted in great naturalistic detail, the subject of *Teucer* is derived from a classical source, and depicts the great archer shooting an arrow at Hector as described in Homer's Iliad. Thornycroft used the same male model for both the present figure and the Mower, the Italian Orazio Cervi.



193

194
Sir William Hamo Thornycroft (British, 1850-1925) A bronze maquette of *The Mower*
On a square base, signed *HT 1884* and *4* five times, *20cm high (8" high)*
£4,000 - 6,000
€4,700 - 7,100
US$6,200 - 9,200

Provenance: John Jordan Lloyd-Williams of Treborth, Bangor and later Brynele, Cilcennin, Ceredigion. Possibly given by one of the Sackville-West family or another of the Bloomsbury Set on the occasion of his marriage in August 11th 1885 as they are known to have visited Brynhele on a number of occasions.

Related Literature:
Versions of both the large bronze reduction and the maquette were exhibited in *Gibson to Gilbert, British Sculpture 1840-1914*, The Fine Art Society, 2nd June-2nd July 1992, page 46.
The maquette is also illustrated in J. Cooper, *Nineteenth Century Romantic Bronzes,*, David & Charles, London, 1975 page 67.
B. Read, *Victorian Sculpture*, Yale University Press, 1982, pages 325 and 326.
Susan Beattie, *The New Sculpture*, Yale University Press, 1983, pages 147 and 148.

Thornycroft took the unusual step of casting in bronze his sketch model for the figure in 1884 and produced an edition of twenty five bronze maquettes. The sculptor interestingly modelled the figure of the mower holding the scythe in an upright position but this was subsequently reversed so that the blade is held downwards in the finished final model and its subsequent reductions.

See also footnote to lot 193

195*
Sir William Hamo Thornycroft (British, 1850-1925) A large bronze figure of *The Mower*
Signed and dated *HAMO THORNYCROFT. ARA 1884*, dark brown patintion, *58.5cm high*.
£20,000 - 30,000
€24,000 - 36,000
US$31,000 - 46,000

Related Literature:
Versions of both the large bronze reduction and the maquette were exhibited in *Gibson to Gilbert British Sculpture 1840-1914*, The Fine Art Society, 2nd June -2nd July 1992, page 46.
The full size bronze version is illustrated in B. Read, *Victorian Sculpture*, Yale University Press, 1982, page 325.
J. Cooper, *Nineteenth Century Romantic Bronzes*, David & Charles, London, 1975 pages 66 and 67.
Susan Beattie, *The New Sculpture*, Yale University Press, 1983, pages 147 and 148.

Thornycroft exhibited the full size plaster version of *The Mower* at the Royal Academy in 1884. This figure represented a turning point for Thornycroft, from the realistic depiction of the physical form apparent in the Teucer which is tempered by a more traditional classicism towards a new kind of naturalism in both subject and technique. The subject of the work is derived from Matthew Arnold's poem *The Mower* and depicts a working man in a relaxed, natural pose, a subject that no other English sculptor had explored at that time.

See also footnote to lot 193.

196
John Willis Good, British (1845-1879)
A bronze equestrian model of *The Tired Hunter*
The standing horse on an oval naturalistic base, signed *J. Willis Good*, *37cm high*
£5,000 - 7,000
€5,900 - 8,300
US$7,700 - 11,000

John Willis Good is today recognised as perhaps the most talented English animalier sculptor of his time producing works which were comparable to the masters of the French animalier school. During his short but prolific career he concentrated mainly on studies of hunting scenes, dogs and racehorses in bronze and terracotta. He exhibited at the Royal Academy from 1870 to 1878 with the firm of Elkington & Co. casting many of his models.

Literature:
This model is illustrated on page 209 in J. Horswell *Les Animaliers, Reference and Price Guide*, J. Horswell, Antique Collectors Club, Suffolk, 1971.

End of Sale

Bonhams 1793

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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a *Lot*

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

Estimates

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

Condition Reports

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

The *Seller's* responsibility to you

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

Bonhams' responsibility to you

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

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

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

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

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

Bidding by telephone (only available on lots with a low estimate greater than £400)
If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax
Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale.* It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *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
Please visit our *Website* at http://www.bonhams.com for details of how to bid via the internet.

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer*'s *Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

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

25% up to £25,000 of the *Hammer Price*
20% from £25,001 of the *Hammer Price*
12% from £500,001 of the *Hammer Price*

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

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

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

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

9. PAYMENT

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

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

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

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

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

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

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

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

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

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

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

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

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

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

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

Licensing Requirements
Firearms Act 1968 as amended
Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

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

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

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

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

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

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

18. FURNITURE

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

19. JEWELLERY

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

Gemstones
Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimate*s 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 *Buyer*s 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 *Description*s contained in the *Contract for Sale:*
- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

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

23. VEHICLES

The Veteran Car Club of Great Britain

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

24. WINE

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

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

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

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

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

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

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

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

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

Bottling Details and Case Terms
The following terms used in the *Catalogue* have the following meanings:
CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

Under this contract the *Seller's* liability in respect of the quality of the *Lot,* 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 govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

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

2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

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

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

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

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

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

7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

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.

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

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

1 THE CONTRACT

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

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

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

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

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

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

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

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

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

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

3.1.1 the *Purchase Price* for the *Lot*;

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

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

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

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

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

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

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

3.7 Where a number of *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*.

4 COLLECTION OF THE LOT

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

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

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

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

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

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

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.

6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

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

7.1 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 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*.

7.2 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 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 or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

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

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any *VAT*) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.
"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.
"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".
"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.
"Business" includes any trade, *Business* and profession.
"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".
"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).
"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.
"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.
"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.
"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.
"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.
"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.
"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.
"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lot*s 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.*
"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).
"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*
"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.
"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), *"Seller"* includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".
"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.
"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.
"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.
"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).
"Storage Contractor" means the company identified as such in the *Catalogue.*
"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.
"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.
"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.
"Website" *Bonhams Website* at www.bonhams.com
"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams*' instructions to sell a *Lot*.
"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

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

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.
"bailee": a person to whom goods are entrusted.
"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.
"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.
"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*
"lien": a right for the person who has possession of the *Lot* to retain possession of it.
"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.
"title": the legal and equitable right to the ownership of a *Lot*.
"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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